

treasures trinkets



*Jewellery in London
from pre-Roman
times to the 1930s.*

Compiled by Tessa Murdoch



ROMAN JEWELLERY / M

RB 3.16 M

23D

treasures & trinkets

CHRIS
MUSEUM

1126

30th APRIL 1991

Department of
Prehistoric and
Romanic -
Anti



10 287



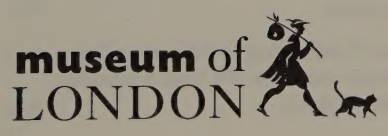
30/4/91

THE
BRITISH
MUSEUM
Withdrawn from the
library of the Department
of Prehistory and Europe
Department of
Prehistoric and
Protohistoric British
Antiquities

Treasures & Trinkets

*Jewellery in London
from pre-Roman
times to the 1930s*

Compiled by Tessa Murdoch



**museum of
LONDON**

Acknowledgements

An exhibition devoted to the Museum of London's jewellery collection was proposed in 1989. The resulting publication has been generously supported by the Worshipful Company of Goldsmiths.

We were fortunate to secure the advice of Charlotte Gere, who, as consultant to the project, has brought to the task her considerable expertise and many years of experience in the field of jewellery history. Alan Jobbins has identified all the gemstones included in the display and this has added greatly to the authority of the exhibition and the catalogue.

The planning and selection for the display has been made by drawing on the knowledge and enthusiasm of museum staff, past and present, in all departments and divisions, and the catalogue entries have been written by and after discussion with the following: Lyn Blackmore, Bridget Brehm, Valerie Cumming, Tony Dyson, Geoff Egan, Wendy Evans, Hazel Forsyth, Dana Goodburn-Brown, Linda Green, Jenny Hall, Colin Manton, Penny Macconnoran, Jasmin Ponsford, Frances Pritchard, Ian Riddler, John Shepherd, Judy Stevenson, Peter Stott, Hedley Swain, Angela Wardle and Rosemary Weinstein. Final responsibility for these entries rests with members of the following curatorial departments: Nick Merriman and Christine Jones (Prehistoric and Roman), John Clark and Patricia Reynolds (Medieval), Tessa Murdoch (Tudor and Stuart) and Charlotte Gere (exhibition consultant).

Front cover: cat no 238
Frontispiece: cat no 132
Back cover: cat no 396

CATALOGUE

PRODUCTION

Editorial

Judy Walker
(editorial
consultant),
Deborah Hall, Roz
Sherris, Caroline
Williamson,
Margaret Meyer

Design

Sally Fentiman

Photography

Barrington Gray,
Torla Evans,
John Chase

Illustration

Nick Griffiths

In addition, we would like to thank Martin Henig, Institute of Archaeology, Oxford; Justine Bayley, Ancient Monuments Laboratory, English Heritage; Catherine Johns, Department of Prehistoric and Romano-British Antiquities, and John Cherry, Aileen Dawson, Judy Rudoe and David Thompson, Department of Medieval and Later Antiquities, British Museum; Jack Ogden; Rachel Akpabio; Malcolm Baker, Craig Clunas, Richard Edgcumbe, Phillipa Glanville, Charles Newton and Paul Williamson, Victoria & Albert Museum; David Beasley, Librarian of the Goldsmiths' Company; Sir Geoffrey de Bellaigue; Peter Day, John Hammill, Margaret Guido, Christopher Cave, Geoffrey Munn, Diana Scarisbrick, Peter Fuhring, James Risk; David McFadden and Deborah Sampson Shinn, Cooper Hewitt Museum.

Donors and benefactors whose names do not appear under the catalogue entries include the Port of London Authority, members of the Society of Thames Mudlarks, the Crown Commissioners, Savacentre (J. Sainsbury plc), Kleinwort Benson Trustees Ltd, Country and New Town Properties PLC, Roy Developments Limited, Countryside Properties PLC, Abbey Housing, Promptfern Limited, English Heritage and the London Borough of Southwark.

Set in Palatino

Filmset, originated and printed in England by
BAS Printers Limited, Over Wallop, Hampshire

ISBN 0 90481848 9

British Library Cataloguing in Publication Data
A CIP catalogue record for this book is available
from the British Library

Copyright © The Museum of London 1991
First published 1991

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior permission of the copyright owner. All photographs © Museum of London unless otherwise credited.

Contents

THE JEWELLERY TRADE IN LONDON

1. Saxon and medieval <i>John Clark</i>	8
--	---

2. From the late fifteenth century to 1800 <i>Tessa Murdoch</i>	12
---	----

3. The nineteenth century <i>Chris Ellmers</i>	18
---	----

SYMBOL AND ASSOCIATION IN LONDON JEWELLERY

4. Romano-British Jewellery <i>Christine Jones</i>	28
---	----

5. From the fifteenth century to the Victorians <i>Charlotte Gere</i>	38
---	----

DRESS AND JEWELLERY

6. From the Middle Ages to the Victorians <i>Valerie Cumming</i>	52
--	----

CATALOGUE

Origins of the Jewellery Collection <i>Tessa Murdoch</i>	64
---	----

The Catalogue

1. Death, Mourning and <i>Memento Mori</i>	70
2. Beliefs	80
3. Symbols of Love	92
4A. Dress Accessories I	101
4B. Dress Accessories II	112
5. Royal Association	120
6. Social Status	128
7. Portraits in Jewellery	134
8. Cameos in Jewellery	136

9. Souvenirs and Novelties	140
----------------------------	-----

10. Flowers in Jewellery	148
--------------------------	-----

11A. Manufacturing: Metals	154
----------------------------	-----

11B. Manufacturing: Enamel	161
----------------------------	-----

11C. Manufacturing: Glass	166
---------------------------	-----

11D. Manufacturing: Other Materials	174
-------------------------------------	-----

11E. Manufacturing: The Retail Trade	179
--------------------------------------	-----

Appendix I: Posy ring inscriptions	180
------------------------------------	-----

Appendix II: Gem-testing <i>Alan Jobbins</i>	182
---	-----

Glossary	184
----------	-----

Bibliography	187
--------------	-----

Endnotes	198
----------	-----

Index	203
-------	-----

Contents of Volume 1

1	Introduction
2	Chapter 1: The History of Mathematics
3	Chapter 2: The Foundations of Mathematics
4	Chapter 3: The Development of Mathematics
5	Chapter 4: The Philosophy of Mathematics
6	Chapter 5: The Applications of Mathematics
7	Chapter 6: The Future of Mathematics
8	Chapter 7: The Role of Mathematics in Society
9	Chapter 8: The Impact of Mathematics on Culture
10	Chapter 9: The Influence of Mathematics on Art
11	Chapter 10: The Connection Between Mathematics and Science
12	Chapter 11: The Intersection of Mathematics and Technology
13	Chapter 12: The Role of Mathematics in Education
14	Chapter 13: The Importance of Mathematics in the Workplace
15	Chapter 14: The Challenges of Mathematics in the 21st Century
16	Chapter 15: The Opportunities of Mathematics in the 21st Century
17	Chapter 16: The Role of Mathematics in the Global Economy
18	Chapter 17: The Impact of Mathematics on the Environment
19	Chapter 18: The Role of Mathematics in Healthcare
20	Chapter 19: The Influence of Mathematics on Law
21	Chapter 20: The Role of Mathematics in Politics
22	Chapter 21: The Impact of Mathematics on Religion
23	Chapter 22: The Role of Mathematics in Ethics
24	Chapter 23: The Influence of Mathematics on Psychology
25	Chapter 24: The Role of Mathematics in Sociology
26	Chapter 25: The Impact of Mathematics on Anthropology
27	Chapter 26: The Role of Mathematics in Linguistics
28	Chapter 27: The Influence of Mathematics on Music
29	Chapter 28: The Role of Mathematics in Dance
30	Chapter 29: The Impact of Mathematics on Theater
31	Chapter 30: The Role of Mathematics in Film
32	Chapter 31: The Influence of Mathematics on Television
33	Chapter 32: The Role of Mathematics in the Internet
34	Chapter 33: The Impact of Mathematics on Social Media
35	Chapter 34: The Role of Mathematics in Video Games
36	Chapter 35: The Influence of Mathematics on Virtual Reality
37	Chapter 36: The Role of Mathematics in Augmented Reality
38	Chapter 37: The Impact of Mathematics on Artificial Intelligence
39	Chapter 38: The Role of Mathematics in Robotics
40	Chapter 39: The Influence of Mathematics on Space Exploration
41	Chapter 40: The Role of Mathematics in Climate Change
42	Chapter 41: The Impact of Mathematics on Renewable Energy
43	Chapter 42: The Role of Mathematics in Sustainable Development
44	Chapter 43: The Influence of Mathematics on Globalization
45	Chapter 44: The Role of Mathematics in International Trade
46	Chapter 45: The Impact of Mathematics on Global Communication
47	Chapter 46: The Role of Mathematics in Global Security
48	Chapter 47: The Influence of Mathematics on Global Health
49	Chapter 48: The Role of Mathematics in Global Education
50	Chapter 49: The Impact of Mathematics on Global Culture
51	Chapter 50: The Role of Mathematics in Global Art
52	Chapter 51: The Influence of Mathematics on Global Science
53	Chapter 52: The Role of Mathematics in Global Technology
54	Chapter 53: The Impact of Mathematics on Global Society
55	Chapter 54: The Role of Mathematics in Global Politics
56	Chapter 55: The Influence of Mathematics on Global Religion
57	Chapter 56: The Role of Mathematics in Global Ethics
58	Chapter 57: The Impact of Mathematics on Global Psychology
59	Chapter 58: The Role of Mathematics in Global Sociology
60	Chapter 59: The Influence of Mathematics on Global Anthropology
61	Chapter 60: The Role of Mathematics in Global Linguistics
62	Chapter 61: The Impact of Mathematics on Global Music
63	Chapter 62: The Role of Mathematics in Global Dance
64	Chapter 63: The Influence of Mathematics on Global Theater
65	Chapter 64: The Role of Mathematics in Global Film
66	Chapter 65: The Impact of Mathematics on Global Television
67	Chapter 66: The Role of Mathematics in Global Internet
68	Chapter 67: The Influence of Mathematics on Global Social Media
69	Chapter 68: The Role of Mathematics in Global Video Games
70	Chapter 69: The Impact of Mathematics on Global Virtual Reality
71	Chapter 70: The Role of Mathematics in Global Augmented Reality
72	Chapter 71: The Influence of Mathematics on Global Artificial Intelligence
73	Chapter 72: The Role of Mathematics in Global Robotics
74	Chapter 73: The Impact of Mathematics on Global Space Exploration
75	Chapter 74: The Role of Mathematics in Global Climate Change
76	Chapter 75: The Influence of Mathematics on Global Renewable Energy
77	Chapter 76: The Role of Mathematics in Global Sustainable Development
78	Chapter 77: The Impact of Mathematics on Global Globalization
79	Chapter 78: The Role of Mathematics in Global International Trade
80	Chapter 79: The Influence of Mathematics on Global Global Communication
81	Chapter 80: The Role of Mathematics in Global Global Security
82	Chapter 81: The Impact of Mathematics on Global Global Health
83	Chapter 82: The Role of Mathematics in Global Global Education
84	Chapter 83: The Influence of Mathematics on Global Global Culture
85	Chapter 84: The Role of Mathematics in Global Global Art
86	Chapter 85: The Impact of Mathematics on Global Global Science
87	Chapter 86: The Role of Mathematics in Global Global Technology
88	Chapter 87: The Influence of Mathematics on Global Global Society
89	Chapter 88: The Role of Mathematics in Global Global Politics
90	Chapter 89: The Impact of Mathematics on Global Global Religion
91	Chapter 90: The Role of Mathematics in Global Global Ethics
92	Chapter 91: The Influence of Mathematics on Global Global Psychology
93	Chapter 92: The Role of Mathematics in Global Global Sociology
94	Chapter 93: The Impact of Mathematics on Global Global Anthropology
95	Chapter 94: The Role of Mathematics in Global Global Linguistics
96	Chapter 95: The Influence of Mathematics on Global Global Music
97	Chapter 96: The Role of Mathematics in Global Global Dance
98	Chapter 97: The Impact of Mathematics on Global Global Theater
99	Chapter 98: The Role of Mathematics in Global Global Film
100	Chapter 99: The Influence of Mathematics on Global Global Television
101	Chapter 100: The Role of Mathematics in Global Global Internet

*The
Jewellery
Trade
in London*



**'English jewellers,
for excellence
of workmanship,
have been, and still are,
superior to every
other nation'**

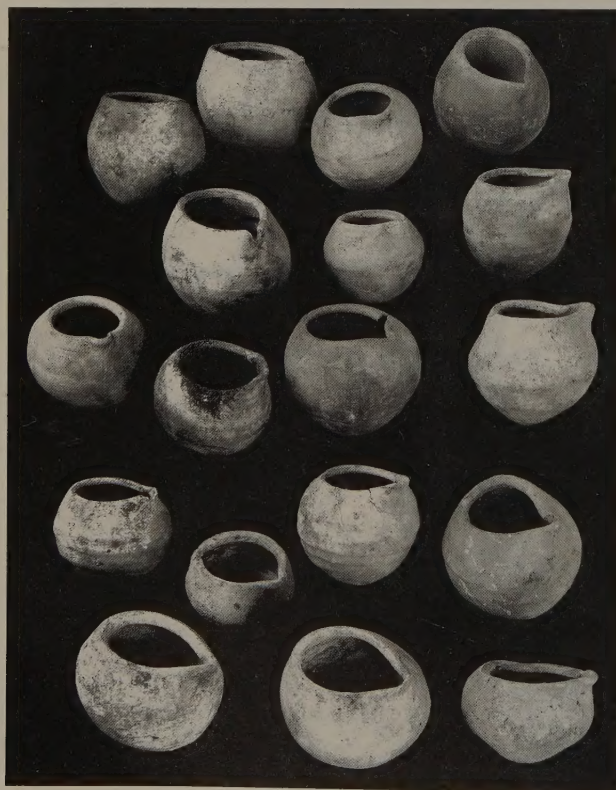
1

Saxon AND medieval

John Clark

Following the collapse of the Roman province of Britain early in the fifth century, there is a hiatus in London's history. The Roman city of *Londinium* with its craftsmen and traders was no more; not until the seventh century did town life revive. Since 1985, excavations in the Strand/Covent Garden area, outside the old Roman walls, have recovered evidence of the buildings of the Saxon town, described by Bede in about 730 as 'an *emporium* for many peoples coming by land and by sea', and of the activities of its inhabitants.¹ Like other contemporary ports such as Southampton (*Hamwic*) and Ipswich, Saxon London (*Lundenwic*) had its

Fig 1.1 A group of unused 11th-century crucibles, from Old Jewry.



industries; archaeological finds show that London craftsmen and women were making cloth, working iron, casting bronze or copper, and using horn and antler to make such everyday items as combs. Somewhere in the town there was a mint producing silver coins which circulated widely. Items of jewellery like the bronze dress pins (cat no 182) found on sites in *Lundenwic* were probably being made locally.

We have more evidence for the later Saxon town, re-established inside the Roman city walls by King Alfred after viking raids had led to the abandonment of the open settlement to the west, and for its Norman successor. The wealth of the town is evident in the huge contributions London made to the periodic payments of Danegeld, the tax levied at first to buy off viking raiders, later by Danish kings of England to pay their troops: 10,500 pounds in weight of silver in 1018, for example, according to *The Anglo-Saxon Chronicle*.

Archaeology provides glimpses of a jewellery industry in late Saxon and Norman London, and a very partial sample of its products. From Old Jewry, just off Cheapside, comes a group of eighteen metalworking crucibles (fig 1.1). These particular crucibles, found together, were new and unused; made in Stamford, they had been bought and brought to London for the use of a London metalworker. Crucibles of the same type found on other sites in London proved on analysis to have been used for melting silver; others contained traces of copper alloys.²

The intricate decorative designs popular in late Saxon art, like the 'serpents' on the Chiswick sword pommel (cat no 300), required a skilful and practised hand. So-called 'motif-pieces' or 'trial-pieces', scraps of bone scratched with painstaking variations on such designs, seem to be craftsmen's patterns or preliminary sketches (fig 1.2).³ It may be significant that in London the majority of these motif-pieces have been found on sites just north of Cheapside; this area, where goldsmiths were later to make their headquarters, seems already to have been a centre of craft activity in late Saxon times. Pewter brooches, rings and beads, most of them unfinished, found during sewer-work $\text{\textcircled{S}}$ in Cheapside in the nineteenth century, were probably from the stock of a maker of good-quality but cheap jewellery (cat no 408). The Cheapside jewellery imitates the forms of more expensive jewels, gold or silver-gilt filigree work set with gems, of which hardly any survive – the finest from London being the Dowgate Hill brooch in the British Museum and the example, now sadly lost, found in 1774 with a crucible and a hoard of coins of c.1075 at St Mary-at-Hill, Lower Thames Street (fig 1.3).⁴

For the later medieval period, we have documentary as well as archaeological sources. The history of London's top-quality jewellery trade is the history of the London goldsmiths and their organisation. Goldsmiths were men of wealth and importance, like Walter de Ripa (*fl.*1218) who designed and made seals for kings, nobles and the City itself,⁵ or William de Farendon who in 1281 purchased the aldermanship of the City ward that still bears his family name, Farringdon. Already in the 1180s there was a guild of goldsmiths, though it was one of several guilds fined for having been established without royal licence.

However, in jewellery production for the top of the market the goldsmiths of

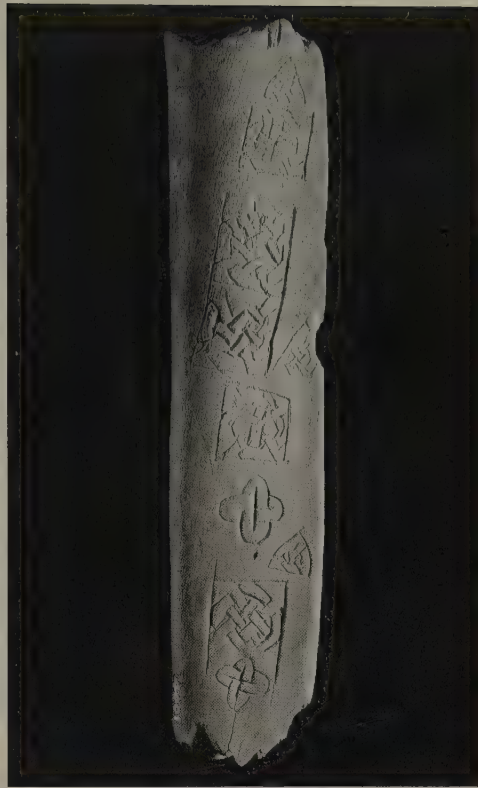


Fig 1.2 Late Saxon bone 'motif-piece', incised with sketches for elaborate interlace and knot patterns.

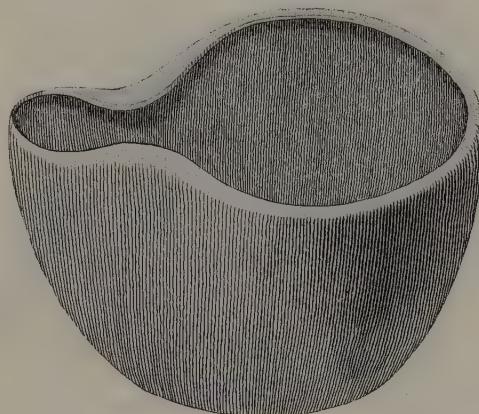
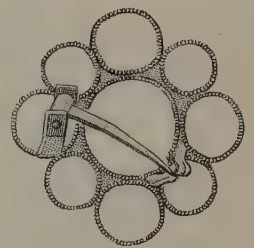
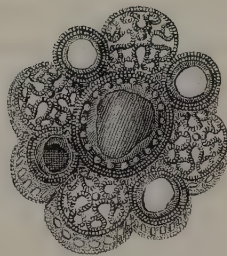
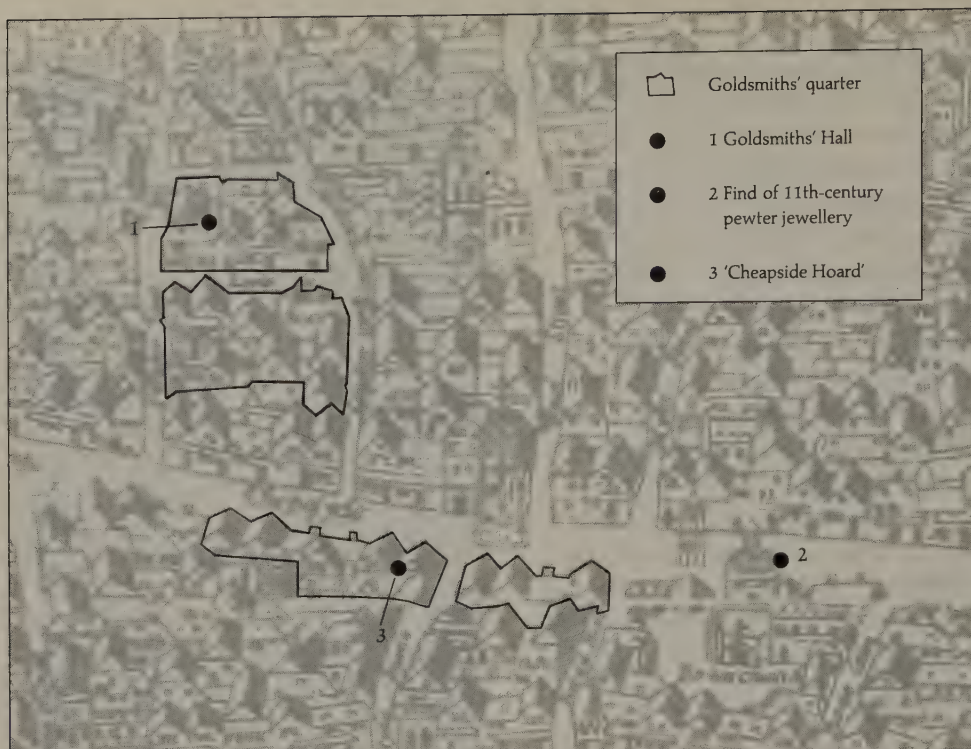


Fig 1.3 Late Saxon gold brooch (front and back) and crucible found at St Mary-at-Hill, 1774 (from the contemporary illustrations in *Archaeologia* 4, 1786).

Fig 1.4 The goldsmiths' quarter. Detail from a 16th-century map of London, attributed to Ralph Agas, showing the Cheapside area and the location of Goldsmiths' Hall.



London faced strong competition from abroad. Eleanor of Castile, wife of King Edward I, employed a personal goldsmith, Adam, who purchased or commissioned *jocalia* (jewels and precious objects) for her; though these were sometimes made in London, she seems to have favoured Parisian jewellers, like Laurence or Nicholas of Campania, from whom Adam purchased on the Queen's behalf three gold chaplets and two coronets set with rubies and emeralds for £46 13s 4d in May 1290.⁶

Later the reputation of the London craftsmen was widely recognised, and foreign visitors commented on the quality of their work. One such, a traveller from Bohemia in 1466, left London impressed by the vast number of craftsmen in the town, most of them, he thought, either goldsmiths or clothworkers.⁷

The 'Goldsmithery' (*Aurifabria*), centre of the trade, lay in and around Foster Lane and Gutter Lane, north of Cheapside, chiefly in the parishes of St John Zachary and St Vedast (fig 1.4). Surviving documents show many individual goldsmiths owning property here, and it

was here that the Goldsmiths' Company acquired early in the fourteenth century the land on which its Hall stands today.⁸ Excavations in Foster Lane in 1982 just south of the Hall produced evidence, among early fourteenth-century pottery in a domestic rubbish pit, of a craftsman working in precious metals – fragments of crucibles containing traces of silver. Some sixteenth-century crucibles found on the same site demonstrate the continuity of the metalworking industry in what was the heart of the goldsmiths' quarter. But goldsmiths also had premises in Cheapside itself, notable for shops with magnificent displays of gold and silver plate commented on by foreigners.

But if large items of plate were prominent as display pieces, a major part of the production was of jewellery. An inventory of jewels pledged as security for a loan of £12 in 1363 includes a 'coronal' of gold set with rubies, sapphires, emeralds and pearls, a gold brooch in the form of an eagle also set with gems, and two gold rings.⁹ We cannot, alas, prove that these, nor all the fine examples of medieval jewellery

found in London and catalogued below, were London-made. The majority probably were.

In his book on the early history of the Goldsmiths' Company, T. F. Reddaway provides an account of the steps by which the Company came to pre-eminence and its battles to maintain that position.¹⁰ By the fourteenth century, the Company was firmly in control of the manufacture and sale of gold and silver plate and jewellery in London, and deeply involved in the production and regulation of the King's coinage. Its authority did not, however, extend to items of less precious materials. Documentary sources – ordinances concerning quality and price, inventories, reports of debts or of thefts – not surprisingly deal largely with items of high intrinsic value. The vast majority of London's medieval population had to be satisfied with jewellery and dress ornaments of other materials: cheap but gaudy, and often imitating the styles fashionable in more expensive metals. In 1327 the girdlers, makers of belts with buckles and belt-ends of iron or brass, tried to prevent the manufacture and sale of items with cheaper lead, pewter or tin belt-fittings, on the grounds that they were deceiving the public.¹¹ But the frequency with which pewter dress ornaments, and even jewellery, have come to light in excavations and as finds from the Thames foreshore demonstrates the popularity of the cheaper items (for example, cat nos 193–5, 314).

Finger-rings and brooches of pewter and brass, dress-fittings and ornaments of pewter, brass and tin-plated iron; all were cheaply mass-produced by craftsmen living and working with their families in cramped quarters in the back streets and alleys of the medieval town. Their activities are illustrated by archaeological discoveries from numerous sites in the City: raw materials, such as brass sheet and wire; the craftsman's equipment – crucibles, moulds

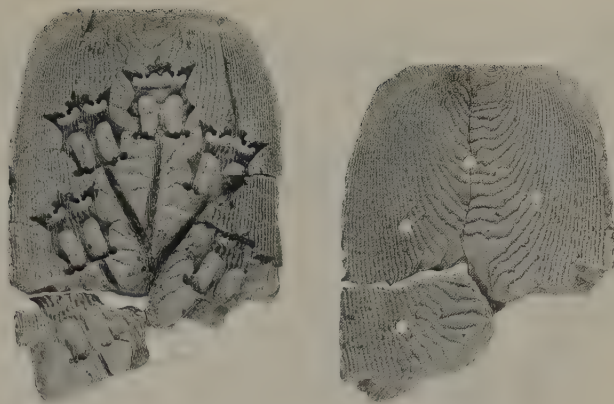


Fig 1.5 Two-piece mould of cuttlefish bone, used for casting small studs in the form of a crowned letter 'M' found in excavations near Blackfriars. Late 15th-16th century.

made of stone or clay, and a unique example of cuttlefish bone (fig 1.5); part-finished items and waste-products (amber beads, for example, broken during manufacture), and the unfinished stock of a late fifteenth-century maker of ornate brass belt-fittings dumped in a well in a street off Cheapside (fig 1.6), while unfinished or spoilt castings, still with runners or flashings of metal attached just as they came from the mould, are not uncommon finds (cat nos 409, 412). Study of such material is adding extensively to our knowledge of the techniques used by craftsmen working in a trade not well recorded in surviving documents. The Museum of London collections are rich in such everyday products, which provide an instructive contrast and welcome relief to the expensive glitter of the famous displays in the goldsmiths' shops of medieval Cheapside.

Fig 1.6 Part of a group of unfinished brass buckles and belt-ends, found in 1956 at the bottom of a 15th-century well in Trump Street, north of Cheapside.



2 From THE late- fifteenth century

TO 1800

Tessa Murdoch

Chepside, with its close proximity to Goldsmiths' Hall, remained the centre of the goldsmiths' trade for at least 150 years. Although the London Goldsmiths' Company controlled the production of the luxury end of the jewellery market in late medieval and early Tudor times, it frequently encountered the problem of counterfeit stones set in gold and silver, or the use of gold and silver in jewellery which was below standard. On 3 February 1504/5, the Company recorded 'dyverse alyens strangers' who 'put to sale golde

and silver dyceitfully and subtelly wrought of less value then ye ought to be wrought and counterfeit stones which be of no valure do sett in golde and sylver for precious stones'. It was agreed that 'all such deceytfull workemanship and marchandyse of golde and sylver' should be broken.¹

Summer fairs provided an opportunity for passing off goods which would never have withstood the regular searches in the City, and although at the end of the fifteenth century the Company agreed that goldsmiths attending these fairs would be fined, the prohibition was defied, for the trade at fairs was far too valuable to sacrifice.² The Company also complained that members were offering their wares, for example girdles and rings, for sale in upholders' windows in different parts of the City. This made it more difficult to control the quality of production and resulted in the imposition of a fine.³

In 1473 Hans Wheler, a Dutchman, found a profitable line 'putting to sale false stones in the manner of signets set with colours and deceivably wrought'. The effect was achieved by 'putting of a whole colour under such a stone to make him seem as a balays [a delicate rose-red variety of spinel ruby], a ruby, a sapphire or an emerald'. The 'stones' were presumably either rock crystals or glass.⁴ Aside from the monetary value of precious stones and the resulting



Fig 2.1 Drawing of a pearl pendant terminating in a bunch of amethyst grapes.

VICTORIA &
ALBERT MUSEUM

fraudulent use of counterfeits, there was superstition regarding the value of the genuine stone, as widely proclaimed in lapidaries' manuals as believed by the recipient or wearer of the gem. According to an early sixteenth-century manual in the Goldsmiths' Company Library, the emerald 'increaseth riches and maketh the worde of man dredifull'. Rock crystal, on the other hand, had quite different properties: 'He keepeth a man chaste and maketh a man greatly worship.'⁵

Counterfeit stones were evidently common even in courtly collections. The manuscript inventory of the possessions of William Herbert, Earl of Pembroke, who was a major figure at the court of Henry VIII, lists amongst his Countess's jewels in 1562, 'a girdell of golde sett with pearle conteigning lvij knottes beinge Linked together, one knott with a pearle and the other with counterfect sapphires and rubies havinge a knoppe at theinde accordingly and one of the peces broken'.⁶

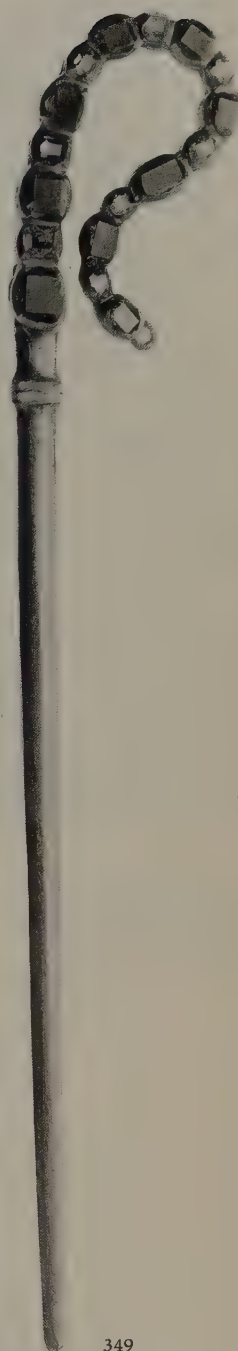
The later Cheapside Hoard, that unique stock-in-trade of an early seventeenth-century jeweller (discovered in the foundations of a house in Cheapside near St Paul's Cathedral in 1912), ranges from elaborate gold and enamelled chains, a rock crystal cross and chalice, to polished gems and even the waste from turquoise-cutting. The gems include Colombian emeralds. One, 42mm long and hexagonal in form, contains a watch dial and movement (col pl 1, cat no 352); another has been drilled and polished to represent bunches of white grapes (col pl 1, cat no 385). Little is known as to how such technical virtuosity was gained. The gem content of the hoard has recently been tested and found to have several surprising results. One pendant (col pl 1) is set with 'firestone' quartz which had been heated and dropped into water, causing cracking. The water contained dye and this concentrated in the cracks, giving the quartz its artificial colour. Another chain is set in

gold with artificial turquoises probably of a ceramic substance (cat no 452).⁷

These findings are mirrored in the contemporary inventory of the effects of the goldsmith Nicholas Herrick, which probably dates from the late 1580s or the early 1590s. 'Broken gowld beinge severall peeces sett wth base stones or counterfettes'; or 'broken goulde divers peeces thereof enamyld and sett wth badd stones not worth the waighte in goulde'. The 'eight buttons uppone the wch there was lent the some of' indicate that Herrick was acting as a pawnbroker, which is a suggestion often made of the original owner of the Cheapside Hoard. Herrick's range of stock includes, like the Cheapside Hoard, 'Two old watches of Lattyn & Christall'; 'One box wth Stones of divers sortes'.⁸ The style of some of the pieces in the Cheapside Hoard is also reflected in the album associated with the Dutch jeweller Arnold Lulls, which is thought to be a visual record of a jeweller's stock-in-trade. Lulls supplied jewellery to King James I, Queen Anne of Denmark and to Henry Prince of Wales. One drawing shows a pearl pendant which terminates below in a small bunch of amethyst grapes (fig 2.1). Another page shows a drawing of a jewel, accompanied by the annotation in Dutch, 'Picture of a large ruby and fine pearl belonging to my brother Peter Lulls and the Company, the which, however, not being of good colour, I have been unable to sell here. I have sent it back to him. A.L.'⁹ Even genuine gemstones could be difficult to market.

Many of the items in the Cheapside Hoard were fashionable in the 1640s, when it is thought the hoard was concealed. The Court of Wardens of the Goldsmiths' Company noted in September 1641 that they had found 'two fan handles made of copper, coloured and enamelled and set with stones, amongst silver-gilt fan handles taken at the shop of Robert Cooper, a milliner, at the sign of the "Key" in the Old

Fig 2.2



349

Fig 2.3 Trade card of John Orchard, Lombard Street, c. 1695.

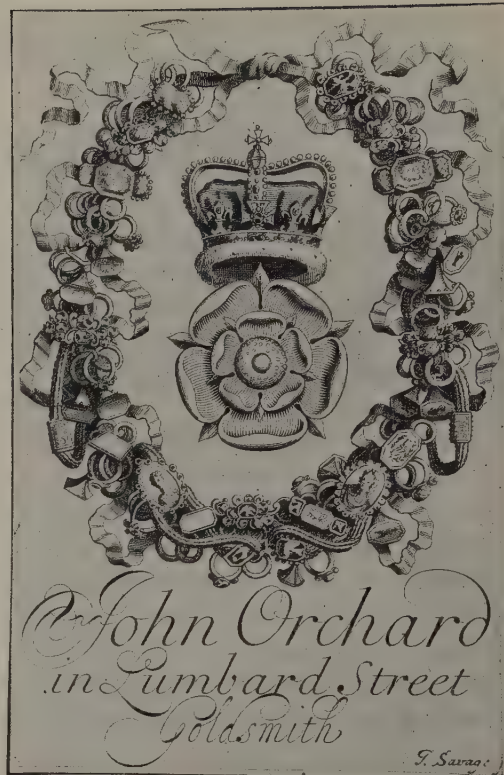
BRITISH MUSEUM

Exchange'. Having no power to break these articles, the Wardens bought them for seven shillings and five shillings respectively. A year later some 'bodkins in fashion of shepherds' hooks' (fig 2.2, cat no 349) were also found to be coarse and broken.¹⁰

King Charles II turned to a Dutchman for his jewels. Isaac le Gooch, who was from Antwerp, still a centre of trade in pearls and diamonds, became jeweller to the King in 1666. During his fifteen years of office he supplied jewels for about sixty envoys or ambassadors at the cost of £30,000. When the King's cousin Prince Rupert died in 1682, Le Gooch had the task of valuing his jewels, which were disposed of by public lottery.¹¹ Sir John Chardin (1643–1712) also assumed the title of Court Jeweller to Charles II.¹² Chardin was of French Protestant origin and his presence at the English court is typical of many talented craftsmen who settled in London at this time in order to escape religious persecution in France. Recent research has uncovered the names of over forty Huguenot jewellers working in the metropolis between 1680 and 1760.¹³

Fig 2.4 Trade card of Mary Owen, Cheapside, c. 1740.

BRITISH MUSEUM



Many of them were working in Soho, Covent Garden and St James's in the West End, which had become a new centre for such luxury trades. Apart from documentary evidence, it is rare to be able to relate any surviving work to these named jewellers. However, the bouquet of flowers (frontispiece, cat no 132), which betrays French characteristics such as the enamelling in the tradition and colours associated with Jean Toutin of Blois, may well have been made in one of these Huguenot workshops.

This tradition of high-quality French craftsmanship was continued in London throughout the eighteenth century. The enamelling on the ceremonial sword presented to Nelson by the City of London to commemorate the Battle of the Nile in 1798 (col pl 3, cat no 454) was the work of James Morisset, a Huguenot descendant. In addition, second-generation refugees also worked as retailers; in the 1730s and 1740s Paul Bertrand, Paul Daniel Chenevix and Thomas Harrache ran toyshops which

provided an outlet for many of these goods. In the Ashmolean Museum, Oxford, a pair-case repeating watch is contained in a gold case set with panels of lapis lazuli in chased, pierced and enamelled cagework. It is signed on the dust cover at the back of the movement 'Paul Daniel Chenevix', although it was probably supplied by a specialist watchcase maker. Huguenot jewellers combined to make eighteenth-century London a centre for the diamond trade; many worked as merchant jewellers, and J. H. Desaguliers was catering for that community when he published *Jewellers Accounts made Easy: consisting of 175 Tables for the use of all Merchant Jewellers* in 1734. The Warning Carrier's manuscript walk book in the Goldsmiths' Company Library indicates the size of the community of highly skilled craftsmen of French origins who were still working as jewellers in London in 1744.

Contemporary advertisements in the form of trade cards and newspaper entries are often a surprisingly useful source of information.¹⁴ An early example from goldsmith John Orchard of Lombard Street provides fascinating information on the range of ring settings, bracelet plaques and seals available in the 1690s (fig 2.3). A knee buckle with agates set in silver (col pl 3, cat no 226) can be redated to the mid-eighteenth century not only on grounds of style and manufacture, but with the evidence provided by the trade card of Mary Owen, a jeweller and goldsmith at the Wheatsheaf in Cheapside, which dates from the mid-1740s (fig 2.4). She specialised in 'the best Sort of Pebble Buckles'. Samuel Rogers's trade card, which shows a lapping machine, shows that 'pebbles' were certainly equated with agates at that date (fig 2.5). Those of William Hunt & Son, goldworkers (1755–63), and Marie Anne Viet and Thomas Mitchell, Jewellers (1742), provide evidence for the contemporary appearance of chatelaines. Recent research has revealed



All
Works of any Device respecting Agats, Oriental, Egyptian, & any other Pebble Stones, in the Lapidary way, such as Cavets & Rivins for Watches, Cane heads, Eggs, Cavets & Bezils for snuff Boxes, Tooth Pick & Ineezer Cases, or any other hollow'd or plain Works Curiously Perform'd by
SAMUEL ROGERS.
 at y^e Turning Machine in CHARLES STREET Over against y^e Vine Tavern
*Long Ware — All Sorts of Trinketts for Equipages after the newest
 Fashion and most Correct Manner*

Fig 2.5 Trade card of Samuel Rogers, lapidary, c. 1740.

GUILDHALL LIBRARY



417

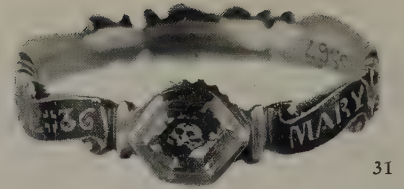
Fig 2.6



Fig 2.7 Trade card of Samuel Taylor, Wood Street, c. 1740–50. BRITISH MUSEUM

that many of the chatelaines previously considered to date from the eighteenth century were manufactured during the following century. Those that date from the eighteenth century often bear a maker's mark. One remarkable survival bears the stamped name 'J. Pinchbeck' (fig 2.6, cat no 417), one of the younger sons of the Christopher Pinchbeck who invented the copper and zinc alloy which was named after him.

Samuel Taylor, jeweller in Wood Street, specialised in 'Motto, Trophy and Death' rings in the 1740s and 1750s. The inner border around the cartouche of his trade card (fig 2.7) is an example of the enamelling in black and white to be found on contemporary mourning rings (fig 2.8, cat no 30–2). A pair of paste set bodice ornaments (fig 2.9, cat no 225) are probably a unique survival, although their existence can be seen in contemporary portraits and such pieces of jewellery were probably supplied by Anthony Ellines, whose trade card survives. There was endless experimentation with cheaper substitutes for precious metals. Ellines also supplied 'block tin buckles that keep their colour as well as silver'. Bills are informative on the range of clientele



31



32



23



30

Fig 2.8

supplied. That from Charles Gilbert of 1755 reveals contrasting values: the 'Brilliant Shirt Buckell' bought for the master of the household, Edward Turner (later Earl Winterton), cost £34 and a 'Buckell for the Postilion' only £1.5.0. Such documents also indicate the relatively high cost of labour. In 1762 Abraham Gardener charged as much (2s 6d) for 'A pair Bracelets' as he did for stringing them with '4 rows French beads' at 4s.

Jewellers acting as wholesalers included Mr Hodges of Maiden Lane and John Howard, necklace maker of Fish Street Hill who supplied imported French work including necklaces and snuffboxes.

London jewellers' work was also made for export to the Continent and to the American colonies. During the nineteenth century it became increasingly difficult to distinguish national styles in jewellery. Designs and craftsmen travelled to meet the demands for the latest fashions.

R. Campbell warned prospective jewellers in *The Compleat London Tradesman* (1747) that 'It requires a large stock to set up as a master; especially to furnish a Shop; But he that intends to work only for the Shopkeepers, and employ Apprentices and Journeymen, may begin with very little, and must be contented with less Profit than if he sold to the Wearer.' A jeweller ought to be 'an elegant designer', but for those who needed inspiration many published designs were available, such as those for pendants by William de la Cour which appeared in the 1740s (fig 2.10). A jeweller must also be 'a judge of all manner of precious Stones, their Beauties, common Blemishes, and their intrinsic Value: He must not only know real Stones, but fictitious Gems, and the manner of preparing them.' Such knowledge distinguished a jeweller from a goldsmith.



Fig 2.10 Designs for pendants by William de la Cour, 1747.
VICTORIA & ALBERT MUSEUM

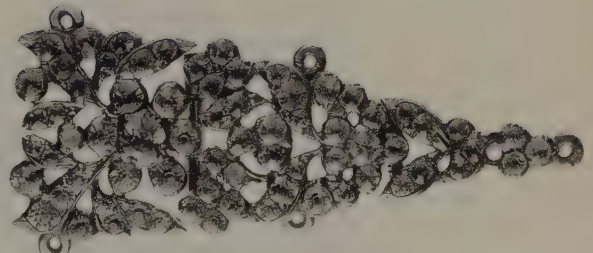
Fig 2.9



225b



225a



THE *nineteenth* *century*

Chris Ellmers

Throughout the nineteenth century, jewellery making remained one of London's leading luxury trades. Shopkeepers, masters and artisans worked together in a highly complex manufacturing system to supply an ever more sophisticated range of products for the valuable metropolitan and export markets. Technically speaking, jewellers were that branch of the goldsmith's trade which set diamonds and other precious stones in rings, bracelets, brooches, necklaces, earrings and other items of personal adornment. Popular usage, however, had extended the definition of the jeweller to cover all of those making and selling items of jewellery, including specialist goldsmiths, such as ringmakers and chainmakers, as well as diamond-cutters, polishers and lapidaries. Diamond-cutters normally worked on the most valuable stones – diamonds, rubies, emeralds and sapphires – whilst lapidaries concentrated on the less precious ones, such as amethysts and garnets. In addition, these trades often relied on the skills of ancillary workers – chasers, saw-piercers, enamellers, gilders, engravers, engine-turners and polishers – in the production chain.¹ Closely associated with the jewellery industry, and using practically identical techniques, were the trades of watchcase making, the mounting of sticks and scent bottles, and the manufacture of decorative pens and other trinkets.

The author of *The Book of Trades* (1811),

whilst noting that 'the trade of jeweller has always been considerable in London', observed that 'civilised countries have greatly improved the art of jewellery. The French for lightness and elegance of design have surpassed their neighbours; but the English jewellers, for excellence of workmanship, have been, and still are, superior to every other nation.'² The high quality of London workmanship was fostered both by the time-honoured seven-year apprenticeship system and the degree of subdivision and specialisation that existed within the trade. In 1819 a contributor to Abraham Rees's *Cyclopedia* stated that 'in this great city there are always hands that excel in every particular branch of the trade',³ a fact which enabled it to develop and flourish.

Business expansion and a move to increased subdivision led, quite naturally, to noticeable localisations of the working part of the trade. By 1800, the two traditional craft quarters of Aldersgate Street and Soho were already being challenged for supremacy by Clerkenwell and, to a lesser extent, Hatton Garden.⁴ Writing in 1842, George Dodd found the parish of Clerkenwell to be the working centre of the London jewellery and clock and watchmaking trades:

Although there are dealers in these articles of traffic in other parts of the metropolis, the real *makers* are to be found in Clerkenwell, not without exception, certainly, but with exceptions



Fig 3.1 The Clerkenwell jewellery quarter, from Weller's Map of London, 1862.

so few as to render the rule more striking. From St. John's Square to the New River Head, and from Goswell Street to Coppice Row, there is scarcely a street which does not contain some artisans in these departments of handicraft.⁵

The 1861 Census recorded 764 goldsmiths and jewellers living in the parish, with another 232 in closely related trades.⁶ In 1880, Kelly's *Directory* reiterated what Dodd had observed forty years earlier:

In addition to the Watch Trades this is also the centre of the Jewellery Trade of London; London-made jewellery being almost exclusively manufactured by

Clerkenwell workmen. The district has, however, extended far beyond the limits of Clerkenwell.⁷

This wider area would have included Hatton Garden, the parish of St Luke's, Old Street, together with parts of Islington and Hoxton.⁸ In 1876, George Wallis had estimated that some 1,900 people were employed in the jewellery trade in this district, a figure which would have accounted for almost half of the London workforce.⁹ The majority of these would have resided within a ten-minute walk of Clerkenwell Green (fig 3.1).

The working part of the jewellery trade, however, formed only part of what was a very complex business. At the top were the

Fig 3.2 'Opals and brilliants', by Hunt & Roskell, displayed at the Great Exhibition of 1851.

large City and West End shopkeepers, who sold the most fashionable jewellery and developed new product ranges. Many of these were real entrepreneurs, who not only had their own workshop facilities but also imported the latest designs from the Continent. The contrast between these and the small-scale working jewellers was dramatic. In the early years of the nineteenth century, many working jewellers insured their workshops and stock-in-trade for as little as £30. Entrepreneur goldsmiths and jewellers, on the other hand, could be insured for well in excess of £8,000¹⁰ at a time when a skilled working jeweller could be expected to earn around 30 shillings a week.¹¹

Technological advances in stone-cutting, in particular the introduction of steam power, together with the increasing availability of different types of stones and metals, were put to productive use by London jewellers. By the 1850s and 1860s, what seemed to be an endless variety of rings, brooches, bracelets, necklaces, earrings, lockets, crosses, clasps, pins, chains, studs and buckles were available in equally endless combinations of gold, silver, precious stones, pearls, ivory, shell, jet, enamel and hair.¹² London jewellers featured strongly at the international



215. FASHIONABLE—OPALS AND BRILLIANTS. HUNT AND ROSKELL.

Fig 3.3 Advertisement from The Illustrated London News, 1888.

exhibitions of 1851 and 1862 (fig 3.2) and were quick to spot the advertising potential of illustrated newspapers and magazines (fig 3.3). The output of London workshops was primarily aimed at the upper-middle and wealthier classes. Those who had less money to spend had to be content with the products of Birmingham and German workshops.¹³

A good example of what London's most famous jewellers had to offer can be gained from the words of a visitor to Hunt and Roskell's premises, at 156 New Bond Street, in 1865:

We must next proceed to the inspection of the valuables in the glass cases which surmount the counters, and in which are contained some of the greatest treasures of the establishment. How pretty and sparkling these gems look, nestling in their soft couches of red and white velvet! Here is one charming specimen, which, however, is more remarkable for the dazzling brilliancy achieved in the setting than the large size of the stone.

It is a bracelet formed of clusters of diamonds, surrounding two small ovals

THE MANUFACTURING
GOLDSMITHS' & SILVERSMITHS' COMPANY,
Show-Rooms: 112, REGENT-STREET, LONDON, W. (Adjoining Grosvenor Gardens)
Supply the Public direct at Manufacturers' Cash Prices, saving Purchasers from 25 to 50 per Cent.

HIGH-CLASS JEWELLERY.—The Stock of Jewellery, Watches, &c., is complete, and of the highest quality. Orders are promptly filled, and the most liberal and advantageous terms are offered to all purchasers of choice and superior articles.

ORIENTAL PEARLS.—Choice of the finest pearls, in single, double, and triple strings, from the East Indies, and all the finest specimens of the same, suitable for bracelets and brooches.

PEARL AND DIAMOND JEWELLERY.—A manufactured and sold to order in perfect form.

BRIDAL PRESENTS.—Special attention is given to the production of all and the most beautiful articles for the bride, including the most elegant and valuable pieces of jewellery, which is combined in the most perfect manner.

WEDDING PRESENTS.—A special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

COMPLIMENTARY PRESENTS.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

CAUTION.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

"A SUCCESSFUL BUSINESS."—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

DIAMOND ORNAMENTS.—A large and complete stock of the most beautiful and valuable pieces of diamond jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

SAPPHIRES from Ceylon.—A large and complete stock of the most beautiful and valuable pieces of sapphire jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

NOVELTIES.—A large and complete stock of the most beautiful and valuable pieces of novelty jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

CASE PRICES.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

COUNTRY CUSTOMERS.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

COLONIAL AND FOREIGN.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

TESTIMONIALS.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

MEDALS.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

CATALOGUE.—The Company's special selection of the most beautiful and valuable pieces of jewellery, suitable for the bride and groom, and for the bridesmaids and attendants.

GOLDSMITHS' AND SILVERSMITHS' COMPANY, 112, REGENT-STREET. CATALOGUE POST-FREE.

for portraits. Even what we supposed at first to be glass, to protect the miniatures from dust, proves to be a thin slip of diamond. The value of this charming example of jewellery is about £2,000. We are even inclined to admire this bracelet more than a jewel which was shown to us as *the* gem of the establishment. The jewel in question was a single diamond, with a drop or pendant; the diamond itself is worth £8,000, whilst the drop is valued at £1,000. The former is supposed to be the finest diamond for sale in Europe at the present time . . . we are told that Messrs. HUNT AND ROSKELL are the largest holders of precious stones in Europe.¹⁴

In the early 1880s there were well over 900 retail jewellery shops in London (fig 3.4), besides a large number of pawnshops dealing in secondhand items.¹⁵ The retail business was so great that 58 firms specialised in supplying jewellery boxes and cases, and eleven in jewellery shop fittings.¹⁶ By this time a large number of wholesale jewellery houses – dealing in London-made and imported Birmingham and Continental items – had appeared at the junction of Hatton Garden, Ely Place, Charterhouse Street, Holborn Viaduct and Holborn Circus.¹⁷

The working part of the jewellery trade showed much the same range of scale as the retail side. Some of the larger West End goldsmiths, such as the Goldsmiths and Silversmiths Company and Hunt and Roskell, actually operated large manufactories in and around Clerkenwell (fig 3.5).¹⁸ One of London's largest wholesale manufacturers was Robert Pringle and Sons, of Wilderness Row, Clerkenwell, whose works utilised steam power to operate a range of production machinery.¹⁹ Another local firm, E. Gray and Sons of Clerkenwell Green, followed Pringle in supplying machine-made 'gold and silver in sheet and wire' and 'stampings and ornaments for the Jewellery Trade'.²⁰

Fig 3.4 The shop of Knight & Fletcher, retail jewellers and seal engravers, 37 Cheapside, 1883.



Also on Clerkenwell Green was William Ford & Company's 'Steam Diamond Cutting & Lapidary Works' . . . All diamonds and other gems cut on the premises.²¹

Fig 3.5 The jewellery workshop of the Goldsmiths and Silversmiths Company, Newcastle Place, Clerkenwell, 1888.

Despite the presence of larger manufacturers, however, London jewellers' workshops were normally very small (fig 3.6). In this respect, the trade was very

Fig 3.6 A London jewellers' workshop in 1811, showing workboard, drawbench, flatting-mill, stake-block and furnace.



Fig 3.7 Backworkshops behind 39 and 40 St John Street, Clerkenwell, in the 1970s. A century earlier these were occupied by Samuel Scott, diamond setter, and George Gill, gold chainmaker.

CHRIS ELLMERS

Fig 3.8 Reconstruction of a Clerkenwell jewellers' backworkshop of the period 1850–1900.



different from the London silversmiths' trade, where more substantial workshops and small factories were the norm. In 1891 Charles Booth found that the average London jewellery-making business had seven employees,²² whilst the average Clerkenwell establishment of the 1870s had only five workers.²³ The result was a proliferation of small workshops utilising whatever space they could in houses in the

jewellery districts. In Clerkenwell small backworkshops, with their distinctive long windows (fig 3.7), were a common feature, having gradually replaced topworkshops from the early years of the century. A reconstruction of a typical Clerkenwell ringmaker's workshop of the period 1850–1900, drawn from the Museum of London's rich collections, can be seen in fig 3.8. Besides having a comprehensive range of tools and equipment, all of which would have been readily available from specialist London toolshops, the workshop displays a unique collection of patterns which belonged to a Clerkenwell maker of rings, charms and chains (fig 3.9).

Working conditions in such small workshops were far from glamorous, as William Dawson observed in 1885:

I have seen fine gold chains and lockets being polished in dingy back sheds, where the gas burned at noon in mid-summer. The strictest precautions were adopted to guard the precarious gold dust from being thrown away and lost. Even the water in which the workers washed their hands was left standing until the sediments had settled. I have seen upper rooms, black with the dirt of years, pale men and women sitting at bare deal boards, in front of close shut windows – the boards glittering with rubies and sapphires and emeralds.²⁴





Fig 3.9. Patterns for chains, rings and charms, from the workshop of Charles Blay, jeweller and gold chainmaker, 13 Owen's Row, Clerkenwell, 1864-72.

Although London jewellers remained a labour aristocracy, with the typical workman earning around £2.00 per week in 1890,²⁵ the trade was not without its problems. Wars and trade depressions, which were often interlinked, affected production in the earlier part of the period.²⁶ Besides these, the trade suffered noticeably from seasonal fluctuations in the course of each year. Even in the 1890s, jewellers and goldsmiths faced slack times in January, February, March, August and September – the traditionally quiet months for all trades dependent on the ‘London Season’.²⁷ Such an irony was not lost on George Gissing, who set his novel *The Nether World* in the Clerkenwell of the early 1880s:

In Clerkenwell the demand is not so much for rude strength as for the cunning fingers and the contriving brain. The inscriptions on the house fronts would make you believe that you were in a world of gold and silver and precious stones. In the recesses of dim byways, where sunshine and free air are forgotten things, where families herd together in dear-rented garrets and cellars, craftsmen are forever handling jewellery, shaping bright ornaments for the necks and arms of such as are born to the joy of life. Wealth inestimable is ever flowing through these workshops, and the hands that have been stained with gold-dust may, as likely as not, some day extend themselves in petition for a crust.²⁸

Despite such slack periods, there was no lack of new entrants to the trade. The young apprentice fortunate enough to be taken on by one of the London jewellery workshops entered a trade which was widely regarded for its sober, intelligent and honest workforce. Apprentices normally spent their first year as errand boys, carrying work between the workshops and the retail houses of the West End and City, as well as fetching

tools and sundries from the material shops scattered around Clerkenwell, Hatton Garden and Soho. From this they would progress to basic work at the bench under the critically watchful eye of the shop foreman. As their skills developed, more challenging tasks would be attempted. The learning process was not limited to the transfer of skills from older workmen, however, as a wide range of cheap technical manuals was available on subjects as diverse as recipes for different types of gold and designs for jewellery.²⁹ Newspaper advertisements, trade catalogues and shop window displays provided free sources of inspiration for those who wished to advance their manual dexterity.

Once out of their seven-year apprenticeship, most journeymen aspired to setting up their own business. For those intent on this path, Clerkenwell provided an ideal environment. E. Gray and Sons, the Clerkenwell tool and materials dealers, offered a comprehensive ‘set of jewellers tools. For one Man, to cost £11.10.0’ (fig 3.10), as well as a more extensive set ‘for three men, to cost £40’.³⁰ For those who could not afford this tools could be purchased piecemeal, and most existing workshops were prepared to rent out bench space to individual workmen.³¹ To many craftsmen, this was the obvious way to start as it provided access to more expensive equipment such as furnaces, mechanical shears, rolling mills, polishing lathes, fly-presses, and accurate weighing scales.

For the fortunate, such an inauspicious beginning quickly led to renting and equipping their own workshops. The first part of their aspirations secure, they could then look forward to attracting good custom and renting a substantial house in one of the more respectable north London suburbs, such as Highbury, Holloway or Camden Town.

SET OF JEWELLER'S TOOLS.

For One Man, to cost £11 10 0

Page in Catalogue.		£	s.	d.	Page in Catalogue.		£	s.	d.
86	One-Place Board, Oak, with Stand ...	1	1	0	88	1 Hand Drawtongs	0	2	3
86	1 Stool, 2/3. 1 Skin, 5/6 ...	0	7	9	1	1 dozen Scorpers and Handles, assorted ...	0	3	0
85	1 Tray, 2/3. 1 Work Can, 2/3 ...	0	4	6	7	1 dozen Files and Handles, assorted...	0	6	8
61	1 Soldering Burner or Oil Lamp ...	0	1	9	9	1 dozen Needle Files, assorted ...	0	1	6
12	1 Board Steady, 2½ in. ...	0	3	6	11, 13	1 Hammer, 1/2. 1 Mallet, 7d. ...	0	1	9
85	1 Copper Boiling Pan ...	0	1	0	18, 85	1 Joint Tool, 2/- . 1 pair Nippers, 1/9	0	3	9
80	1 pair 12 in. Tongs ...	0	1	3	17, 47	3 pairs Pliers, 3/- . 1 Screwplate, 3/-	0	6	0
85	Borax Slate, Borax and Pencils ...	0	0	11	113	1 Grindstone, for hand use, 10 in., English	0	7	6
38	1 Acid Bottle ...	0	0	6	20, 22	1 pair Slide Tongs, 2/6. 1 pair Shears, 2/-	0	4	6
32	1 dozen Brooches and Handles ...	0	2	0	49	1 Sawframe, 1/6. 1 gross Saws, 2/- ...	0	3	6
22	2 Oval Burnishers ...	0	1	8	15	1 Sparrowhawk, on iron block ...	0	4	6
61, 62	1 Soldering Wig and Binding Wire ...	0	1	0	35	2 Ring Triblets, 8 in. and 12 in. ...	0	6	9
61	1 Blowpipe, 5d. Cement, 6d. ...	0	0	11	24	1 Bench Vice	0	7	0
56	1 quire Emery Paper ...	0	1	2	25	1 Hand Vice, 2/- . 1 Pin Tong, 9d. ...	0	2	9
56	1 quire Glass Paper ...	0	0	8	55	4 Hand Brushes, 2/3. 3 Buffs, 6d. ...	0	2	9
5, 137	2 Corntongs, 8d. 1 Globe, 2/3 ...	0	2	11	91	1 Flattening Mill, with 2¾ in. Rollers, with two handles on Stand complete	4	10	0
62	Prepared Charcoal, 10d. ...	0	1	4		TOTAL ...	£11	10	0
22	1 Clam with Wedge, 6d. ...	0	1	4					
29, 41	1 Dividers, 2/3. 1 Drillstock, 3/3 ...	0	5	6					
16	1 Doming Stamp, 5/6 ...	0	11	0					
16	1 Set Doming Punches, 5/6 ...	0	11	0					
87	1 Drawplate, round holes ...	0	5	6					

These Lists of Tools have been prepared for the purpose of arriving at the total cost of the Tools required for general jobbing, and can be extended or modified to meet the views of our customers, and any of the items can be purchased separately at the prices quoted.

Fig 3.10 Advertisement from a catalogue of E. Gray and Son, tool and materials dealers, 18 Clerkenwell Road, around 1900.

*Symbol &
Association
in London
Jewellery*



**'Of all jewels
the ring is the most
redolent of symbol
and association'**

4

Romano-British Jewellery

Christine Jones

Following the invasion of the Roman army in AD 43, Britain became the most north-westerly part of the Roman Empire. It remained a province for nearly 400 years. During that time, the native Celtic population was influenced by many aspects of Roman civilisation. The resultant fusion of beliefs, adoption of foreign lifestyles and the continuing influx of troops and civilians from across the Empire can all be detected in the jewellery worn by Roman Britons. The treasures and trinkets that belonged to the inhabitants of *Londinium* (London) can be seen to reflect this mix of cultures, beliefs and fashions.

Among the sophisticated Romans of the late Republic and early Empire, taste in jewellery was very simple. In infancy, gold *bullae* (oval, box-like amulets or protective charms) were traditionally worn by the male babies of aristocratic families. After childhood, men wore no jewellery except for their signet ring, an engraved gem secured in a simple hoop of iron, silver or gold. Only members of the Roman aristocracy (families of the Senatorial and Equestrian ranks) were permitted by law to wear gold. However, by the end of the first century AD, the social significance of wearing gold had greatly diminished. Gold was worn by those who could afford it at all levels of society, although aristocratic custom continued to avoid ostentatious displays of jewellery. By the close of the second century, gold jewellery was no longer a reliable indicator of a wearer's rank.

Flamboyant decoration had been more readily acceptable amongst members of provincial society. Ornamental bracelets, embellished with filigree, for instance, appealed to certain eastern populations, whilst in Celtic regions such as Roman Britain brightly coloured jewellery was popular, as exemplified by enamelwork (col pl 14, cat nos 441, 442) and glass beads made in assorted colours (see cat nos 462, 463, 464).

Solid neck-rings, known as torcs, had been seen as symbols of power and status amongst the Celts of north-west Europe, including pre-Roman Britain, and as such were endowed with magico-religious significance. The Roman author Cassius Dio¹ records that Boudica 'wore a great twisted gold necklace' when she led the Iceni into battle against the Romans. As torcs were not normally worn at this time by women, it is to be presumed that in donning a torc Boudica was symbolically investing herself with the authority of a Celtic warrior chieftain.

The lighter and more delicately constructed flexible necklaces reflect a classical Graeco-Roman style. Several fragments of such necklaces have been recovered from London. Gold chain links, as well as fine bronze links, are set with emeralds (fig 4.1, see also cat no 498), dark blue glass beads (cat no 168), purple glass beads imitating amethysts (cat no 169), and glass beads of assorted colours, including the gold-in-glass variety (cat no 464). Some colours were probably chosen for their symbolic



Fig 4.1 Fragment of gold and emerald necklace (MoL 76.118).

associations, for example the wine-coloured amethyst linked to the deity Bacchus in his role as god of wine and wine-making. Other necklaces carried amulets, such as the representation of a phallus, specifically to ward off the 'evil eye' and promote good luck. There are some instances where precious stones such as emeralds are set alongside glass beads of the same vivid colour. This underlines the importance of colour in Roman jewellery and the fact that the modern distinction held between precious stones and imitation ones was clearly of little importance to jewellers in the later Roman period.²

Roman burials excavated in London have revealed evidence indicating that women often wore several bracelets at the same time (cat no 10). Mostly in copper alloy, these probably reflect a fashion for wearing many bangles rather than a conspicuous display of wealth. Evidence from London also shows that the wealthier female wore bracelets of silver (cat no 5ii) and imported elephant ivory. Shale and glass bangles were also worn, as well as jet (cat nos 504 and 505), which was considered to have mystical properties specifically beneficial to women.

Finger-rings were worn by both men and women as decoration and as a convenient way of carrying seals. Many rings have been found that incorporate a key, possibly to a chest or casket (cat no 179). This was a useful method of keeping items secure, especially in a society that did not have pockets in its clothing. Some rings are very small and may have been worn on the top joint, although children are known to have worn finger-rings at a very early age. A custom thought to have come from the east, and popular in aristocratic circles in Rome, was the placing of an iron ring on the third finger of the woman's left hand by her fiancé at the betrothal ceremony. This was based on the belief that this finger was directly connected to the heart by the nervous system. However, skeletal



Fig 4.2 Top: detail of an iron finger-ring. The inscription of copper inlay picked out in niello reads 'DAMI VITA'.

Middle: detail of an iron finger-ring with inscription of copper inlay that reads 'VITA VOLO' (MoL 825).

Lower: detail of an octagonal finger-ring of copper alloy with a letter of the word 'VALLATIS' engraved on each facet.

evidence does not reveal a bias for a particular finger for the wearing of rings, and so it would appear that the custom was not widespread in Britain. The majority of iron finger-rings are of large sizes and mostly hold intaglios (col pl 14) and are usually considered to have been worn by men. Iron, which when new resembles the colour of silver, was not considered an inferior metal and was often chosen in preference to bronze signet rings.

Finger-rings came in various forms from the simple annular hoop to the elaborately decorated, inlaid with semi-precious stones, glass settings and applied metals. From London's Roman waterfront a finger-ring of iron (fig 4.2, cat no 54) with inlaid copper decoration on the bezel has been



Fig 4.4 Detail showing the bezel of a silver finger-ring, with four cupids winemaking inside a small shrine.

recovered. Inlaid strips of copper alloy are set in the form of a right-angled cross in which the short axis appears to cross over the long axis. In the centre of each quadrant of the cross is a six-pointed star. The inlaid cross bears an inscription picked out in niello. On the long axis are the letters 'DA', to the right 'MI'; on the short axis are the letters 'VITA - DA MI[HI] VITA[M]' - 'Give life to me!'

Martin Henig comments that this is likely to be a request to the gods (or perhaps, specifically Jupiter) to grant the wearer eternal life. That the latter was the intended meaning is suggested by the addition of the four stars representing the heavens.³ Stars are found on contemporary coins with the legend 'Aeternitas' (Eternity), as it was considered that the heavens alone were eternal.⁴

A second iron finger-ring with copper inlay, on display in the main gallery (MoL 825, see also fig 4.2), has the inscription 'VITA VOLO' - 'I wish for life'. It is possible that these two rings are from the same, possibly even local, workshop.⁵ A third-century ring bears 'VALIATIS', possibly a corrupted form of 'VALETIS' - 'Good health!' (fig 4.2, cat no 55).

Rings and gems carrying short legends referring to life, some of them love tokens, others less certainly so, are fairly common. Two copper alloy rings in the Museum of London's collection are most certainly love tokens (MoL 19231 and cat no 108).

Fig 4.3 Details of two finger-rings bearing copper alloy wire inscriptions 'AMICA' (top, MoL 19231) and 'MISCEMI'.



MoL 19231



108

Incorporated into the wire of each hoop are the letters 'AMICA' and 'MISCE MI[HI]' respectively (fig 4.3). The latter may even incorporate a phallus (now damaged) on the bezel. The first refers to a female friend (girlfriend or sweetheart), while the second is a phrase usually associated with the preparation of wine, referring to the mixing of wine with water - 'Mix with me'. On a love token, this has a more suggestive implication!

Certainly an amulet rather than a love token is the silver ring (fig 4.4, cat no 52). This has an extended bezel soldered on to the front of the hoop. The plate has an elaborate motif in relief in the form of an *aedicula* (shrine). The two columns which frame the sides stand on bases and have capitals of the Corinthian order. Above is a simple roll-moulding but below this a pair of dolphins, their snouts resting on the capitals and their tails supporting a bi-valve shell at the apex of the shrine, provide a canopy to the main motif. This consists of a *cantharus* (a bowl for mixing wine and water), on each side of which sits a cupid facing outwards and holding something, possibly a bunch of grapes. Another pair of cupids are placing grapes (?) in the vessel, and they appear to be making wine.

The wine-cup symbolises the font of plenty and salvation, a reference to Bacchus as a saviour god, whilst the sea-shell may refer to Neptune and the journey of the dead across the Ocean to the Blessed Isles. However, the sea-shell is also a symbol of the womb and hence rebirth, and in this instance may invoke Venus rather than Neptune. Cupids are closely linked to Bacchic activities, often portrayed at the vintage, harvesting and winemaking, but they are also associated with Venus, and in art they are frequently portrayed riding upon dolphins. There is also a connection between Bacchus and dolphins, for, according to legend, the god transformed into dolphins a group of pirates who had abducted him.

Henig & Chapman⁶ record that in the past the importance of Bacchus as a saviour-god to the Romanised Britons has not received the attention it deserves. This is because reference to him hardly appears in the epigraphic record, though there is in fact ample iconographic evidence. For instance, Bacchus reclining on the back of a tiger occupies the centre of a mosaic recovered from Leadenhall Street (now in the British Museum), whilst on a much smaller scale an openwork silver mount in the Museum of London (main gallery; MoL 81.550) shows Bacchus standing against a vine, with a panther at his feet. Only one dedication to this god is (so far) known from the entire island, and that is the legend on the base of the marble sculpture of a Bacchic group from London's Temple of Mithras (main gallery; MoL 18496). It is inscribed 'Hominibus Bagis Bitam' in accord with Bacchus's claim to 'give life to wandering men'. It was this claim that led people to cherish objects ornamented with his image, those of his entourage – panthers, Silenus, maenads, satyrs – and items associated with him, such as amethysts and the wine-cup or *cantharus* (see that depicted on the jet hairpin, fig 4.5, cat no 503).

Although rings such as this one are highly decorative, high-status ornaments, their motifs point to their religious intent. A gold ring of the same form from Corbridge, on which panthers flank a large *cantharus*, is similarly associated with Bacchus worship.⁷ A shrine on a ring was very beneficial, for it enabled the wearer to take the divine protection it contained wherever he or she decided to go, very much in the spirit of wearing a St Christopher medallion today.

Masks of a creature featured in classical mythology, the gorgon Medusa whose hair was composed of writhing snakes and whose look would turn an observer to stone, were frequently portrayed on items of Graeco-Roman art. It was a motif that

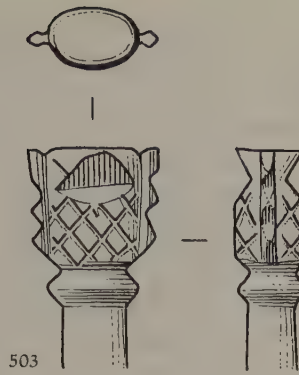
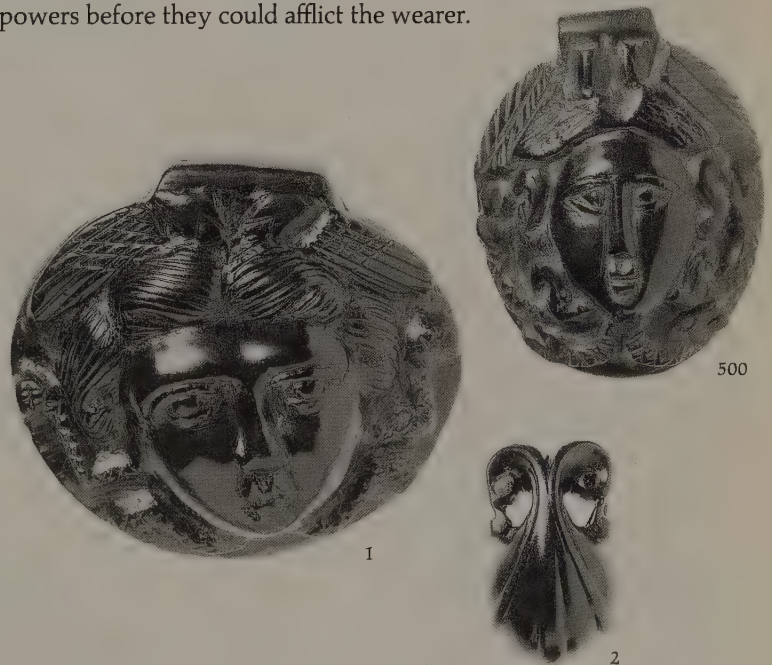


Fig 4.5 Detail of head of jet hairpin showing *cantharus* (three views).

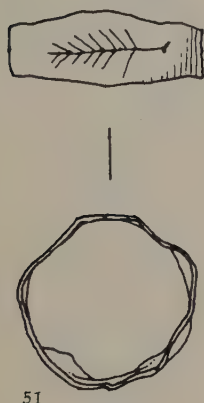
recurred frequently in jewellery, often as cameos cut out of onyx and set in finger-rings or worn as pendants. Archaeological excavations have recovered such pendants made of jet, a black fossil wood that the Romans were known to have mined near Whitby, and probably carved in or very near York. Its black colour and electrostatic qualities (giving it the power of attraction) endowed jet with mystic properties, and hence it was chosen for amulets designed to combat the 'evil eye' and dark Underworld forces. The Medusa head would attract, mesmerise and destroy any evil powers before they could afflict the wearer.

Fig 4.6



Two fine examples have been excavated in London, along with a third amulet carved as a shell-like palmette (fig 4.6, cat nos 1, 2, 500). All the amulets were found in graves where it would seem they were deliberately placed to protect the dead and ensure a safe passage to the Isles of the Blessed, the after-life. It is worth stressing that the Medusa is a Graeco-Roman concept here executed by Celtic craftsmen. One of the two pendants from London (cat no 1) is worked in a slightly more naturalistic (classical) style than the other (cat no 500), which is more stylised (Celtic) in its form. This is just one of many examples of imported Roman culture being absorbed into the artistic iconographic repertoire of British craftsmen.

Fig 4.7 Detail showing the palm branch of victory, inscribed upon a child's gold finger-ring.

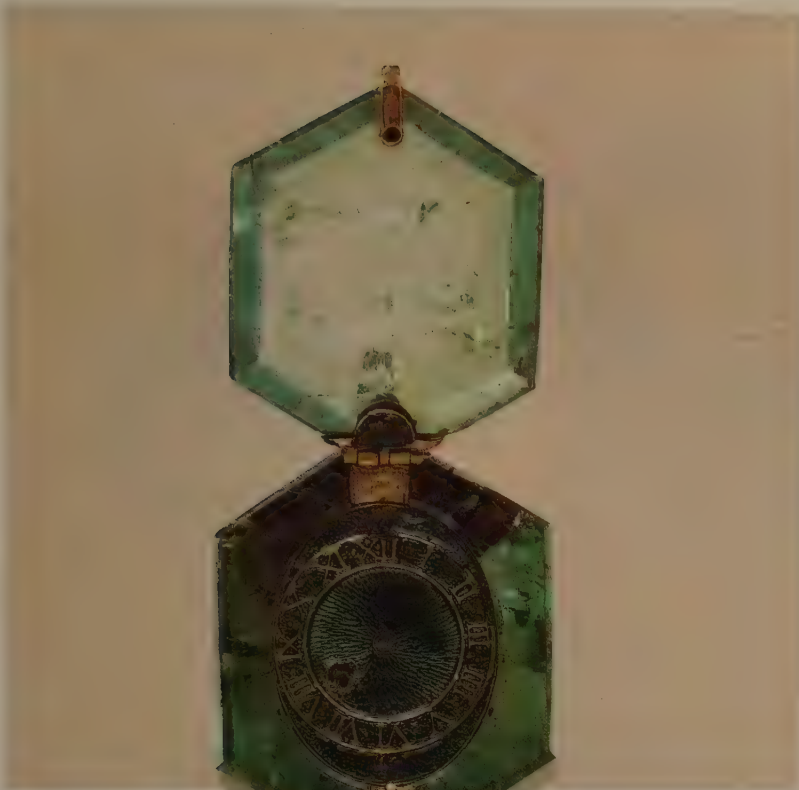


The *phallus* was regarded as a universal good luck charm. The Romans thus incorporated phallic representations into everyday objects, ranging from mosaic floor designs to household items such as lamps and seal boxes, as well as more personal items of jewellery. From Southwark comes a bronze stud in the form of a phallic amulet (cat no 63), probably worn on a leather belt. Small gold rings with *phalli* in relief on their bezels, such as the Museum of London's MoL 816 displayed in the main gallery, clearly belonged to children. Infants were regarded as particularly vulnerable to the 'evil eye', and male babies required the added protection of the spirit of the *phallus* (Fascinus) – a life-giving force. A further ring from London (fig 4.7, cat no 51) has a crudely inscribed palm branch, a symbol of victory, in this case presumably over harmful forces. Again its small size indicates it was worn by a child whose health and life were to be safeguarded. A full discussion of the symbolism of the *phallus* and the 'evil eye' in both Greek and Roman society is given by Catherine Johns in her book *Sex or Symbol* (1982 and 1990 reprint, chapter 3).

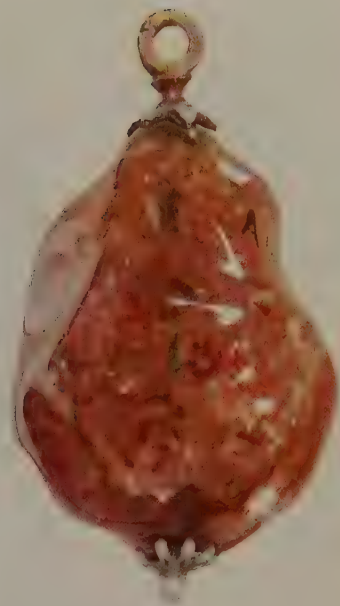
The hairpins that portray a hand holding a fruit or a sphere between the thumb and forefinger (fig 4.8, cat no 170iii) may equally have been good luck charms or fertility amulets for their wearers. Some pins are clearly holding a pomegranate, such as the silver hairpin from the Walbrook (British Museum inv no 1934.12-10.21; British Museum 1964, reprinted 1971, 28, fig 14 no 12). The pomegranate contains numerous seeds which enable it to reproduce in great numbers. It is also associated with Persephone, who in classical mythology returns from the Underworld each spring. Thus the link to regeneration and procreation made the pomegranate an ideal symbol of fertility. On other pins, the fruit may not be recognisable as such, and is

Fig 4.8





352



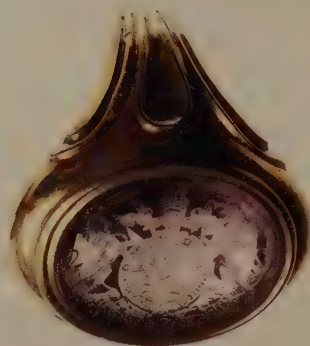
381

385

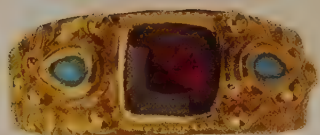
381



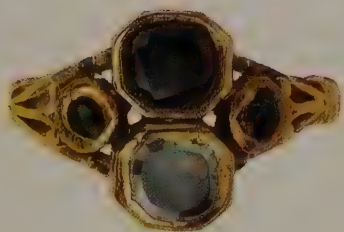
271



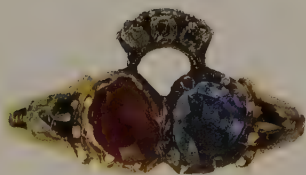
287



128



131



284



285

probably a stylised representation. The right hand itself was deemed to have associations with procreative powers. Thus the combination of all these ideas would seem to reinforce the amuletic properties of such pins. Paul Arthur explores these objects and their significance to the wearer more fully.⁸

The teeth of animals, especially dogs and in two London cases a pig and a badger (cat nos 64 and 345) were also worn as amulets. Dogs were associated with Aesculapius, god of medicine, and by association were regarded as guardians or procurers of good health. Such safeguards were deemed very necessary in a society where infant mortality was high.

In an age with no knowledge of harmful germs, with poor hygiene and medical practices which were often ineffective, illness and death could strike down young and old alike. Thus it was wise to enlist the aid of divine protectors to ward off ailments. To wear on one's person a token or symbol of this protection provided mental reassurance, if not prevention in fact. One such symbol was the snake. The snake or serpent features widely on bracelets, pendants and finger-rings. Its popularity is probably due to the serpent's association with Aesculapius and his daughter Hygeia, divine protectors of health.⁹ The healing and regenerating abilities attributed to serpents in the pagan world may also be linked with the shedding of their skins, when they reappear bright, glossy and revitalised. The snake is also associated with many of the Graeco-Roman gods. The various levels of symbolism are complex; however, it is clear that serpents are always benign creatures, deserving of respect and propitiatory rites, and as such are good omens. To wear a snake symbol was to enlist all their beneficent properties and the protection of Aesculapius, and thereby promote good health.

One silver finger-ring (fig 4.9, cat no 53)



53

Fig 4.9 Detail of an elaborate snake's-head motif worked upon the bezel of a silver finger-ring.

is an elaborate snake amulet. This is a more complex form of snake's-head ring than the incomplete one recorded from Shepperton Green, south-east of Staines,¹⁰ and the version without the twisted loops between the heads from Ditton, Cambridgeshire,¹¹ but almost identical to the silver ring from Buckinghamshire.¹² The image of a serpent is found on the silver bracelet placed in a wooden casket in a female grave in one of London's Roman cemeteries (cat no 5ii). Of penannular form, the two terminals are both in the shape of a snake's head but without any markings. These London examples of snake jewellery, like the Medusa pendants, are of native Romano-British manufacture, but once again the iconography belongs firmly to Graeco-Roman culture. This manifestation in jewellery of imported symbols and associations reflects, on a small scale, the Romanisation of the British population.

The selection of materials chosen for amulets was very important. Amongst the Celts, for instance, the boar was admired for its strength and ferocity. By wearing a tusk from the animal (see cat no 64), it was hoped that these qualities would be transmitted to the wearer. Their natural crescent shape, resembling the moon, may also have increased the tusks' amuletic properties. Two tusks from North Wraxall, Wiltshire (now in the British Museum, inv no 186I.3-7.1), have been mounted

together in a bronze sleeve to form a larger crescent.

It has already been noted that jet was selected for its specific 'mystical' properties that were deemed to combat the forces of evil. Amber also has electrostatic properties, and was thus considered to be another protective material. According to the classical author Pliny,¹³ it was worn only by women. Amber, however, was scarce in Britain. The source of amber in the Roman world was the coast of the East Baltic, from where it came overland to the head of the Adriatic and to Aquileia in particular. There it was carved and manufactured into articles of jewellery and other small luxury goods before being re-exported to other parts of the Empire. Considering its general rarity and the indirect route required for its arrival in Britain, a province on the extreme edge of the Empire, its scarcity is not surprising. Thus amber jewellery worn in London was not only deemed to be beneficial to the wearer, but because of its value also reflected his or her wealth and rank (col pl 13, see also cat no 495).

Noble metals, especially incorruptible gold, suited the high purposes of personal protection. Similarly, gemstones were carefully selected to suit the 'personality' of the deity depicted on them. In the majority of cases, Mars, god of war, is portrayed on red jasper or carnelian, the colour of blood; Sol, the sun god, on heliotrope (cat no 60); Demeter, goddess of crops, appears on green jasper suggesting vegetation and growth; and Bacchus, in his role as god of the vintage and revelry, is often shown on amethyst, considered to be the colour of wine, and reputedly a safeguard against drunkenness for the wearer.

A popular stone in the Roman period was the layered onyx which, when cut, has an upper layer of a lighter, bluish-white colour, now termed 'nicolo'. From Eastcheap, excavation has produced a cache of four intaglios, three of which are 'nicolos' (fig 4.10, also col pl 14). One

depicts a female bust wearing a helmet. This is Roma, the personification of Rome (cat no 57) in the guise of the goddess Minerva. A second motif shows a naked discus-thrower with a palm of Victory in one hand (cat no 499ii). A pair of clasped hands, within an olive wreath tied with ribbons, are engraved on the remaining onyx. The name Alba has been scratched (retrograde) below the hands, then obliterated, and again scratched more clearly above. This gem was probably not finished, or shows a subsequent idea for embellishing or personalising a stock-in-trade item that was never completed, probably to formalise a wedding contract (cat no 499i). The remaining intaglio is a black agate with a transverse white band through it (cat no 58). The device shows the winged horse Pegasus which, in Roman times, became a symbol of immortality.

These intaglios all date from the late first century AD and are notable for their high quality.

From Roman London's suburb on the south bank of the Thames – modern Southwark – a carnelian of a cloudy orange colour has been recovered from excavations at 1–7 St Thomas Street (fig 4.11, cat no 299). The image shows an eagle standing in profile; on each side is a legionary standard. The signet ring most likely belonged to a legionary soldier, for the imperial eagle and military standards are common devices on items associated with the Roman army. Another London gem depicts an eagle holding a wreath of Victory in its bill, the intaglio being set in a silver ring (now in the United States).¹⁴ These symbols of Roman military might, along with other intaglios engraved with motifs popular amongst soldiers, such as Mars, Victory, Theseus (in main gallery) and Hercules (fig 4.11, cat no 61), all reflect the presence of soldiers in and around the city of *Londinium*. Intaglios which show other deities being used as personal protectors by Roman Londoners include



57



499(ii)



499(i)



58

Fig 4.10 Details of intaglios depicting Roma, the helmeted personification of Rome; a discus-thrower with victory palm; a pair of clasped hands; and the winged horse, Pegasus.

Sol driving his chariot (dark green jasper), a bust of the huntress Diana (red jasper), a thunderbolt of Jupiter (sardonyx) (all displayed in the main gallery), and Mercury (carnelian) (fig 4.11, cat no 56), the bearer of good luck and god of merchants. The last probably belonged in the ring of a trader or shopkeeper.

The use of amulets and the representation of divine powers and natural forces in jewellery illustrates the deep influence that religious attitudes extended in everyday life. Yet secular authority and social standing were also denoted by the quality and type of jewellery worn. It was noted earlier that in the late Republic and early Empire it was a mark of good breeding to wear jewellery with restraint. There were strict regulations as to who could wear gold – men of aristocratic status, their wives and children. However, as today, customs, fashions and tastes changed. The personal ornaments of the second and third centuries AD were characterised by their jewelled splendour. Later still, Roman goldwork tended to be heavier in appearance and was certainly more ornate than earlier pieces.

One characteristic item from the mid-third century onwards that exemplifies this later trend is the crossbow brooch. This was found widely distributed throughout the Roman Empire and was worn by all classes of late Roman society apart from the Imperial House, who wore oval or circular jewelled brooches at all times.

Many government officials are depicted on sculptures, mosaics and ivories wearing them; indeed they may have been official *insignia*. Although simple crossbow brooches were merely utilitarian safety-pins, these others were showy pieces of ornament, presented on behalf of emperors to generals and other important subjects, and these are frequently inscribed. However, there are so many variations in the types of third- and fourth-century crossbow brooches that most must simply be fashionable imitations of the official *insignia* (fig 4.12).

Towards the end of the fourth century, crossbow brooches appear to be less common and generally were made in gold or gilt-bronze. This suggests that they were no longer fashion items, but objects restricted to the wealthier or more



299



61



56

Fig 4.11 Details of intaglios that depict an eagle between military standards; the mythological hero, Hercules with club and lion skin; and Mercury, the messenger of the gods.

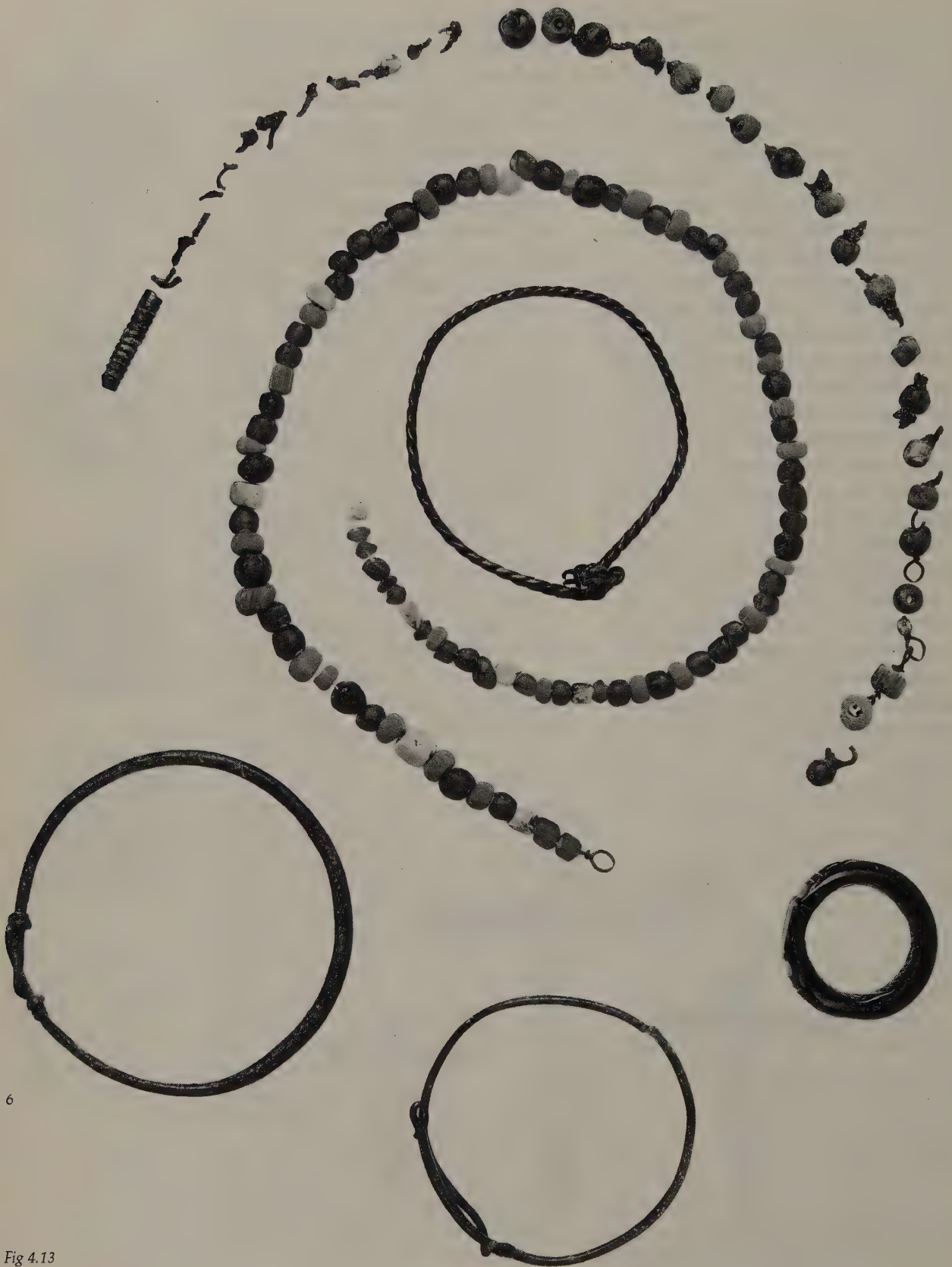


294

296

407

Fig 4.12



6

Fig 4.13

important members of society, and possibly only worn by officials. This may be true of the example with filigree decoration (cat no 11) found in a male burial, which also contained highly ornate belt-fittings. Both belt and brooch are likely to have been badges of office worn by a high-ranking officer based in London during the late fourth century AD.

In London, recent archaeological excavations have taken place in what were Roman cemeteries. These have revealed burial customs similar to those practised throughout the Empire, which included placing many types of grave goods in with the deceased to provide them with comfort and sustenance in the after-life. Amongst these goods a wide range of jewellery has been found and also occasionally the remains of jewel boxes (fig 4.13) containing the deceased's treasures. In other instances, the ritual has been confined to placing one or two treasured items with the body, whilst in some cases the body has been dressed as in normal daily life, wearing a selection of bracelets, finger-rings, earrings, brooches and amulets. Research has not yet proved conclusively that the presence of brooches or other items of jewellery can, on their own, be used to sex a corpse. Brooches turn up in graves of both females and males. Earrings cannot be said to have been worn exclusively by women, especially when the graves may be of individuals who were not from a Romanised background. On the whole, however, earrings in Britain appear to be confined to women.¹⁵ Thus, even though archaeologists found no skeletal remains of the person buried in the small lead coffin recovered from one of the Roman cemeteries, a pair of gold earrings (cat no 165iv) found inside strongly suggests the burial was indeed that of a young girl.

Jewellery was worn primarily for decoration, although brooches were functional, worn to fasten garments

together. Even so, they were variously decorated and were subject to changes in fashion. Individual preference and taste is reflected in the variety and amount of jewellery recovered from Roman London, emphasising that the female population, in particular, took much pleasure in adorning themselves with items made from both noble and base metals, and stones of precious, semi-precious and glass varieties. Nonetheless, the styles, materials and decorative motifs used reveal so much more about Roman Londoners than just their vanity. Their jewellery provides information about physical matters as diverse as trading patterns, manufacturing techniques and changes in fashion. Equally important, it sheds light on social conditions and attitudes, as well as providing tangible evidence for the beliefs and aspirations held by individuals living in London some 1900 years ago.

5 *From THE fifteenth century TO the Victorians*

Charlotte Gere

In 1464, John Baret of Bury bequeathed to Margaret Spurdaunce 'a doubyl ring departyd with gold, with a ruby and a turkeys, with a scripture wretyn with yne, for the remembrance of old love vertuously set at alle tymes to the pleaser of God'.¹ The inscription (which might possibly have been the same as that written on John Baret's girdle-buckle – 'Grace me governe') doubtless reinforced the messages conveyed by the form of the ring and the stones with which it was set. The gimmel, 'a doubyl ring departyd', signifies the marriage bond which only death can sever; the ruby stands for 'exalted love', and the turquoise for 'protection from danger'. This combination of ruby and turquoise occurs in a seventeenth-century ring in the Museum's collection (col pl 2, cat no 128), and was used in jewellery until the mid-nineteenth century, when the message was still widely understood. Also in the Museum's collection is a watchcase dating from the early nineteenth century of chased three-colour gold set with rubies and turquoises, a combination so unharmonious in colour that it must be assumed to have the traditional sentimental intent. It is fortunate that John Baret made such specific mention of the ring in his will, otherwise the meaning of that charming conceit would have disappeared, like so much else in the 'language' of jewellery.

For the significance of the combination of red and green stones frequently encountered in medieval jewellery, we have an inscribed pendant in the Victoria & Albert Museum to enlighten us. The prophylactic pendant is set with a peridot and a brownish-red hessonite garnet, the stones set unbacked so that they would come in contact with the skin of the wearer, thus increasing their prophylactic properties. The inscription 'ANNANISAPTA + DEI DETRAGAMMATA IHS MARIA' invokes magical powers to ward off epilepsy and request the protection of Christ and the Virgin. Garnets 'strengthen natural vigour, especially the heart. They drive out sadness and imaginary suspicions. They increase genius, glory, wealth . . .'. The peridot was to make 'those who wear it happy; it preserves and increases conjugal love; hung around the neck it dispels bad dreams . . .'. When the stone was a ruby, the meaning would have been 'exalted love', as above; if the green stone was an emerald, this stood for the increase of riches and as a specific against various afflictions, including gout (see Somers Cocks, 1980, no 8). For a medieval ring with a ruby and emerald, see col pl 10, cat no 312.

A ring in the Museum's collection probably dating from the eighteenth century (col pl 2, cat no 284) has a double

bezel set with another prophylactic combination signifying 'exalted love' – the ruby, as above, with the sapphire that 'represses the ardours of desire and makes a man chaste and virtuous'.² The form of the ring, two hearts surmounted by a crown, signifies the sovereignty of love over the heart, and was often used for betrothal rings. The ring is tiny; it was given to Queen Victoria by her mother when she was a child. She passed it on to her own daughter, Helena, who became Princess Christian of Schleswig-Holstein.

Separately, too, these stones were deemed to have great powers. The ruby has regal associations, being used for rings of investiture; for example, the coronation rings in the English and Scottish Crown Jewels are set with rubies and diamonds. Bishops' rings are traditionally set with sapphires, the blue colour symbolising the Virgin's robe. In his exhaustive investigation of the subject, *Finger Ring Lore* (1877), the antiquary William Jones records the popular belief that 'this precious stone had the power of cooling love', an appropriate property for a celibate (see cat no 366). In the *Anatomy of Melancholy* (1621), Burton wrote of the sapphire, 'It is the fairest of all precious stones of sky colour, & a great enemy to black choler, frees the mind and mends manners.' Burton's description is quoted by Joan Evans in her masterly study *Magical Jewels of the Middle Ages and the Renaissance* (Oxford, 1922).

Of all jewels, the ring is the most redolent of symbol and association. The circle, with its implications of eternity and renewal, stands for a binding contract. The symbolism of the circle is reinforced by the chain and padlock round the hoop of the medieval ring (cat no 116). Rings were exchanged at betrothal and marriage. The ring bore a man's signet with which he validated and enforced his bond; with a ring a nun is wedded to Christ, a bishop accepts his sacred trust and a king his

temporal responsibility. With a ring bearing a *memento mori* or a memorial ring, man was reminded of his ultimate destiny.

The rings and seals with royal provenance, bearing the royal arms (col pl 2, cat no 287, see also cat no 269), invest the Museum's collection with the particular magical significance it shares with the Crown Jewels. Royal association is a strong thread in the collection, but these signets are the most personal of all forms of jewellery. One bears the arms of Mary II, a reminder that women owned signets too (see note preceding cat nos 315–20).

The symbolism of the circle has survived in the exchange of wedding rings, but much else of amuletic or magical significance has been lost. It is doubtful whether the engaged couple choosing a diamond solitaire realise that they are carrying on an Italian tradition dating from the Middle Ages. The single diamond was esteemed for setting in betrothal rings because it was believed to be the *pietra della reconciliazione* from its powers to promote concord between man and wife.³

The ring set with turquoise forget-me-nots and tiny medallions of bride and groom, presented to a participant at the wedding of Queen Victoria and Prince Albert (fig 5.1, cat no 289) recalls the traditional nuptial offering of coins. The

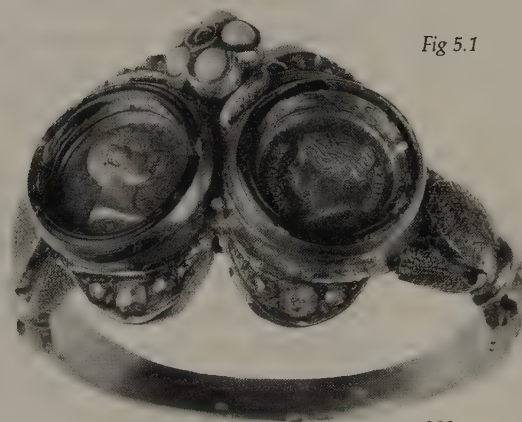


Fig 5.1

289

coins are mentioned, with ring, bracelets and other precious gifts, in the *Rituale Romanorum* of Gregory XIII (1584) and there are late seventeenth-century examples of French marriage *jetons* in the British Museum.⁴

References occur in contemporary literature, notably Shakespeare's plays, to the inscribed rings popular at the period. Hamlet enquires 'Is this a prologue, or the posy of a ring?', a reference that would now require a gloss.⁵ Posy rings, like posies of flowers, were the vehicles for mottoes or 'poesies' – short inscriptions, amatory or religious or a combination of the two, which were exchanged at betrothal or marriage. Early examples usually have the inscription outside the hoop; with the fashion for decorating the hoop with engraved or chased ornament, the lettering was removed to the inside (cat nos 114, 124). When images of saints were engraved inside the hoop, to touch the skin, this reinforced the talismanic power of the image (cat no 78). In the seventeenth and eighteenth centuries, even plain rings were inscribed inside the hoop, and during the eighteenth century the conventional rounded band that is still the most commonly found today was adopted for wedding rings, making the outer edge of the hoop unsuitable for inscriptions. This also served to emphasise the private nature of the message. The rings in the Museum of London's collection are from a great span of time. From the later dates, their inscribed messages can often be traced to the published collections of mottoes that begin to appear in the early seventeenth century. Of course, anyone with a literary turn would not be content with a ready-made 'poesie', and we find Pepys in the throes of composition on 3 February 1660: 'we sat studying of a posy for a ring for her which she is to have at Rog[er] Pepys his wedding'.⁶

These rings were very popular in the eighteenth century, and a number survive

with their makers' marks. It is significant that most of the posy rings in the Museum of London's collection were given by Dame Joan Evans, whose book on the subject, *English Posies and Posy Rings*, is still the standard work. By the end of the century, the practice of exchanging posy rings had almost died out, and such rings as have inscriptions bear messages that are much more personal and individual. It is interesting to note that the ring given by the Prince Regent to Mrs Robinson has the motto '*Je change qu'en mourant*',⁷ thus confirming the survival in princely pieces of French as the language of love.

John Baret's ring encapsulates the many facets of the language of jewellery, an arcane lore now almost completely forgotten, which was understood and largely unaltered until the last century. It is similar to the language of flowers; indeed the flowers used in jewellery are often included to convey their message in a more permanent form than that of the perishable nosegay or posy. The Museum has some particularly fine examples of jewels in the form of flowers and fruit. The bunches of grapes cut from amethyst that decorate the pendants in the Cheapside Hoard (col pl 1)

Fig 5.2 Design for an ornamental pin in the form of an enamelled vase of naturalistic flowers set with facet-cut stones and pearls, c. 1720. From a jeweller's pocket book, in the Royal Library, Windsor Castle.

HER MAJESTY THE
QUEEN



exemplify the greatest sophistication of gem-cutting in the seventeenth century. It is possible that these ornaments, which are paralleled in the book of jewellery drawings associated with the Dutch jeweller Arnold Lulls (fig 2.1) have the same symbolism as the Roman Bacchic ornaments described earlier. On the other hand, by this date the religious implications cannot be ignored. These might be the grapes that symbolise the wine of the Eucharist, and thus the blood of Christ. The Cheapside Hoard includes a number of jewelled and enamelled crosses and a very fine cameo cut with a head of Christ. At the presumed date of its concealment, i.e. the 1640s, it might well have become expedient to bury such evidence.

The exquisite enamelled and gem-set nosegay with its hovering *tremblant* insect mounted on a spring (frontispiece, cat no 132) includes passion flowers and a pansy, whose meaning we can still interpret. The tiny parrot, symbolising 'desire', nestles almost concealed among the vivid blooms. The enamelling is of the finest quality, in the direct line of inspiration from the centre of the best French seventeenth-century work at Blois. Perhaps it is not too fanciful to see a Huguenot *émigré* goldsmith at work. This ornament would have been furnished with a gold pin and worn either in the hair or at the breast. It relates closely to designs in the jeweller's pocket book which can be dated to the 1720s, preserved in the Royal Collection in the Library at Windsor Castle (fig 5.2).

The magnificent hair ornament dating from the first half of the nineteenth century (col pl 3, cat no 397) marks the zenith of naturalistic flower jewellery fashionable during the 'Romantic' period. Stones of appropriate colours have been carved with consummate skill to simulate petals. From the same workshop comes the more restrained but even more subtly naturalistic



Fig 5.3 19th-century greetings card with flowers symbolising health, happiness, long life, success and peace.

RICHARD HOLT

aquamarine aigrette (back cover, cat no 396). Lest we should be in any doubt as to the importance of the language of flowers in the nineteenth century, we have only to turn to contemporary Valentine cards where the message has been obligingly spelt out (fig 5.3).

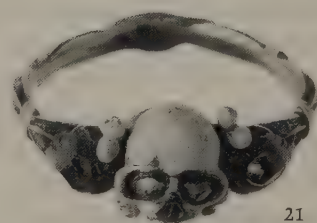
In spite of the popular interest in wordless messages and secret communication in the Victorian period, the tradition of inscribing rings survived mainly for memorial pieces, and sentimental 'poesies' of the earlier examples were replaced by a banal record of names – or even just initials – and dates. In the nineteenth century the language of jewellery had a new flowering in the use of stones and symbols. Some of these are simple to interpret – the message of the forget-me-not flower is quite unequivocal – but for the significance of the pansy it is necessary to remember that French remained the language of sentiment. The message '*pensées*', or 'my thoughts are of you', was clear to recipient and donor alike.

Fig 5.4

The pansy occurs less frequently on memorial pieces, and so the black glass or 'French jet' pansy earrings in the Museum's collection are a considerable rarity.

The wheat sheaf carved from ivory may have significance beyond the merely decorative. Polydore Virgile, who lived in England in the late fifteenth century, describes garlands of wheat worn on their heads by brides, and the sheaves carried in the place of nosegays as a symbol of fruitfulness.⁸ The long acorn-finial hairpins dating from the Roman settlement of Britain are mirrored in the Victorian period by charming acorn pins and earrings (cat no 170v). Frosted gold earrings in the form of acorns dating from the nineteenth century are in the Hull Grundy gift in the British Museum, and a design for an acorn-headed pin is included in the scrapbook, now in the Victoria & Albert Museum, assembled by John Brogden, a Victorian goldsmith. The recipient of the last century would have been as familiar as her predecessor nineteen centuries earlier with the decorative import of this motif of eternity and renewal.

As each flower and plant was invested with a secret meaning, so too were gemstones. Many messages can be conveyed with precious stones, particularly when they are used to spell out words. The taste for these devices was French in origin, but was very popular in England throughout most of the nineteenth century. William Jones gives a sample of the French 'alphabet' made up of initial letters of the names of various stones for the words *souvenir* and *amitié*, as well as the English version for *regard* and *love*.⁹ A surviving French example, the portrait miniature of Caroline Murat in the collection of the Museo Napoleonico in Rome, is surrounded by collet-set gems spelling 'SOUVENIR'. Decoding these messages can be complicated by the fact that the stones were sometimes known by different names in the last century, for instance, *vermeil* for



garnet which is used in the above example and often confusingly appears as the third letter in *love*, and the substitution in French examples of 'j' for 'i', enabling the romantically named Jacynth (a form of zircon, coloured reddish-brown by heat treatment) to be used.¹⁰ Later replacements can also make a nonsense of the intended words, thus obscuring the intended sentimental significance of pieces set with a variety of coloured stones.

However the symbolism of the many *memento mori* jewels that survive is not hard to interpret. The Museum's considerable collection allows us to follow the thread from the uncompromising early pieces with their coffins and skeletons (fig 5.4, cat no 29), to the much more sentimental eighteenth- and nineteenth-century examples with their pious inscriptions anticipating the reuniting of families in eternal life (col pl 7, cat nos 34–5). The

earliest examples, bracelet slides and rings from the late Stuart period (cat nos 25–6), reflect a post-Reformation pre-occupation with mortality. More specific than the Renaissance *vanitas* symbolism of skull and hourglass marking the rapid passage of time through life's brief span, the *memento mori* exhorts the owner to prepare for death, a tangible expression of Jeremy Taylor's thesis in *Thoughts on a Holy Dying*: 'it is a great art to die well and to be learnt by men in health.'¹¹ The ring of enamelled gold and diamonds with a bezel in the form of a skull and crossbones (fig 5.4, cat no 21) must be of the same type as those bequeathed in 1648 by Jasper Despotin of Bury St Edmunds to ten of his friends.¹²

The custom of leaving provision for memorial rings in wills persisted until the last century, though in the later years mainly for the commemoration of royal or public figures. Admiral Lord Nelson is remembered with a handsome enamelled ring of which more than a hundred were supplied by the jeweller Salter of the Strand. However, some fifteen years earlier Horace Walpole remarked to Sir Horace Mann, apropos Lady Ossory's will, that this practice was going out of fashion: 'Mourning rings are as much out of fashion amongst people of rank as plum porridge.'¹³ The memorial rings dating from the late eighteenth century thus represent individual expressions of grief.

The personal significance of these memorial pieces from the seventeenth century onwards is reinforced by the inclusion of plaited hair as a background to the minutely executed devices in enamelled gold and twisted gold wire. It is not always easy to distinguish between memorial and amatory pieces. Hairwork might indicate either love or loss: the lock of hair prized by a lover or treasured by the bereaved mourner. In Beaumont and Fletcher's *Cupid's Revenge*, this verse occurs: 'Give earrings we will wear/Bracelets of our lovers' hair,/Which on our arms shall twist/

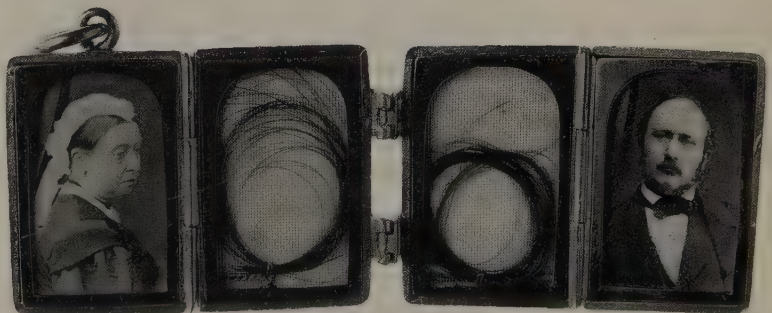
With our names carved on our wrist.'¹⁴ In his portrait of 1613 by William Larkin, Edward Sackville, 4th Earl of Dorset, wears a bracelet of plaited hair, and a similar hairwork bracelet of 1630 survives in the Danish Royal Collection at Rosenborg Castle.¹⁵

Pieces containing the hair of royal persons were greatly prized, with the result that many have survived. The Museum's collection has examples from the seventeenth, eighteenth and nineteenth centuries, the latest being the miniature case in the form of a book with the hair of Queen Victoria and Prince Albert (fig 5.5, cat no 293).

Fig 5.5



277



293



267



Fig 5.6 Portrait of Anne, Lady Morton, showing an ear pendant with a lock of hair, c.1620.

TATE GALLERY

In 1813, in the course of work on the construction of George III's tomb in St George's Chapel at Windsor, the wall of the Henry VIII vault was broken and Charles I's coffin was exposed and opened. The corpse (still in a remarkable state of preservation) was examined and the hair at the back of his head was found to have been cut exceedingly short. It was speculated that this was the result of the piety of his adherents seeking memorials after his execution. The hair was reported to be a rich brown colour, which conflicts with contemporary descriptions of the King on the scaffold, his hair quite grey. Souvenirs were taken from the coffin on this occasion, one of the vertebrae from the corpse even being made into a salt cellar. These relics were discreetly reburied in the vault with the coffin more than half a century later, in 1888 at the instigation of the Prince of Wales.¹⁶

The opening of Charles I's coffin at that date was simply one episode in what appears to have been almost an epidemic of desecration of royal tombs. The coffin of Queen Katherine Parr was rifled at least three times, in 1787, 1792 and 1817; each time relics were removed and made into

mementoes. One of the most extraordinary items in this exhibition is the minute pearl taken from the burial robe of King Edward I when his coffin was opened in 1774 (cat no 18). A tiny lock of hair taken from the coffin of Edward IV and enclosed in a memorial ring in 1789 is also in the Museum's collection (fig 5.5, cat no 277).

When he was only seventeen years old, the Prince of Wales (later George IV) wrote to his beloved Mary Hamilton:

May I presume to ask a favour of my dearest friend, that whatever present she makes me of her hair the setting of it may be quite plain, for it will always be dearer to me than life itself, – that on the back of it there may be the day of your birth, without your dear name, and the Year of the event ever so dear to me, with a Motto of your own, and on the front of it the following motto . . .

Toujours Aimée. Allow me also if it is not hurting too much your delicacy to give you a plain Bracelet . . . The Mottos on that shall be the front one in hair, what you please; on the back the day of the Month on which I was born and the year, and *Gravé à Jamais dans mon coeur.*¹⁷

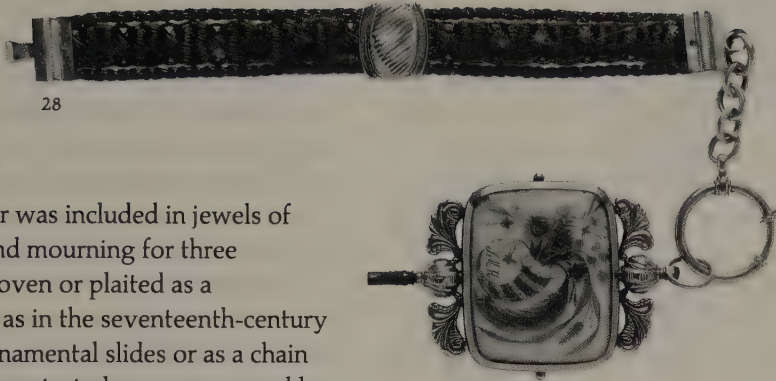


Fig 5.7

143



324



28

Human hair was included in jewels of sentiment and mourning for three centuries, woven or plaited as a background as in the seventeenth-century rings and ornamental slides or as a chain with gold mounts, to be worn as a necklace or bracelet. A rare survival is the Museum's seventeenth-century enamelled gold heart (fig 5.5, cat no 267) with its lock of Charles I's hair, probably designed to be worn as an ear pendant like that depicted in the portrait of Anne Wortley, Lady Morton, by Paul van Somer¹⁸ (fig 5.6).

In the late eighteenth century hairwork became more decorative, minute pictures being confected from glued strands which were enclosed in heart-shaped pendants (fig 5.7, also cat nos 24, 133). The nineteenth century saw the introduction of devices using flamboyant curls embellished with gold wire and seed pearls (fig 5.8, cat no 28), following the examples given in the pattern books of the period (fig 5.9). In the nineteenth century, the rage for souvenirs incorporating hair reached almost absurd proportions; after her epic rescue attempt, Grace Darling was so besieged by requests for locks of her hair that she had to cut almost all of it off. The inclusion of hair in a jewel is usually taken to indicate love or mourning, but the many instruction books on the subject suggest that working in hair was just another accomplishment like watercolour painting.

Fig 5.8

Fig 5.9 Advertisement for hairworking equipment, from *The Lock of Hair* by Alexanna Speight, London, 1872.

BRITISH MUSEUM

Art of Working in Hair.

THE "TWO GUINEA BOX"

CONSISTS OF
AN EXTRA FINISHED SILK VELVET LINED ROSEWOOD
VENEERED BOX,
With highly polished interior Fittings, with Lock and Key.
ONE PAIR OF No. 1 EXTRA QUALITY STEEL
CURLING IRONS,
With Burnished Gold Gilt handles and Silver Gilt Points.
Ditto ditto No. 2 ditto ditto.
ONE PAIR OF THE FINEST BURNISHED
Gold & Silver Gilt Scissors.
ONE EXTRA QUALITY STEEL KNIFE, with Ivory Handle.
One Pair of Ivory Handle Burnished Gold
Wire Twisters.
ONE PAIR OF EXTRA QUALITY BURNISHED GOLD
AND SILVER GILT TWEEZERS.
ONE BEST CUT GLASS BOTTLE OF PREPARED GUM.
One Ivory Beel of Super Gold Wire.
TWO IVORY CRESCENTS.
Two Burnished Gold Sugar Loaf Weights.
ONE IVORY BOX, containing Large and Small PEARLS.
ONE BOOK OF GOLD BEATERS' SKIN.
Two White Porcelain Pallettes.
TWO SUPERIOR CAMEL HAIR PENCILS.
Two Extra Quality Hair Brown Paints.
ONE STICK OF FINEST QUALITY INDIAN INK.

MANUFACTORY: 20, SPENCER ST., GOSWELL ROAD,
Or the **SOHO BAZAAR,** Oxford Street.

Cheques payable at London and Westminster Bank, Lothbury.
P. O. Orders at Chief Office, St. Martin's-le-Grand.

The monogram 'ÆI' frequently decorates jet mourning pieces (fig 5.10, cat no 45). The device stands for 'always' or 'for ever' in Greek and was very popular for Victorian jewellery of archaeological inspiration. Archaeological-revival jewellery was seen by a large public for the first time in London at the 1862 International Exhibition on the stand of the Roman goldsmith Castellani. The idea of using classical tags and inscriptions on jewellery was supposed to have originated with Castellani's patron and mentor, the Duke of Sermoneta. By the time the fashion had percolated as far as the Whitby jet workers, knowledge of the classical origins of this notion seems to have been lost and florid Gothic lettering had replaced the elegant Roman of the original.

Fig 5.10



45

The invention of plastics in the second half of the nineteenth century provided the trade with cheap and fast methods for supplying the still-undiminished demand for 'jet' mourning pieces.

Queen Victoria's long widowhood, and her consequent insistence on the most meticulous observance at court of mourning ritual, resulted in a rich inheritance of 'jet' ornaments for her successors. Queen Alexandra, too, felt a proper interest in the ornaments appropriate to mourning dress. Soon after her marriage, she wrote anxiously to her cousin, the Duchess of Teck (mother of Princess May, later Queen Mary) for advice on where to find a jet tiara.¹⁹ It was not until 1936 that Queen Mary felt able to take the decisive step to drop some of the gloomy ceremonial of death, and with her own widowhood she watched with approval as the new King decreed that the period of court mourning should be cut from a year to six months. She disliked wearing black, and the great accumulation of mourning jewels of unhappy memory were swept out of Buckingham Palace to find their place in the Museum where their significance to the social history of the nineteenth century could be properly appreciated.²⁰

Not all classical allusion is straightforward; Athena's owl can symbolise wisdom, but the owl also stands for 'night' and, by extension, 'death'. The demi-parure set with shell cameos (fig 5.11, cat no 336) makes use of this symbolism, combining the owl of 'night' with the eagle of 'day' to convey the beginning and end of life. The meaning of myrtle is 'love', but myrtle funerary wreaths of the Etruscans again extend amatory symbolism into the realms of death and mourning. The ancient practice of adorning the corpse with a myrtle wreath continued in remote places until very recent times.

'Message' jewellery is useless if the message is too well hidden, and most signs

are there to be read. 'An hundred ampullas on his hat set,/Signs of Sinai and the shells of Galicia;/Many a cross on his cloak; keys also of Rome;/And the vernicle in front . . .'²¹ William Langland's famous description of the professional 'pilgrim' leaves us in no doubt that the wearing of pilgrim badges constituted a proud boast of religious duty successfully undertaken. Badges like the 'signs of St Thomas' from Canterbury or from Walsingham and the shrines on the Continent in the Museum's collection (cat nos 80–86) are clearly the subject of the following lines from *The Tale of Beryn*: 'Then as manners and custom is, signs there they bought,/For men of country should know whom they had sought.'²²

Yet pilgrim badges were more than external proof that the wearers had accomplished long and sometimes hazardous journeys 'to ferne halwes kowthe in sondry londes'.²³ Like actual relics of the saint, they carried with them a charge of sanctity, a field of holy energy that would protect the owner.²⁴ The sacred images and texts that are such a feature of the medieval craftsman's decorative repertoire are far more than ornaments on jewellery and items of personal adornment, just as in architecture. The saint's protective power was implicit in his image, that of Christ or His Mother in Their very names or monograms (as on cat no 201); that of a prayer in the written letters of its text (cat nos 68–70).

Many rings of fifteenth-century date carry figures of saints or groups of saints (cat nos 73–8), chosen perhaps by the owner because he or she regarded them as particularly effective or appropriate – St Barbara, for example, (cat no 73), who offered protection against sudden death. But more striking is the gold ring (cat no 78), on which images of the Holy Trinity and saints are placed on the *inside*, invisible to others but known to the wearer and providing greater benefit by their



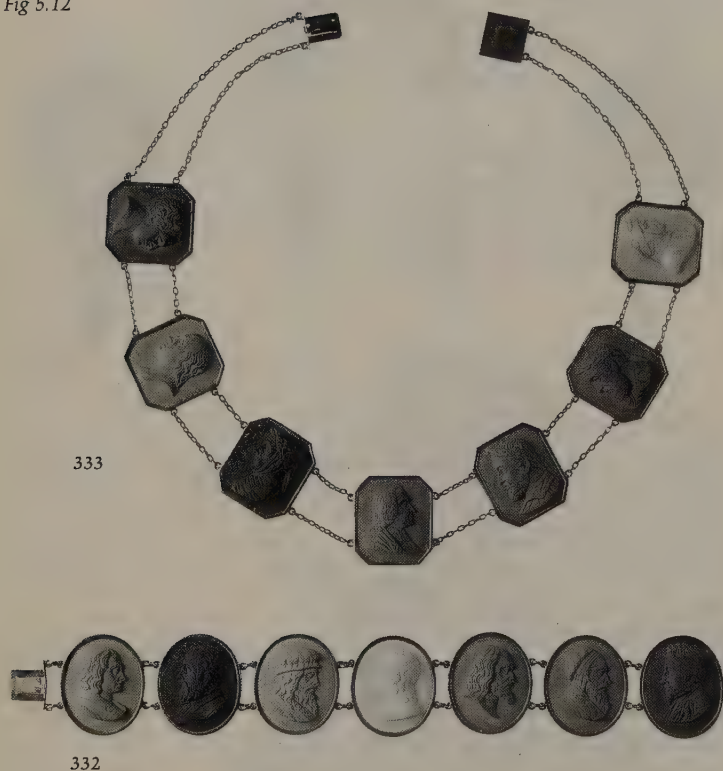
Fig 5.11

direct and constant contact with the wearer's flesh; medieval religious belief cannot properly be distinguished from what we might today regard as superstition. Thus a ring inscribed with the name of Jesus of Nazareth (cat no 66) can be set alongside one carrying the traditional (but totally spurious) names of the Three Kings (cat no 71); both are talismanic. A silver ring carries the prayer 'Ave Maria . . .' (cat no 68); a brooch combines the same prayer with a magical formula, the mystic letters 'AGLA' (cat no 69). The protective power of Christian faith merges imperceptibly with the sort of natural magic seen in the selection of gemstones for their amuletic properties.

In the eighteenth and early nineteenth centuries, the 'Grand Tour' assumed almost the character of a pilgrimage. Jewellery souvenirs were brought back from the shrines of antiquity in Greece and Rome. By the end of the eighteenth century, Roman ruins had superseded the

chinoiseries and *fêtes galantes*, even on fans. In 1784 when she was travelling in Italy, Mary Berry, friend of Horace Walpole, describes a visit to a painter of fans in Rome: 'Bought two of the ruins of Rome for a sequin a piece.'²⁵ The example shown in col pl 4, dated more than forty years later, may have cost considerably more, but was presumably the work of just such a Roman fan-painter (cat no 359).

Fig 5.12



The cameo collections of the eighteenth-century *dilettanti* were superseded by the Victorians' taste for mosaic plaques depicting the ruins of ancient Rome set as brooches (cat no 363) and ornaments set with carved 'lava' plaques of great figures of Italian history purchased in the shadow of Vesuvius (fig 5.12, cat nos 332–3). For an interesting account of such pieces, see R. W. Lightbown, 'Souvenirs of Italy for Nineteenth-Century Travellers'.²⁶

The wearing of miniatures implied a special relationship. Love, marriage, loyalty, all might be indicated. If the

relationship carried an element of danger in its detection, the miniature might be concealed. Many of the memorial rings set with portraits of Charles I in fact date from the restoration of the monarchy in 1660, when it became quite safe, not to say expedient, to wear such loyal tokens. The impulse behind the fashion for 'eye' miniatures set in brooches and locket (fig 5.13, cat no 103) is still a mystery; many survive in collections today. It has been suggested that the need to carry an emblem of adherence to the cause at the time of the French Revolution inspired rings set with this symbol of the all-seeing eye of the Committee of Public Safety; the discovery of a letter from Horace Walpole, however, demonstrates that they predate the Revolution by some ten years.²⁷ George IV cherished a miniature of Mrs Fitzherbert's eye; the royal example was followed for many years, even by Queen Victoria who had a miniature of Prince Albert's eye set into a bracelet.²⁸ By the time Charles Dickens came to write *Dombey and Son*, the wearing of such an ornament was used to portray the eccentric and absurd aspects of Miss Tox: 'when full-dressed she wore round her neck the barrenest of lockets, representing a fishy old eye, with no approach to speculation in it'.

The same book-shaped locket that contains the hair of the Queen and the Prince Consort is set with photographs of the couple in the place of miniatures that would once have adorned such a royal gift. It would be a mistake to see photographs as a cheap substitute; they were a fascinating and much-prized novelty. Indeed, Henry Collen, Queen Victoria's painter of miniatures, had begun to experiment with photography in the 1840s. It was not until some years later that J. B. Dancer of Manchester succeeded in miniaturising photographs to such an extent that they could be reduced to the size of a pinhead without any loss of definition. Thereafter, there was no



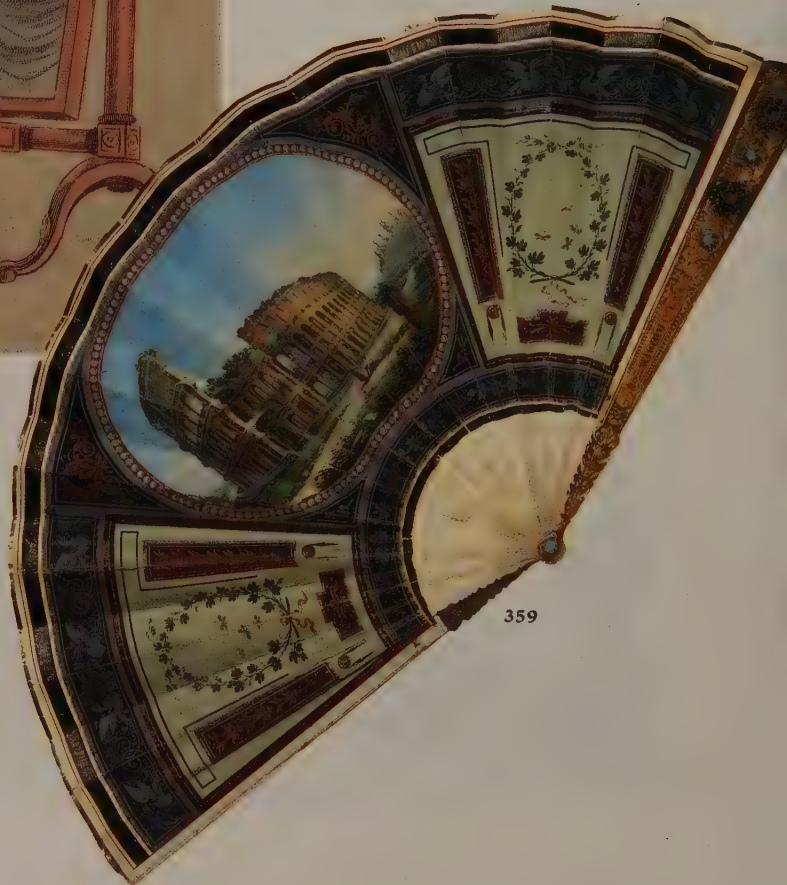
397

226



454

Evening full Dress in April, 1859.



359

problem in providing photographs of a size suitable for setting in jewellery. Both the Queen and her husband had taken a great interest in photography from a relatively early date; in 1853 they consented to become patrons of the Photographic Society of London.²⁹

In 1861, with the tragic death of her husband, Queen Victoria needed a large number of memorial portraits for setting in mourning jewellery, and she turned to the highly appropriate medium of black and white photography. A memorial ring in the Royal Collection, of black enamelled gold with entwined initials 'VA' on the shoulders, is set with a microphotograph of the Prince Consort taken in 1861, possibly by J. J. E. Mayall.³⁰ In the Royal Archives, accounts survive from Garrard & Co., Goldsmiths to the Crown, for 'nine gold lockets for photograph miniatures with Crown tops and black pearl drops', and from Harry Emanuel for four onyx stick pins also designed to contain miniature photographs, the gold settings surmounted with the Prince Consort's crown and his initials in diamonds.³¹ The bracelet in the Museum's collection set with photographs of two young girls has an inscription dated 1865, which suggests that the royal example was quickly and widely followed (fig 5.8, cat no 324).

A few people may remember the old superstitions or tales of magic stones and poison rings, but the complex conceits that could be conveyed without words no longer determine the choice in a gift of jewellery. Even those who have had the curiosity to find out their birthstone would not now believe in the properties of protection or good fortune that wearing it once afforded. Nonetheless, one well-known superstition still holds wide currency. Ironically, the belief that opals bring bad luck is of no great antiquity; it was introduced by Sir Walter Scott in his novel *Anne of Geierstein* (1829), which was reputedly responsible for putting opals out

Fig 5.13



103

of fashion for over thirty years. With regal indifference, Queen Victoria had no truck with such a silly idea. Prince Albert loved opals; they were one of his favourite stones, and so the Queen frequently wore a much-prized opal-set parure and gave opal-set jewellery as presents. This had the intention, it is said, of benefiting the miners of the newly discovered deposits of the stone in Australia. All the same, when the opal-set parure came to Queen Alexandra she had the opals replaced with rubies.

The amuletic significance of gemstones has conditioned their choice in jewellery since the time of Pliny, whose writings on gems and rings provide an invaluable insight into the beliefs and practices of the classical world. Inscriptions and hieroglyphs, magical and amatory, have been found on jewellery since ancient times. The practice has died out (though popular folklore today attributes to secret societies the wearing of veiled insignia) but was, as we have seen, widespread in the Victorian era. The comparatively recent idea of jewellery as primarily decorative and fashionable now dictates the design and setting of both precious and non-precious materials. The medium is the message!

*Dress &
Jewellery*



**'In all my best array,
borrowed my
Lady Sunderland's
jewels, and made a
tearing show'**

6 *From THE Middle Ages TO the Victorians*

Valerie Cumming

Dress and jewellery are concerned with personal adornment. They provide separate but complementary aspects of the luxury trades and crafts. Both are ephemeral, produced to satisfy a human desire for novelty and change. In previous centuries clothing, when it became unfashionable, could be re-made, passed to indigent relatives and servants, or sold; jewellery, similarly, could be disposed of or re-modelled. Consequently, those examples that have survived provide a partial view of the dress and ornament of previous generations, and the quantity and range of styles available for study increase in number with the passage of the centuries. Inevitably, the majority of survivals are those of the wealthy and fashionable members of society, and such examples provide the principal subject for discussion in this essay. Usually, for both practical and technical reasons, dress and jewellery are studied and displayed separately and, in bringing them together, there is a danger of fabricating the past. It is possible to suggest that certain styles of jewellery were worn with particular fashions, but it is rare to be able to re-unite pieces of jewellery with garments known to have been worn with them.

The Museum of London has collections of dress and jewellery. In recent years the early, pre-Renaissance collections have

been much strengthened by the acquisition, through excavation, of jewellery and some of the sturdier items of dress, such as footwear and knitted items. However, the strengths of the later jewellery – the Cheapside Hoard, eighteenth-century jewellery, and a considerable range of nineteenth-century jewelled and ornamental accessories – are those areas of the collection which can, most readily, be discussed in the context of surviving dress or visual and documentary evidence. In considering both forms, it is important to look, briefly, at the distinction between function and decoration. Clothing protects the body, and simple fastenings (pins, belt clasps, buttons) ensure that the clothing is held together. Fashion, however, transforms functional protection into transient display. It is often not protective: too thick, too thin, difficult to clean, awkward to wear, exposing or covering parts of the body in a decorative manner. Dress reform movements in the late nineteenth century were much concerned with returning to simple materials and sinuous forms which followed the natural lines of the body, allowing movement to be unconstrained. Jewellery is an adjunct to fashion; it is concerned with display and decoration. Certain basic requirements – the attachment of an earring, the flexibility of necklace, bracelet and ring to ensure fit

to the ear, neck, arm or finger – are functional, but most jewellery is angular, with uncompromising hard finishes. Brooches, jewelled pins and watches contrast with the curved lines, natural or unnatural, of prevailing fashions. The rigidity of jewellery is bold and uncompromising, a portable and decorative symbol of wealth. It can also be immensely practical. Chatelaines, watches and seals fulfilled a function which was less susceptible to fashion. Fashion, however, stimulates ingenuity, and in dress and jewellery it can be seen at its most elegant or its most extreme.

Fashions in England from the late medieval period until well into the twentieth century were influenced by foreign styles. Luxury goods such as linen, silks, furs and the many trimmings from which clothing was constructed were imported from northern and southern Europe, and changing fashions in men's and women's dress looked to the Low Countries, Spain and France for direction. Those who might wear luxurious fabrics were carefully categorised according to the status and/or financial circumstances of individuals by sumptuary legislation which encompassed fabrics, colours and trimmings. The regular re-enactment of these laws over several centuries from the reign of Edward III onwards suggests that they were frequently ignored; they eventually fell into abeyance in the early seventeenth century. Later, prohibitions of foreign goods such as silks, lace and so forth applied to all groups in society, and were disregarded in similar manner; smuggled luxuries were in considerable demand from the late seventeenth century until the early nineteenth century. Increased foreign travel and widening foreign markets added considerably to the range of goods and styles to which fashionable people might aspire. 'Conspicuous consumption' – the demonstration of wealth and position

through luxurious personal and domestic possessions, associated with the families of the rich industrialists and businessmen of the mid-nineteenth century – can be observed much earlier. Personal grandeur, one of the tools of visual propaganda wielded so successfully by Renaissance princes and their courtiers, had particular appeal for the English. Other wealthy Europeans might demonstrate discreet splendour, but the English were generally perceived to be idiosyncratically lavish and unselective in appearance, and too enthusiastic in their espousal of the novel, as a foreign visitor observed in 1497: 'They [Londoners] dress in the French fashion, except that their suits are more full, and, accordingly, more out of shape'.¹

Illustrations of and comment upon fashionable dress in England came together clearly and in quantity in the sixteenth century. Before that, illustrative material is dependent upon funerary effigies, brasses and a limited range of illustrated manuscripts. The monochrome quality of the first two categories cannot do justice to the rich colours and complex structure of male and female dress, or the fine quality of the jewellery: chains, rings, clasps, bezants and jewelled embroidery. The portraiture of the sixteenth century and the native and foreign fascination with the Tudors and the English court, from Henry VIII onwards, provide increased visual evidence and eye-witness descriptions of how the wealthy displayed their taste for personal finery (fig 6.1).

At the apex of early modern society was the royal family and its court, acting as the source of patronage and the arbiter of manners and appearance. They were located in London or in nearby palaces for much of each year. After Henry VIII's visit to France in 1520, no English monarch ventured abroad until Charles I, as Prince of Wales, travelled to France and Spain in the early 1620s. Ambassadors, diplomats, visiting princes, courtiers and merchants



Fig 6.1 Robert Dudley, 1st Earl of Leicester, c. 1575 (anon). Portraits can give an idealised view of their subjects, but they provide crucial information about the manner in which dress and jewellery were worn. This portrait summarises the status of the sitter. The gold buttons of the doublet, gemstone pins decorating both cap and sleeves, and pendant George of the Order of the Garter are intentionally impressive; even the belt and sword-hanger are fastened with intricate metal fittings.

NATIONAL PORTRAIT
GALLERY

provided a link with the rest of Europe, but their influence and ideas rarely tempered an insular and idiosyncratic disregard for European discretion in matters of personal appearance. London could, as a centre of trade and craft guilds, provide tailors, sempstresses, embroiderers and jewellers to adorn courtiers who followed the fashions favoured by the monarch. The sixteenth century divides neatly into two halves. The reigns of Henry VIII and Edward VI were characterised by bulky, padded and powerfully masculine silhouettes, with narrower, more discreet female fashions in attendance. The female rule of Mary I and Elizabeth I shifted the emphasis; female fashions gradually distorted and enlarged until, at the end of the century, their delicately constructed but rigid cages of

boned bodices and wide farthingale skirts dominated, with menswear reduced to a narrow, emasculated cipher. Rich brocades and velvets in a wide range of colours provided a foil for blackwork and gold and silver embroideries. Men and women both wore strong colours and took pleasure in highly patterned and encrusted surface decoration, against which jewelled clasps, buttons, chains and ropes of pearls, delicate filigree and enamelwork, finger-rings, pomanders and many other novelties competed for attention, but, as a whole, signified wealth and power.

Monarchs and subjects jealously guarded and re-used their jewellery. One of Henry VIII's wardrobe accounts describes fourteen buttons of gold, to be used on a new doublet of white satin, 'the buttons of oure greate wardrobe, and alle the residue of oure owne store'.² Buttons, clasps and decorative pins made a display out of necessity, emphasising rather than disguising the awkward manner in which garments were completely or partially fastened. Small items were frequently lost, and carefully noted in wardrobe accounts, but the tradition of presenting New Year gifts to the monarch usually provided replacements. Elizabeth I's lists of New Year gifts describe jewellery, accessories and items of clothing presented by courtiers who vied amongst themselves to please their ruler, whose taste for ingenious and expensive additions to her wardrobe was well known.

The detailed habits and tastes of princes, better recorded in the sixteenth and seventeenth centuries than those of their subjects, give an insight into what others might acquire and wear, albeit on a diminished scale. Henry VIII's gifts to Anne Boleyn included every variant of the jewellers' art, but the 'twenty-one diamonds and twenty-one rubies set upon roses and hearts' or the 'nineteen diamonds set in trueloves of crown gold' speak of a passion for the lady that jewellery could

proclaim to a wider world.³ The language of jewellery, signifying every human emotion from joy to sadness, complemented the sixteenth-century communication of ideas through colour and symbol. Henry's daughter, Mary, who was deeply religious, had items of jewellery depicting Biblical subjects, for example, a brooch set with diamonds and rubies giving the story of Noah's flood. Such pieces, however, were outnumbered by decorative novelties, of the type found in the Museum's Cheapside Hoard: little chains of gold enamelled in black or white, a chain of gold enamelled in blue and red with thirty-two pearls, pairs of lapis lazuli, garnet, coral and agate beads set in gold, a gold pomander set with a 'diall' (watch) given to Mary's sister Princess Elizabeth, a pair of gold bracelets set with turquoises and pearls, and so forth. Mary was a generous woman and the list of jewellery records many gifts made by her, although on occasions a marginal note reads 'given away . . . having reserved the stones'.⁴ Royalty needed jewels to impress and dazzle both subjects and foreign visitors, such as the French diplomat, the Sire de Vielleville, who saw Edward VI in July 1551 as 'an angel in human form; for it was impossible to imagine a more beautiful face and figure, set off by the brilliance of jewels and robes, and a mass of diamonds, rubies and pearls, emeralds and sapphires – they made the whole room look as if lit up.'⁵

It was the combination of rich clothing and jewellery which produced such visual magnificence, and also the setting. Candlelight, or the partial gloom of palace and castle, allowed gemstones to sparkle and illuminate their wearer in a manner that is lost to modern observers used to bright artificial lighting. The dramatic possibilities of combining gemstones in the embroidery of dress was another method of focusing attention upon the wearer's status and wealth. Elizabeth I, in formal, carefully regulated portraiture, is always portrayed

as dazzlingly be-gemmed, the clothing as richly ornamental as the jewellery. In late 1584, Elizabeth adopted mourning dress to signify the death of her erstwhile suitor, the Duc d'Anjou, and that of the Protestant Prince of Orange, but even in sombre mood her black velvet was heavily embroidered with silver thread and pearls. For formal audiences, she was often arrayed in cloth of silver. A German visitor noted in 1595 that 'On her robe were embroidered two obelisks crossed, which in lieu of a button had at the top a beautiful oriental pearl. The robe was further adorned with rare costly gems and jewels.' The Queen liked wit and novelty and in the autumn of 1597, dressed in red and gold brocade, with a long veil held by her 'crown of pearls', a visitor was fascinated by 'a black spider pin of great realism' attached to the veil.⁶ Courtiers recognised that imaginative gifts of jewellery would be pleasing to the Queen and chose them carefully; in 1592 Lord Norris presented her with 'a Daysie of golde, set with Rubies' when she left Rycote during a summer progress.⁷ The late sixteenth and early seventeenth centuries, the period from which most of the Museum's Cheapside Hoard dates, produced much delicate and imaginative jewellery. Unfortunately, few garments of this time have survived, although those that do – embroidered bodices, caps, gloves and so forth – demonstrate a delight in the sinuous forms, flowers, fruits and beasts also found in contemporary jewellery.

Elizabeth was succeeded by James I, whose consort Anne of Denmark's extravagant tastes in dress and jewellery led to jewellers' bills of nearly £100,000 in the twenty years between 1593 and 1613. Jewellery designs by Arnold Lulls for the Queen survive in public collections. They indicate a sophisticated taste, in keeping with the finest European traditions. Male and female courtiers vied for attention in padded, highly decorated clothing with

which were worn chains, brooches, earrings and rings in profusion. However, throughout England there was a growing concern amongst thoughtful, deeply religious Protestants who deplored the extravagance and decadence of the Jacobean court. These people, characterised as Puritans, abhorred personal display, associating it with un-Christian vanity. Plain, undecorated dress had little appeal for those at court but gradually, from the early 1620s onwards, after Prince Charles's visit to France and Spain and his marriage in 1625 to a French princess, English styles became simpler, in line with the discreet grandeur of European courts. Undoubtedly there were still those like the Duke of Buckingham who, as proxy for the King, visited France with, in his wardrobe, a white velvet suit of doublet, breeches and cloak, 'set all over . . . with diamonds, the value whereof is thought to be worth fourscore thousand pounds, besides a feather made with great diamonds; with sword, girdle, hat band and spurs with diamonds'.⁸ The Duke was considered the handsomest man in Europe and as more or less a self-made man, was inclined to excessive display.

The simplicity of the plainer satins and velvets of the second and third quarters of the century, adopted by both sexes, led to a reduction in the amount of jewellery. Women wore pearls – around the neck, in the ears, and discreet gemstone brooches and clasps. Men wore rings, a chain or ribbon with an order suspended from it, occasionally an earring, but the dazzle of the early years of the century with jewelled hatbands and large decorative hat ornaments was over. A distinction began to be more sharply drawn between formal and informal jewellery in the later seventeenth century, which lasted until well into the twentieth century. Major social occasions, at court and in the palaces and mansions of great subjects, demanded the finest clothes and jewels, but lesser

events, the daily routine, allowed informality in all aspects of appearance to prevail. The triumph of the parliamentary forces during the Civil War meant that the royal house and their most loyal supporters sold or pawned much of their jewellery, and under the Commonwealth wealthy citizens were, by inclination or through discretion, loath to wear spectacular jewellery. With the restoration of the King, Charles II, in 1660, many courtiers, like the Earl of Bedford, had to restock their wardrobes and their wives' jewel cases with suitable items; Lady Bedford acquired a set of jewellery – rubies and diamonds – which cost £250.

In the late seventeenth century, men's and then women's clothing evolved into basic styles which, with certain temporarily fashionable variations, dominated their wardrobes until the end of the eighteenth century (fig 6.2). The suit – breeches, waistcoat and coat – and the mantua – a closely fitted bodice, opening at the front, with the skirt held back over an underskirt or 'closed' – provided new opportunities for jewellery. Men's breeches were held together at the knee with buckles, and their leather shoes were buckled, discreetly at first, but later with overtly decorative buckles. Women's bodices, sometimes open across an inverted triangle of fabric – a stomacher – could be rendered formally magnificent by stomacher clasps, jewelled brooches of decreasing size from chest to waist, worn with girandole or snap earrings and jewelled hair decorations, and ornamental shoe buckles. Semi-precious stones, paste jewellery (the sophisticated development of which is a feature of eighteenth-century jewellery), pinchbeck and cut-steel (much used for male accessories, such as buckles, watch and seal chains), all contributed to ingenious but relatively inexpensive jewellery throughout the century.

However, for the grandest occasions, there was much borrowing of jewellery. In



Fig 6.2 Mary of Modena, Queen Consort of James II, c. 1685–87, (studio of William Wissing), in an informal gown with gemstone bodice buckles. Pearls were perennially favoured items of jewellery, flattering to the complexion and appropriate with all colours and styles of dress.

1716, preparing herself for a court birthday (one of the most formal of social occasions), Lady Cowper was offered an emerald necklace, but was much irritated when asked to lend her pearl necklace which she intended to wear in her hair: 'I told her [Mademoiselle Schutz] I should be glad to accommodate her, but that all the Jewels I had I should use, and that I had so few, that I was often forced to borrow on those Occasions myself.'⁹ Undeterred, Mlle Schutz returned shortly afterwards to

borrow Lady Cowper's diamonds for her hair. Mrs Delany, a mine of information about dress and etiquette for over fifty years, recorded Lady Sunderland in 'Lady Oxford's jewels' in 1724, and in 1729 went to court herself, 'in all my best array, borrowed my Lady Sunderland's jewels, and made a tearing show'.¹⁰

Fine jewels were essential at court, and the lead was set by the Royal Family. In 1734 the Princess of Wales, 'her head and stomacher a rock of diamonds and pearls',

dazzled observers, but in 1742 at a masquerade, disguised as Mary, Queen of Scots, the Princess, 'vastly bejewelled', was perfectly willing to say that they had been lent to her by a jeweller.¹¹ Later in the century, Queen Charlotte was caricatured as the 'Queen of Diamonds' for her apparent acquisitiveness in regard to fine jewellery, but wore them only on great occasions, preferring pearls as earrings, necklace and bracelets, as did many contemporaries (fig 6.3). Practical and sentimental jewellery was much in evidence: chatelaines with toilet necessities

attached for women, watches guarded with chains for both sexes, and, for men, pendant seals attached to watchchains; sentimental trinkets included pendant miniatures, rings and brooches with the hair of a beloved or mourned friend or relative. The range of jewelled accessories grew with changing social habits: fans, toothpick boxes, patch boxes, *étuis* could all be lifted from the mundane by delicate craftsmanship.

However, in a century which gradually moved in its final decades towards simpler, less floral, more monochromatic colour

Fig 6.3 Queen Charlotte, engraving after a portrait by J. Zoffany, c. 1770. The 18th century saw widespread and ingenious use of pearls as accessories. This pair of bracelets with portrait miniatures of George III were favourites of Queen Charlotte and appear in many depictions of her.



schemes and styles, alongside an increasing and widespread interest in antiquity, opportunities for revivalist ornament presented themselves (fig 6.4). Cameos, corals, carnelians, turquoises and decorated combs of tortoiseshell, alongside pearls, diamonds and other stones, were set in gold, in a quasi-antique manner. The narrow lines, pale colours and sophisticated elegance of the fashions of post-Revolutionary France and the period of the First Empire, where such styles were refined and popularised, were copied throughout Europe. Briefly, jewellery and dress were a coherent unity, rather than a complementary amalgam of styles (fig 6.5). Jewellery for men became less conspicuous, restricted to watches and chains, seals and small articles such as snuffboxes. This pattern was confirmed throughout the century. As women's clothing became more constricting, a feature of the nineteenth century from the mid-1820s onwards, men's clothes became much more practical and business-like. Frivolity in dress was a female prerogative, and women were perceived as decorative appendages to the men in their lives. They provided a physical manifestation of family wealth and social pretension: dressed and coiffed according to the latest, usually Paris-inspired, fashion, wearing lace and jewellery, and carrying fans, parasols and flower posies, all of which held them captive in their restricted existence as social ornaments. The changes in female fashions can, throughout the century, be charted in fashion plates which appeared monthly or weekly in magazines designed to appeal to all members of the literate classes, but most notably the socially mobile, of whom there were increasing numbers. How to dress, where to shop, what to admire and so forth, were the stock-in-trade of women's magazines.

Dressing correctly for every occasion was a complicated matter, often requiring five or six changes in a day. Clothes for riding,



Fig 6.4 Fashion plate, April 1809. Ackermann's Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics (published between 1809 and 1828) often illustrated the latest fashions alongside new furniture designs. At this time the tiara, sets of armlets, and hoop earrings (see cat no 236) were recent introductions to female adornment.



Fig 6.5 Princess Charlotte of Wales; G. Dawe, 1817. The Princess had acquired some important jewellery at this time, as the pearl bows on her sleeves and in her hair, the brooch and ornate buckle indicate. Her dress survives without lace or jewellery, in the Museum of London collection.

NATIONAL PORTRAIT GALLERY

walking, morning, evening, dinner, balls and court all required different types of accessory and jewellery. In addition, if a



Fig 6.6 Fashion plate, September 1863. The expanse of material used over crinolines allowed for every type of decorative possibility: lace, ruching, ribbon bows, swags of flowers and fruit. The last two also inspired complementary jewellery; and technical advances permitted close-fitting bracelets to be worn over short gloves.

woman was in mourning (of which there were gradations – full, half, etc), all items had to conform. On formal occasions, jewelled hair ornaments worn with flowers or feathers, a necklace, earrings and one or a pair of matched bracelets in precious or semi-precious stones were essential (fig 6.6). Although diamonds retained their popularity as appropriate for formal occasions, conveniently complementing all colours, many women chose gemstones to enhance the unity of their appearance: emeralds with green and gold, sapphires with blue, rubies with pink, garnets with shades of pink, red and purple. The aniline dyes of the post-1856 period produced vibrant new hues, spurring jewellers to design larger, more dominant items which did not disappear against strong colours. Britain's foreign trading links throughout the world produced apparently inexhaustible supplies of gold and gemstones for the impressive array of formal jewellery worn by the Queen and other royal and fashionable ladies.

Ingenuity and novelty in jewellery designs was stimulated by the great international exhibitions; even before his involvement with the Great Exhibition of 1851, Prince Albert had designed jewellery for the Queen. After his death in 1861 the impetus given to mourning jewellery – jet, black enamel and hair devised in every possible manner – was considerable (fig 6.7). Work in iron (a German innovation), Scottish or Celtic styles, Indian filigree work – all maintained the level of novelty. Simplicity was catered for by delicate gold chains, earrings and bracelets, suitable accompaniments to plainer day dresses.

Princess Alexandra of Denmark, disguising a small scar on her neck with a plain black silk band with a pendant, later replaced by five- or six-strand chokers of pearls, led fashion in a society which had no wish for perpetual mourning like their Queen. Her innate elegance, allied to great beauty, made her one of the most admired and copied women in Europe. She seemed able to switch effortlessly from country tweeds – with little, if any, jewellery apart from studs in cuffs or blouse collar – to grand evening splendour decked with jewellery: ropes of pearls, diamonds in her hair and ears, her neckline edged with a plethora of jewelled brooches, and a favourite serpent bracelet around her wrist. The distinction that she made between simplicity in jewellery during the daytime and bejewelled full-dress formality, verging on excess, both parodied and confirmed the nineteenth-century image of women as icons of masculine status and wealth (fig 6.8). Her husband, the Prince of Wales, an impeccably dressed man, gave jewellery to his wife and his mistresses but wore little himself apart from dress studs, signet ring and watch, with the exception of the various orders and medals to which he was entitled. In this he was at one with the majority of British men.

The jeweller's art was at its most inventive in its use of materials and

techniques in the nineteenth century. It was undoubtedly spurred on by the constantly changing fashions in women's dress. These changed every season, and encompassed a bewildering range of clothing: informal day clothes, country clothes, sportswear, formal day clothes, dinner dresses, ball gowns and so forth. Tastes in colour, trimming and hair-dressing all contributed new possibilities for imaginative jewellery which might complement or contrast. However, pearls, diamonds and gold retained their centuries-old popularity; settings, design and gem-cutting changed with fashion but their versatility gave them a perennial appeal. They were magnificently appropriate on both a small or grand scale with almost every colour and style of dress.

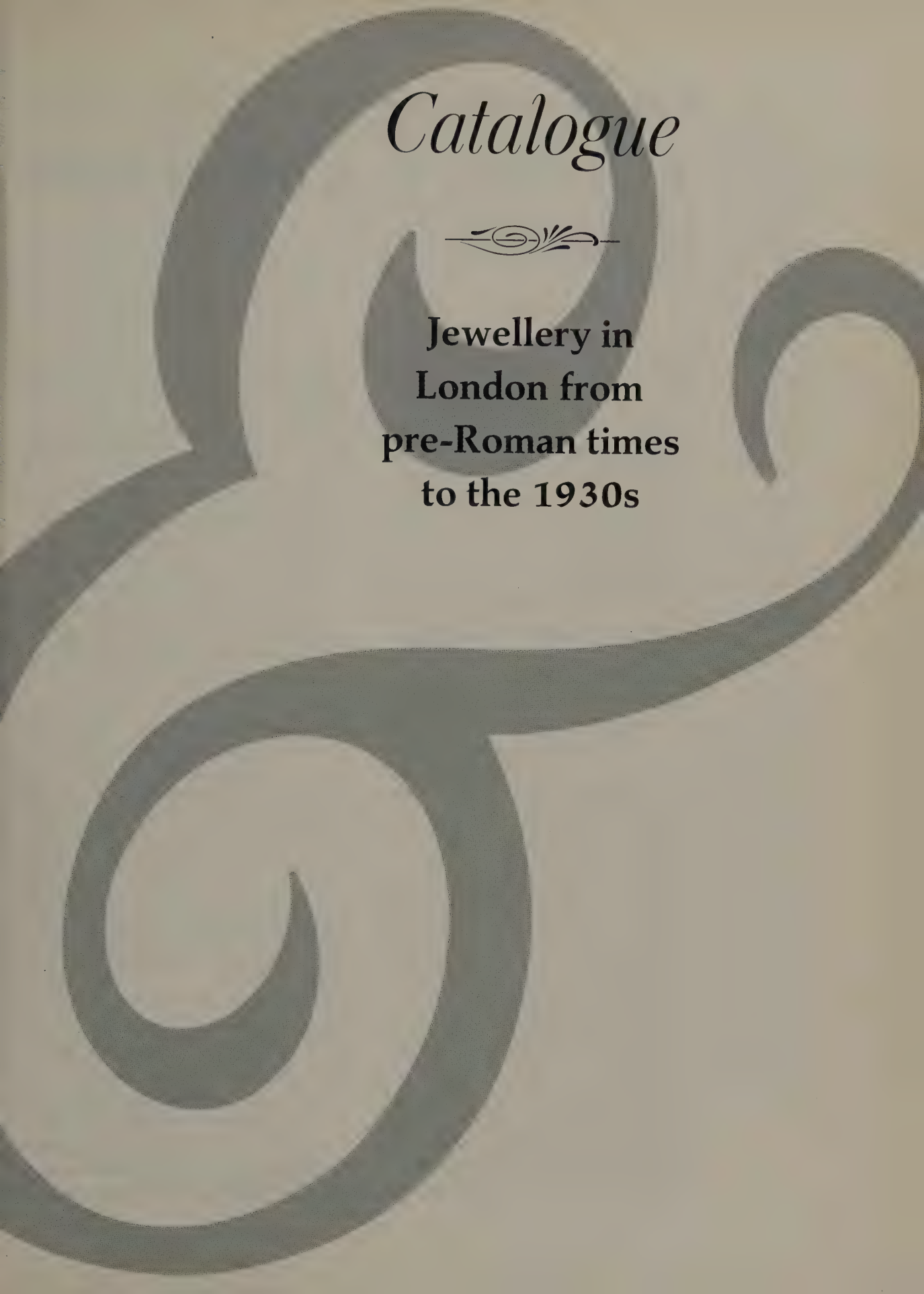


Fig 6.7 Queen Victoria and Princess Beatrice, c. 1870. The death of the Prince Consort in 1861 plunged the Queen into perennial mourning and created a considerable market for every type of mourning requisite.

NATIONAL PORTRAIT GALLERY



Fig 6.8 The coronation of 1902 gave Queen Alexandra an opportunity to wear much of her jewellery collection. She had instigated a fashion for velvet or jewelled chokers (to hide a scar on her neck) and they remained an important accessory for several decades. The Museum collection contains similar examples, and the Queen's dress.



Catalogue



**Jewellery in
London from
pre-Roman times
to the 1930s**

Origins OF THE *Jewellery Collection*

Tessa Murdoch

The Museum of London, since 1976 housed in purpose-built premises on London Wall, combines the collections of the old London Museum and the Guildhall Museum. The latter museum, established by the Corporation of London in 1826, originally as an annexe to the Guildhall Library, benefited from the many archaeological finds made in the City during the great building works and public improvements of the Victorian period – for example, a unique group of unfinished pewter jewellery from the eleventh century found during the construction of the sewer along Cheapside in 1838, presented to the Museum by the Commissioners of Sewers. Later acquisitions included collections of finds from such sites put together by private individuals: men like John Walker Bailey, whose collection, chiefly of finds made during the building of Queen Victoria Street and of new riverside warehouses in the 1860s and 1870s, was purchased for £650 in 1881. The supreme collection, however, that of Charles Roach Smith, went to the British Museum. Among this material was jewellery of Roman, medieval and later date, representative chiefly of the cheaper everyday ornaments familiar to Londoners of the past.

As the museum of the Corporation, the Guildhall Museum was also the obvious repository for material related to the history of the City and its institutions. Thus, for example, the jewelled sword of

honour presented to Admiral Lord Nelson together with the Freedom of the City in recognition of his victory at the Battle of the Nile in 1798, was eventually to find a home in the Guildhall Museum.

The London Museum was established as recently as 1910–12, through the energy and vision of the 1st Viscount Harcourt (1863–1922), successively Minister of Works and Colonial Secretary in Mr Asquith's Liberal government, and the 2nd Viscount Esher, who played a discreetly influential role at the court of King Edward VII. Their social position attracted potential benefactors, and these were encouraged and cherished by successive curators; Sir Guy Laking, Sir Mortimer Wheeler and Martin Holmes. The Museum was at various times housed in two historic buildings, Kensington Palace and Lancaster (formerly Stafford) House, overlooking the Mall and Green Park, and its location in the fashionable, residential part of London kept it in the public eye and was responsible for many important loans, gifts and bequests of antique and historic jewellery and goldsmiths' work.

As the London Museum attempted to enlarge its collections to represent the earlier period of London's history, it drew on the same sources as the Guildhall Museum – existing private collections of archaeological material (for example, R. E. Way's collection of Roman, medieval and later antiquities, mostly from Southwark, purchased for the London Museum in

1913) and new finds made by construction workers on London building sites. In once-rural areas of outer London, now for the first time being built on, there was no conflict; the Guildhall Museum, with its City-centred interests and lack of resources, would make no claim, and finds (for example, of grave goods buried with the dead in Anglo-Saxon cemeteries at Hanwell in Middlesex, and Ewell and Mitcham in Surrey) became part of the London Museum's displays. However, in the City itself the two museums came into direct competition. The London Museum called on the services of the Wandsworth dealer G. F. Lawrence, a familiar figure to London navvies with his capacious carpet bag and supply of ready cash. From 1911, he was paid a weekly retaining fee to acquire newly discovered archaeological material on site for the museum. It was through Lawrence that the London Museum came into possession of the extraordinary hoard of late sixteenth- and seventeenth-century jewellery found on a building site in Cheapside in 1912. A legal wrangle about ownership and the rights of Treasure Trove led to the hoard being split between the London and Guildhall Museums, with a further portion going to the British Museum. Additional pieces are on loan to the Victoria & Albert Museum. Only the union of the two museums – as the Museum of London in 1976 – was to reunite on display the major part of this unique treasure. It is this combination of excavated, historic and collected jewellery that makes the present exhibition unique.

BENEFACTORS

The first collection to come to the London Museum was formed by John George Joicey (1863–1919) whose wealth came from coal-mining and industrial operations in County Durham and Newcastle. A bachelor, he lived in the Junior Carlton Club in Pall Mall, attended by an Italian valet and a secretary. Joicey's association

with the Museum began in 1911 when he responded to an advertisement in *The Times* seeking exhibits. Over the next four years he deposited on loan, and later gave, a large collection of porcelain and enamels, watches and jewellery. A room was named after him in the museum at Kensington Palace. Seven watches from his collection have been selected for this exhibition because of the quality of their case decoration, together with nineteenth-century chatelaines, bracelet plaques and clasps, earrings, two splendid carbuncle brooches of the 1860s and one earlier, elegant aquamarine hair ornament datable to the first quarter of the nineteenth century. Some of the jewellery that Joicey offered was not of London make nor even English and had to be returned to him, but his generosity did not falter. (It must be admitted that the pieces that were accepted include some that have proved to be of foreign origin.)

Another benefactor, Sir Harry Waechter, also a coal and shipping magnate, provided the funds from which a number of important purchases were made in 1912 (securing for him a much-coveted baronetcy). These included the late seventeenth-century enamelled 'hair' mourning ring; the triple *fede* ring of base metal, as well as items from the collection of F. G. Hilton Price, a partner in Child's Bank, for which the Museum had been negotiating and which would otherwise have gone to the Metropolitan Museum in New York.

From Ernest Taylor in 1915 came the remarkable series of stars of the Orders of the Garter, Bath and Royal Guelphic Order. The first had been worn by King George III and was given to his secretary Sir Herbert Taylor, who was a Knight of the Royal Guelphic Order and was made a Knight Grand Cross of the Order of the Bath in 1834. Ernest Taylor's gift also included the modest desk and its contents used by George III while in retreat at Kew,



which had been given to Sir Herbert by George IV. These are on display in the eighteenth-century gallery.

Baroness d'Erlanger's gift of seventeenth- and eighteenth-century jewellery was made in 1920. It included finger-rings, among them the base-metal *giardinetti*, posy rings, a group of early base-metal enamelled settings (pendants and chain links) probably contemporary with the Cheapside Hoard, bracelet slides, a rare jet pendant and a group of eighteenth-century garnet-set pieces.

In the mid-1920s came gifts from P. A. S. Phillips, the biographer of Paul de Lamerie and John Obrisset, including a fob-seal with a profile portrait of King George IV (1792–1830). In 1926 Miss Caroline Nias gave a collection of jewellery in memory of her mother, Lady Nias (fig 7.1). This included many souvenirs of travel, a pair of onyx earrings cut with classical profile heads of c.1860, a necklace and bracelet set with cameos of Vesuvian 'lava' with profile portraits of Italian poets and artists, a mosaic brooch with a view of the Colosseum in Rome, a Swiss enamel brooch with a view of the Chateau de Chillon and another depicting a Swiss girl in traditional Cantonal costume. They no doubt constitute a record of an extensive Continental tour in the middle of the nineteenth century.

The most spectacular collection of nineteenth-century jewellery was given in 1933 and 1934 by Lady Cory, whose husband's fortune was again founded on coal and oil. She bought jewels with the intention of wearing them, and had many pieces adapted for her use. Her garnet and pearl set was made from a necklace, brooch, bracelet clasps and earrings into two necklaces and a pair of earrings. Another set, of necklace, armllets and earrings of gold filigree and pearls set with plaques of *en camaieu* (monochrome) enamel, was converted into two necklaces and earrings. An early eighteenth-century

aigrette (breast ornament) in the form of a vase of flowers was converted to a brooch, as was the resplendent enamelled and gem-set Ottoman sash-clasp and also the early nineteenth-century floral comb-mount, which is evidently a product of the same workshop as the aquamarine hair ornament from the Joicey collection. Other rare survivals include the necklace and earrings in the form of flower-filled baskets and the spirally woven filigree 'snake' necklace. Lady Cory must have been a magnificent sight bedecked in her Victorian jewellery – a taste not shared during her collecting years by jewellery historians. Martin Norton, a director of the firm of antique jewellers S. J. Phillips, remembers seeing her before the Second World War in her box at Covent Garden decked in the great diamond flower sprays now in the Victoria & Albert Museum, to which she bequeathed the remainder of her collection in 1951.

As part of her gift in 1934, Lady Cory presented an exquisite little French watch in the form of a mandolin, and another with the movement concealed within the petals of a tulip. In the same year the watch collection was augmented by a gift of seventeenth- and eighteenth-century examples from W. E. Miller, from which, for this exhibition, a selection has been made of the finer cases. A successful portraitist, Miller travelled widely on the Continent and much of his collection was probably bought abroad. With the exception of some watches dating from before 1700, which include fine examples of French and Dutch as well as London manufacture, the collection is not of great horological significance.

Queen Mary (1867–1953) had passed her childhood in the State Apartments at Kensington Palace, which were briefly the first home of the London Museum. She was well aware of the interest to a wider public of objects with royal associations. From its inception she took an active interest in the

Fig 7.1 Portrait of Miss Laing by Frederick, Lord Leighton, 1853. She became Lady Nias when she married Sir Joseph Nias in 1855.

FITZWILLIAM MUSEUM

Museum. She was in the habit of depositing there such royal memorabilia (carefully chosen by herself) as toys, pictures, textiles and jewellery. These include the jewelled parasol presented to Queen Victoria at the opening of the Great Exhibition in 1851, and a selection of mourning jewellery that she herself gave in 1936 after the death of her husband, King George V, as an indication of her feeling that such extravagant displays of grief were outmoded. Other royal pieces include the ring given to Queen Victoria as a child by her mother, which passed to her younger daughter Helena (Princess Christian of Schleswig-Holstein) and which was presented to the Museum in 1947 by the Countess of Stradbroke. A bog oak bracelet composed of the letters 'VICTORIA' was given in 1914 by Lord Esher's younger son, the Hon. Maurice Brett, later employed by the London Museum as Assistant Keeper and Librarian. A double cravat pin enclosing a lock of the Prince Regent's hair was given in 1948 by the Rev. E. H. Dorling, a fellow Antiquary and friend of E. Croft Lyons FSA, who was a descendant of the original owner.

After the Second World War, the London Museum left Lancaster House and moved back to Kensington Palace, where it reopened in 1951. In 1947 and 1950 Miss Welfield gave some pieces of jewellery made in the 1860s by her father, the Clerkenwell jeweller, Hermann Wehrfritz – a particularly appropriate gift in view of the Museum's recent acquisition of tools and furniture from nineteenth-century Clerkenwell workshops.

The most important gift of jewellery in this later period was made in 1961–62 by Dame Joan Evans, President of the Society of Antiquaries from 1959 to 1964, and from 1951 to 1969 a Trustee of the London Museum. She made a pioneering study of English jewellery and several pieces reproduced in her book *A History of Jewellery* (1970) are included in this

exhibition. She gave the Museum some of her important collection of posy rings, the nucleus of which had been formed by her father, Sir John Evans, in the middle of the nineteenth century. Her gift also included watches (one on a chatelaine in its contemporary case), buckles, bracelet slides and other mourning jewellery, miniatures (including an enamelled badge of the Duke of York bordered with 'Vauxhall' pastes), and a group of jewellery set with glass simulation gemstones. In 1960 she gave much support to an exhibition of jewellery, including the entire Cheapside Hoard, at the Birmingham City Art Gallery; to which, and to the Victoria & Albert Museum, she also gave part of her collection.

The most recent gift of jewellery to the Museum of London came in 1980 from the estate of the 2nd Viscount Harcourt, whose father helped to found the London Museum. A distinguished banker, he was Chairman of the Trustees of the new Museum of London when it was still only planned in 1965. He formed a collection of pinchbeck, including snuffboxes and chatelaines and a filigree parure set with tourmalines.

ARCHAEOLOGY IN THE TWENTIETH CENTURY

Archaeological finds made on London building sites, donated by the site owners, or taken from the Thames foreshore, continued to come to both museums (Guildhall and London), during the early part of the twentieth century. These were later joined by material from the few more scientific excavations that could be carried out, particularly those directed by W. F. Grimes, Director of the London Museum, for the Roman and Mediaeval London Excavation Council during the great rebuilding that followed the devastation of the Second World War; and in the 1960s the work of the two museums' small archaeological staff. But only in the 1970s was a massive surge in redevelopment in central London matched by a large-scale

archaeological programme to recover evidence that would otherwise be destroyed. Thus, when the Museum of London came into existence in 1976, it inherited from the Guildhall Museum a rapidly growing Department of Urban Archaeology responsible for excavations within the City, and a London Museum archaeological department based in west London; a number of independent archaeological units established in other parts of London were later to come together within the Museum's Department of Greater London Archaeology. The Museum's archaeological work is now financed to a considerable extent by developers (though public funding, largely through English Heritage, remains vital) who recognise their responsibility to the history of the sites on which they are building, while landowners generously allow the archaeological finds to pass into the Museum's collections.

The 1970s and 80s saw a number of large-scale excavations in areas of the City between Thames Street and the river, deeply stratified sites representing land reclaimed between Roman times and the fifteenth century, and containing a wealth of finds within the deliberately dumped make-up layers. Meanwhile, building work on the fringes of the City has revealed Roman cemetery sites, rich in grave goods, and medieval monasteries; the rapid redevelopment of north Southwark has entailed the investigation of Roman London's suburb on the south bank and Tudor London's theatreland, and demolition and rebuilding in the Covent Garden/Strand area has located the busy eighth-century merchant town of Saxon *Lundenwic*; sites in outer London like Merton Priory must be excavated before new buildings go up.

As a result, the Museum's archaeological collections have expanded rapidly. For example, some three-quarters of the medieval jewellery included in the

exhibition has been acquired by the Museum since 1979, and more than half as a direct result of redevelopment in central London and of the concomitant archaeological programme. These figures rise to nearly 100 per cent for the Roman period. A careful reader of the catalogue will also notice the frequency with which 'Thames foreshore' appears as provenance. Searching the foreshore for antiquities is a time-honoured activity; by agreement with the Port of London Authority and the Crown Estate Commissioners, who own and administer most of the Thames foreshore in London, the Museum of London has been able to acquire many fine objects once discarded as rubbish or lost in the river. Our collections, particularly medieval and sixteenth-century, have benefited enormously, and continue to benefit, from the skill and perseverance of members of the Society of Thames Mudlarks.

Archaeological work continues in pace with redevelopment; further additions are still being made to the Museum's collection of jewellery, too late to be included here. Thus, this exhibition can only be an interim statement of the wealth of our collections and a partial representation of London's jewellery and its manufacture, in all its variety. It is also a tribute to all those who have established, enriched and maintained the Museum's collections – the founders, the past staff and the many benefactors of all three institutions, the Guildhall Museum, the London Museum and the Museum of London.

1. DEATH, MOURNING AND MEMENTO MORI

From prehistoric times to the Anglo-Saxon period, the dead were buried with the things they would need in the after-life, including their jewellery and dress ornaments. Recent Roman archaeological finds include the graves of a woman and child, each of which contained wooden jewellery boxes (cat nos 5 and 6).

In more recent times, jewellery was worn in memory of the deceased. After the sixteenth-century Reformation, this took the form of personal mementoes, often using hair from the loved one. This was placed in rings and bracelet plaques with jewelled and enamelled settings – black for a married person, white for an unmarried (see cat nos 30–32) – and also plaited to make chains and flat bands. From the end of the eighteenth century, dress ornaments worn during mourning were often made of jet.

They placed in the barrow rings and jewels . . .
the earth held wealth, gold in the ground.

Beowulf, lines 3163–7

Full references to
publications are given in
the

KEY

L length
W width
D diameter
H height

1 PENDANT, jet. Oval-shaped stone with head of the gorgon Medusa carved in fine detail with a hole for suspension drilled through the tubular projection at the top. The hair-style consists of a centre parting with clearly differentiated snakes framing the ears and cheeks. The snakeskin is portrayed by incised lines representing scales. The eyes protrude, the cheekbones are pronounced and the mouth is pursed. The relief is higher than that of a similar pendant (cat no 500). The reverse is plain. The shape of the stone is similar to the pendant that portrays a family group (Yorkshire Museum, H.2444; RCHM 1962, pl 68) but no exact parallel for shape and motif is yet known. Probably mid-3rd–late 4th century AD.

MoL HOO88-1631-754.

L 39mm; W 43mm; D 16mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.

Fig 4.6.

2 PENDANT, jet, in the shape of a shell-like palmette with leafy volutes, carved with three ridges splaying out across the rounded surface; openwork highlights the volutes. Probably mid-3rd–late 4th century AD.

MoL HOO88-1631-905.

L 21mm; W 12mm; D 8mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.

Fig 4.6.

3 BEAD, jet. Large bead from a segmented bracelet. Irregularly shaped with four incised lines which give the bead a resemblance to a glass 'melon' bead (cat no 4 below). Two channels have been drilled through the bead to take a double cord.

Mid-3rd–late 4th century AD.

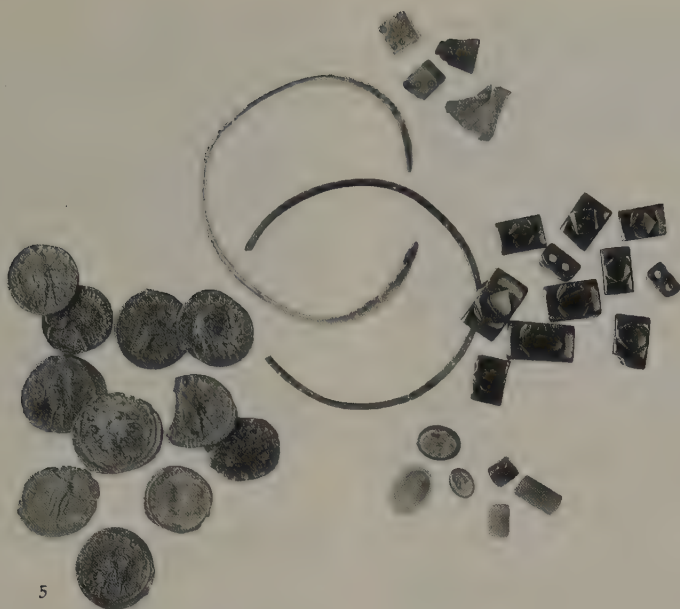
MoL MSL87-645-1914.

L 29mm; W 16mm; D 11mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.



3



4 BEAD, glass. This melon bead preserves the original deep blue colour which in many examples has decayed. For the method of manufacture, see Shepherd, 1986, and cat no 457. Late 1st–early 2nd century AD.

MoL MSL87-1158-631.

H 21mm; D 30mm.

Provenance Excavated from Roman burial outside the city wall, E1.

Not illustrated.

5 CONTENTS OF JEWEL BOX. These items were placed in a wooden box at the feet of the body at the time of burial. They were lifted in a block and then excavated by the Museum's Conservation Department. Only traces of the wood survived, along with some copper alloy fittings and a lock plate. The contents, which appear to be the valued treasures and trinkets of a lady, included items other than jewellery: two bone dice, a piece of silver foil and eleven silvered bronze coins which date the burial to after AD 268. The images on the reverse of these coins seem to have symbolic significance in a funerary context. They include a panther associated with the saviour god, Bacchus, a peacock, which is a symbol of immortality, a lion representing the devouring power of death but which could equally be the guardian of the grave, and images of military victory, perhaps here implying the defeat of death and thus an implicit belief in the after-life. The legends 'Aeternitas' and 'Consecratio' on two coins reinforce this symbolism. From a similar funerary context comes a silver signet ring set with a coin identical to one from this group (*denarius* of Caracalla and Severus, c.AD 200), which was found in a cremation at Chichester (Down, 1978, 9, fig 10.48).

Traces of other caskets with treasured objects have been recovered from burials in London but it is very rare to find more than just a wood stain of the box surviving. Women usually had quite a few rings and bracelets, so it is not uncommon to find several interred with their owner. See the contents of the child's grave below (cat no 6) and the contents of the female burial at St Bartholomew's Hospital (no 12), West Smithfield (Bentley & Pritchard, 1982, 148–50). MoL MSL87-252.

Provenance Excavated from Roman cemetery outside the city wall, E1.

Literature Davis, 1990, 4–6.

The jewellery comprises:

i BRACELET, copper alloy (fragmentary) with grooved decoration and a tinned (?) surface.

MoL MSL87-252-580.

D 69mm.

ii BRACELET, silver, with extended terminals representing snakes' heads. Band is of D-shaped section. Although of simple form, the bracelet falls within the well-established Graeco-Roman tradition of portraying snakes in jewellery. This devolved form is of Romano-British manufacture and fits into the typology of C. Johns, Form B(ii) (unpublished).

MoL MSL87-252-581.

Ext D 67mm; W (of head) 12mm.

iii ELEVEN BEADS, jet. Graduated in size, each forms a segment of an articulated bangle and has a lozenge-shaped facet cut on the outer surface. The inner surface is slightly concave. Two channels for the double cord have been drilled through the largest bead's longest axis and through the smaller beads' shortest axis.

MoL MSL87-252-548 to 558.
 (Largest) L 18mm; W 11mm; Depth 6mm.
 (Smallest) L 10mm; W 6mm; Depth 6mm.



5(iv)

iv INTAGLIO, carnelian (Henig Type Flat 3). Oval surface with the figure of the god, Sol, standing facing left on ground line, with whip in left hand; right hand raised in salutation; a cloak hangs over his left arm. In front of him is possibly a lighted altar. The surface is badly chipped. (Compare the motif with that described in Henig, 1978a, no 31.) Henig comments that the present gem is slightly unusual in that it presents a mirror reversal of the usual image on gems. Usually it is on the impression that Sol is shown to the left making the salutation (correctly) with his *right* hand, itself a symbol of goodness. It is possible that the London intaglio was not intended to be used as a signet but was appreciated by its owner as a good luck talisman. Probably 2nd century AD. MoL MSL87-252-566.

(Back) L 15mm; W 12mm; Depth 5mm.
 (Surface) L 12mm; W 8mm.



5(v)

v INTAGLIO moulded in glass of a deep blue colour. Oval-shaped stone (Henig Type Flat 3) with the figure of Mercury; in his right hand he holds a purse, in his left his wand (*caduceus*) and over his left arm hangs his cloak (*chlamys*); ground line. The type is a very common one; see Henig, 1978a, nos 38–47; also note glass gems in Guiraud, 1975, nos 172 (Saintes), 173 (Paris), 174 (Rennes) and 175 (Narbonne), the latter being from a female grave. Probably 2nd century AD. MoL MSL87-252-567.

(Back) L 12mm; W 10mm; Depth 3mm.
 (Surface) L 10mm; W 8mm.



5(vi)

vi INTAGLIO, oval chrome-coloured chalcedony (plasma). (Henig Type Curved 4). Device shows a cow or bull grazing to right; ground line. For the type, see Henig, 1978a, no 597 from Brockley Hill; 598 (carnelian from Colchester); Appendix 176 (onyx from Vindolanda); Guiraud, 1975, no 675 (sardonyx, Nimes). Probably cut in the 1st century AD, but retained until the owner's death in the 2nd century. MoL MSL87-252-562.

(Back) L 6mm; W 4mm; Depth 3mm.
 (Surface) L 8mm; W 6mm.

vii BEADS. Emerald beads and glass imitation beads are often to be found incorporated on the same piece of jewellery in the Roman period, as for example the gold chain necklace with three green glass and one emerald bead from Thetford (Johns & Potter, 1983, 99; cat no 31). It appears that the modern distinctions between glass, semi-precious and precious stones were of little importance to Roman jewellers, whose work was designed for colourful effect. The emerald bead follows the natural six-sided shape of the crystal, whereas the glass beads are often octagonal. However, in these two examples the glass beads copy the hexagonal emerald crystal exactly.

a Hexagonal tubular bead of green glass.
 MoL MSL87-252-565.
 L 12mm; W 7mm.

b Tubular bead of green glass.
 MoL MSL87-252-564.
 L 10mm; W 6mm.

c Hexagonal bead carved from emerald (beryl). Probable source of emerald was the eastern desert of Egypt; see fragment of gold and emerald necklace from Cannon Street, MoL 76.118 in main gallery (Johns, 1976).

MoL MSL87-252-563.
 L 8mm; W 6mm.



6(i)

6 JEWELLERY FROM A CHILD'S GRAVE, Mid-3rd–late 4th century AD. Fig 4.13.

i FINGER-RING, jet. Shoulders decorated with V-shaped grooves surmounted by two horizontal lines. A rectangular bezel has been carved with a smooth flat surface imitating the metal form of a late Roman ring (Henig, 1978a, Type 15). Although the bezel is plain, it is bordered by small diagonal lines. MoL MSL87-1855-584.
 Ext D (shoulders) 20.5mm; Int D 14mm.

ii BRACELET of copper, wire of circular section, broken, wire of uniform thickness and terminals now separated. MoL MSL87-1855-583.
 Ext D 44mm.

iii BRACELET of copper wire of circular section. Wires twisted around two or three times to close bracelet; wire thins towards terminals. MoL MSL87-1855-627.
 Ext D 40mm.

iv BRACELET of three strands of copper wire twisted together to form band; crudely looped together at terminals. The shape is now distorted.



9

MoL MSL87-1855-629.
D 40mm.

v **NECKLACE** (fragments), copper alloy links and small glass beads in white, blue and green. Although the beads are all tiny, they are of slightly different shapes – some are more spherical, others have squared sides and one is a minute melon bead. The terminal is silver and decorated with spiral grooving. MoL MSL87-1855.

Provenance Excavated from Roman cemetery outside the city wall, E1.

7 **BRACELET**, oval, copper alloy. The wire of circular section thins towards terminals. One end has been flattened and perforated with beaded decoration around the hole. The other end is deliberately looped with a knob terminal that would have locked into the opposing loop. From a 4th-century burial.

MoL WTN84-550-561.

L 72mm; W 68mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.

8 **CIRCULAR BRACELET**, copper alloy, formed by three strands of wire loosely twisted together. The circular-sectioned strands have been deliberately flattened on one surface. AD 43–410.

MoL WTN84-456-651.

L 52mm; W 50mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.

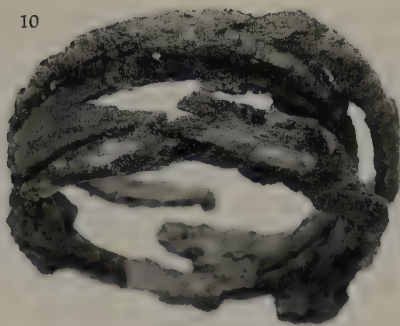
9 **BRACELET**, copper alloy, formed of two twisted wires; at one end, one strand is bent over to form a loop and is secured by the second strand being wound around to form a collar. This loop is caught by a similar but now broken hook at the other terminal. AD 43–410.

MoL HOO88-884-278.

Ext D 45mm; Int D 41mm.

Provenance Excavated from Roman burial outside the city wall, E1.

10



10 **SIX BRACELETS**, three of copper alloy, three not yet identified, from an assemblage of jewellery placed in a late Roman burial. Two bracelets bear continuous decoration, one a running wave pattern with V-shaped notches, the other simple vertical lines, while a hooked fastening can be seen on the bracelet at the top of the group. The assemblage also included plain copper alloy and shale bracelets, a glass bead necklace and a silver earring, and was placed above the head or on top of the coffin.

MoL WES89-278-1.

L of group 53mm; W 48mm; H 22mm.

Provenance Excavated from Roman burial outside the city wall, E1.

11 **CROSSBOW BROOCH**, gilded copper alloy. Fire and mercury gilding was a technique known to the Romans. Although corroded and much damaged, this fine example was recovered from the grave of a high-ranking official in late Roman London. The 'onion'-shaped knobs, the long foot in relation to the bow and the filigree decoration down each side of the brooch's foot suggest a late 4th- or early 5th-century date.

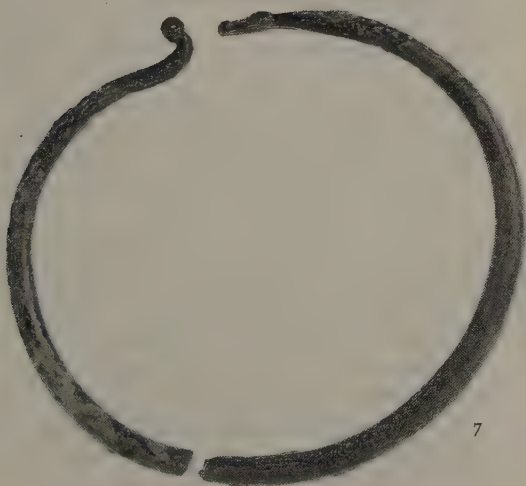
MoL MSL87-593-323.

L 75mm; W 36mm.

Provenance Excavated from Roman burial outside the city wall, E1.



11



7



8

12 FINGER-RING, copper alloy, with oval glass inset (Henig Type Flat 3). The glass intaglio is cast with the impression of a standing figure (possibly a cupid holding a stick). The glass is a natural blue-green colour. This is a downmarket example imitating a gold ring (copper alloys when new were 'gold' colour) with a hard stone setting. This is clearly of Romano-British manufacture, copying the engraved gems of the Graeco-Roman tradition which only became widespread in Britain after the Roman Conquest. The pronounced angular shoulders of the hoop, which is D-shape in section, are typical of the 3rd century. Henig Type 8.

MoL MSL87-599-278.
L 14mm; W 12mm; D of hoop 27mm.
Provenance Excavated from Roman burial outside the city wall, E1.



12

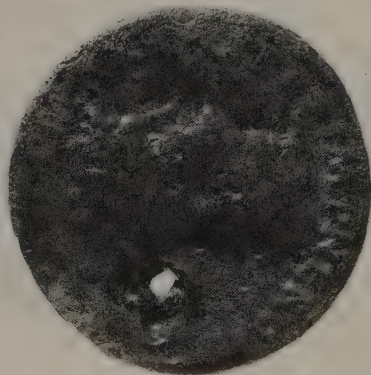
13 FINGER-RING, glass. Hoop of glass with flattened bezel with a dark purple (looking black) setting, surrounded by a circular collar of yellow glass. The inset may once have had an impression of a profile, but this is now very worn. This, and the yellow spiral thread that is wound around the hoop, is coloured by the addition of lead-antimony. The setting is placed over the join to disguise it. For similar rings, see cat nos 465 and 466; Marshall, 1907, no 1578. The hoop shape is that of Henig Type 6. The date of the burial is AD 120–150 (see also cat no 14i).

MoL WTN84-1090/1-907.
Ext D 24mm; Int D 12mm.
Provenance Excavated from Roman burial outside the city wall, E1.
Literature Whytehead, 1986, 23–124.
Col pl 5.

14i PENDANT COIN. Copper alloy; very worn and corroded. An *as* of Emperor Nero AD 67–8, with the head of Nero on the obverse and a winged Victory on the reverse; a hole was later deliberately drilled through the coin so that it could be worn as a pendant. In the grave, associated items include the glass finger-ring (cat no 13), two mirrors and a small glass perfume jar. The burial has been dated to AD 120–150.



14(i)



14(ii)



17(i)

MoL WTN84-1090/1-905.
D 27mm.
Provenance Excavated from Roman burial outside the city wall, E1.
Literature Whytehead, 1986, 23–124.

14ii PENDANT COIN, copper alloy. Originally an *as* of Emperor Antoninus Pius, this coin, like cat no 14i, has been deliberately perforated so that it could be worn as a pendant. The coin was probably well-used by the time it was a pendant. In the context of burial, both this and the foregoing coin may also have served as payment to Charon, the ferryman who took the souls of the departed across the River Styx. Late 2nd–3rd century AD.
MoL MSL87-745-338.
D 28mm.
Provenance Excavated from Roman cemetery outside the city wall, E1.

15 HAIRPIN, bone. Pin with roughly spherical head above a shaft that swells towards the centre and then tapers to point. Late 1st–2nd century AD.
MoL WTN84-475-390.
L 77mm.
Provenance Excavated from Roman burial outside the city wall, E1.
Not illustrated.

16 THREE SAUCER BROOCHES, gilded bronze, decorated with cast 'chip-carved' ornament, found with Anglo-Saxon burials at Hanwell (Wheeler, 1935, 136–9). One of the brooches, when found, had traces of cloth adhering to it. Cast saucer brooches are widespread in Anglo-Saxon graves in the south and east of England in the 5th and 6th centuries. The particular design on these three, seen also on cat no 181 from Ewell, is found on several other examples from the Thames Valley, from Northfleet in Kent to Long Wittenham, Berkshire (Bidder & Morris, 1959, 90–91); they were presumably made somewhere in the Thames area. Anglo-Saxon, 6th century.
MoL 49.107/967.

D 50mm.
MoL 49.107/968.
D 50mm.
MoL 49.107/969.

D 45mm.
Provenance Lloyd Collection; excavated from graves at Oakland Park, Hanwell, Middlesex, 1886. Permanent loan from Richmond Borough Council, 1949.
Literature Celoria & Macdonald, 1969, 77–8.
Col pl 5.

17 TWO DISC BROOCHES, bronze with traces of white metal plating, decorated with an incised irregular compass-drawn flower of six petals within a double border, with a central punched dot and a dot at the end of each petal. The brooches were found lying on the breast of a female skeleton in an Anglo-Saxon cemetery at Ewell, Surrey (see cat no 181).

Simple disc brooches with incised decoration are particularly common in the Anglo-Saxon cemeteries around Cambridge and in the middle Thames area, as at Long Wittenham and Abingdon, with some outliers, like these from Ewell, in the lower Thames Valley (Bidder & Morris, 1959, 100–101; Leeds, 1945, 49–52). Anglo-Saxon, 6th century.

MoL 32.215/1–2.
D 37mm.

Provenance Excavated in the grounds of Ewell House, now Ewell Grove Road, Ewell, Surrey, 1932.
Literature Dunning, 1933; Wheeler, 1935, 133–6.

18 PEARL, pierced in the centre, from the burial robes of Edward I. Removed when the tomb in Westminster Abbey was opened in 1774. The contemporary account of the opening of the tomb describes the discovery of a stole 'of thick white tissue . . . crossed over the breast', decorated with gilt metal mounts and 'powdered with an immense quantity of very small white beads, resembling pearls, drilled, and tacked down very near each other' (Ayloffe, 1786, 382–3). Later royal wardrobe accounts include payments for costume decorated with vast quantities of seed pearls: a robe of blue velvet for Philippa of Hainault, wife of Edward III, for example, worked with gold birds within circles of large pearls, the ground being powdered with tiny pearls, silk and sequins, for which 400 large pearls and 38 ounces of small pearls were required (Staniland, 1980, 17). Before 1307.
MoL A27018.

H 2mm; D 3.5mm.
Provenance A. T. Barber, 1924.
Not illustrated.

19 BUCKLE, copper alloy, found with a burial in an emergency cemetery established east of Tower Hill for victims of the Black Death of 1348–9 (Grainger & Hawkins, 1988). Such buckles or brooches, found in pairs with medieval burials, may have served to fasten the shroud. Mid-14th century.
MoL MIN86-12530-2819.
Ext D 41mm; Int D 31mm.

Provenance Excavations on the site of the old Royal Mint, East Smithfield, E1, 1986–8.
Not illustrated.

20 FUNERARY BADGE, pewter, showing the Black Prince worshipping the Trinity (cf cat nos 73 and 78), with his flag and helm surmounted by the Prince of Wales's feather; the scene is encircled by a buckled garter, emblem of the Order of the Garter, inscribed in black letter 'the: trynyty [& seynt geor]g: be: at: oure: endyng:' ('The Trinity and St George be at our ending').

Incomplete; a complete example is in the British Museum (Alexander & Binski, 1987, 222, no 68). The badge is probably a memento of the Prince's funeral, which took place in Canterbury Cathedral in 1376. From a deposit dating to the 1st half of the 15th century.

MoL TL74-416-1428.
H 86mm; W 66mm.

Provenance Excavated at Trig Lane, Upper Thames Street, EC4, 1974.

Literature Spencer, 1982a, 108, no 125, pl 79; Spencer, 1982b, 316–20, pl 2a; Alexander & Binski, 1987, 222, no 69.

21 FINGER-RING, gold, with bezel in the form of skull and crossbones enamelled white, the eyes and shoulders set with diamonds, the hoop in the form of tied ribbons enamelled black. There are a number



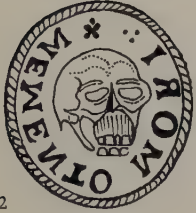
of similar examples of this ring, which served the dual purpose of mourning and *memento mori* and can be dated to the 1640s on the evidence of the Despotin will (see page 43).

MoL 62.120/96.

D 19mm.

Provenance Dame Joan Evans, 1962.

Fig 5.4.



22

22 SIGNET RING, gold, with round flat bezel, engraved with a skull and the letters 'MEMENTO MORI' in reverse. The underside of the bezel bears the maker's mark HB conjoined. Probably Dutch, mid-17th century.

MoL 62.120/101.

D 19mm.

Provenance Dame Joan Evans, 1962.

23 FINGER-RING, around the hoop a trellis of gold in the form of circular and triangular cloisons filled with black enamel alternating with openwork hearts forming a channel in which some fragments of hair survive. English, 17th century. Found in London before 1912.

MoL A9278.

D 21mm.

Provenance Purchased, 1912.

Fig 2.8.

24 HEART-SHAPED PENDANT, the gold scalloped collet set with faceted rock crystal over a cypher 'sj' and border worked in gold on a background of hair. The back is inscribed 'S James obt Decem: 23 1680'.

MoL 62.120/20.

Provenance Dame Joan Evans, 1962.

Not illustrated.

25 BRACELET PLAQUE, gold, set with border of pearls, the inner silver collet set with faceted rock crystal over a paper skull and crossbones and the initials 'ar' worked in gold on a hair background. The back is enamelled in black and pink, and inscribed 'Obt ye 25 Mar: 1683'.

MoL 62.120/15.

H 24mm; W 21mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

26 BRACELET PLAQUE, gold. The scalloped collet is set with faceted rock crystal over a white enamelled skeleton leaning on a coffin enamelled black and inscribed in gold lettering 'I REST', with beneath, the initials 'jc' worked in gold on a hair background contained in a border of looped gold wire on a blue ground. The back is inscribed 'Memento Mori'. Late 17th century.

MoL 62.120/22.

L 21mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

27 FINGER-RING, japanned silver, the round bezel set with faceted rock crystal over the initials 'BE' worked in gold thread on a ground of plaited hair. c.1700.

MoL A20479.

D 21mm.

Provenance Baroness D'Erlanger, 1920.

Not illustrated.

28 WATCH KEY AND FOB OF PLAITED HAIR. The gold key head contains two glass compartments, lined with ivory. On one side the ivory is painted with two cherubs: one mourns over a broken column, the other bears the initials 'I.M.S.'. The reverse side is decorated with an applied cornucopia of flowers and leaves made of hair and set with seed pearls and inscribed with the initials 'I.M.H.' 18th century.

MoL 62.120/111.

L (key) 70mm; W 42mm; L (fob and key) 266mm.

Provenance Dame Joan Evans, 1962.

Fig 5.8.

29 FINGER-RING, gold, the bezel in the form of an oval compartment covered with glass containing a skeleton enamelled white on a black ground in a gold coffin. To either side are painted on a black ground an hour-glass and scythe. The shoulders are set with a skull and crossbones (the latter in silver). The hoop is reeded. 18th century.

MoL 62.120/109.

D 24mm; H 22mm; W 18mm.

Provenance Dame Joan Evans, 1962.

Fig 5.4.

30 FINGER-RING, gold, the hoop bears the inscription 'E ORD. OBT 19. NOV 1727. AE 25' in gold against a white enamel ground. The bezel is set with table-cut rock crystal covering a skull on a black



37



ground. The back of the bezel is gadrooned and similar to the back of a cufflink in the Museum's collection (39.175/6).

MoL A5569.

D 18mm.

Provenance Purchased, 1913.

Fig 2.8.

31 FINGER-RING, gold, with hexagonal bezel set with table-cut rock crystal covering a skull on a black ground. The hoop consists of five black enamelled scrolls linked by reversed C-scrolls and is inscribed 'MARY PAWSON OB 17 OC. 1738 AE 36.' The back of the bezel is similarly gadrooned.

MoL A5567.

D 22mm.

Provenance Purchased, 1913.

Fig 2.8.

32 FINGER-RING, gold, the hoop decorated in black enamel to represent a skull and acanthus foliage, inscribed on the inside 'J.C. Obt. Apr. 5 1724 Aetat 67' with the maker's mark 'P.D.'

MoL A5568.

D 22mm.

Provenance Purchased, 1913.

Fig 2.8.

33 SHOE BUCKLE, silver, with copper alloy pitchfork chape. The buckle is decorated with four skulls and crosses in circles, crudely finished and japanned black. c.1770.

MoL 82.40/1.

W 63mm; H 50mm.

Provenance Thames foreshore at Bankside, 1982.

Page 170.

34 OCTAGONAL PENDANT, engine-turned gold, with two glass compartments. The upper contains bows of hair and seed pearls against a ground of translucent blue enamel. The lower is painted ivory representing a lady seated in a landscape writing on a circular plinth which is set with gold wire and seed pearls. Late 18th century.

MoL 62.120/46.

H 42mm; W 28mm.

Provenance Dame Joan Evans, 1962.

Col pl 7.

35 OVAL PENDANT, with glass compartments in a gold frame, set with seed pearls around the front rim. The front compartment contains, in relief on an ivory ground, a monument supporting an urn which is decorated with diamonds, gold banding, swags set with seed pearls and the monogram 'LL'. The monument is set in a landscape underneath a weeping willow. The back compartment contains plaited hair. Late 18th century.

MoL 62.120/49.

L 48mm; W 26mm.

Provenance Dame Joan Evans, 1962.

Col pl 7.

36 PAIR OF EARRINGS, gold and woven hairwork, two hairwork globes pendant from gold hinged fittings, French 'ram's head' warranty marks on the hooks for the period 1819–38. French, c.1830.

MoL A28556/26.

L 40mm.

Provenance Miss Caroline Nias, 1926, in memory of Lady Nias.

Not illustrated.

37 MEMORIAL BROOCH, textured gold, set with a circular banded onyx with a black enamelled snake, the lozenge-shaped brooch bordered with black enamel. On the reverse a memorial inscription 'N M Rothschild Esq Ob. 28 July 1836 Aet 58 Hsc'; commemorating the death of Nathan Meyer de Rothschild in 1836; for the memorial ring commemorating the death of Hannah, his wife (see cat no 38).

MoL 38.273/1.

H 28mm; W 40mm.

Provenance Presented through the National Art Collections Fund by R. L. Joseph Esq, 1938.

38 FINGER-RING, in the form of a snake, the head set with a citrine quartz and two garnets commemorating the death of Hannah, wife of Nathan Meyer de Rothschild, inscribed 'Hannah de Rothschild died Sept. 5th 1850'.

MoL 38.273/2.

D 23mm.

Provenance Presented through the National Art Collections Fund by R. L. Joseph Esq, 1938.

39a FINGER-RING, gold, the bezel with a bust of the Duke of Wellington in relief surmounted by a blue enamelled garter ribbon inscribed 'HONI. SOIT. QUI. MAL. Y. PENSE'. The hoop formed of two adjoining scrolls. The ring was made to commemorate the Duke of Wellington after his death in 1852.

MoL A27206.

D 20mm.

Provenance Purchased, 1924.



39

39b FINGER-RING, gold, in the form of a buckled belt inset with tightly braided hair, inscribed on the inside 'Maria Brown Obt. 22 Augt. 1853 Aet 77'.
 MoL A24359.
 D 17mm.
Provenance Purchased, 1921.
 Not illustrated.

40 FINGER-RINGS, gold, excavated from the crypt burials at Christ Church, Spitalfields.
 Not illustrated.

i Plain hoop, with complete set of hallmarks and maker's mark 'sc', 1824 (Grimwade, 1990, no 2515).
 MoL 90.229 (1170).
 D 19mm.

ii With raised inscription 'JUDITH MESMAN OBIT 5TH MAY 1763. AET 29' with traces of black enamel ground with maker's mark 'FT' (?).
 MoL 90.229 (442).
 D 21mm.

iii Plain hoop, with complete set of hallmarks and maker's mark 'sc', possibly for Samuel Godbehere, 1800 (Grimwade, no 2515).
 MoL 90.229 (453).
 D 18mm.

iv Ridged hoop, no hallmarks or inscription.
 MoL 90.229 (1259).
 D 17mm.
Provenance Excavated at Christ Church, Spitalfields, 1984-5.

41 PARURE of necklace, pendant cross and earrings, woven hairwork with textured gold and filigree mounts. English, c.1850. To make these ornaments, the hair was woven in a continuous tube, then caught in bead or long oval shapes with the metal mounts. This set of hairwork and cat no 43 are all said to have been made with the hair of the donor's grandmother.
 MoL 38.160/1-2.
 L (necklace) 490mm; L (earrings) 92mm; L (pendant) 104mm; W 76mm.
Provenance Mrs E. M. Salmond, 1938.
 Not illustrated.

42 TWO MINIATURE BRACELETS, expanding woven tubular hairwork, finished with gilt-metal mounts, with heart-shaped pendants. Mourning bracelets for a child. English, mid-19th or 20th century.
 MoL 28.88/1-2.
 D 45mm and 35mm.
Provenance Miss Watson, 1928.
 Not illustrated.

43 LONG MUFF OR DRESS CHAIN, spirally woven hair with gilt-metal *filigraïn* mounts, the stamped leaf and flowerhead clasp set with turquoises. English, c.1850. Such long chains were used with outdoor wear to carry a muff, or tucked into the dress belt

with the loop pulled through to support a watch or fan.
 MoL 38.160/7.
 L 128mm.
Provenance Mrs E. M. Salmond, 1938.
 Not illustrated.

44 PAIR OF EARRINGS, jet, in the form of a double pyramid, engraved with ivy leaves and pansies symbolising fidelity and 'thoughts of you'. The faceted gold hooks became popular in the 1870s.
 MoL 27.43/40.
 L 67mm (including hooks).
Provenance A. W. Bishop, 1927.



45 PENDANT, jet, oval, pierced with foliated monogram 'ÆI' meaning 'always' or 'for ever' in Greek. Late 19th century. For a pendant with a similar motif, see Muller, 1980, 22; Muller, 1987, 67, 70.

MoL 69.145/4.

L 68mm.

Provenance M. Birtles, 1969.

Fig 5.10.

46 HAIRPINS AND COMB, the hairpins in the form of a star, butterfly and rapier; the comb of horn and japanned metal; all with ornamental mounts of faceted 'French jet', very dark red glass which appears black except in a strong light. English or French, 1860–80. The glass was manufactured in Bohemia and being so nearly black in colour was popular for mourning jewellery.

MoL 36.49/29, 39, 45, 50.

L (of rapier) 163mm; L (of butterfly) 145mm; L (of star) 136mm; L (of comb) 125mm.

Provenance HM Queen Mary, 1936.



46

47 EARRINGS, glass (French jet) in the form of ivy leaves symbolising fidelity, with very small faceted glass beads around the edge and in a cross shape on the front. c.1870.

MoL 36.49/24.

L 18mm.

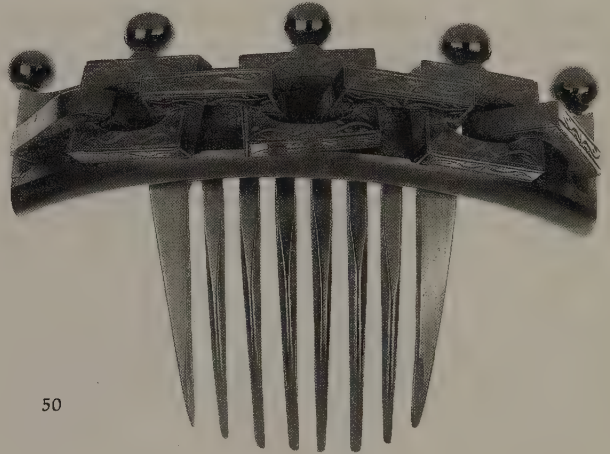
Provenance HM Queen Mary, 1936.

48 EARRINGS, glass (French jet) in the form of pansies symbolising 'thoughts of you'. c. 1870.

MoL 36.49/21.

L 18mm.

Provenance HM Queen Mary, 1936



50

49 PAIR OF BANGLES, vulcanite imitating jet. A springy, expanding stiff band with Greek key decoration, buckle clasps. English, mid-19th century.

MoL 56.60/2–3.

H (of buckle) 42mm.

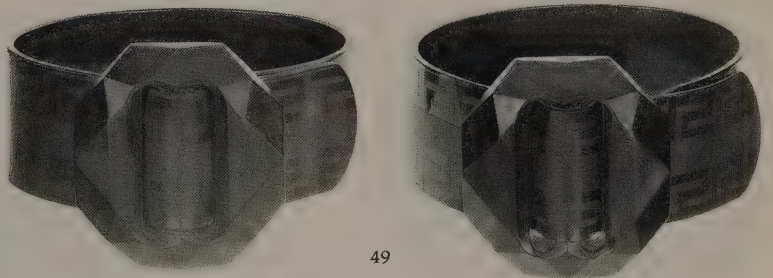
Provenance Mrs Ellen B. Eynham, 1956.

50 HAIR-COMB, vulcanite imitating jet, crest moulded with interlaced rectangular links. English, mid-19th century.

MoL 90.289.

H 86mm; W 114mm.

Provenance Unrecorded.



49

2. BELIEFS

The Romans wore amulets or protective charms from infancy against evil, illness and death. The silver finger-ring with a shrine to Bacchus (cat no 52) provided the wearer with divine protection. Christian inscriptions and images were worn in medieval times for similar reasons; for example, St Barbara (cat no 73) offered protection against sudden death. Images were even more potent when worn in direct contact with the flesh (cat no 78).

Pilgrim badges (cat nos 80–86) were popular as proof of a journey undertaken to a holy shrine. The Byzantine amethyst cameo (cat no 90) was probably a pilgrim's offering to an English shrine which was broken up during the Reformation in the 1530s. It comes from the Cheapside Hoard, which includes pendant reliquaries (loquets intended to contain holy relics), gem-set crosses and cameos. Rosaries, watches decorated with religious symbolism and pendant badges were all visible aids to inner beliefs.

51 FINGER-RING, gold. A flat ribbon of gold bent round to form a small hoop. The soldered join is at the narrowest part. On the widest part a palm leaf (victory palm) has been schematically engraved. Edges and shape have been distorted. Probably worn by a child as a protective amulet. An early 3rd-century gold ring from Verulamium repeats this device, but the ring itself has a more solid hoop with a well-defined bezel for the engraved palm (Henig, 1978a, 278, no 771, pl 58). Similar beneficial properties are attributed to small gold rings with phallic motifs. See MoL 816, in main gallery (Henig, 1978a, no 765) and also Henig 1978a, no 766, from Faversham.

Kent AD 43–410.

MoL 84.130.

D c.12mm; W (of strip) 2–4mm.

Provenance Recovered from Billingsgate Lorry Park, EC3, 1984.

Fig 4.7.

52 FINGER-RING, silver. Circular hoop with flat bezel from which a plaque is extended. A relief decoration on the plaque consists of a small shrine with two columns supporting a roof made from the

shape of two dolphins with a shell above their tails. Within this shrine four *putti* (cupids) appear to be engaged in wine-making, placing grapes in a large wine cup. Such activity, combined with the dolphins and shrine, are allusions to the god Bacchus and his protective powers. For a ring of the same style but with panthers flanking a wine cup, see the gold example from Corbridge (Henig, 1977, 355, pl 15.4). Late 2nd to early 3rd century AD.

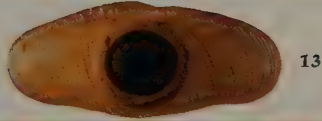
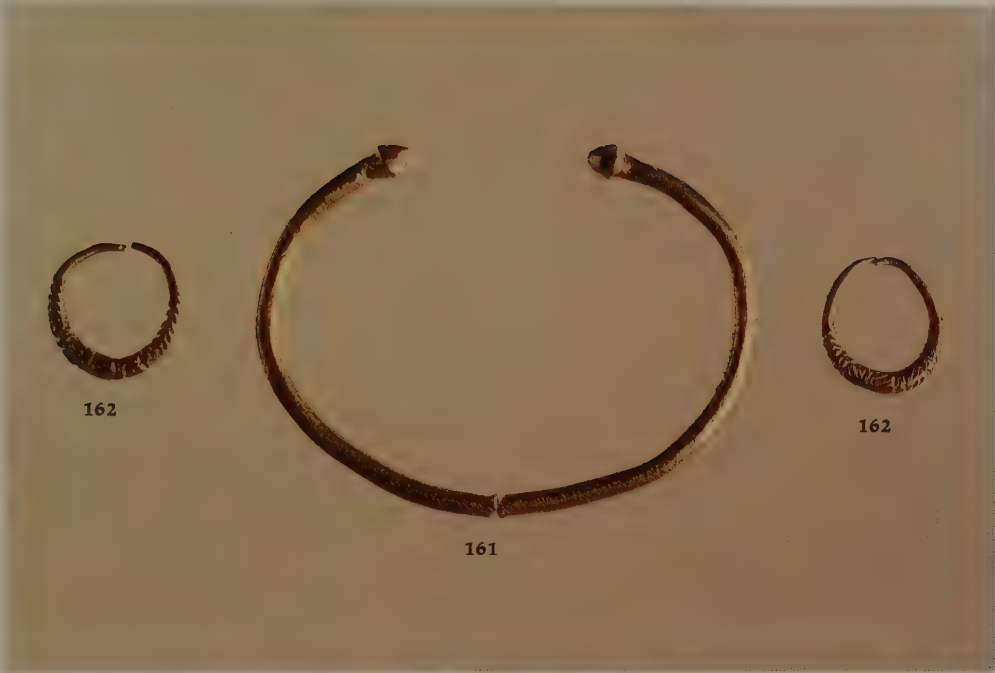
MoL 84.244.

D 21mm × 18mm.

Provenance Recovered from Billingsgate Lorry Park, EC3, 1984.

Literature Henig & Chapman, 1985, 455–7, pl 102A. Fig 4.4.

53 FINGER-RING, silver. The hoop is made of silver wire (round in section), the ends of which curve around to run alongside each other for 15mm. The ends are themselves curved backwards into a loop on each side, terminating in serpents' heads. These were probably cold-cast in an open mould (information from C. Johns). Between the heads is soldered a large pellet, flanked on each side by two smaller pellets. These are bordered by a thick beaded





wire twisted spirally and joined to the central pellet. Chapman (1979, 117) records a snake ring from Shepperton Green, but the motif consists of only two shaped heads (one now missing). The London example is a slightly more elaborate version of those noted by Cool (1979, 168) from Backworth (Northumberland), Ditton (Cambridgeshire), Caerwent and Buckinghamshire. Cool also suggests that a Romano-British workshop produced all these rings towards the end of the 1st century and beginning of the 2nd century. This style of ring or bracelet with two snakes' heads falls into Group B of Catherine Johns's classification of snake jewellery, the London example being a B(iv) Type (unpublished article). In the pagan world, non-poisonous serpents were associated with the Underworld, the after-life and the spirits of the departed; they were also concerned with healing, regeneration and immortality. These attributes led to the widespread use of snakes as a general-purpose lucky charm.

MoL 82.346.

Ext D 25mm; L (of bezel) 18mm.

Provenance Thames, London, 1982.

Fig 4.9.

54 FINGER-RING, iron. The oval bezel has inlaid copper strips in the form of a cross and an incised star in each quadrant. The inscription, set into the copper in niello reads 'DA MI[HI] VITA[M]', ('Give me life'). This may be a love charm, but is more likely to be a prayer for eternal life as seen on other rings from Britain and the Continent (Henig, 1984b, 18). From 2nd-century AD context.

MoL NFW74-533-275.

Int D 17mm; Ext D 19mm; W (of bezel) 16mm.

Provenance Excavated at New Fresh Wharf, EC3, 1974.

Literature Henig, 1984b, 17-18; Miller *et al*, 1986, 16.

Fig 4.2.

55 FINGER-RING, copper alloy. The letters 'VAIATIS' (possibly a corruption of 'Valetis' - 'Good health!') are engraved on the eight faces of the hoop. This ring, of a typical 3rd-century form (Henig, 1978a, 35, fig 1, IX), was found in a 3rd-century context. From Cologne, a similar eight-sided faceted ring, but this time in gold, described by Henkel (1913, no 12), is inscribed 'AMOTEMERITO' ('I truly love you').

MoL RAG82-1351-127.

Int D 17mm; Ext D 19mm.

Provenance Excavated in Rangoon Street, EC3, 1982.

Fig 4.2.

56 INTAGLIO, jasper; small oval form with the Roman god Mercury standing, facing left. He holds a money bag in outstretched left arm with his wand (*caduceus*) in his right. His cloak is draped over his right arm and down by his right leg. The chipped surface has damaged edge and tip of wand. The intaglio shape is a Henig Type I (Henig, 1978a), and is of 2nd-century date.

MoL 87.128/35.

L 12mm; W 9mm.

Provenance Recovered from Billingsgate Lorry Park,

EC3, 1985.

Literature Henig & Jones, 1986, 145.

Fig 4.11

57 INTAGLIO, nicolo (onyx); pale blue upper face on a dark ground, with a bust of Roma wearing an Attic helmet in profile to the left. The goddess, appearing in similar guise to Minerva, had a place in the official cult and stood as a focus of loyalty throughout the Empire (Henig, 1978a, 69). From the Eastcheap cache see also cat nos 58, 499i and 499ii), mid-1st century AD.

MoL EST83-399-58.

L 16mm; W 14mm; Thickness 3mm.

Provenance Excavated at 23-29 Eastcheap, EC3, 1983.

Literature Henig, 1984a, 11 no 1.

Col pl 14; fig 4.10.

58 INTAGLIO, banded agate; black with transverse white band. The winged horse Pegasus, a symbol of immortality, walks towards the left, his right foreleg raised. From the Eastcheap cache (see also cat nos 57, 499i and 499ii), mid-1st century AD.

MoL EST83-399-60.

L 11.5mm; W 13.5mm; Thickness 2mm.

Provenance Excavated at 23-29 Eastcheap, EC3, 1983.

Literature Henig, 1984a, 11, no 3.

Col pl 14; fig 4.10.

59 INTAGLIO, carnelian, worn. Lion facing left with the head of a bull in its mouth. The lion could represent the sign of the zodiac Leo or be a symbol of strength worn to ward off the 'evil eye'. In this instance, however, the lion more likely symbolises the devouring power of death. The work is that of a provincial gem-cutter.

MoL MLK76-429-397.

L 13mm; W 9mm; Thickness 3mm.

Provenance Excavated at 1-6 Milk Street, EC2, 1976.

60 INTAGLIO, jasper (heliotrope), showing Sol, the sun god with radiate crown and whip, driving a *quadriga* towards the left. Sol became a popular subject for veneration during the reign of the Emperor Nero, appearing in various guises and frequently driving his solar chariot. A gem from Bucklersbury House, London, bears a similar device although with less naturalistic treatment (Henig, 1978a, 71, 191, no 34). Probably the work of a provincial gem-cutter.

MoL MLK76-918-80.

L 14mm; W 19mm; Thickness 3mm.

Provenance Excavated at 1-6 Milk Street, EC2, 1976.

61 INTAGLIO, carnelian/sard. The finely worked device shows the mythological hero Hercules with his club, facing left. Hercules was widely worshipped as a deity and was especially popular with the army.

MoL TEX88-1714-1305.

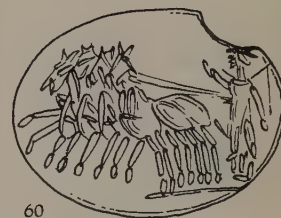
L 17mm; W 14mm; Thickness 2mm.

Provenance Excavated at Thames Exchange, EC4, 1988.

Col pl 14; fig 4.11.



59



60



62

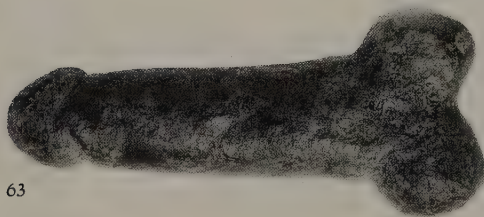
62 INTAGLIO, carnelian. The device shows a *hippocamp*, or seahorse, swimming left above a dolphin, behind which is a trident. The marine *thiasos*, the retinue of the god Neptune, represented the voyage of the soul to the Isles of the Blessed. In this context, the image may have been thought by its wearer to have had life-preserving qualities. The theme is classical and was probably cut in a Mediterranean workshop.

MoL LYD88-1600-266.

L 10mm; W 10mm; Thickness 2.5mm.

Provenance Excavated at Lloyds Buildings, Cannon Street Station, EC4, 1988.

Col pl 14.



63

63 PENDANT, copper alloy, in the form of a phallus. Suspension ring positioned in centre of phallus allowing it to hang at an angle. Representations of phalli were used to ward off the 'evil eye'. Pendants of this type occur commonly in military contexts in the 1st century AD, eg at Colchester (Crummy, 1983, 139, figs 163, 165).

MoL CB80-524-1108.

L 27mm.

Provenance Excavated at 15-23 Southwark Street, SE1, 1980.

64 AMULET made from a perforated boar's tusk, from an early 2nd-century context. Pierced tusks are sometimes found in funerary contexts of Anglo-Saxon date (Guido, 1979, 296), but other pierced teeth, usually dogs' incisors, are found on Roman sites, for example, in a Neronian context from Baldock (Stead & Rigby, 1986, 166, no 676, fig 72).

MoL WIV88-1346-607.

L 62mm.

Provenance Excavated at 1-7 Whittington Avenue, EC3, 1988.

Not illustrated.

65 DISC BROOCH, copper alloy, *repoussé*, showing the Agnus Dei (Paschal Lamb) within a beaded border. A similar brooch from Sulgrave, Northamptonshire, has been dated to the early 11th century (Dolley, 1971). First half of the 11th century.

MoL TEX88-1518-1245.

D 26mm.

Provenance Excavated at Thames Exchange site, Upper Thames Street, EC4.

66 FINGER-RING, silver, of triangular section; one exterior face is inscribed in Lombardic letters 'IESVS NAXAREN', the inscription continuing on the other face '*VS REX IVDE' ('Jesus of Nazareth, King of the Jews').

The *Jesus Nazarenus* legend is frequently encountered on jewellery (see cat no 67). The name was thought to be a safeguard against sudden death (Oman, 1930a, 102). 14th century.

MoL 62.121/5.

Int D 19mm; Ext D 22mm; W (of hoop) 4mm.

Provenance Dame Joan Evans, 1962.

Appendix I.

67 RING BROOCH, silver, inscribed in Lombardic capitals 'IESVS NAZARENVS' (the 'S's and 'Z' reversed). The weight (36.25 grains, 2.35 g) corresponds to that of two silver pennies, and coins may have been a ready, if illicit (see Reddaway & Walker, 1975, 46, 76), source of precious metal for the jeweller making small items like this. For the significance of the inscription, see cat no 66. Found in a late 14th-century context, but perhaps earlier.

MoL BWB83-386-714.

D 25.5mm.

Provenance Excavated at Billingsgate, EC3.

Literature Egan & Pritchard, forthcoming, no 1337.

68 FINGER-RING, silver, with 18 transverse flutes bearing the incised letters '+ AVEMARIAGRACIAPLE[NA]' ('Hail Mary full of grace'). Similar rings are described by Taylor & Scarisbrick, 1978, nos 254 and 255, and Bury, 1982, 183, no 12. 14th century.

MoL 62.121/32.

Int D 20mm; Ext D 22mm; W (of hoop) 3mm.

Provenance Dame Joan Evans, 1962.

Appendix I.



65

69 RING BROOCH, pewter, inscribed in Lombardic letters ' + A + G + L + A + AVE MARI A G R A :'. This brooch, similar in form to cat no 67, combines the popular prayer 'Hail Mary . . .', as on the ring cat no 68, with the 'magical' formula 'AGLA'. The latter, apparently derived from the initials of the Hebrew words 'ate gebir leilam adonai' – 'Thou art mighty for ever, Lord' – was a charm of great power, used for example to ward off fever (Dalton, 1912, 135–6). The same combination of 'AVE MARIA . . .' and 'AGLA' is found on a finger-ring in the British Museum (*ibid*, no 869). Late 13th–early 14th century.

MoL 80.73/1.

D 34mm.

Provenance Recovered from contractors' excavations at Bull Wharf, Upper Thames Street, EC4. Purchased 1980.

70 FINGER-RING, copper alloy, in the form of an adjustable strap and buckle, cast in relief with the inscription, very worn, 'MATER DEI MEMANTO' ('Mother of God, remember (me)'), one of the most common religious mottoes on medieval personal items. An identical ring, found in Suffolk, with the same spelling of 'memanto' for 'memento', is illustrated in Cherry, 1981, 70, no 146; see also Oman, 1974, pl 75G, and Taylor & Scarisbrick, 1978, 46, no 256. The same conceit, a ring in the form of a belt and buckle, is seen much later in cat no 39a. 14th century.

MoL A1630.

Int D 21mm; Ext D 25mm; W (of hoop) 7mm.

Provenance Hilton Price Collection; Worship Street, EC2.

Appendix I.

71 FINGER-RING, copper alloy, of ribbon form, cast in relief lettering with the traditional names of the Three Kings 'IASPAR + MELCHIOR + BALTH[azar] . . .', which were considered an infallible talisman against disease, particularly the 'falling sickness' (epilepsy). Dalton, 1912, 140, quotes a number of examples of the use of the names for this purpose. The following magic formula appears in a 14th-century manuscript (Oman, 1930a, 114): 'Tak and ger gedir on Gude Fridai at fyfe parische kirkes fyfe of the first penyes that is offered at ye Crosse . . . and then ger mak a ryng thar of with outen alay of other metal and writ within IASPER, BATASAR ATTRAPA and writ with outen Ihc Nazareus . . . and use it ever afterward.' 14th century.

MoL 86.18/1.

Ext D 21mm; Int D 20mm; W (of hoop) 3mm.

Provenance Thames foreshore at Dowgate, EC4, 1985. Appendix I.

72 SEAL MATRIX, silver, circular with a suspension loop at the back; it is set with a classical agate intaglio of the 1st century BC showing two peacocks, one standing on a globe; the inscription around, in reversed Lombardic letters, reads 'DULCIS AMORIS ODOR' ('the sweet scent of love' or 'the scent of sweet love').



67



69

Between the stone and the setting, a tiny wafer of fibrous vegetable matter was found during conservation, suggesting that it had been mounted in accordance with a magical recipe such as that contained in a 13th-century lapidary (book of gem lore) which recommends the insertion of slivers of mugwort and fenugreek root behind a gem (Smith, 1857, 69).

The re-use of antique gems in medieval jewellery is not uncommon (Greenhalgh, 1989, 229–32), and they were believed to have magical properties even greater than those ascribed in general to precious and semi-precious stones (Cherry, 1981, 58; Alexander & Binski, 1987, 398). The peacock was the emblem of the goddess Juno; from the belief that its flesh could never decay, it became a Christian symbol of immortality (Hall, 1979, 238; White, 1954, 149). A preaching handbook for friars compiled in about 1290 (the *Liber de moralitatibus* of Marcus of Orvieto; see Friedman, 1989, 187, 191) links the sweet smell of the peacock's unputrefying flesh with the 'odour of good reputation' possessed by those who were firm in the faith, quoting the Biblical phrase (2 Cor ii) 'ipsi bonus odor summus Deo'. 13th century.

MoL 84.434.

D 23mm.

Provenance Thames foreshore at south end of Cannon Street railway bridge, SE1.

Literature Spencer, 1984, 377–9.

Col pl 5.



73

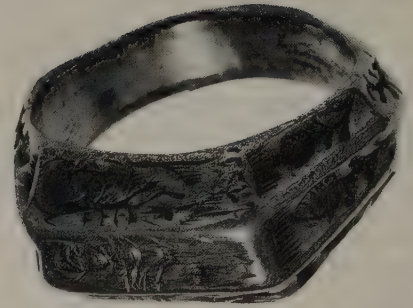
73 FINGER-RING, silver-gilt, the ridged bezel with three faces engraved with figures of St Mary Magdalene (left), the Holy Trinity (cf cat no 78), and St Barbara (right); the hoop has simulated twists, the three flutes at the shoulders being engraved with sprigs, presumably originally enamelled.

Saints were portrayed upon jewellery not only as images of devotion, but also as semi-magical protectors; to St Barbara, for example, was attributed the power of preventing sudden death, especially death unshriven, or death by storm and lightning (Oman, 1930a, 110; Hall, 1979, 40–41). Late 15th century.

MoL 62.121/23.

Ext D 24mm; Int D 19.5mm; W (of hoop at bezel) 10.5mm.

Provenance Dame Joan Evans, 1962.



73



74

74 FINGER-RING, gold, the ridged bezel engraved with figures of St Michael and another unidentified saint; the hoop simulates a twisted ribbon with floral decoration and the inscription in black letter 'en bon an' ('Happy New Year'). For New Year rings, see cat no 118. Late 15th century.

MoL 62.121/3.

Int D 19mm; Ext D 21mm; W (of hoop at bezel) 6mm.

Provenance Dame Joan Evans, 1962.

Appendix I.



74



en bon an

75

75 FINGER-RING, gold, the rectangular bezel engraved with a figure of St Margaret bearing a cross-headed staff, the end resting on the jaws of a dragon at her feet; there are traces of enamel. The shoulders are decorated with four leaves; the hoop is inscribed on the exterior in black letter 'en bon an', as on cat no 74. Late 15th century.

MoL A22525.

Int D 18mm; Ext D 21mm; W (of hoop at bezel) 6mm.

Provenance Finsbury Circus, EC2. Purchased, 1920.



75



nul sy

76

76 FINGER-RING, gilded brass, the ridged bezel crudely engraved with figures of the Virgin and Child on the right and an unidentified saint on the left; the hoop is engraved with sprigs at the shoulders and inscribed inside, behind the bezel, in black letter 'nul sy', presumably short for 'nul sy bien' ('none so well') (Evans, 1931, 12). Late 15th century.

MoL 18125.

Ext D 26mm; Int D 19mm; W (of hoop at bezel) 9mm.

Provenance Excavated in Friday Street, EC2, 1953.

78 FINGER-RING, gold, of heavy D-section; the exterior is plain, the interior engraved with figures, the incised lines being inlaid with black, probably niello: St Thomas of Canterbury in archbishop's robes, the Virgin and Child enthroned, the Holy Trinity (God the Father enthroned holding the crucified Christ with the Holy Spirit in the form of a dove, as on cat nos 20 and 73), St Anne teaching the Virgin Mary to read, and St Antony with his tau-cross.

The protection the wearer would derive from the presence of the sacred images would no doubt be stronger since, as they were placed on the inside of the ring, he or she would be in direct contact with them. 15th century.

MoL 83.514.

Ext D 20mm; Int D 17mm; W (of hoop) 9mm.

Provenance Thames foreshore near London Bridge, EC4.

77 FINGER-RING, gold, the oval bezel engraved with a figure of St Christopher with the Christ Child on his shoulder; the hoop simulates a twisted ribbon bearing an inscription, which is worn and not now legible. Late 15th century.

MoL 62.121/4.

Int D 19mm; Ext D 19mm; W (of hoop at bezel) 7mm.

Provenance Dame Joan Evans, 1962.



77

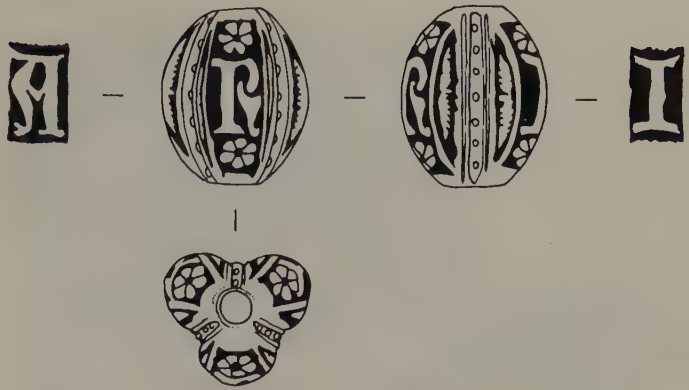
79 ROSARY BEAD, gold, tri-lobed, the lobes bearing the letters 'R', 'I' and 'A', ('[GLO]RIA'), against a black ground, probably niello, flanked by floral and leaf decoration, with a beaded line between the lobes. Late 14th century.

MoL 80.329.

H 13mm.

Provenance Thames foreshore at Bankside, SE1, 1980.

Col pl 7.



79

PILGRIM BADGES

Pilgrim badges were worn as signs that the wearer had been on pilgrimage to the shrine of a saint. Obvious proofs of piety, they also carried, as it were, a charge of sanctity from the shrine that could protect the owner in time of illness or trouble; in themselves, they were, though cheap, often well-made and decorative pieces of jewellery (see Spencer, 1968).

80 PILGRIM BADGE, pewter, rectangular, showing St Peter with his keys and St Paul with his sword, inscribed 'SIGNA APOSTOLORUM PETRI ET PAULI' ('images of the apostles Peter and Paul'); the original stitching loops are missing. A badge from Rome. 13th century.

MoL 84.127.

H 28mm; W 35mm.

Provenance Recovered from contractors' spoil from Billingsgate, EC3.



80

81 PILGRIM BADGE, pewter, rectangular, showing St Eloi (Eligius) about to shoe a horse, an anvil before him and a hammer in his hand; a pilgrim presents a rolled-up candle. The shrine of St Eloi was at Noyon in northern France. An identical badge was recovered from contractors' excavations at Bull Wharf (MoL 80.70/1; see *Centrum Voor Kunst en Cultuur*, 1985, 312, no 254). Late 13th century.

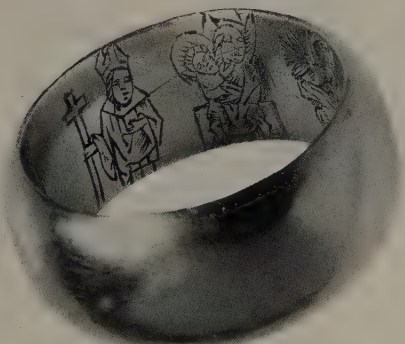
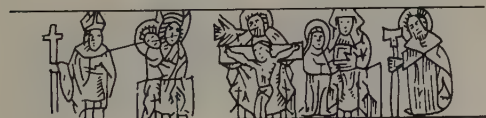
MoL 87.14/2.

H 46mm; W 39mm.

Provenance Recovered from contractors' spoil from (?) Sunlight Wharf, EC4.



81



78

82 PILGRIM BADGE, pewter, rectangular with architectural ornament along the top, showing the Three Kings bearing gifts to the Virgin and Child; three of the four attachment loops survive. The relics of the Three Kings had since 1162 been in Cologne, having been transferred there from Milan. A similar badge from Woodhurst, Cambridgeshire, is illustrated in *Centrum Voor Kunst en Cultuur*, 1985, 308, no 239. 14th century.

MoL 84.240/3.

H 28mm; W 33mm.

Provenance Recovered from contractors' spoil from Billingsgate, EC3, 1984.

83 PILGRIM BADGE, pewter, a figure of St Thomas Becket, wearing archbishop's vestments and holding a cross-staff. Becket's shrine at Canterbury was the most popular in England. 14th century.

MoL 86.202/13.

H 98mm; W 26mm.

Provenance Bankside, SE1. Purchased with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, 1986.

84 PILGRIM BADGE, pewter; openwork, the Virgin enthroned with the Holy Child standing to her left within an architectural frame. The badge probably commemorates the wonder-working statue of Our Lady of Walsingham, Norfolk (Spencer, 1968, 140). A comparable badge is in Norfolk Museums collections (Spencer, 1980, 10). Late 14th–early 15th century.

MoL 82.8/4.

H 52mm; W 40mm.

Provenance Thames foreshore at Brooks Wharf, EC4. Acquired with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, and Museum of London Trust Funds, 1982.



82

85 PILGRIM BADGE, pewter; openwork, showing the Virgin and Child enthroned between two candles, framed within a cusped quatrefoil.

The cult of the Virgin Mary was popularised by the many churches which had images of her that were thought to work miracles. This badge probably represents one such image, but it is uncertain which. Probably 14th century, but from an early 15th-century deposit.

MoL SWA81-2109-2077.

H 28mm; W 28mm.

Provenance Excavated at Swan Lane, EC4.

Literature Egan, 1985/6, 47, fig 9.

86 PILGRIM BADGE, pewter; openwork, showing within a frame of trees St Alban, whose head hangs by the hair from a tree as his body sinks to the ground, and the executioner in armour; between them are a sword and a lily. The executioner was struck blind, and is shown here raising his hand to catch his eyeballs as they fall from their sockets. First half of 15th century.

MoL 86.202/17.

H 52mm; W 34mm.

Provenance Bankside, SE1. Purchased with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, 1986.

87 DEVOTIONAL BADGE, pewter, the Agnus Dei (Paschal Lamb) framed within a barbed quatrefoil. 14th century.

MoL BWB83-318-200.

H 36mm; W 36mm.

Provenance Excavated at Billingsgate, EC3.

Literature Egan 1985/6, 47, fig 9.

83



84

88 DEVOTIONAL BADGE, pewter, a fully modelled figure of St George in armour, standing over a dragon and driving a spear into its jaws. The establishment by Edward III in c.1348 of the Order of the Garter, under the patronage of St George (see cat no 20), helped to popularise St George as England's patron saint and national symbol. 15th century.

MoL 86.202/20.

H 58mm; W 27mm.

Provenance Bankside, SE1. Purchased with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, 1986.

89 BADGE, pewter; openwork, depicting a pelican 'in its piety', feeding its young in a nest, set within a circular frame, the outer edge beaded.

The pelican was believed to pierce its own breast to nourish its young with its blood – a misunderstanding perhaps of a bird seen plucking its breast feathers to line its nest; it thus came to symbolise Christ, who shed His blood for mankind (Hall, 1979, 238; White, 1954, 132–3). 15th century. MoL 8893.

D 33mm.

Provenance Thames foreshore.

Literature Guildhall Museum, 1908, 337, no 238.



87



85



89



88



86



90 CAMEO, amethyst, carved with two saints, each saint has an incised halo and an inscription; to the right ΔΗΜΗ[ΤΡ]ΙΟC (Saint Demetrius) and the left ΑΓΟ ΓΕΩΡΓΙΟC (Saint George). Both hold crosses against their breasts. Probably Byzantine, late 10th or early 11th century. A similar cameo in blue chaledony is in the Hermitage, Leningrad (Bank, 1978, cat no 163 reproduced in colour).

MoL A14113.

H 27mm; W 17mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 29–30, pl X, 2; Wentzel, 1962, 104 and fig 2; Wentzel, 1978, cat no 912.

91 CAMEO, three-layered onyx carved with the head of Christ. Probably an example of cameos based on medallion prototypes which were common in Italy and Germany during the 16th century.

MoL A11261.

H 31mm; W 24mm.

Provenance Cheapside Hoard, 1912.

Literature Hill, 1920, 43; Wheeler, 1928, 30, pl XII.

92 PENDANT CROSS, gold, set with rose-cut rubies bordered by rose-cut diamonds. The bottom ruby and two additional pendant rubies linked to the arms of the cross are on separate links. The cross is enamelled white on the reverse. An applied flower is enamelled in translucent amber on the reverse; the front of this flower is enamelled in opaque white and acts as a foil for the central ruby. c.1560–1640 (see cat no 93).

MoL 12, 778/30.

L 48mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 34, pl XV; Somers Cocks, 1980, 88.

Col pl 7.

93 PENDANT CROSS, gold, set with foiled and trap-cut spinels bordered by table-cut diamonds and cabochon emeralds; the back is enamelled in white decorated with black with an applied flower with two convex and two concave petals at the junction of the cross. c.1560–1640.

MoL A14157.

H 33mm; W 23mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 20, pl VI.

Not illustrated.

94 TWO-SIDED CAMEO, two-layered onyx, carved on one side in white with a female saint kneeling in the wilderness; on the other side in brown on white with St George and the Dragon. There are traces of gilding on the dragon's back right leg. c.1560–1640.

MoL A14262.

W 23mm; H 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 30, pl XII (both sides

illustrated).

95 OCTAGONAL SILVER AND GILT METAL WATCH, by Gilbert Fabre, Paris, c.1620. The hinged front and back covers are engraved with the Nativity and the Ascension, and the sides and dial plate with winged cherubs' heads, flowers and fruit.

MoL 34, 181/36.

L 54mm; W 30mm.

Provenance W. E. Miller, 1934.

Not illustrated.

96 POSY RING, gold, inscribed 'LOVE GOD' and engraved on the inside with scrolls. The hoop has four channels on the exterior which retain traces of white enamel. Early 17th century.

MoL A16051.

D 18mm.

Provenance Found in the Thames at Chiswick, 1915.

Appendix I.

97 ROSARY BEADS, of bone and copper-alloy links. Not complete. Deposition dated by associated pottery to between 1550–1600.

MoL SBH89-475-451.

L 115mm (surviving).

Provenance Excavated Southbridge House, SE1 (Rose Theatre), 1989.



97



98 FINGER-RING with fancy-cut sapphire set in gold with rectangular bezel. Blue traditionally has a spiritual significance and symbolises purity, and the sapphire is one of the stones used in ecclesiastical rings. c.1600–1640.

MoL A14245.

14 × 11mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 18, pl III.

Not illustrated.

99 FINGER-RING, with cabochon quartz cat's eye (near tiger's eye) set in gold; the bezel is open-backed. The resulting proximity to the wearer's flesh would have made the hidden properties of this stone, as yet unidentified, more effective. c.1600–1640.

MoL A14239.

D 22mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 33.

Not illustrated.

100 PENDANT RELIQUARY, in the form of a gold cross, with a ring at top and bottom for attachment. The front is decorated with flowers and leaves in *cloisonné* enamels with opaque white and blue and translucent green and amber; the back, now missing, was held in place by a series of small claws. c.1560–1640.

MoL A14095.

H 41mm; W 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 19, pl V.

Not illustrated.

101



101 TWO-SIDED PENDANT RELIQUARY, domed glass covers enclosing two miniature paintings, mounted in a silver setting with a shaped pendant loop. On one side the painting is a representation in coloured inks on reed paper of an Oriental man seated in front of an altar on which stands a crucifix in a tabernacle; on the reverse there is an Oriental-style mountainous landscape with a round tower on the shores of a lake, inscribed 'B Stanislaus' for Beata Stanislaus, the Polish Jesuit martyr associated with the Counter-Reformation. Although the paintings imitate the Oriental style and composition, according to expert opinion they are not by an Oriental artist, but West European, 17th century. This enigmatic piece probably recalls Jesuit missionary activity in Japan. The two painted fragments must have had great personal religious significance to merit their careful preservation in this mid-17th century setting. MoL A21545.

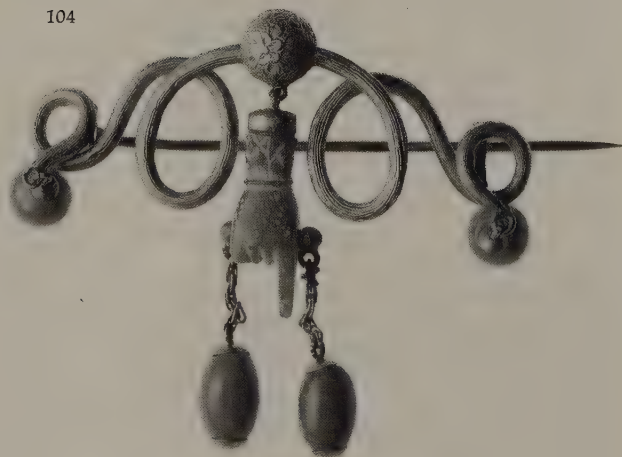
W 23mm; H 27mm.

Provenance Baroness D'Erlanger, 1920.



102

102 GOLD OUTER WATCHCASE, chased with Christ and the Woman of Samaria seated by the well in a symmetrical cartouche on the back. The band and bezel are pierced with acanthus scrollwork and chased with the four Evangelists and their symbols. London, c.1740.
MoL C.17.
D (of case) 50mm.
Provenance J.G. Joicey, 1912. Formerly the property of Lord Palmerston.



104

103 BRACELET SLIDE, chased gold in the form of a snake, framing an 'eye' miniature with rock crystal cover, within a border of half-pearls. English, c.1800.
MoL 62.120/84.
W 27mm; H 20mm.
Provenance Dame Joan Evans, 1962.
Fig 5.13.

104 BROOCH, twisted and reeded gold with three coral pendants, one in the form of a talismanic 'hand', the magical 'higa', reputed to avert the 'evil eye'. Possibly Neapolitan, early 19th century. This brooch came to the Museum from Queen Mary and might have been associated with one of the royal children in the 19th century. It was customary to give coral at christenings to protect the infant from harm. 'Higa' pendants were uncommon in the 19th century but this may be peasant survival, acquired as a curiosity.
MoL 36.47/17.
W 42mm; L (of drop) 35mm.
Provenance HM Queen Mary, 1936.

105 PAIR OF EARRINGS, carved ivory in the form of tied sheaves of wheat, possibly bridal jewellery denoting 'prosperity' or 'fertility'. English, c.1850.
MoL 27.43/38.
L (not including hook) 50mm.
Provenance A. W. Bishop, 1927.



105

106 PENDANT CROSS, chased and textured gold set with one round and eight drop-shaped turquoises.

English, c.1850.

MoL C.1731.

H (with loop) 93mm; W 61mm.

Provenance J. G. Joicey, 1912.

107 TWO PENDANT BADGES, bronze, both with three-quarter figures in shallow relief and inscriptions associating them with the Jesuit saint Luis Gonzaga on the obverse, one with the full-length figure of the Blessed Virgin Mary and a plea for intercessory prayers and the other with an inscription giving the abbreviated name of S. Ignatius Loyola, another Jesuit martyr, on the reverse. Probably, like the Pilgrim badges, above, acquired from a shrine.

Continental, 19th or 20th century.

MoL N.3474-5.

N.3474: L 42mm; W 28mm. N.3475: L 45mm;

W 33mm.

Provenance Layton collection, c.1927.

Not illustrated.



106

3. SYMBOLS OF LOVE

The theme of 'love' is most evident in the finger-ring, itself an emblem of 'binding', with an appropriate inscription. The little Roman ring (cat no 108) inscribed 'MISCEMI' ('mix with me') is more forthright than the medieval rings with their mottoes in French, the language of courtly love. Such 'posies' or 'poesies' – usually inscribed on the hidden inside face of the ring – long remained popular; and by the eighteenth century they appeared on wedding rings. Expressions of love also occur on medieval ring brooches and seventeenth-century amulets and locket.

Finger-rings were set with combinations of particular gemstones chosen for their hidden powers – the ruby represented 'exalted love', and the flanking turquoises offered 'protection from danger' (cat no 128). Hair belonging to the loved one might be worn in a pendant or locket, which was often heart-shaped. Flowers such as forget-me-nots (cat no 153) and pansies (cat no 159) (the French '*pensées*', or 'thoughts of you') were used as symbols of love.

Send hire letters, tokens, brooches and rynges.

Chaucer, *Legend of Good Women*, I, line 1272

108 FINGER-RING, copper alloy. Incorporated in the thin wire hoop are the letters 'MISCEMI' – an abbreviated form of '*misce mihi*', translated as 'mix' or 'unite with me'. The ring has a flat circular bezel with a raised central bar which may have been a phallus, but is now badly damaged. An almost identical ring in the Museum of London collections, no 19231, has the letters 'AMICA' ('girlfriend' or 'sweetheart') incorporated in the wire. These two love tokens are possibly the products of a London workshop. AD 43–410.

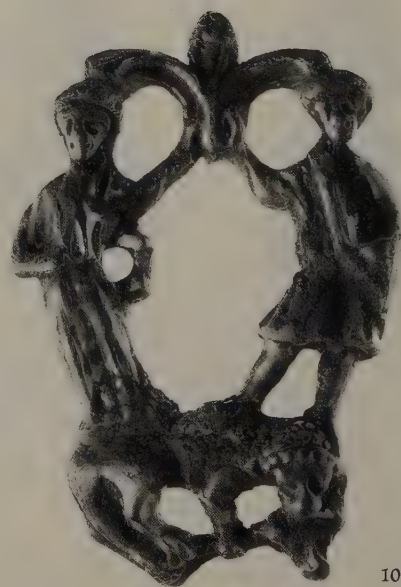
MoL 85.108/4.

D 18MM.

Provenance Recovered from Billingsgate Lorry Park, EC3.

Fig 4.3.

109 BROOCH, silver-gilt, formed of two figures, a man and a woman, holding a fleur-de-lis aloft and standing on the back of a lion which is apparently fighting a winged dragon; the pin is missing. Two brooches of similar style, depicting respectively a man fighting a dragon and two dragons with tails



109

intertwined, are in the British Museum collections (Alexander & Binski, 1987, 483). A more crudely made brooch of pewter showing a similar pair of figures holding a fleur-de-lis, but standing on a second fleur-de-lis and within a heart-shaped frame, was found in 1984 in spoil from a site at Billingsgate (private collection). 13th century.

MoL 89.326/2.

H 26mm; W 18mm.

Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4.

110 RING BROOCH, gold, with ring of D-section inscribed in Lombardic letters on the reverse '*AMIE: AMET' ((?) 'Love your loved one'). So small a brooch could have held only the lightest of fabrics, and must be decorative rather than functional, presumably a token of love. c.1300.

MoL 62.121/2.

Int D 8mm; Ext D 11mm.

Provenance Dame Joan Evans, 1962; perhaps the ring brooch with this inscription from Sudbury listed by her (Evans, 1931, 1).

Not illustrated.

111 FINGER-RING, gold, the bezel set with a spinel in four claws, inscribed in relief around the hoop in black letter '*pour amor . . . say douc*' ('for love so sweet'), the inscription being interrupted by a Gothic letter 'S' in a roundel; there are traces of enamel. Mid-15th century.

MoL 80.33.

Int D 17mm; Ext D 20mm; W (of hoop) 6mm.

Provenance Thames foreshore, Bankside, SE1.

112 FINGER-RING, gold, inscribed around the simple D-section hoop '*+ une dezir*' ('one desire'), interspersed with three wheatsheaves and three leafy fronds, originally inlaid with enamel. 15th century.

MoL 85.60.

Ext D 18.5mm; Int D 17mm; W (of hoop) 3.5mm.

Provenance Thames foreshore near London Bridge, EC4.

113 FINGER-RING, gold, of ribbon shape, inscribed round the exterior in black letter '*ne / weil (veux) / aymer / autre / que / vous*' ('I do not wish to love any other than you'), the words interspersed with sprigs of flowers; there are traces of enamel remaining in the sprigs. The shorter '*autre ne veil*' is a motto found more frequently (for example, Dalton, 1912, nos 289, 966, 967; Evans, 1931, 6). 15th century.

MoL MPM88-9294-4170.

Int D 16.5mm; Ext D 17.5mm; W 8mm.

Provenance Excavated at Merton Priory, SW19, 1988; from layer in Infirmary pre-dating demolition of Priory at the Dissolution, 1538.

114 FINGER-RING, gold, the exterior of the simple D-section hoop decorated with leaves, originally alternating black and white enamel, the interior inscribed in black letter '*nul autre*' ('none other') (see Evans, 1931, 11). The small size suggests it was a

child's ring, perhaps for a betrothal. Early 15th century. MoL 81.155.

Int D 16mm; Ext D 17mm; W (of hoop) 6mm.

Provenance Thames foreshore at Bull Wharf, Upper Thames Street, EC4.

115 FINGER-RING, gold, the ridged bezel has three concave panels engraved with figures of St John the Baptist on the left, the Virgin and Child in the centre and St Catherine on the right; the hoop is spirally wreathed and pearly, the fluting close to the shoulders containing a floral motif with traces of green enamel; inscribed inside in black letter is '*mon cor avez*' ('have my heart'), perhaps the commonest of mottoes on medieval posy rings (Evans, 1931, 11). Second half of 15th century.

MoL 80.229.

Int D 20mm; Ext D 24mm.

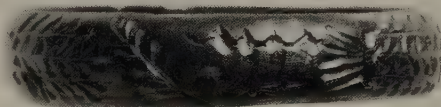
Provenance Thames foreshore near London

Bridge, EC4.

Appendix I.



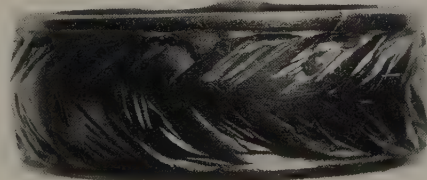
111



112



113



114

116 SIGNET RING, gold, with oval bezel showing a chain of oval links and a padlock; the hoop is spirally fluted and decorated with wreaths, originally enamelled; inside is an inscription in black letter '*ma souveraigne*' ('my queen').

The padlock depicted is similar to a tiny gold padlock, itself a love token inscribed '*de tout mon cuer*' ('with all my heart'), found in the Fishpool, Nottinghamshire, hoard (Cherry, 1973, 312–13, pl LXXXVI*d*). 15th century.

MoL A9462.

Int D 22mm; Ext D 26mm; D (of bezel) 13mm.

Provenance London. Purchased, 1912.

Literature Evans, 1931, 10.



116

117 POSY RING, gold, inscribed in black letter '*Je me tien*' ('I hold (?)') and engraved on the outside with flowers and leaves to take enamel. Traces of white and black enamel are still visible. 15th century.

MoL A22158.

D 18mm.

Provenance Found in Coleman Street, EC2.

Purchased, 1920.

Literature Evans, 1931, 9.

Appendix I.

118 POSY RING, gold, inscribed in black letter '*en bon an*' engraved on the outside with flowers and leaves to take enamel. Traces of white and red enamel are still visible. 15th century.

MoL A24240.

D 17mm.

Provenance Found in Moorfields, EC2, 1921.

Purchased, 1921.

Appendix I.

For other New Year rings, see, for example, Oman, 1930a, no 484; Taylor & Scarisbrick, 1978, no 388; Bury, 1982, 183, no 28 and 186, nos 2, 10 and 16; Dalton, 1912, nos 527, 746, 940, 941; see also cat nos 74–5 above. These rings may have been given as gifts to sweethearts. A poem of c.1530 reads:

Iuellis pricious cane y non fynde . . .
To sende you, my Souerein, this newe yeres
morowe,
Where-for, [for] lucke and good hansell,
My herte y sende you.
[I cannot find precious jewels to send you, my
sovereign, this New Year's morning, therefore,
for luck and good gratuity I send you my heart.]
(Furnivall, 1903, 66).

Prizes were also competed for at New Year's Day festivities:

Handsels, handsels they shouted, and handed
them out,
Competed for these presents in playful debate.
(*Sir Gawain and the Green Knight*, stanza 4;
Tolkien, 1975, 15).

119 POSY RING, gold, inscribed in black letter '*Tut le Wothir*' with Maltese cross. 15th century.

MoL A10516.

D 21mm.

Provenance Found in London, 1913. Purchased, 1913.

Literature Evans, 1931, 14, where she interprets the 'poesie' as meaning 'All yours'.

Appendix I.

120 FINGER-RING, gold, inscription round outside '*DV PENCES POVR MOYE*' ('Think of me') in archaic French with a heart crossed diagonally by two arrows. Deposition dated by associated pottery to 1550–1600.

MoL SBH89-183-283.

D 20mm.

Provenance Excavated at Southbridge House, SE1

(Rose Theatre), 1989.

Appendix I.

121 POSY RING, gold, inscribed in Roman capitals '*CONTINU CONSTANT*'. 16th century.

MoL 62.4/17.

D 25mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 24.

Appendix I.

122 POSY RING, gold, inscribed with a cross patonce and '*FOR. GET. ME. NOT*' in Roman capitals. The ring has a wide moulded hoop with tooled ornament. Late 16th or early 17th century. Can be compared with one in the Victoria & Albert Museum (M-3 1959).

MoL A24745.

D 19mm.

Provenance Found in Artillery Lane, Bishopsgate,

1922. Purchased, 1922.

Appendix I.

123 BRACELET SLIDE, gold, faceted rock crystal cover enclosing a compartment lined with a basket-weave panel of hair, overlaid with the initials '*WV*' within a border of twisted wirework. The pearl-set silver mount enamelled white and painted with scrolls and flowerheads in pink and black on the reverse. English, 1670–80.

MoL A21581.

H 22mm; W 25mm.

Provenance Baroness D'Erlanger, 1920.

124 POSY RING, gold, bezel in the form of a lover's knot, the ribbed hoop engraved with a floral pattern, bearing traces of white enamel. Inscribed 'PITYE + THE + POOWR'. 17th century.

MoL A22526.

D 18mm.

Provenance Found in Aldwych, 1920. Purchased, 1920.

Literature Evans, 1931, 89.

Appendix I.



126

125 FINGER-RING, gold, probably used as a betrothal ring. The bezel is formed of two hands clasping a heart pierced with arrows. The openwork hoop is pierced with lovers' knots and stylised flowers. 17th century.

MoL 62.121/12.

D 17mm.

Provenance Dame Joan Evans, 1962.

Literature Bury, 1984, 16–17.

Page 98.

126 HEART-SHAPED PENDANT, jet(?) carved on both sides with emblems of love. Recto: a heart and two doves bearing a wreath for Joy, and verso: a heart pierced by an arrow for Love, both bordered with flowers and leaves. English, 17th century.

MoL A21814.

H 26mm; W 19mm.

Provenance Baroness D'Erlanger, 1920.

127 AMULETIC PENDANT, heart-shaped locket in two parts forming a shallow compartment for a scent-impregnated sponge, of silver chased with a device of a two-handled vase containing a posy of pansy, forget-me-not, poppies, tulips and lilies; on the reverse the legend: 'In thy sight is my delight'. English, first half of the 17th century. The bouquet may be composed of some of the particular flowers of sacred legend, the 'hortus sanitatis', which have protective properties for the wearer. For comparable examples, see Hansmann & Kriss-Rettenbeck, 1977, nos 144–5. There are similar silver lockets in the Victoria & Albert Museum, M.811-1926 (a commemorative locket for Charles I) and M.3-1958; see Bury, 1985, 7.

MoL A10488.

D 27mm.

Provenance Baroness D'Erlanger, 1920.

128 FINGER-RING, gold, with square bezel set with garnet between two turquoises in heart-shaped settings; the hoop decorated in relief with leaves, inverted 'c'-scrolls and applied gold beads. Late 17th century. The bezel stone was possibly either thought to be a ruby or is simulating one, thus making the traditional combination signifying exalted love.

MoL A24714.

D 17mm; H 7mm.

Provenance Found at Mitcham, 1922.

Literature Evans, 1931, XIII; Cherry, 1981, 59.

Col pl 2.

129 BRACELET SLIDE, gold with a faceted rock crystal cover enclosing a compartment lined with a basket-weave panel of hair overlaid with enamelled figure representing a nude Venus seated on a couch and holding a broken bow while Cupid runs away with an arrow and a heart. Below a stamped legend reads 'STOP THEIR' (sic). The border of coiled and twisted gold wire over a blue fabric ground is repeated in a slide in the Museum's collection with a dated inscription for 1681, which is a probable date for this example.

MoL 62.120/21.

H 22mm; W 20mm.

Provenance Dame Joan Evans, 1962.

130 BRACELET SLIDE, gold, faceted rock crystal cover enclosing a compartment lined with a panel of woven hair overlaid with two stamped foil *amorini* holding aloft a flaming heart over a device of interlace initials, 'PT' (?). The emerald and pearl-set mount is enamelled white and painted with scrolls and flowerheads in black and pink on the reverse. English, 1670–80.

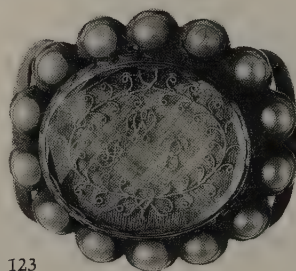
MoL 62.120/14.

H 24mm; W 25mm.

Provenance Dame Joan Evans, 1962.



127



123



129



130

131 FINGER-RING, gold, a double bezel set with hexagonal flat-cut diamond and garnet, with traces of enamel flowers in green, red and white on the reverse of the bezel. The shoulders in the form of hearts with black enamel centres. English, late 17th or early 18th century.

MoL 68.85/3.

D 19mm; H 13mm.

Provenance G. M. N. Robinson, 1968.

Col pl 2.

132 AIGRETTE OR BREAST ORNAMENT, gold, a bouquet of flowers, some on coiled wire 'trembler' stems, enamelled in naturalistic colours, in a two-handled vase set with diamonds. Gold drop-shaped pendants set with diamonds simulate drops of water, an insect on a 'trembler' spring hovers in front of the flowers and a tiny enamelled parrot is almost concealed among the blooms. The leaves of engraved gold are enamelled translucent green, the flowers and buds mainly in thick opaque white with brush-strokes of colour and black; the flowers and the inside of the vase are counter-enamelled with strong bright blue. Comparison with the painted designs in the English jeweller's pocket book in the Royal Library at Windsor Castle gives a possible date of c.1720.

MoL 33.86/34.

L 98mm; W 87mm.

Provenance Lady Cory, 1933.

Frontispiece; see also fig 5.2.

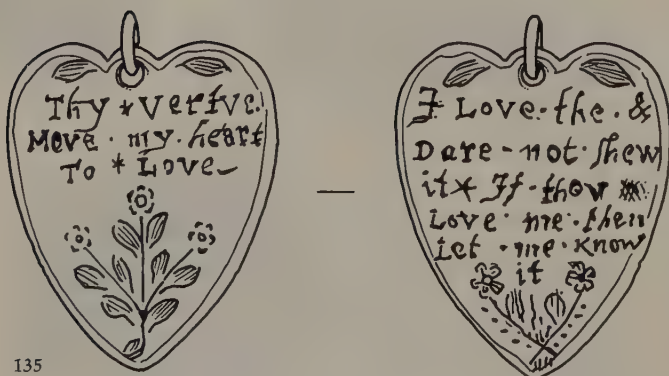
133 HEART-SHAPED PENDANT, gold, double-sided with faceted rock crystal covers in hinged gold collets enclosing two panels of silk embroidered with pictures in hair. Recto: a dove bearing a sprig of forget-me-not; verso: a landscape with a couple walking towards a house. These scenes are traditional symbols of wooing and marriage. English, mid-18th century.

MoL A21553.

H 25mm; W 16mm.

Provenance Baroness D'Erlanger, 1920.

Not illustrated.



135

139



134 AMULETIC PENDANTS, heart-shaped carnelian with a silver acanthus-leaf pendant loop; heart-shaped agate in a gold 'sawtooth' setting (converted to a brooch). English (?) mid-18th century. For examples of heart-shaped hardstone-set amuletic pendants, see Hansmann & Kriss-Rettenbeck, 1977, nos 34, 36.

MoL A21597/A21600.

L (of both) 26mm.

Provenance Baroness D'Erlanger, 1920.

Not illustrated.

135 HEART-SHAPED PENDANT, silver, engraved on both sides with mottoes and sprays of forget-me-not. Recto: 'Thy. Vertue. Move. my. heart. To. Love'; verso: 'I. Love. the. &. Dare. not. shew. it * If. thou. Love. me. then. Let. me. know. it'. English, late 17th century.

MoL A7502.

H 27mm; W 23mm.

Provenance Unknown. Purchased, 1912.

136 POSY RING, gold, inscribed 'EWA' 1725, maker's mark 'AB' conjoined.

MoL 62.121/13.

D 20mm.

Provenance Dame Joan Evans, 1962.

Appendix I.

137 CHATELAINE, in three sections, oval polished steel plates overlaid with pierced three-colour gold trophies, emblems of love, scrolling steel openwork borders with five chains terminating in spring action swivel suspension hooks. French, c.1770. In the 'Traité des pierres précieuses' (Paris, 1762) the Parisian jeweller J. H. P. Pouget notes the meaning of these symbols of love: the music trophy with a torch and fruit stands for the Senses, the two billing doves crowned by flowers are for Joy, and a basket of flowers is for Knowledge. The symbolism of the chatelaine itself is easy to interpret: it stands for the dignity of the married state.

MoL A15638.

L 155mm; W (of hook plate) 53mm; H (of hook plate) 68mm.

Provenance J. G. Joicey, 1915.



92



79



35



34



153



237

140



137



138 BRACELET CLASP, gilt copper alloy, set with flat-cut garnets bordering a glass-covered compartment enclosing a representation of a tree in minute strands of hair glued to an ivory plaque. English, c.1770.

MoL C.24.
40 × 32mm.
Provenance J. G. Joicey, 1912.
Not illustrated.

139 PENDANT LOCKET, gold, heart-shaped hinged compartment with bevelled and faceted rock-crystal covers, surmounted by a scrolling ribbon set with diamonds and rubies. English, second half of the 18th century. Evidence from portraits suggests that these lockets were sometimes worn empty, not always with hair or miniatures in them (see Egerton, 1990, cat no 36, Mrs Robert Gwilym).

MoL 62.121/44.
H 34mm; W 26mm.
Provenance Dame Joan Evans, 1962.

140 BRACELET CLASP, ornamental plaque composed of a gold trophy of musical instruments pierced to show a background of trellis-stamped silver foil, under glass, contained within a double ribbon border



Fig 7.2 'Portrait of a Girl' c. 1780 by Joseph Wright of Derby, showing a bracelet clasp sewn onto a velvet ribbon.

PRIVATE COLLECTION

of silver set with marcasites. The delicately executed gold trophy recalls examples given in late 18th century French pattern books. This plaque recreates in less precious materials one of the pair of diamond-set clasps associated with the marriage of Marie Antoinette in 1770 (Victoria & Albert Museum, M.51 & a-1962). This clasp would have been sewn onto a velvet ribbon, as can be seen in the portrait of c.1780 by Joseph Wright of Derby, (Egerton, 1990, no 143).

MoL 62.121/38.
L 40mm; W 35mm.
Provenance Dame Joan Evans, 1962.

141 FINGER-RING, gold with the *marquise*-shaped bezel bordered with *calibré*-cut pastes, the centre a glass-covered compartment enclosing a sepia miniature painted on ivory of a woman holding a heart over a flaming vase on an altar. English, c.1790. Shown in a contemporary shagreen-covered ring-case.

MoL 62.120/102.
H (of bezel) 37mm; W 19mm.
Provenance Dame Joan Evans, 1962.
Page 98.

142 PENDANT, gilt copper alloy, glass covered miniature on ivory painted in sepia and blue with a woman holding a wreath over two hearts on an altar, inscribed round the border 'JOIN'D BY FRIENDSHIP CROWN'D BY LOVE'. English, late 18th century.
MoL 62.120/36.
L 39mm; W 26mm.
Provenance Dame Joan Evans, 1962.
Not illustrated.

143 HEART-SHAPED PENDANT, gold, double-sided with plain rock crystal covers in hinged gold collets, enclosing a sepia miniature landscape scene on ivory painted to resemble hairwork with the initials 'CM'; in the reverse a basketweave panel of hair. English, late 18th century.
MoL 62.120/83.
H 25mm; W 16mm.
Provenance Dame Joan Evans, 1962.
Fig 5.7.



141

144 HEART-SHAPED FICHU OR LACE PIN, open silver heart set with square-cut white pastes. English, late 18th century.
MoL A20484.
H 24mm; W 20mm.
Provenance Baroness D'Erlanger, 1920.
Not illustrated.

145 POSY RING, gold, inscribed 'Not the vally but my love', marked with a barbed arrowhead. 18th century. See cat no 419.
MoL 62.4/11.
D 21mm.
Provenance Dame Joan Evans, 1962.
Literature Evans, 1931, 86.
Appendix I.

146 POSY RING, gold, decorated on the exterior with engraved scrolls and inscribed on the interior, 'A Verteous Wife preserveth life'. 18th century.
MoL 62.4/29.
D 18mm.
Provenance Dame Joan Evans, 1962.
Literature Evans, 1931, 24.
Appendix I.

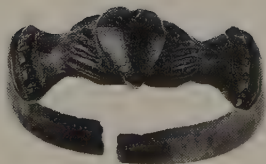
147 POSY RING, gold, inscribed 'Let Vertue be thy guide', maker's mark 'is'. 18th century.
MoL L63.
D 21mm.
Provenance Excavated at Brentford, 1972; lent by the London Borough of Brentford.
Appendix I.

148 POSY RING, gold, inscribed 'I have obtaine home god ordained', maker's mark 'PH'. 18th century.
MoL 62.4/3.
D 22mm.
Provenance Dame Joan Evans, 1962.
Literature Evans, 1931, 52-3.
Appendix I.

149 POSY RING, gold, inscribed 'Harts united live contented', maker's mark 'vw'. 18th century. See cat no 419.
MoL 62.4/95.
D 23mm.
Provenance Dame Joan Evans, 1962. It is still mounted on the card on which it was presented to the London Museum, marked 'Hemel Hempstead 1863'. It was probably collected by her father, Sir John Evans, a distinguished antiquary in his own right.
Literature Evans, 1931, 47.
Appendix I.

150 POSY RING, gold, with inscription 'NOS (two intertwining hearts) UNIS EN DIEU'. 18th century.
MoL 62.4/63.
D 23mm.
Provenance Dame Joan Evans, 1962.
Literature Evans, 1931, 85.
Appendix I.

152



151



125





151 TRIPLE FINGER-RING, gold, two hands with diamond-set cuffs conjoined, parting on a swivel to reveal a triple hoop, the third hoop having a concealed bezel in the form of a double heart.

English, c.1800.

MoL A6776.

D 22mm.

Provenance Purchased in 1912.

152 FEDE FINGER-RING, cast copper alloy, the bezel in the form of two hands holding a heart. West European, early 19th century. Said to have been found at Christ's Hospital in Newgate Street.

MoL A1629.

D 20mm.

Provenance Hilton Price Collection; purchased in 1912.

153 BRACELET CLASP, a shaped panel of textured gold with an applied sprig of forget-me-nots in chased two-colour gold set with turquoises (converted to a brooch). English, c.1830. In her portrait of 1827 by Sir Thomas Lawrence, Lady Peel wears bracelets with large shaped clasps of this type (Frick Collection, New York).

MoL 36.42/37.

D 45mm.

Provenance HM Queen Mary, 1936.

Col pl 8.

154 BRACELET, gold, composed of eight rope-twist links, with three locket pendants, the centre pendant in the form of a Tudor rose set with a cabochon amethyst, a tiny glass-covered compartment in the reverse containing a curl of blond hair. The two flanking pendants of flower-engraved gold contain curls of dark hair, one engraved on the inside of the lid with the motto 'le don d'amour'. English, c.1840.

MoL 33.76/1.

L (including clasp) 170mm.

Provenance Mrs J. Fawcett, 1933.

155 CHATELAINE, gold, engraved and enamelled, set with forget-me-not sprays of diamonds and silver, the flexible gold chains terminating in a swivel safety hook. c.1850. Although it is unmarked, this piece is probably French. It compares in taste and details of workmanship with a blue-enamelled chatelaine made by the Maison Mellerio for a member of the Portuguese royal family, now in the Palacio Nacional da Ajuda in Lisbon (Koch, Possémé & Rudoe, 1989, cat no 99).

MoL A14705.

L 150mm.

Provenance J. G. Joicey, 1912.

Not illustrated.

156 FINGER-RING, gold, set with an antique carnelian intaglio, depicting a robed figure holding a palm branch. The ring is inscribed inside the hoop 'Mary Berry died Nov 20th 1852'. The ring is said to have belonged to Horace Walpole who gave it to his friend and neighbour at Twickenham, Miss Berry. Mary Berry was the elder of the two beautiful and accomplished sisters whom he first met in 1788, and with whom he was to fall helplessly in love in the last years of his life. At his death, Walpole left the two sisters a life interest in Little Strawberry Hill and a small income. While professing an equal affection for both sisters, the seventy-year-old Walpole was eventually forced to recognise the nature of his feelings for Mary; the ring must have been a tacit admission of her special significance to him. Lady Granville, later Duchess of Sutherland, was a particular friend of the Miss Berrys in their later London years. The ring came to her at Mary Berry's death, aged 89 years. Eventually it passed to her son, Lord Ronald Sutherland Gower, a collector and amateur sculptor, and was given by him to the donor.

MoL 30.95/1.

D 19mm; H 14mm; W 12mm.

Provenance Frank Hird, 1930.

Page 177.

157 BROOCH, enamelled gold, in the form of a scallop shell, enclosing a glass-covered compartment for hair in the reverse. English, mid-19th century. Shown with original shell-shaped leather retailer's case.

MoL 71.149/4.

H 36mm; W 38mm.

Provenance Miss G. M. N. Robertson, 1971.

Not illustrated.



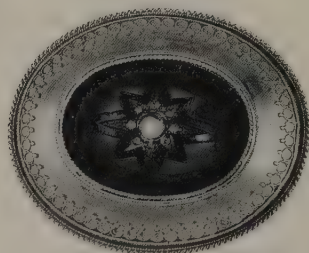
158 DEMI-PARURE of brooch, bracelet and earrings, gold, the centres with an enamelled star set with a central half pearl. The bracelet on a flexible band adjustable through a buckled slide was designed to fit closely to the wrist like a modern wristwatch (see fig 6.4). Made for the donor's mother by her father, Hermann Wehrfritz, the Clerkenwell jeweller. The brooch has a compartment for hair or a souvenir in the back. Pencilled annotations on the lid-satin of the original cases give dates of 15 September 1864 (earrings), and 3 June 1865 (brooch).

MoL 50.66/4-6.

W (brooch) 44mm; H (bracelet centrepiece) 30mm;

L (earrings) 52mm.

Provenance Miss A. Welfield, 1950.



159 BROOCH, circular gold plaque set with shaped purple pastes and *pavé*-set white pastes outlined with black enamel in the form of a pansy, for 'pensées' ('thoughts of you'). English c.1880.

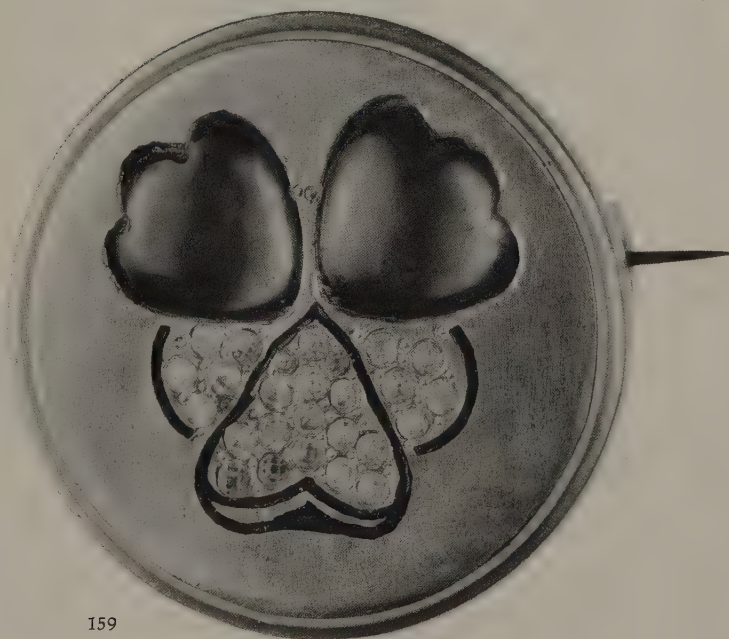
MoL 36.42/36.

D 31mm.

Provenance HM Queen Mary, 1936.



158



159

4A. DRESS ACCESSORIES I

Throughout history, most jewellery has been primarily functional. Pins and brooches of prehistoric, Roman and Anglo-Saxon times served to fasten a garment or hold a cloak in place, or, like the Roman decorated hairpins, supported elaborate hairstyles or wigs. The function and the form of such jewellery changed with time. As increasingly elaborate clothes were worn, pieces that had been functional, like buttons and hooks, became more ornamental and were sewn in large numbers to the dress. Sixteenth- and seventeenth-century cheap metal dress ornaments, including the remarkable head-dress (cat no 212), are survivals worn by a lower level of society which are more difficult to date as they are rarely illustrated in contemporary portraits of wealthy citizens.

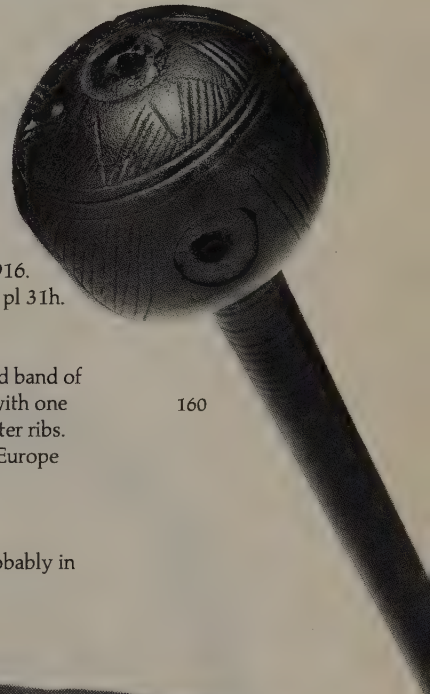
160 PIN, copper alloy. The top of the globular head is decorated with nine hatched triangles arranged in a circle around an inset pierced bead, probably of amber. The sides of the head have four similar, evenly spaced beads, each separated by a hatched triangle. On the underside of the head, more hatched triangles radiate from the shaft, the top of which is decorated by horizontal lines. An imported piece from West Central Europe, dating to the Late Bronze Age (c.1200–700 BC).
MoL O1548.
D (of head) 20mm; L 206mm.
Provenance Found at Strand-on-the-Green, Kew Bridge.

161 BRACELET, gold. Penannular shape, of plain solid wire with conical terminals. Broken into two pieces. Probably of Late Bronze Age date (c.1200–700 BC).
MoL A10204.
Max Int D 66mm; Max Ext D 73mm.
Provenance Found in 'North London'. Purchased 1912.
Col pl 5.

162 EARRINGS, gold. Penannular shape, of solid wire tapering towards open ends. Incised decoration of herringbone pattern on sides, and vertical and horizontal lines at bottom, giving a bead-like effect. The closest parallel is a pair from Belfast (Way, 1849, 58), while the decorative style is known from a number of gold objects from France and southern Britain dating to the Middle Bronze Age

(c.1600–1200 BC).
MoL A17242–3.
Max Int D 15mm; Max Ext D 19mm.
Provenance Found in 'London'. Purchased 1916.
Literature Way, 1849, 48–61; Taylor, 1980, pl 31h.
Col pl 5.

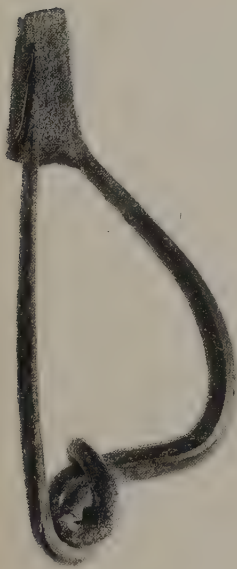
163 BRACELET, copper alloy. Circular, solid band of D-shaped cross-section. Vertically ribbed, with one wide rib alternating with two narrower, flatter ribs. Probably an Iron Age import from Central Europe dating to the centuries around 600 BC.
MoL 68.28/7.
Ext D 73mm; Int D 58mm; H 13mm.
Provenance From the bed of the Thames, probably in the London area.
Literature O'Connor, 1980, 258–9 fig 75.9.



160



163



164

164 BROOCH, copper alloy, cast in one piece, undecorated. This type of 'Nauheim derivative' brooch is well known in Britain from the mid-first century BC to the 3rd quarter of the 1st century AD. For similar example from Cold Kitchen Hill, Wiltshire, see Hattat, 1982, fig 17, no 9. MoL A13822. L 51mm; W 9mm. *Provenance* Found in Gracechurch Street, EC3, 1864. Purchased, 1914.

165 EARRINGS, gold, copper alloy and lead-tin alloy, for pierced ears. The single copper alloy (i) and lead-tin alloy (imitating silver) (ii) earrings are of a simple ring design with the ends of the wires twisted together to form a secure fastening. They were presumably meant to be worn permanently or semi-permanently (see Allason-Jones, 1989, 5). The pair of gold earrings (iv) recovered from a child's lead coffin are of the same type but with additional adornment. The twisted wire pendants are incomplete and may have held pearls or other gemstones. The gold drop earring (iii) hooked through the ear and could easily be removed. The dimple may have held a semi-precious stone, a pearl or a glass setting. 3rd–4th century AD.

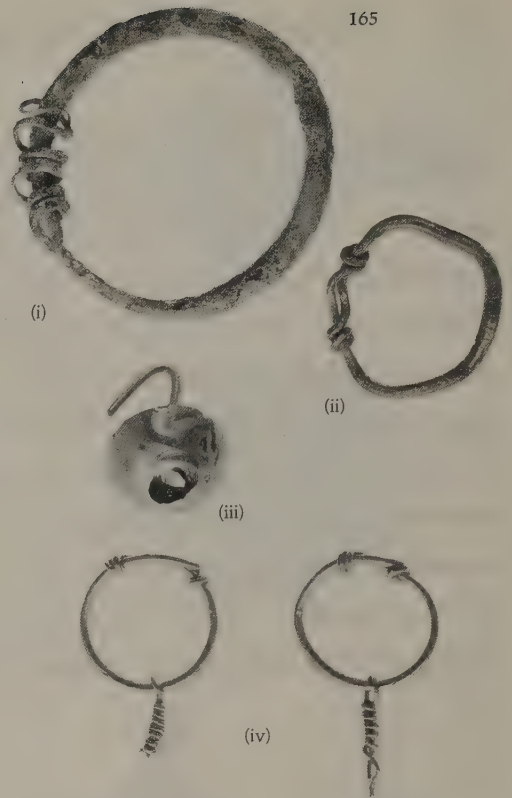
i MoL 147. Allason-Jones Type 3. D 35mm. *Provenance* London.

ii MoL 795. Allason-Jones Type 3. D (internal) 15mm. *Provenance* London Wall, EC2.

iii MoL 20396. Allason-Jones Type 11, late 1st–mid-2nd century AD. L 15mm; W 10mm. *Provenance* Bucklersbury House, Walbrook EC2.

iv MoL MSL87-746-377/378. Allason-Jones Type 3 (see Allason-Jones, 1898, no 254, 89, and fig 4) 3rd–4th century AD. D 11mm; L 19mm. *Provenance* Excavated from Roman burial outside the city wall, E1.

166 NECKLACE, twisted wires, two different-coloured copper alloys and one iron (now mainly corroded away). When new, the colours would have appeared silver-white, yellow and red. This same effect would have been present on the bracelet, cat no 405. AD 43–410. MoL 1389.7. L 381mm. *Provenance* Bank of England, Threadneedle Street, EC2, 1928–34. Page 155.



165

(i)

(ii)

(iii)

(iv)

167 NECKLACE, glass melon beads. Formed of 35 blue frit glass beads, discovered *in situ*. Mounted as reconstruction. Late 1st–early 2nd century AD. MoL COSE-/507. L 65mm. *Provenance* Excavated at Courage Brewery, Park Street, SE1, 1984.

168 NECKLACE, gold strip twisted wire and translucent blue glass beads. Small and incomplete, probably part of a necklace or bracelet. Gold links formed by looping each end of a section of wire, leaving a space in which a bead is positioned. The beads are biconical disc-shapes. AD 43–410. MoL CO-138-345. L 82mm. *Provenance* Excavated at Cottons Wharf, SE1, 1983.

169 BRACELET OR NECKLACE, gold and glass beads. Short lengths of gold wire are twisted into loops at each end and linked together. Thirteen glass beads remain, decorating the centre of the wire links – two white, three green and eight purple. The coloured beads are deliberate imitations of emeralds and amethyst crystals. The clasp is made of thicker coiled wire beaten into a flat loop at the terminal end. From a Roman foreshore deposit on the north bank of the Thames. AD 43–410. MoL TEX88-1791-1328. L 214mm. *Provenance* Excavated at Thames Exchange, EC4, 1988.

170 HAIRPINS, copper alloy, used to maintain the elaborate hairstyles and wigs worn by ladies adopting Roman fashions.

i PIN, cast with biconical terminal that has ribbed decoration and decorative projection on top.

MoL 481.

L 164mm.

Provenance Royal Exchange, EC3.

Not illustrated.

ii PIN, cast with simple baluster moulding at terminal. Damaged point.

MoL 482.

L 104mm.

Provenance Royal Exchange, EC3.

Fig 4.8.

iii PIN, cast with a terminal in the form of a hand holding a ring between the first finger and thumb; shaft broken. This is a stylised version of the hand-holding fruit type, the 'fruit' in this case being a perforated disc. A solid sphere is held in the hand of a bronze pin from Richborough (Bushe-Fox, 1932, no 23) which comes from Neronian-Vespasian contexts. This fits the dating scheme given by Arthur (1977, 367) for this type of decorated pin. There is an undated pin from Verulamium very much like this London example (Frere, 1984, 43, no 44). A fine silver pin depicting a hand holding a pomegranate (a symbol of regeneration or rebirth) was recovered from the Walbrook, London, and is now in the British Museum (1934.12-10.21). A bronze example with 'fruit', from Southwark, is also in the Museum of London collections (MoL 471).

MoL 774.

L 85mm.

Provenance London, 1881.

Fig 4.8.

iv PIN, cast with elaborate terminal (33mm long; 125mm wide) decorated with punched dots and traces of tinning. The upper motif is an open crescent. On each side two pendants of spiral wire with rounded terminals are suspended. There are two other London examples of this type: one, in the Museum of London (MoL A28189) from Tokenhouse Yard, EC2, has lost its pendants, but the other, in the British Museum (1934.12-10.23) from the Walbrook, EC4, has two pendants and the terminal is pointed with a sphere on top. An example from Richborough (Cunliffe, 1968, 100, no 167) retains two pendants (as in the Walbrook example) but has the crescent top. The emphasis on the crescent may reflect an association with either the Egyptian goddess Isis or the classical moon goddess Luna. Late 1st–2nd century AD.

MoL 21664.

L 118mm.

Provenance Cannon Street Railway Station, EC4.

Fig 4.8.

v PIN, cast with terminal in form of an acorn.

MoL 490.

L 105mm.

Provenance London.

Not illustrated.





172

vi PIN, cast with terminal, similar to cat no 170ii but with a large, flattened spherical knob above the baluster moulding.

MoL A28189.

L 107mm.

Provenance Tokenhouse Yard, EC2.

Not illustrated.

171 HAIRPIN, bone. The shaft tapers gradually from head to point. The head is pointed and has two grooves above and below a band of trellis-work. A similar pin is known from Leicester (Kenyon, 1948, Type A5, 264–75, fig 90, no 5). AD 43–410.

MoL FNC88-55-7.

L 176mm.

Provenance Excavated at 88–9 Fenchurch Street, EC3, 1988.

Not illustrated.

172 HAIRPIN, jet. The swollen-waisted shaft tapers to a point, now missing. The spherical head is flattened on top and the sides are slightly faceted. This type is common in the 3rd and 4th centuries. (See Crummy, 1983, 27 for discussion of type, and *RCHM*, 1962, 143 for details of pin manufacture in York; see plate 20 (b) ix for similar examples.)

MoL A27732.

L 75mm (extant); W 11mm.

Provenance Lime Street, EC3.

Literature Wheeler, 1930 103, no 13; pl XLI.

173 BOW BROOCH, copper alloy. Cast with decorative groove and cabled ridges to each side with two knobbed projections at the hinge end and four more smaller projecting knobs on each side of the bow. The catch plate ends in a small stud. Pin missing. Brooches of this form (Collingwood, 1930, Group P) date from the mid- to the end of the 1st century AD.

MoL 20085.

L 40mm; W 19mm.

Provenance Walbrook, EC4, 1956.

Not illustrated.

174 BOW BROOCH, copper alloy. Known as a 'trumpet' brooch because of the shape formed at the top of the brooch covering the spring. Traces of *champlevé* enamelling survive at the top of bow. The moulding across the centre of the bow represents acanthus leaves (Mediterranean oak); the lower half of the bow consists of a sharp vertical ridge with lozenge decoration to the pedestal foot. (Collingwood, 1930, Group Riv). Early 2nd century AD.

MoL A20228.

L 60mm.

Provenance Thames, London. Purchased, 1919.

Not illustrated.

175 PENANNULAR BROOCH, copper alloy with recurved terminals which have been milled. The pin has incised lines across the top end with a single line running down towards the point. This 'Omega' type is classified by Fowler (1960) as Type B1. Mid- to

late 1st century AD.

MoL A20819.

D 33mm.

Provenance Found near Walbrook, EC4, 1873.

Purchased, 1919; Mayhew Collection.



175

176 BROOCH, copper alloy, with incised scroll decoration on the V-shaped bow. The spring is housed within the almost cylindrical head. This is a variant of a rare form identified by M. R. Hull which usually has a double bow of V-shaped section. In this example the double bow has been fused and broadened. Probably late 2nd century AD.

MoL ACW74-20-30.

L 31mm; W 22mm.

Provenance Excavated in Angel Court/30–35 Throgmorton Avenue, EC2, 1974.

Literature Chapman (M. R. Hull) in *Blurton*, 1977, 58, fig 15, no 425.

Not illustrated.

177 BROOCH, copper alloy (brass). This brooch form is characterised by a highly arched bow with moulded decoration which tapers to a short foot with an applied knob. A maker's name is sometimes stamped on the flat rectangular head, although not in this example. The type is called after Aucissa, the manufacturer most commonly named, but other names are known. Such brooches, found widely in Britain and on the Continent, date from the early to mid-1st century AD.

MoL TRM86-235-52.

L 52mm; W (of head) 13mm.

Provenance Excavated at 9–10 Throgmorton Avenue, EC2, 1986.

Not illustrated.

178 BOW BROOCH, copper alloy; pin missing. Cast with trapezoid bow decorated with vertical grooves and ribs. Knobs project from the base of bow and

the tapering leg has bold lateral mouldings. Brooches of this variety ('Hod Hill') originated in the Moselle region, centred around Trier (West Germany) and were brought into Britain at the time of the Conquest, AD 43. They lasted in popularity only until about AD 60–70 when they were replaced by local British styles. The curled-over top held an iron axis bar in place (now missing) and this technique is indicative of Continental manufacture. The brooch may have been tinned when new, giving it a silver-white appearance.

MoL 449.

L 61mm; W 31mm.

Provenance 2 Princes Street, EC2, 1866. Purchased, 1881; John Walker Bailey Collection.

Literature Bailey Catalogue, 1872, 165.

Not illustrated.



180

late'. A ring of identical form from Saint Oswald's Priory, Gloucester, is described by Watkins (1982, 58, no 6, fig 11) and dated by coin evidence to the mid- to late 4th century AD. Rings of copper alloy with similar spiral ornament are known from Niederbieber and (probably) Cologne (Henkel, 1913, nos 709, 711).

MoL 29.51/2.

D 18mm.

Provenance Site of Westminster Bank, Lothbury, EC2.

Literature Wheeler, 1930, 100, no 15 and fig 30.

181 SAUCER BROOCH, gilded bronze, with cast 'chip-carved' decoration, found lying at the right shoulder of the skeleton of a woman in the Anglo-Saxon cemetery discovered in Ewell, Surrey, in the 1930s (see also cat no 17 above). Anglo-Saxon, 6th century.

MoL 32.216/1.

D 42mm.

Provenance Excavated in the grounds of Ewell House, now Ewell Grove Road, Ewell, Surrey, 1932.

Literature Dunning, 1933; Wheeler, 1935, 133–6.

Not illustrated.

182 FOUR PINS, copper alloy. One has a plain polyhedral head, one a similar head with ring-and-dot decoration, the others globular heads, one with ring-and-dot. Around the shaft of one is an incised line, seen on other pins of similar date (as, for example, that from Shepperton Green in Clark, 1979, fig 13, no 5).

Shepperton Green also produced a pin with a polyhedral head with ring-and-dot, and Clark (1979, 118) quotes other parallels for pins of both types from Saxon Southampton (*Hamwic*), Whitby, Portchester and York, as well as an example with a globular head from excavations at Whitehall (Green, forthcoming). Late 8th–early 9th century.

MoL SGA89-51-6.

L 64mm; W (at head) 6.5mm.

MoL SGA89-238-21.

L 59mm; W (at head) 9mm.

MoL SGA89-376-37.

L 61mm; W (at head) 5.5mm.

MoL SGA89-629-98.

L 64mm; W (at head) 6mm.

Provenance From excavation of Middle Saxon site at Shorts Gardens, WC2.



182



179

179 FINGER-RING, iron set with a rotary key, probably for the lock of a chest or small cupboard used for personal possessions. Rotary key-rings were a convenient way of carrying around keys as pockets were unknown. They are relatively common finds in Roman Britain, and a selection of types from Colchester can be seen in Crummy, 1983, 84, fig 89, with a bronze example from London illustrated in Miller *et al*, 1986 (MoL SM75-148).

MoL BLM87-219-28.

Int D 17mm; Ext D 19mm; L (of key) 18mm.

Provenance Excavated at Blomfield House, 85 London Wall, EC2, 1987.

180 FINGER-RING, copper alloy. Wire of fine, circular section forms the hoop, the ends of which are looped three times to form two parallel lines of flattened coils, lying in opposite directions. The free ends are fastened tightly around the shank. Wheeler (1930, 100) records the London ring as 'probably



183

183 HOOKED TAG, copper alloy, the plate decorated with eight stamped ring-and-dots, three of which are pierced for attachment.

Tags of this type, made in England during the 7th–11th centuries, were used to fasten purses and garters (Graham-Campbell, 1982, 146–8; Graham-Campbell & Okasha, forthcoming). 8th–9th century. MoL MAI86-282-101.

H 23.5mm; W 13mm.

Provenance From excavation of Middle Saxon site, Maiden Lane, WC1.



184

184 HOOKED TAG, copper alloy, the triangular plate decorated with a narrow border of diagonal lines and stamped ring-and-dots, and with two holes for attachment. See cat no 183 above. c.10th century. MoL TEX88-1721-1719.

H 33mm; W 16mm.

Provenance Excavated at Thames Exchange site, Upper Thames Street, EC4, 1988.

185 PIN, silver, globular gilded head with filigree decoration of applied knobs and rings of wire.

Similar pins are known from Kent (Hinton, 1974, no 9), Northamptonshire (Leeds, 1950) and elsewhere. Though none are from dated contexts, a 10th- to 11th-century date has been suggested for the type. Late Saxon.

MoL 83.344/1.

L 54mm; D (of head) 8mm.

Provenance Thames foreshore near London Bridge, EC4.



185

186 PIN, bone, with large perforation and cruciform head (one arm of the cross missing), with incised lines delineating the form of the cross.

Large perforated bone pins, the heads decorated or plain, are common finds on Anglo-Saxon and Viking Age sites, and presumably served to fasten clothing (Wilson, 1983). This pin is unusual in the quality of its decoration. Late Saxon.

MoL 4021.

L 93mm; W (at head) 13mm.

Provenance Gracechurch Street, EC3.

Literature Guildhall Museum, 1908, 122, no 199.

187 PIN, bone, with disc-shaped head perforated in a cruciform design surrounded by ring-and-dot motifs.

Disc-headed pins of bone, found in the Middle and Late Saxon periods, are known from such sites as Birdoswald (Cramp, 1964) and from Frisia (Boeles, 1951, pl XLIV. 2), and echo finer metal counterparts such as the Witham pins (British Museum; Wilson, 1964, 132–4, pl XVIII). Late Saxon.

MoL GTA89-92-1.

L 81mm.

Provenance Excavated at Great St Thomas Apostle, Queen Street, EC4, 1989.



186



187

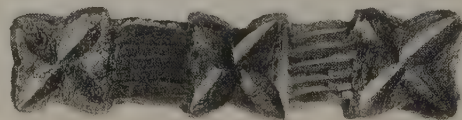
188 EQUAL-ARMED ('CATERPILLAR') BROOCH, copper alloy plated with tin on the front, the bow ribbed and decorated in relief with three quatrefoils.

So-called 'caterpillar' brooches, the name derived from the shape seen in profile resembling an arched caterpillar, are found on Continental sites of the 7th–9th centuries, more particularly along the North Sea/Channel coast. Finds from Britain are rare (Evison, 1966; Hattat, 1987, 325–9; for others from London, see Vince, forthcoming). The decoration on this example resembles one found in Norfolk illustrated by Hattat (1987, no 1326). Late Saxon.

MoL 88.456/1.

L 51mm; W 13mm.

Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4. Purchased with the aid of the City of London Archaeological Trust.



188

189 FINGER-RING, gold, made of plaited square-section wire.

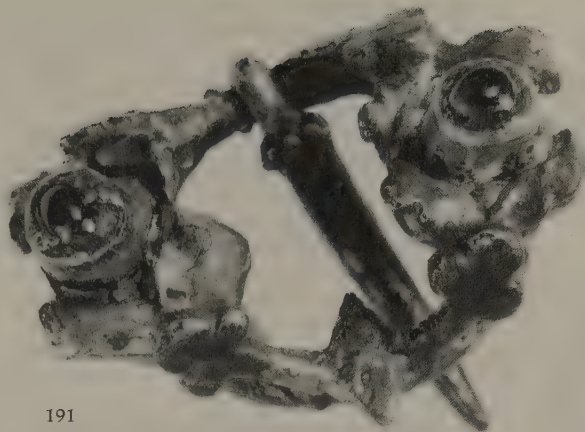
Rings of plaited or twisted wire are typically Scandinavian Viking Age, where they mimic larger arm-rings and neck-rings (Graham-Campbell, 1980, 65), though they were also made by the Anglo-Saxons (Backhouse, Turner & Webster, 1984, 98–9). They are found between the late 9th and 12th centuries; of three in the British Museum (Dalton, 1912, 36, nos 215, 215a and 215b), one was found with a hoard of coins of Edward the Confessor, Harold and William I at Soberton, Hampshire. For other finds from England, see Shetelig, 1940, IV, 29–31; Shetelig also illustrates (II, 116–8) a hoard found in the Hebrides which includes five rings of this type. Late Saxon.

MoL 29.198.

Int D 18.5mm; Ext D 21.5mm.

Provenance Moorgate Street, EC2.

Not illustrated.



191



190

190 DISC BROOCH, pewter, showing a narrow kite-shaped face with lenticular eyes, surrounded by linear decoration within a beaded border; there are remains of the pin and catch plate on the back. This brooch is clearly closely related to the group of unfinished pewter jewellery from Cheapside (cat no 408; see references cited there for other parallels); it seems to be unique however in its decoration. 11th century(?)

MoL 88.468/1.

D 23mm; Thickness 4mm.

Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4. Purchased with the aid of the City of London Archaeological Trust.

191 RING BROOCH, silver gilt, set with two stones, probably spinels, in large tubular settings; both settings are surrounded by four tiny leaves and clasped by two trefoils on stalks. Second half of 13th century.

MoL 84.354.

Int D 9mm; Ext D 18mm.

Provenance Recovered from contractors' spoil, from Billingsgate, EC3.

192 RING BROOCH, copper alloy, one side of the ring spirally fluted, the flutes with roughly incised zigzag lines; the pin has a collar with ring-and-dot ornament. Late 13th–early 14th century.

MoL 4091.

Int D 25mm; Ext D 32mm.

Provenance Unknown.

Literature Guildhall Museum, 1908, 126, no 14.

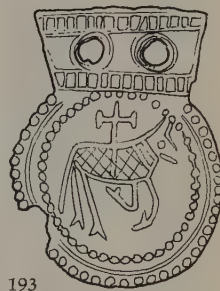
193 SPANGLE, pewter, with Agnus Dei (Paschal Lamb) within beaded border, and two attachment holes.

Such cheap sequins seem to have been sewn on to garments. They date from the late 12th–early 14th centuries (Egan & Pritchard, forthcoming). 12th–13th century.

MoL TEX88–+–3091.

H 22mm; W 17mm.

Provenance Excavated at Thames Exchange site, Upper Thames Street, EC4.



193



192



194

194 SPANGLE, pewter, with stylised ship design within beaded border, and two attachment holes. 13th century.
MoL 85.319/2.
H 12mm; W 9mm.
Provenance Recovered from contractors' spoil from Billingsgate, EC3.



195

195 SPANGLE, pewter, with animal, possibly a stylised lion, within beaded border, and two attachment holes. 13th century.
MoL 85.232/2; BVB83-1.
H 15mm; W 13mm.
Provenance Recovered from contractors' spoil at Billingsgate, EC3.

196 DRESS ORNAMENT, a leaf of tinned iron, with suspension ring. 14th century.
MoL 80.100/3.
L 31mm.
Provenance Recovered from contractors' excavations, Bull Wharf, Upper Thames Street, EC4, 1979.
Col pl 6.

197 DRESS ORNAMENT, a leaf embossed on thin sheet copper alloy, part of the attachment loop missing. 15th century.
MoL 80.82/33.
L 45mm; W 19mm.
Provenance Bankside, SE1, 1977.
Col pl 6.

198 DRESS ORNAMENT, a copper alloy pin linked to an acanthus leaf embossed on thin sheet copper alloy. 15th century.
MoL 82.681/3.
L (of pin) 65mm; L (of leaf) 18mm.
Provenance Thames foreshore at Swan Lane, EC4.
Purchased, 1982.
Col pl 6.



199

199 BUTTON, gold, dome-shaped, with filigree decoration and stitching loop. 15th century.
MoL 87.51/10.
D 4.5mm.
Provenance Thames foreshore at Brooks Wharf, EC4.

200 FIVE BUTTONS, pewter, dome-shaped with stitching loop, each decorated with a small four-petalled flower in relief in its centre. From a group of 46 identical buttons found together. Late 15th century.
MoL 86.103/1-5.
D 12mm.
Provenance Thames foreshore at Billingsgate, EC3.
Not illustrated.

201 STRAP-END, copper alloy with traces of gilding; there is a lozenge-shaped boss bearing the sacred monogram 'MARIA' between the belt-plate and the winged ornamental finial, which carries a suspension loop and ring; the belt-plate is engraved in black letter 'ihc' – the first three letters of the

Greek form of the name Jesus, sometimes written as 'ih̄s' and interpreted as 'J(esus) H(ominum) S(alvator)', 'Jesus saviour of mankind'.

An identical strap-end was found on the same site, (MoL MIN86-4527-1939); another, attached to a strap of white leather, has recently been acquired by the Ashmolean Museum from Trinity College, Oxford. See London Museum, 1940, 270, fig 85, nos 2 and 4 for others of related type.

Late 14th century, but found in a later post-medieval context.
MoL MIN86-368-15.
H 59mm; W 18mm; Thickness 6mm.
Provenance Excavated at old Royal Mint site, East Smithfield, E1.

202 STRAP-END, copper alloy, decorated on the front with a foliate pattern and an octofoil within a figure made up of two interlaced squares. 14th century.
MoL BVB83-291-196.
H 52mm; W 32mm.
Provenance Excavated at Billingsgate, EC3, 1983.
Literature Egan & Pritchard, forthcoming, no 650.



201



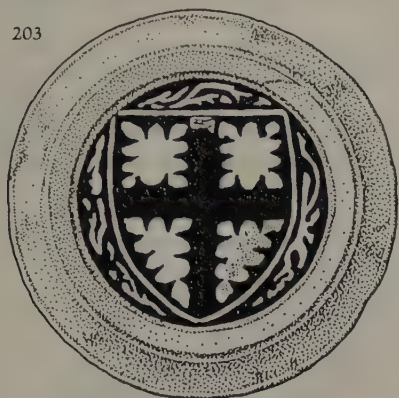
202

203 ARMORIAL MOUNTS (two), each consisting of a separate frame and central disc of copper alloy, decorated with a shield of arms in *champlevé* enamel of niello and silvered, a cross engrailed in a *bordure engrailed*.

Similar mounts, with different arms, appear on the sword belt on the tomb effigy of the Black Prince (d 1376) in Canterbury Cathedral (see cat no 20). These two examples (together with a third not displayed) were found in a foreshore deposit, probably wrapped in a coarse textile, and may have been stolen goods disposed of clandestinely. The arms have not been identified. Early 15th century. MoL SWA81-2112-893/1-2. D 60mm.

Provenance Excavated at Swan Lane, EC4, 1981.
Literature Egan & Pritchard, forthcoming, no 933; Egan, 1985-6, 50.

203



204 BELT, leather, incomplete; originally covered with silk fabric (now largely lost), and set with copper alloy (brass) mounts. Down the centre is a row of composite rosette-shaped mounts, 41 surviving, each consisting of a central domed stud of reddish alloy, low in zinc, which was originally silvered, on a disc of yellower (high zinc) brass with an embossed corded border. Down each edge is a row of smaller embossed mounts, of quincunx form held by a central pin, 100 in all surviving, and at one end is a rectangular plate with a central hole and incised decoration.

This belt, perhaps a sword-belt, is unique among London finds both for the traces of silk covering – a technique not otherwise recorded – and for the number of mounts surviving *in situ*. The mounts provide an interesting contrast to the high quality of cat no 203 above. Small belt studs and mounts are common as foreshore and excavation finds; for composite mounts like the central row here, see Egan & Pritchard (forthcoming) and a group from the Thames foreshore at London Bridge, MoL 85.13/7; this belt illustrates why they are so plentiful. Early 15th century. MoL 89.65.

L 760mm; W 32mm.

Provenance Thames foreshore at Bankside, SE1.

Col pl 6.

205 GIRDLE CLASP LOOP, copper alloy. Cast in one piece to form a decorative S-shaped hook with stylised bird head terminals. The central section has a raised design of swirling lines and circumferential dots. This particular form of clasp appears in many paintings by Fresian masters of the period 1598–1621, and a similar example appears on the sword belt of the 1st Earl of Leicester in a portrait dated 1575 (fig 6.1). Examples have been found in England and on the Continent.

MoL 86.398/95.

L 30mm.

Provenance Thames foreshore, 1980.

Literature Baart, 1977, 160.

Page 110.

206 CHATELAINE, copper alloy. Consisting of a folded strip of metal with punched swirling dot design to form a hook for belt attachment. The remaining elements consist of simply linked sections of looped and twisted wire, from which a number of personal objects could be suspended. The method and style of construction suggest it is late 16th–early 17th century.

MoL 80.439/6.

L 185mm.

Provenance Billingsgate, 1980.

Literature Baart, 1977, 154.

214



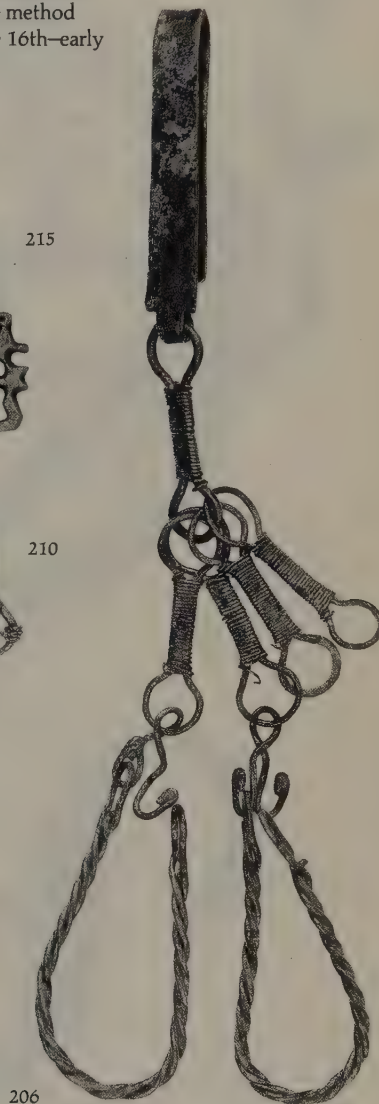
215



211



210



206

207 HAIR OR HAT PIN, gold, the head set with a large step-cut pale pink spinel flanked by four rose-cut diamonds which are supported on separate arms. The underside of the head is enamelled white. The shank of the pin is pitted and incomplete.

c.1560–1640.

MoL A14164.

L 59mm

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 21; Somers Cocks, 1980,

88, illustrated.

Not illustrated.

208 ORNAMENTAL CHAIN, copper alloy wire. The fine wire has been twisted, plaited and coiled into a complex spiral pattern, with wider bands of coiled wire at intervals for additional decorative effect. The structure of the chain has been badly crushed and flattened, but enough remains to suggest that it probably stood out in high relief. There are traces of thread embedded in the coils. Probably of 16th-century date. A close parallel is shown in a portrait called 'Duchess of Chandos', 1578.

MoL 88.106.

L 128mm.

Provenance Dockhead, Thames foreshore, 1988.

Literature R. Strong, *The English Icon*, 188, cat no 137.



213



205

209 BELT BUCKLE, cast copper alloy, frame only; with relief decoration of opposing winged cherubs and grooved bands with circumferential dots. Traces of black enamel remain. 17th–18th century.

MoL 86.398/86.

W 33mm; H 30mm.

Provenance Thames foreshore, 1986.

Not illustrated.

210 DRESS HOOK, copper alloy wire, forming a loop which has been folded over and filed to a sharp point. The piece is interlaced with finely twisted wirework which envelops the frame. Probably late 16th–early 17th century. Compare with cat nos 211, 214 and 215.

MoL 80.289/80.

L 22mm; W 17mm.

Provenance Thames foreshore, Stew Lane. Purchased, 1980.

Literature Baart, 1977, 155–6.

Page 109.

211 DRESS HOOK, copper alloy. Cast in one piece with angular loop, a raised solid decorative section with incised crisscross star motif and recurving hook. Compare with cat nos 214 and 215; this type of hook is found fairly frequently on archaeological sites in England and on the Continent. The decoration varies considerably. Probably late 16th–early 17th century.

MoL 80.283/52.

L 20mm; W 10mm.

Provenance Thames foreshore, London Bridge, 1980.

Literature Baart, 1977, 155–6; Janssen, 1983, 249–70;

Hopstaken, 1987.

Page 109.

212 HEAD-DRESS, copper alloy. Flattened spirals and thick parallel wires wound with thin wire in tree of life motif; glass and bone bead embellishments. The loop ends indicate points of attachment at either side. Probably part of a head-dress worn by fashionable people on festive occasions about 1600. Low Countries origin or influence. Late 16th–early 17th century.

MoL 87.26.

H 175mm; W 150mm.

Provenance Butlers Wharf, Thames foreshore.

Literature Weinstein, 1989.

213 CHAIN CLASP, copper alloy wire. The hooks at either end are separated by an elaborate symmetrical arrangement of decorative wirework, interspersed with bone beads. Similar examples have been found from excavations in Amsterdam dating to the 1st half of the 17th century.

MoL 844.

L 58mm; W 21mm.

Provenance Unknown.

Literature Baart, 1977, 154.

214 DRESS HOOK, copper alloy. Cast in one piece with angular loop, circular perforated design and recurving hook. Probably used in association with a chain of copper alloy wire to keep loose hanging clothes together. Early 17th century.

MoL 80.406/101.

L 31mm; W 15mm.

Provenance Billingsgate on the Thames foreshore, 1980.

Literature Baart, 1977, 155–6; Janssen 1983, 249–70; Hopstaken, 1987.

Page 109.

215 DRESS HOOK, copper alloy. Cast in one piece with angular loop, pierced decoration in the form of two opposing stylised birds and a recurving hook. Compare with cat no 214. Probably early 17th century.

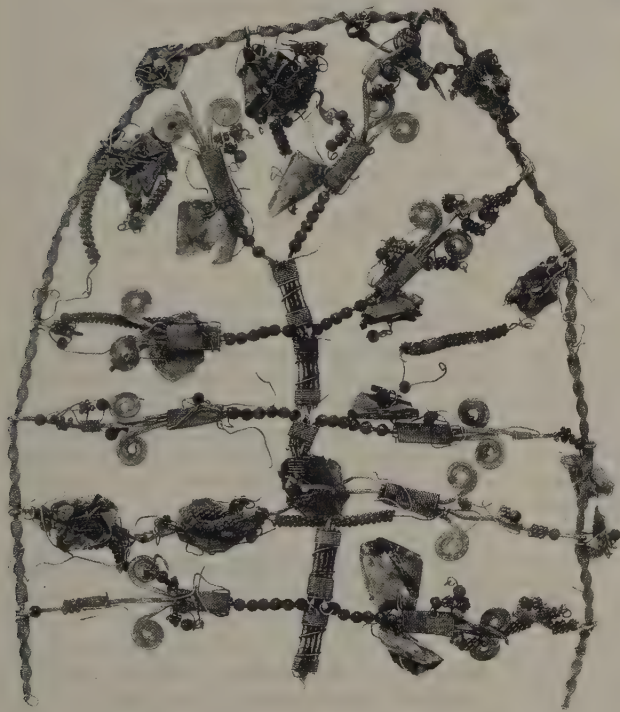
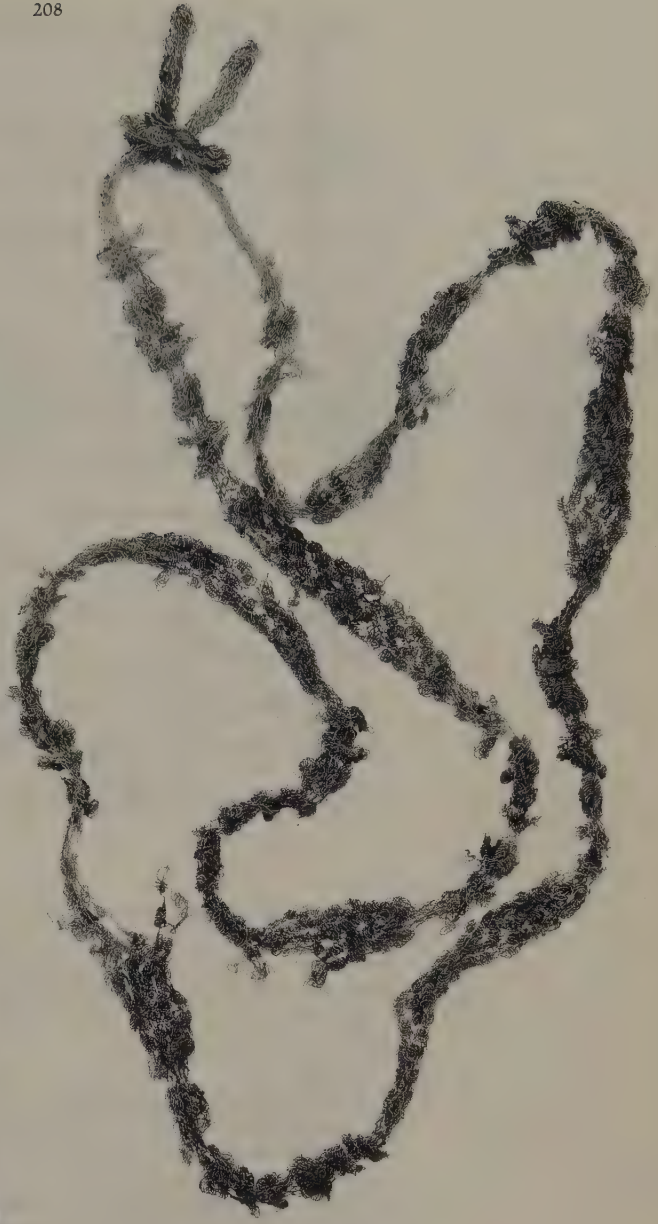
MoL 84.82/1.

L 33mm; W 18mm.

Provenance Thames foreshore, 1984.

Literature Baart, 1977, 155–6; Janssen, 1983, 249–70; Hopstaken, 1987.

Page 109.



4B. DRESS ACCESSORIES II

From 1600 onwards, contemporary portraits, pattern books and (by the early nineteenth century) fashion plates provide a context for the jewellery. Complicated hair-styles demanded elaborate combs and pins. In the fashion-conscious eighteenth century, artificial gems were worn as frequently as pieces set with precious and semi-precious stones. Even practical buckles worn with stocks (neckbands) or breeches (short trousers fastened below the knee) were made of faceted steel (cat no 225b) or set with 'pebbles' (cat no 226) for effect.

Nineteenth-century pieces made to imitate textile effects such as the target brooch (cat no 238) with its golden tassels or the lovers' knot brooch (cat no 239) are impressive for their technical virtuosity. The revival of earlier forms included the useful yet decorative chatelaine (a chain worn from the belt to support keys, a watch and small household implements).

216 FINGER-RING, with three fancy-cut amethysts, set in gold with traces of blue enamel under the bezel. c.1560–1640.

MoL 12778/13.

D 21mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 33.

Not illustrated.

217 BUTTON in the form of a flower, gold, with surviving enamel in white and green. The centre is wired to take a pierced gem or pearl. c.1560–1640.

MoL A14009.

D 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 29, 35.

Not illustrated.

218 PENDANT, gold, in the form of a bow set with fancy-cut and trap-cut foil-backed rubies and table-cut diamonds. The pendant, called a 'flower' in Elizabethan times, was often attached by a ribbon to the left breast. c.1560–1640. Pendants also adorned the hair and the neckline.

MoL A14100.

W 50mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 22, pl IV; Somers Cocks, 1980, 88.

Col pl 9.

219 BUTTONS, five from a set of 19 buttons, set with table-cut rubies enamelled in white and blue. The button is of hemispherical form with an oval loop for attachment. The back of the head is pierced. Buttons were often purely ornamental, and were sewn in their dozens to the dress or the hat.

c.1560–1640.

MoL A14141.

D 12mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 29.

Not illustrated.

220 FINGER-RING, with fancy star-cut sapphire set in gold with hexagonal bezel. c.1600–1640.

MoL A14249.

D 20mm; L (of bezel) 14mm; W 9mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 18, pl III.

Not illustrated.

221 HAT ORNAMENT, gold, with foiled flat and fancy-cut amethysts, enamelled on reverse in white

decorated with black. c.1560–1640.

MoL X4.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 24, pl V; Somers Cocks, 1980, 88.

Not illustrated.

222 ROCK-CRYSTAL CASED OCTAGONAL VERGE WATCH, made by Fonnereau, La Rochelle, France, 1630–40. The faceted octagonal case has a finely shaped and engraved gilded copper alloy rim. The dial surround is engraved with flowers and foliage, and the centre of the dial is engraved with a landscape of buildings, a tree and a bridge over a river.

MoL 34.181/31.

L 41mm; W32mm; Depth 25mm.

Provenance W. E. Miller, 1934.

Literature Murdoch, 1985, 244, illustrated.

Not illustrated.

223 PAIR OF EARRINGS, with oval and pear-shaped rock crystal pendants backed with red and yellow foil in silver settings representing stylised leaves and buds set with tiny rock crystals. Possibly Continental, early 18th century.

MoL A21591.

L (with hooks) 46mm.

Provenance Baroness D'Erlanger, 1920.

224 SHOE BUCKLE, with faceted, mirror-backed pastes in D-shaped silver setting. The tongue is pitchfork-shaped and the chape is of the anchor type. Probably 1730.

MoL 86.398/142.

W 42mm.

Provenance From the Thames foreshore, 1986.

Literature Swann, 1981, pl I.

Page 170.

225a A PAIR OF BODICE ORNAMENTS, paste-set silver floral sprays each in three hinged sections and fitted with five sewing loops for attachment to the bodice. English, c.1750.

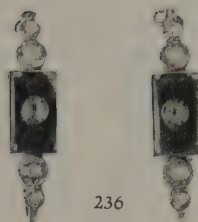
MoL 62.121/63.

L 65mm; H (of inner edge) 27mm.

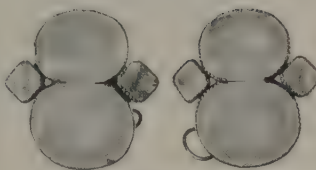
Provenance Dame Joan Evans, 1962.

Fig 2.9.

225b STOCK BUCKLES, bright-cut silver, silver chapes. The oval buckle is marked twice with the initials 'is' for Joseph Savory (mark registered 1772, Grimwade, 1990, no 1664), and the rectangular buckle with the initials 'is' over 'is' for James Sutton and James Bult (mark registered in 1782, Grimwade, 1990, no 1692). The buckle was attached by means of worked stud-holes to one of the shaped ends at the back of the stiffened and made-up stock; the other end was pulled through the buckle and secured closely to the neck. In the 1770s and the 1780s both coat and waistcoat were collarless, which meant that the decorated buckle was visible. Later, when the coat was finished with a collar high at the back, a



236



230



229



223

plain standard buckle was permanently fixed on to each stock.

MoL 34.42/3–4.

L 50mm and 52mm.

Provenance F. Buckley, 1934.

Fig 2.9.

226 KNEE BUCKLE, square silver frame with openwork scrolling ornament, set with facet-cut agates; anchor-shaped steel chape with four-pronged pin. English, 1740–50. Knee buckles were worn from the 1720s; from the late 18th century they came in sets with matching shoe buckles. The trade card of Mary Owen, dating from the 1740s, advertising 'pebble' (agate)-set buckles gives a probable date for this example (see fig 2.4). A pair of similar knee buckles, set with different coloured agates, has been in the collections of the Royal Museum of Scotland since 1782.

MoL A21595.

H 52mm; W 42mm.

Provenance Baroness D'Erlanger, 1920.

Col pl 3.

227 NECKLACE PLAQUE AND PENDANT, gilt metal, set with flat-cut garnets, the plaque in the form of an interlace of two hearts flanked by flower sprigs and the pendant in the form of a bow with a suspended rosette. Another example of a bow-

ornament, designed to be worn suspended from the necklace plaque on a ribbon tied closely to the neck, choker-fashion. Like the garnet aigrette, on display in the pawnbrokers' shop in the Museum's 18th-century gallery, these pieces are characteristic examples of late 18th-century English decorative jewellery. See Victoria & Albert Museum, M.2692-1931, for a necklet closely related in technique. MoL A21548.

(Plaque) W 36mm; H 30mm; (Bow pendant)

W 52mm; H 40mm.

Provenance Baroness D'Erlanger, 1920.

Col pl 9.

228 CHATELAINE, steel and faceted steel beads with Wedgwood Jasperware plaques and beads and a central Jasperware plaque modelled in 'cameo' with a classical scene depicting the bravery of Marcus Curtius, who rides his horse over a flaming pit. The suspension chains terminate in tassels made of strings of minute steel beads. English (probably Birmingham), c.1780.

MoL A15649.

L 160mm.

Provenance J. G. Joicey, 1915.

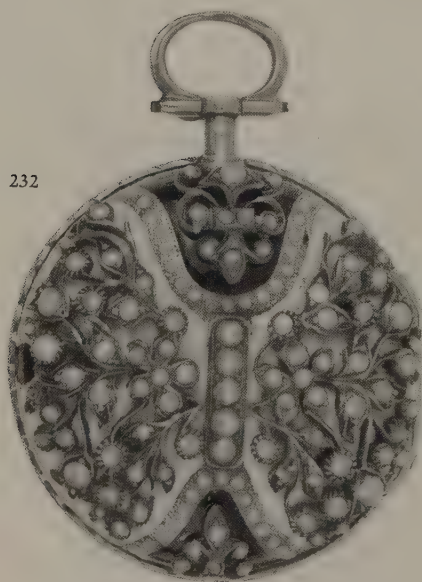
Not illustrated.

229 PAIR OF EARRINGS in the form of floral sprays set with faceted white pastes and table-cut red pastes (imitating garnets) in silver filigree. These very crudely made pieces are the equivalent of today's costume jewellery. Probably mid-late 18th century. MoL A21527.

L 35mm.

Provenance Baroness D'Erlanger, 1920.

Page 113.



232

230 PAIR OF EARRINGS, opaline glass paste backed with foil in dished gilt metal settings, the hinged fittings at the back having the attached double loop characteristic of the mid-late 18th century. English, c.1760.

MoL 62.121/74.

L 28mm; W 28mm; D 17mm.

Provenance Dame Joan Evans, 1962.

Page 113.

231 CHATELAINE, gilt metal in three sections, the upper one hinged, with two smaller plaques suspended from it on rings. Three safety hooks for a watch and household implements hang from it; the hooks close on a hinge and are secured with a screw to protect the valuable watch and accessories from loss. The chasing and piercing of the scrolling rococo plaques with figures and rocaille is very fine, possibly German work of c.1740.

MoL 62.121/100.

H 134mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

232 GOLD VERGE WATCH made by L'Epine, Paris, c.1760-70. The hands are probably later replacements. The case is decorated with silver pearl-set flower sprays on a white enamel background and with two similar fleur-de-lis on black enamelled compartments, separated from the white enamelled areas by gold borders decorated with white enamel dots. The inside of the case is enamelled blue. L'Epine was watchmaker to Louis XV.

MoL 27.17/30.

D (of case) 38mm.

Provenance E. Cropper, 1927.

233 BROOCH, silver set with *calibré*-cut foiled pastes imitating opals, in the form of a double bow. Dress ornaments in bow form were popular from the 17th century, when the ribbon and braid trimmings of dress began to be simulated in metal and stones. English or French, mid-18th century.

MoL 62.121/69.

L 80mm; W 42mm.

Provenance Dame Joan Evans, 1962.

Col pl 9.

234 HAIR-COMB, tortoiseshell with a carved interlaced crest. English, mid-19th century.

MoL 90.290.

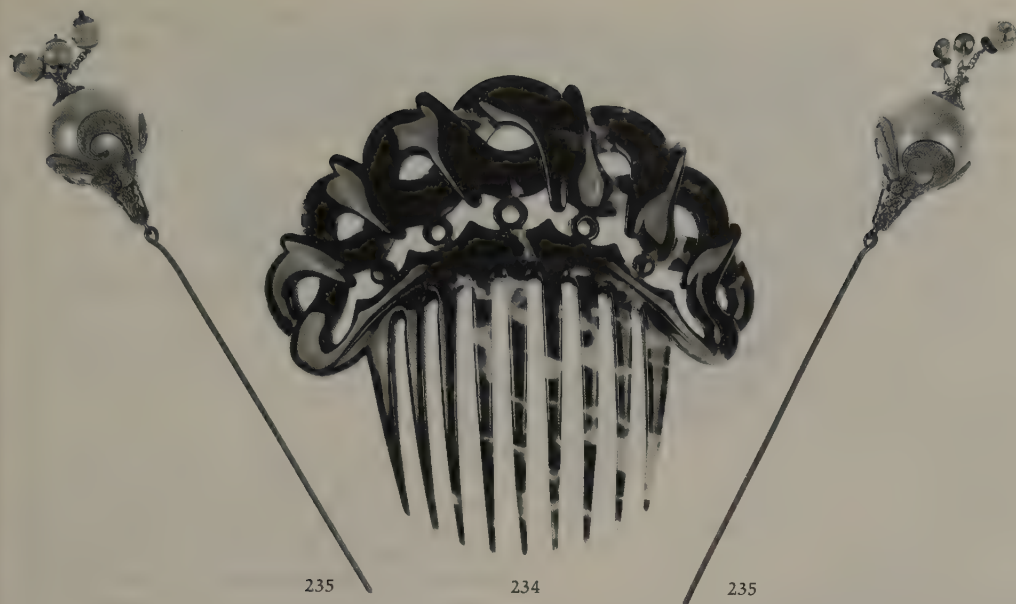
W 142mm; H 135mm.

Provenance Unrecorded.

235 HAIRPINS, gilt copper alloy pins with swinging pendants of large blown glass 'pearls' with smaller 'pearl' pendants, the settings stamped and pierced to resemble filigree. English or French, c.1840. The elaborate hairstyles of the 1840s were further embellished with a multitude of pins ornamented with flowerheads and blown glass beads (see fig 6.4). MoL 39.119/9.

L (of pendant) 85mm; L (of pin) 205mm.

Provenance Miss Hewitt, 1939.



236 POISSARDE EARRINGS, silver with panels of glass on a japanned ground imitating *verre églomisé*, set with colourless pastes. French, 1800–10. This type of earring was so called because they were traditionally worn by the Normandy fishwives. They were fashionable in France and England in the early years of the 19th century (see fig 6.4).

MoL A21540.

H 37mm.

Provenance Baroness D'Erlanger, 1920.

Page 113.

237 DEMI-PARURE of brooch and earrings, gold set with table and *briolette*-cut aquamarines, rubies and foiled quartz (in one earring, possibly a replacement). For this fashionable English set of the 1850s, the gold has been stamped with relief decoration and gives the impression of being more substantial than it really is. Before the discovery of rich gold deposits in California in the 1860s, the metal was very highly priced and such devices were employed even for pieces set with precious stones.

MoL C1712/1–2.

L (brooch) 70mm; (earrings) 82mm.

Provenance J. G. Joicey, 1912.

Col pl 8.

238 BROOCH, gold, of 'target' shape, set with central cabochon almandine garnet. A superimposed diamond-set band of gold holds looped chains from which a tasselled pendant, made of silky gold chain, and set with a cabochon almandine garnet and diamonds, is suspended. The circle is bordered with plaited gold wire at the outer edge and round the setting of the central stone. This piece with its very fine cabochon garnets, known as 'carbuncles', and high-quality 'Old Mine' cut diamonds with their brilliant fire, is characteristic of English taste in

the 1860s.

MoL C1717.

W 45mm; H (with tassel) 120mm.

Provenance J. G. Joicey, 1912.

Front cover.

239 BROOCH, gold, set with six almandine garnet cabochons, in the form of a ribbon tied in a 'true lovers' knot'. In the 19th century, the fashion for pieces imitating costume trimmings like ribbon bows and lace came from Paris, still a very important source for English ornamental jewellery. This piece is unmarked and the workmanship is characteristically English, 1860–70.

MoL C1756.

W 71mm; H 24mm.

Provenance J. G. Joicey, 1912.

Not illustrated.

240 PAIR OF LAPEL STUDS, banded onyx cabochons in gold archaeological-revival-style settings.

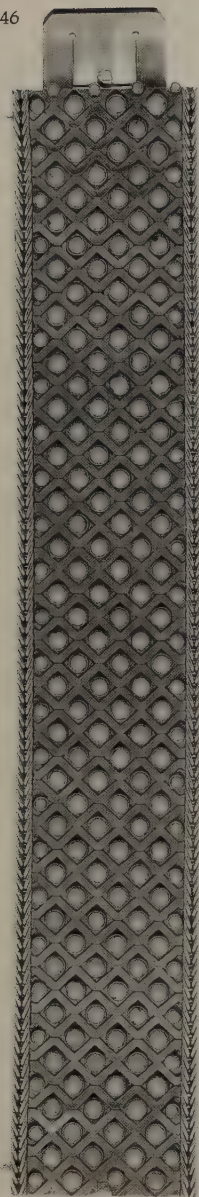
Examples of closely related settings for coral and hardstone pendants were retailed in the 1870s by the London firm of Phillips Brothers, followers of the Italian firm of Castellani, celebrated for goldsmiths' work in the manner of the ancient Etruscans. In the album assembled by John Brogden, manufacturing goldsmith of London, whose work parallels that of Phillips, there is a design for a brooch with the same cusped setting in place of the collet or claws to hold the stone. The studs are marked on the reverse with an impressed mark with an indecipherable symbol, possibly Continental.

MoL 36.42/23.

D 25mm.

Provenance HM Queen Mary, 1936.

Not illustrated.



241 PAIR OF LAPEL STUDS, rock crystal reversed intaglios set in gold chased to imitate wood, bordered with platinum. One of the studs has a detachable brooch-pin. English, 1870s. The crystals show the heads of a pug dog and a collie, executed by engraving the image in reverse into the back of the stone. The engraved image is then painted naturalistically, also in reverse, starting with the deepest point, in this case the highlights on the noses of the dogs. Considering the royal provenance, it is tempting to trace a connection with Queen Alexandra, who was fond of animals and had many pet dogs. Among her most treasured possessions was a miniature pug, one of the hardstone animals realistically carved from models on the farm and estate at Sandringham, in the workshops of the master jeweller, Carl Peter Fabergé. MoL 36.42/18–19. D 28mm. Provenance HM Queen Mary, 1936. Not illustrated.

242 SET OF BROOCH AND LAPEL STUDS, gold, in the form of spiders' webs, with central plaques of flies against a white ground, in hardstone intarsia work. This rare survival of a complete set of brooch and studs dates from the introduction of the tailored costume for women in the 1870s. The motifs used for the studs often have the jokey character of novelties, these beautifully made trifles being classed as fashionable trinkets. The quality of craftsmanship here is remarkable, the wings of the flies being cut from a sliver of translucent agate so that the veins traced in black on the reverse can be seen through them. Marked on the reverse are the impressed initials 'cr' and a 14K warranty mark indicating a Continental origin. The royal provenance of this and the other two sets of studs, combined with the fact that it was Queen Alexandra who, as the stylish Princess of Wales, popularised the tailored costume, makes it tempting to associate them with the Princess herself. MoL 36.42/31–33. (Brooch) D 40mm; (Studs) D 30mm. Provenance HM Queen Mary, 1936. Not illustrated.

243 THREE DRESS STUDS, gold, set with onyx and diamonds, in the form of spiders. The diamonds set in the eyes are foiled to distinguish them from those on the upper part of the body. Contained in their original retailer's case. English, c.1860. MoL A22593. W 12mm. Provenance Canon Burton, 1920. Not illustrated.

244 SCARF PIN, gold, set with opals and emeralds. English, 1830–40. MoL C1740. H 140mm. Provenance J. G. Joicey, 1912. Page 146.

245 BRACELET, gold, made up of seven rows of massive rectangular links alternating with beads in circular saucer-shaped links. A piece of such a weight must date from after the discovery in California of rich deposits of gold in the mid-19th century. In 1884, with the opening-up of the mines in the Transvaal, South Africa became the main source, with seemingly inexhaustible resources. The size of the bracelet would have been balanced by the ornately flounced and decorated dresses of the 1860s. MoL A27264. L 220mm; H 52mm. Provenance H. J. Grewing, 1925. Not illustrated.

246 BRACELET, wavy gold links overlapping to form a flexible band, bordered with plaited gold wire, set with turquoises. Such a highly sophisticated example of flexible linking probably dates from the 1880s. French goldsmiths had been experimenting with the engineering of flexible links since the mid-century. See Vever, II, 1908, 316, for examples by the chainmaking firm of Auguste Lion, but this example is unmarked and appears to be English. Compare the plaited wire border with that on brooch cat no 238. MoL C1732. L 180mm; H 29mm. Provenance J. G. Joicey, 1912.

247 BANGLE, gold, set with seven mixed-cut (the immediate predecessor of the brilliant-cut) graduated diamonds. The highly sophisticated design of this heavy, mid-19th century, polished gold bangle enhances the fine large stones in their open settings, giving full value to the cut, still at this date a novelty for decorative pieces. A great increase in the availability of fine large stones followed their discovery in North America (1849), Australia (1851) and South Africa (1866), where diamonds were found in such profusion that the other fields across the world paled into insignificance. MoL A27263. W 61mm; H 24mm. Provenance H. J. Grewing, 1925.





248 BRACELET, gold, enamelled blue and white and set with diamonds and rubies, in the form of a ribbon terminating in diamond-set fringes. The *cremaillère* clasp, with its adjustable ratchet is a characteristic feature of French-made bracelets of the 1840s and 1850s (see Vever, 1908, 11). This example was, according to the donors, a wedding present in 1855. Although this may not have been a special commission, the great number of surviving French designs for similar bracelets, eg by Jules Chaise (Vever, 1908, 296), and in the design archive of the Maison Fouquet, Musée des Arts Décoratifs, Paris, suggest that examples were seldom repeated. A close parallel for this bracelet was made for the Duchesse de Chartres in the 1840s (see Vever, I, 1908, 319).

MoL 29.151.

W 70mm; H (of central motif) 40mm.

Provenance The Misses de Bertodano, 1929, through the National Art Collections Fund.

249 THREE-COLOUR GOLD-CASED CYLINDER

WATCH made by Roubon, Paris, c.1840, on square-linked cable chain. The sides of the case are chased with roses and daisies and the borders are set with paste 'turquoises'. The front and back are chased with leaves and roses and set with foiled paste 'garnets'. There are two sections of chain, one 650mm long for suspension; the other 50mm long supports two further similar lengths, each with safety screw attachments. Fashion plate evidence suggests that this watch was worn with the chain pulled through the belt. The watch back is marked with a French *poinçon de maître* and the pendant is marked with a longhorn cow with a 'r' between its horns and the 'bigorn' mark. A similar, three-colour gold watchcase (the watch by David Bouvier) is in the Hull Grundy Collection, British Museum.

MoL 62.121/78.

D (of case) 40mm.

Provenance J. G. Joicey, 1912.

Not illustrated.



250 WATCH KEY, gold, set with a plaque of abalone shell engraved on both sides with hunting subjects. Large ornamental watch keys, designed to be worn on the watch chain, were fashionable in the early 19th century. For a similar French example from the 1820s, see Vever, I, 1908, 115. The big abalone or paua, prized for their highly iridescent, bluey-green mother-of-pearl shells, are found in the waters off New Zealand, along the Great Barrier Reef off the eastern shore of Queensland, and on the coasts of Florida and California.

MoL 62.121/50.

H 64mm; W 40mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

251 SCENT FLASK, heart-shaped cut glass, mounted in gold, the lid set with a heart-shaped turquoise bordered with diamonds. The flask has a chain for attachment to a belt or chatelaine. The lid bears the French eagle-head warranty mark for period 1838 onwards. The donor recorded the date of this piece as being 1902.

MoL 64.62/2.

L 65mm.

Provenance Miss V. Blackhall, 1964.

252 WATCH KEY, chased three-colour gold set with three rose-cut diamonds. French (?), 1820–30.

MoL 35.34.

31 × 30mm.

Provenance S. J. Pegg, 1935.

Not illustrated.



253 CHATELAINE, white, purple and green pastes in a silver closed-back setting, the openwork hook-plate decorated with a flower-filled basket and three chains terminating in spring-action swivel suspension hooks. English, 1870–80. Throughout the 19th century the chatelaine enjoyed periods of popularity, being used for the suspension of miniature ivory writing tablets and pencils, scissors and button hooks rather than the watch and implement-filled *nécessaire* of the previous century. In 1871 the Princess of Wales was seen to favour this accessory and enthusiasm for the chatelaine was stimulated once more.

MoL 27.17/47.

L 145mm.

Provenance A. E. Cropper, 1927.

Literature Hughes, 1956.

DRESS ACCESSORIES WITH COSTUME

254 SCENT BOTTLE, finely chased with classical ornament and gilded with three-colour gold, suspended on two flat chains of gold filigree from a belt hook decorated with a snake in the form of a Bowen knot, traditionally called a 'true lovers' knot'. French examples, such as this, of small containers for wearing on the belt are called *cassolettes* or *flacons à sels*. (See Vever, I, 1908, 129, for a fashion plate of 1830 showing a closely comparable piece.)

MoL 80.372/19.

H (bottle) 59mm; H (with chain and hook) 243mm.

Provenance The Honourable Mrs Gascoigne, 1980, from the estate of the late Lord Harcourt.

255 CHAIN, gold, with alternate roses and vine leaves linked by loops and staples. The roses are decorated in white *champlevé* enamel, their leaves at the back in pale green enamel; the vine leaves are decorated in dark green *champlevé* enamel. Part of this chain was presented to Queen Mary on the discovery of the Cheapside Hoard in 1912. She returned it to the London Museum in 1936. Such long chains fell in graduated loops almost to the waist, and were used to emphasise the V-shaped line of the bodice. c.1560–1620.

MoL A14073.

4361mm (four pieces).

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 15, I.

Col pl 9.

256 DRESS ORNAMENT OR FAN HOLDER, gold, with *cloisonné* enamelling in white and green, with a loop at the handle end for attachment to dress or ribbon. The holder at the opposite end is pierced on both sides with two holes for attaching contents. The handle is decorated with leaves, and the holder is in the form of a fishtail. Such ornamental holders (see cat nos 257 and 446) were used to support silk ribbons or small feather fans. c.1560–1640.

MoL A14167.

H 58mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 23, VI.

Not illustrated.

257 DRESS ORNAMENT OR FAN HOLDER, gold, set with cabochon emeralds and enamelled in white decorated with black. There is a loop at the end of the handle for attachment. The holder is in the form of a fishtail (see cat no 256) and decorated with scales in black enamel. One of the supporting arms retains its translucent green enamel. c.1560–1640.

MoL A14169.

H 58mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 23, VI.

Not illustrated.

258 RING, gold, of flower form with central fancy-cut sapphire in raised setting surrounded by six star-

cut garnets; the shoulders are decorated with white *champlevé* enamel. c.1560–1620.

MoL A14233.

D 16mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 17, III.

Not illustrated.

259 RING, gold, set with quartz cat's eye, cut *en cabochon*; the base of the bezel and shoulders are decorated with white *champlevé* enamel.

MoL A14240. 1560–1620.

D 20mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 18.

Not illustrated.

260 NECKLACE AND EARRINGS of *coques de perles* backed with mother-of-pearl in gilt metal collets. The necklace consists of 17 shells graduated in size towards the centre and supports a bow set with faceted green pastes and seed pearls. The earrings are *en suite*. Second half of the 17th century or early 18th century. Visual evidence suggests that this type of pearl jewellery had a long period of popularity.

MoL 62.121/73.

L (necklace) 380mm; H (of pendant with bow) 36mm; L (earrings) 47mm.

Provenance Dame Joan Evans, 1962.

Col pl 9.

261 PART OF A PARURE, now consisting of necklace with brooch centre, bracelet and clasp, gold with oval, facet-cut garnets in beaded filigree settings and pearls in filigree rosettes. English or French, 1850–60. It has been reassembled on the evidence of a similar parure in its original case from a private collection in New York.

MoL 33.86/25–27.

L (necklace) 455mm; L (of bracelet) 210mm.

Provenance Lady Cory, 1933.

Not illustrated.

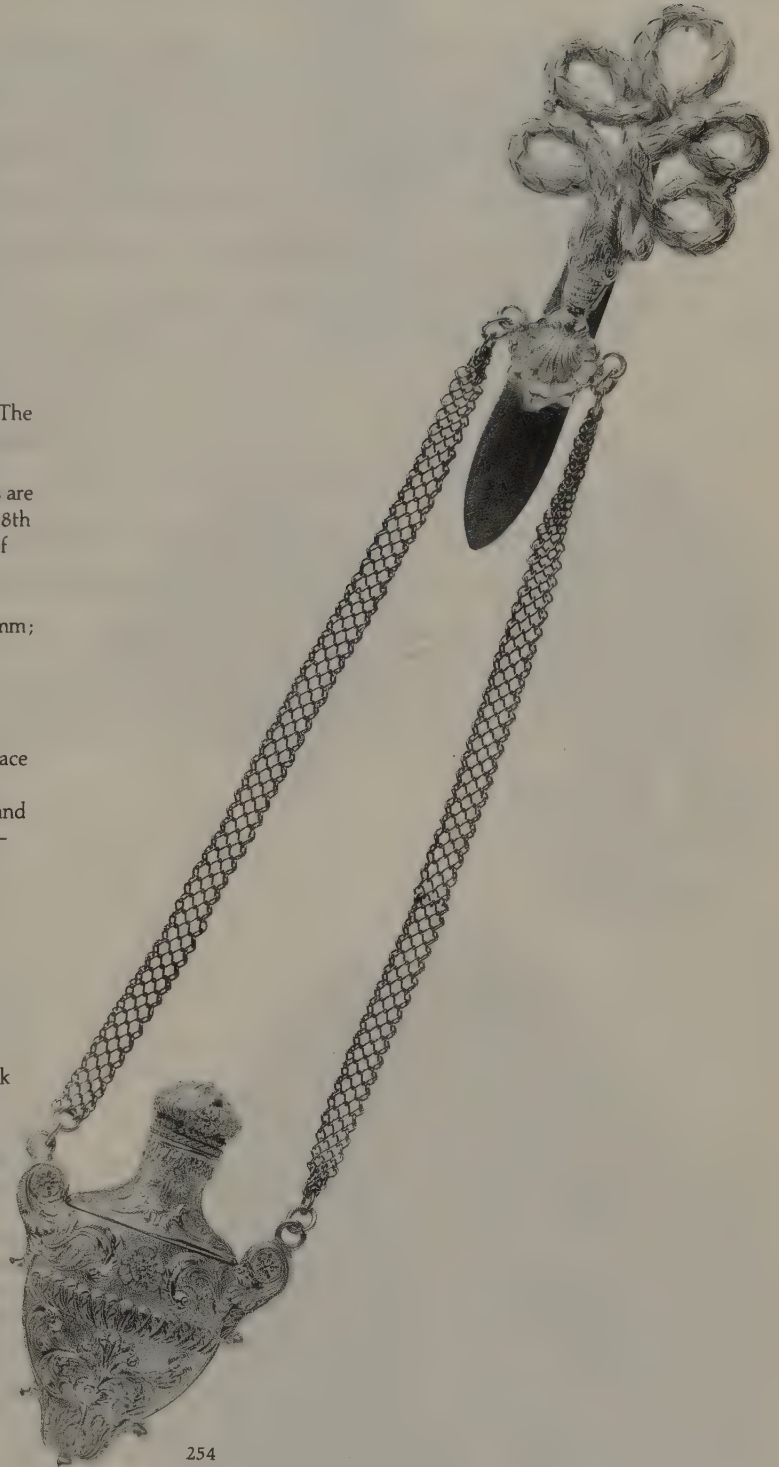
262 NECKLACE, consisting of a long strip of black velvet ribbon hung with 14 strings of black glass (French jet) faceted stones, each with a larger hexagonal pendant on the end. English, 1870s.

MoL 36.49/16.

L 850mm; W 13mm.

Provenance HM Queen Mary, 1936.

Col pl 11.



5. ROYAL ASSOCIATION

In no other public institution is there a comparable collection of personal royal mementoes. Queen Mary's generosity attracted further gifts and bequests. Some of this jewellery was presented as personal gifts by monarchs to their friends and relations, including the gold locket containing photographs of Queen Victoria and Prince Albert (cat no 293, which was given to a member of the royal household). Other pieces were worn in memory of deceased kings and queens, such as the late eighteenth-century ring containing a lock of Edward IV's hair (cat no 277) or the silver cufflinks with the profile of Queen Anne (cat no 275).

Special presentations were made by manufacturers to the reigning monarch. Queen Victoria received a jewelled parasol (cat no 290), an Irish bog oak bracelet (cat no 291) pierced with the letters of her name, and a necklace, brooch and earrings of Iona marble with the royal emblems – the thistle, shamrock and the rose (cat no 367).



266

263 BADGE, pewter, a crowned lion *statant guardant*, its tail curled between its legs and over its back, with the English royal crest, used in various forms from the time of Richard I. 15th century.
MoL 80.70/8.

H 36mm; W 37mm.

Provenance Thames foreshore at Bull Wharf, Upper Thames Street, EC4.

264 PILGRIM BADGE, pewter; a lozenge-shaped medallion depicting the figure of Henry VI with orb and sceptre, flanked by a crowned feather and an antelope, his badge. Although he was never canonised, Henry VI's tomb at Windsor was a focus of pilgrimage, which this badge commemorates (Spencer, 1978). Late 15th century.
MoL 80.150/6.

H 30mm; W 27mm.

Provenance Bankside, SE1.

Literature Spencer, 1978, 253, no 29.

265 BADGE, pewter, the Tudor rose and the pomegranate of Aragon dimidiated. Catherine of

Aragon married Arthur, Prince of Wales, eldest son of Henry VII, in 1501. Arthur died the following year, and in 1509 Catherine married his younger brother Henry, by now Henry VIII. This badge might commemorate either of the two marriages. 1501 or 1509(?)

MoL 82.25/5.

H 39mm; W 25mm.

Provenance Thames foreshore at Billingsgate, EC3.



263

266 CAMEO, onyx, with three strata carved with portrait of Queen Elizabeth I in profile to the left. The Queen often presented cameos carved with her portrait as gifts, set either in enamelled scrollwork or in a ring such as that said to have been given to Robert Devereux, 2nd Earl of Essex, now belonging to the Dean and Chapter of Westminster Abbey. The portrait is of the same type as the Barbor Jewel and another ring (Somers Cocks, 1980, nos 41 and 44) and can be dated after 1575 on grounds of costume. MoL A14063.

L 17mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 30, pl XI; Somers Cocks, 1980, 88, 58, 61–2; Strong, 1963, 132.

267 HEART-SHAPED PENDANT, possibly from an earring, gold with translucent red enamel, a curl of brown hair fixed at the point of the heart, traditionally believed to be the hair of King Charles I (1600–49). English, mid-17th century.

An ear pendant of this type is depicted in the portrait (fig 5.6) of Anne Wortley, Lady Morton, by Paul van Somer, in the Tate Gallery (c.1620, no T.3033). At Ham House there is an earring with the hair of the Earl of Essex. This pendant was bequeathed to the Museum with a circumstantial account of its history: 'Ruby (enamel?) earring, c.1640, heart-shaped with a lock of Charles I's hair . . . given by Queen Henrietta Maria to her page Ralph Creyke and preserved ever since in the Creyke family.'

MoL 36.226/1.

L (with lock of hair straightened) 40mm.

Provenance Lent and then given by Mrs Walter Creyke, 1947.

Fig 5.5.



264



265

268 BRACELET SLIDE, faceted rock crystal, enclosing a compartment lined with red silk and a panel of woven hair, overlaid with a device showing two cherubs holding aloft a royal crown and pouring water from jugs over a flaming heart, within a lozenge-shaped border of silver stamped with the motto 'THERE IS NO PART CAN ESCAPE MY DART'. English, late 17th century.

MoL A20483.

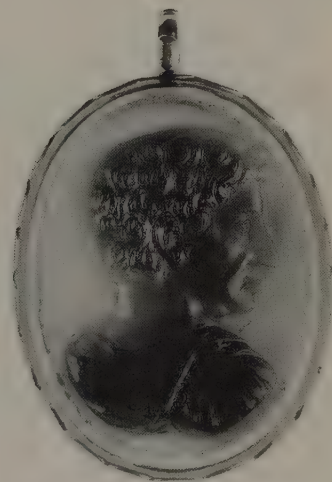
H 21mm; W 23mm.

Provenance Baroness D'Erlanger, 1920.

Page 123.



269



326

269 MEMENTO MORI bracelet slide, silver, with a covered compartment enclosing a caricature bust-length portrait of King Charles II (1630–85) with a skull on a table by his left shoulder, the reverse enamelled blue and painted with a skull on a coffin and the initials 'CR'. English c.1685. An identical miniature is recorded in a Scottish private collection. When Charles II's Queen, Katherine, died in Portugal in 1705, an inventory taken of her possessions revealed that she had 'Two portraits of King Charles II of England made of gold with handles of the same, forming bracelets. Glass in front.' (Rau, 1947, 33.)
MoL 62.120/3.

H 27mm; W 19mm.

Provenance Dame Joan Evans, 1962.

Page 121.

270 CROWN FRAME, gilt copper alloy, worn by Mary of Modena at her coronation, 1685. Precious stones were often borrowed for the coronation from goldsmith jewellers, and the original jewelled setting of this crown has been replaced by paste diamonds in scrolled openwork settings and imitation pearls – probably during the 18th or 19th centuries. The arches and central 'monde' can be removed and the crown worn as a coronet if desired. The original crown frame was probably supplied by Sir Robert Vyner. This crown is thought to have been worn by Queen Mary II at her coronation in 1689; by George II when Prince of Wales at the coronation of his father in 1714; and by his consort Caroline of Anspach in 1727.

MoL 56.11.

H 175mm; D 130mm.

Provenance Purchased from E. T. Biggs & Sons Ltd, 1956.

Literature Holmes, 1936, pl XVII, fig 3; *Illustrated London News*, 30 June 1956; Brus, 1989.



270

271 RING-SEAL, heavy gold hoop, encircled with graduated beads, the shoulders of diamond-set volutes, the open-backed bezel set with a sapphire engraved with the royal arms of Mary II, Queen of England and wife of William of Orange (King William III), in a shield, flanked with the initials 'MR', and enclosed within a lozenge. Mary was the eldest child of James II and Anne Hyde; William was the son of Mary, Princess Royal of England and Princess of Orange, the eldest daughter of King Charles I and Queen Henrietta Maria. Inside the hoop an indistinct device incorporating a four-petalled flower may be a maker's mark. Possibly Dutch, 17th century.

MoL 50.15.

H (of bezel) 8mm; D 28mm.

Provenance Mrs E. Brodie James, 1950.

Col pl 2.

272 SILVER COMMEMORATIVE PAIR-CASE WATCH, made by John Buschman, London. The inner case bears the maker's mark 'w' for John Willoughby and date letter and leopard's head for 1697. The dial plate is decorated with an applied gold trophy of arms with a central compartment containing a gold bust in shallow relief of William III (possibly taken from a coin of the previous reign), set against silk under faceted glass. The back plate is engraved with the royal arms as used by Queen Anne and the plate is formed of the cypher 'WR'. The regulator balance cock foot is in the form of a trophy of arms. There are similar watches in the British Museum and in the Hermitage. Many of these commemorative watches were made by foreign makers working in England.
MoL C2293.

D (of inner case) 45mm; D (of outer case) 54mm.

Provenance Major H. J. Laming, 1914.

Not illustrated.

273 SILVER AND TORTOISESHELL PAIR-CASE WATCH. The back is decorated with a cartouche in *piqué posé* with two cupids supporting an English royal crown with, below, emblems of marriage, a bow, quiver and flaming torch, and above, a conjoined cypher 'WM'. The case evidently commemorates the joint coronation of William and Mary in 1688 and the emblems associated with marriage refer to this unique partnership.

MoL 34.181/74.

D (of inner case) 47mm; D (of outer case) 56mm.

Provenance W. E. Miller, 1934.

274 LOCKET, gold, lozenge-shaped, set with faceted rock crystal over a centrepiece of plaited hair worked with skull and crossbones between the royal crown and cypher of conjoined 'A's' apparently for Queen Anne, worked in gold on red foil, and flanked by two cherubs in stamped gold foil. The outer border is decorated with four winged cherubs' heads on blue silk. The collet setting has scalloped ornament, with a smooth domed back and loop for suspension. c.1714.

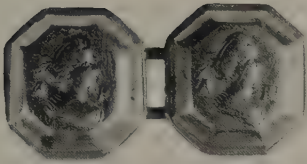
MoL A7514.

H 31mm; W 19mm.

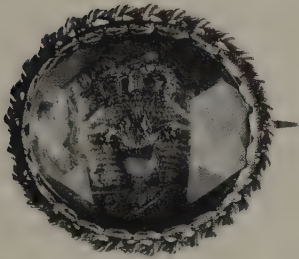
Provenance Purchased in 1912.



274



275



268

275 CUFFLINK, one of a pair, of octagonal silver embossed with a profile portrait of Queen Anne to the right and the initials 'AR' (Anna Regina) to either side. Joined by simple oval link. Early 18th century. MoL 81.423/13.

D 12mm.

Provenance From the Thames foreshore at Bankside, 1981.

276 CUFFLINK, one of a pair, of octagonal silver set with rock crystals over circular miniature portraits of a man and woman decorated in gold paint on red background, traditionally said to represent Prince Charles Edward and Louise of Stolberg. The link is in the form of a figure eight. Late 18th century. MoL A7515.

W 11mm.

Provenance Acquired in 1912.

277 MEMORIAL FINGER-RING, gold, with a covered compartment enclosing an ivory plaque on which there is a lock of red hair formed into a bow secured with a gold ring and tied with gold wire. Inscribed 'EDWD REX 1483', presumably King Edward IV, who

died 9 April 1483. The ring dates from the late 18th century and may possibly have been made in 1789. In 1890, while in the possession of Dr Little of Rymarsh, West Malling in Kent, the ring was exhibited to the members at a meeting of the Society of Antiquaries by a well-known collector, C. D. E. Fortnum. He read a long and circumstantial memorandum by a Mr George P. Willoughby, who saw no reason to doubt that this was hair from the coffin of Edward IV in St George's Chapel, Windsor, which was opened in the course of some repair works in 1789. More locks of hair from the coffin were said to have survived, one piece being in the collection of the Society of Antiquaries, another of which came into the possession of Horace Walpole and was included in the sale of his collection at Strawberry Hill in 1842 (cat no 57 on the 15th day of the sale). Mr Willoughby suggested that some of it 'may have got into the hands of an enterprising jeweller, who divided it up among a great number of old mourning rings which he had in stock'. However, the style of the ring is entirely consistent with its having been made in 1789, and the report concludes with the information that it had been for many years in Dr Little's family.

MoL 35.113.

D 19mm; H (of bezel) 31mm; W 18mm.

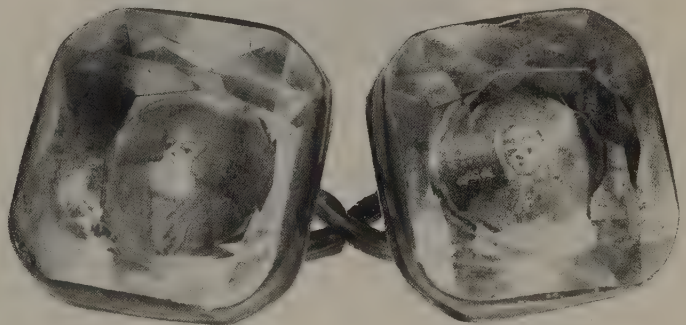
Provenance Miss Little, 1935.

Literature Willoughby, 1890, 198.

Fig 5.5.



273



276



278 CIRCULAR BADGE, a glass-covered painted miniature on ivory, a half-length portrait inscribed 'THE DUKE OF YORK', the gilt metal frame bordered with diamond-shaped 'Vauxhall' (mirror-backed)

pastes. Frederick Augustus, Duke of York and Albany (1763–1827), was the second son of George III. He commanded the English army in Flanders in 1793–5 and was made a field-marshal. He became commander-in-chief in 1798. The smoking and flaming cannon on the right may indicate that this badge commemorates the Flanders campaign. MoL 62.121/48.

D 56mm.

Provenance Dame Joan Evans, 1962.

279 STAR OF THE ORDER OF THE GARTER, silver rays with a centre of gold and enamel, the Garter and motto encircling a cross in translucent red enamel. In a red leather case lettered on the lid 'GARTER STAR OF THE LATE KING'. Possibly supplied by Hamlet, royal goldsmith and jeweller, of Leicester Square, London, c.1800. This Star was the property of King George III, and presented to Sir Herbert Taylor in 1818 by the Prince Regent (later King George IV). Rundell Bridge & Rundell charged the Prince Regent £13 18s for a silver garter star in 1816 (*A Royal Miscellany*, Queen's Gallery, London, 1990, 117c). General (Sir Herbert) Taylor (1775–1839) had served with the Duke of York before becoming his secretary in 1794. MoL B393.

H 125mm.

Provenance Ernest Taylor, 1915.

Col pl 10.



280 MILITARY STAR OF THE ROYAL GUELPHIC ORDER (Order of Hanover), silver rays riveted to a steel backplate, the centre in gold and enamel with two crossed swords behind, shows the white Hanoverian horse against a red ground encircled by the motto 'NEC ASPERA TERRENT' and a laurel wreath. The reverse is inscribed 'RUNDELL BRIDGE & RUNDELL./JEWELLERS./TO. HIS. MAJESTY./and 'THE ROYAL FAMILY./LONDON.' This star was given by George IV to Sir Herbert Taylor.

MoL B394.

W 79mm.

Provenance Ernest Taylor, 1915.

Col pl 10.

281 MILITARY STAR OF THE ORDER OF THE BATH, silver rays with centre of gold and enamel, three crowns, wreath and mottoes, 'TRIA JUNCTA IN UNO' and 'ICH DIEN'. Fully inscribed on the reverse with the supplier's name: 'HAMLET/Goldsmith & Jeweller/TO THEIR MAJESTIES & ROYAL FAMILY/Princes St./Leicester Squ./London.' In the original case with the maker's name on a paper label inside the lid. This Star was Sir Herbert Taylor's own; he was invested with the Order of the Bath in 1834 by King William IV, whose secretary he then was.

MoL B397/2.

H 85mm; W 76mm.

Provenance Ernest Taylor, 1915.

Col pl 10.

282 COMMEMORATIVE BRACELET SLIDE, enamelled gold (converted to a brooch), inscribed round the border 'HRH PRINCESS CHARLOTTE AUGUSTA', in the centre the initial 'C' in Gothic script, surmounted by a crown. Princess Charlotte (1796–1817), only child of George IV and heir-presumptive to the throne, married Leopold of Saxe-Coburg in May 1816; she died in childbirth, 19 November 1817.

MoL 62.120/81.

H 19mm; W 15mm.

Provenance Dame Joan Evans, 1962.

283 DOUBLE CRAVAT PIN, enamelled gold and silver with *pavé*-set turquoises and small collet-set rubies. The motto 'ICH DIEN' appears on the ribbons beneath the Prince of Wales feathers on the left-hand pin. There is a small compartment on the reverse of the head of this pin containing the hair of the Prince Regent (later King George IV). The two pins are linked by a detachable turquoise-set chain. Such double pins were fashionable in the first half of the 19th century. This example dates from before 1820 but Charles Dickens is wearing one in his portrait of 1839 by Daniel Maclise (National Portrait Gallery).

Another example of a royal commemorative double pin was made for the christening of the eldest son of Queen Victoria and Prince Albert in 1843 (Hull Grundy Gift to the British Museum, no HG362). The history of this royal gift is related in a note accompanying the jewel: 'This pin was given by the Prince Regent to Saml. Lyons of Ireland. Saml. Lyons was "cleaned out" by the Prince Regent and others racing, so this is a racing souvenir sent by brother Lyons to brother Dorling. (NB The Prince Regent's hair is in it). 17 June 1926.' Given to E. E. Dorling by G. B. Croft Lyons.

MoL 48.54.

H 95mm and 80mm.

Provenance Rev E. E. Dorling *per* Mrs Dorling, 1948.

Col pl 12.

284 FINGER-RING, gold, set with a sapphire and a ruby, both heart-shaped and bordered with diamonds, surmounted by a diamond crown. English. This tiny ring was given to Queen Victoria as a child by her mother, the Duchess of Kent. The Queen gave it to her daughter Helena who became, through her marriage, Princess Christian of Schleswig-Holstein. 18th century.

MoL 47.65/2.

Bezel 10 × 9mm; D 17mm.

Provenance The Countess of Stradbroke, 1947.

Col pl 2.

285 FOB-SEAL, gold, chased with roses, shamrocks and thistles, and set with a carnelian intaglio, profile bust-length portrait of King George IV (1762–1830). Inscribed on the reverse 'GEORGIUS IV D G BRIT REX MDCCCXX', cut to celebrate his accession in 1820. A number of intaglio and cameo portraits of the King survive from his accession and coronation. Benedetto Pistrucci, engraver to the Royal Mint, was responsible for cutting his image of the King in the

guise of a Roman Emperor. (See also the two massive finger-rings in the British Museum, Department of Medieval and Later Antiquities, 1965, 4–2, 1 and Hull Grundy Gift, no HG845.)

MoL A27283.

Bezel 27 × 23mm; D 28mm.

Provenance P. A. S. Phillips, 1925.

Col pl 2.

286 FINGER-RING, massive gold hoop set with an onyx cameo three-quarter face portrait of King George IV (1762–1830) wearing military uniform and the badge of the Order of the Golden Fleece. Cameo rings with a version of Pistrucci's imperial portrait were given to close friends at the time of the coronation. One example remains at Chatsworth in the Devonshire Collection (Scarbrick 1990, 76). This contemporary image in modern dress is a late portrait, dating from 1827 (an unset version, with Messrs Silver of London 1990, is fully inscribed on the reverse 'GEORGIUS IV R MDCCCXXVII') and seems to be rare.

MoL A19099.

H (of bezel, front view) 28mm; D 27mm.

Provenance Purchased in 1917.



286

287 FINGER-RING, gold, with fan-moulded shoulders, set with an amethyst engraved with the royal arms of William IV encircled by a garter with the legend 'HONI SOI QUI MAL Y PENSE'. Possibly made by the royal jewellers, Rundell, Bridge & Rundell.

English, 1830–37.

MoL 62.73/1.

D 21mm; H (of stone) 20mm.

Provenance Miss Winifred Swift, 1962.

Col pl 2.

288 **COMMEMORATIVE HAIR-COMB**, tortoiseshell, carved and engraved with the royal emblems of rose, thistle and shamrock and curling Prince of Wales feathers, mounted with a gold Prince of Wales crown and fleur-de-lis. English (?) early 19th century. When Queen Mary gave the comb to the Museum in 1927 it was accompanied by a note saying that she had bought it not long before in the belief that it must have been made for Queen Caroline, wife of George IV (married 1795) or Princess Charlotte, their daughter (born 1796). After the death of Princess Charlotte in 1817 and the accession of George IV in 1820, there was not a Princess of Wales until Alexandra, who married the future King Edward VII in 1862.

MoL 27.39.

W 187mm; H 217mm.

Provenance HM Queen Mary, 1927.

289 **FINGER-RING**, gold, the bezel formed of conjoined miniature medals of Albert of Saxe-Coburg-Gotha and Queen Victoria, rimmed with blue enamel and surmounted by a sprig of forget-me-not set with turquoises and diamonds, diamond swags below. Six dozen of these rings were ordered from the royal jewellers, Rundell, Bridge & Rundell,

for presentation to friends at the marriage of Queen Victoria to her cousin, Prince Albert on 10 February 1840.

MoL 46.18.

W (of bezel) 15mm.

Provenance Miss A. Haskett Smith, 1946.

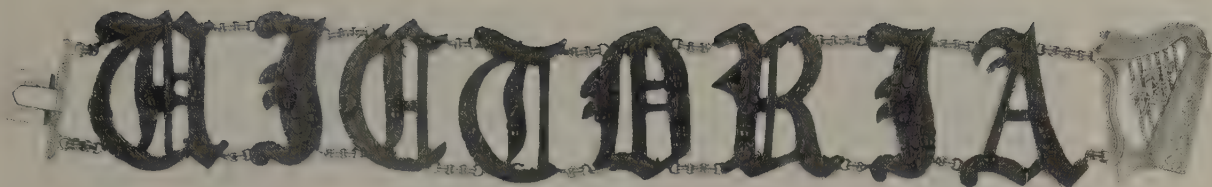
Fig 5.1.

290 **ROYAL PRESENTATION PARASOL** with gemset handle, made for I. A. Boss, of London, 1851.

Engraved on the handle 'Royal Victoria, I. A. Boss, patente'. Gold in three colours set with rubies and emeralds, an enamelled gold garter ribbon set with rose-cut diamonds, in the knob a faceted citrine quartz with a large table facet through which the engraved and enamelled royal arms are visible. The shaft is decorated with a great variety of goldsmithing techniques: working from the knob, red textured gold with applied enamelled gold swags; chased and textured green gold in the form of leaves and flourishes; chased and *repoussé* floral ornament encircled by the enamelled ribbon; engraved and engine-turned floral ornament alternating in vertical panels; the opening mechanism in the form of a hand naturalistically enamelled *en rond bosse*, and with an emerald-set ring,



288



291

the cuff of enamelled, chased and textured gold set with diamonds, emeralds and rubies with a simulated bracelet of raised letters 'I GOVERN' in Gothic script. The ring for securing the vanes of chased and textured green gold set with emeralds in the form of the royal emblems of thistle, rose and shamrock; the ferrule of textured gold encircled spirally with a ribbon of blue-enamelled gold set with rose-cut diamonds, a ruby-set filigree ring at the point where the gores of silk-satin join the ferrule. At the apex of the shaft inside the canopy, a gold wreath of enamelled laurel leaves. The gold-twist spokes terminate in a miniature royal crown enamelled black and white for the ermine, jewelled with rubies, emeralds and pearls, the cap of velvet, the three arches set with rubies. The gores are of pink silk-satin and watered silk, trimmed with scalloped Honiton lace. The parasol was advertised in the *Illustrated London News*, 22 March 1851, 245. This example is thought to have been presented to Queen Victoria at the Great Exhibition opening ceremony, when she wore a pink dress and a head-dress of ostrich feathers.

MoL D169.

L (of handle) 758mm.

Provenance HM Queen Alexandra, 1912.

Literature Farrell, 1985, pl 4, 38–9.

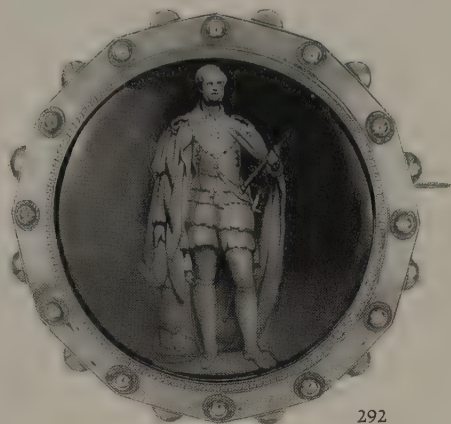
Col pl 11.

291 BRACELET, gold, with bog oak links moulded by steam to form Gothic letters making up the name 'VICTORIA'; the clasp formed of an Irish harp in gold filigree. This bracelet, which belonged to Queen Victoria, may have been a presentation piece from an Irish firm given to her at an exhibition, possibly 'Dublin', 1853, visited by the Queen and Prince Albert in the course of their Irish tour in August and September. The celebrated Dublin firm Waterhouse & Co. made copies of ancient Irish ring brooches in silver or silver-gilt inlaid with bog oak. Queen Victoria had shown her willingness to accept jewellery from this firm when she acquired two examples of their 'Tara' brooch copies in 1850 (*Art Journal* illustrated catalogue, 1851, 20). Both Queen and public showed great interest in pieces made entirely from indigenous materials, as witness the many advertisements for jewellery of Wicklow gold, Irish (river) pearls and bog oak.

MoL A13166.

H 26mm; L (with clasp) 210mm.

Provenance Captain Brett, 1914.



292

292 SOUVENIR BROOCH, silver-gilt frame inset with an enameled portrait of Prince Albert dressed in Garter robes. Possibly a popular memorial jewel. The Prince was sculpted in his Garter robes for many of the monuments that were erected in his memory around the British Isles, as well as for the recumbent effigy on his tomb in the Albert Memorial chapel in the Royal Mausoleum at Frogmore.

MoL 46.16/24.

H 48mm.

Provenance Miss M. Bryan, 1946.

293 BOOK-SHAPED LOCKET, gilt copper alloy in four sections hinged to close like a book, glass-covered compartments containing photographs of Queen Victoria and the Prince Consort and locks of their hair. Mid-19th century. Given by Queen Victoria, according to the donor, to a member of her staff.

MoL 39.124.

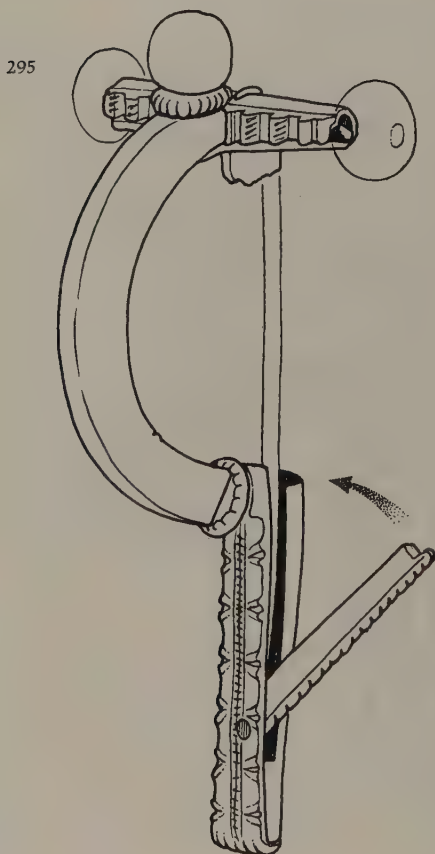
L 33mm; W 19mm.

Provenance Lady Davidson, 1939.

Fig 5.5.

6. SOCIAL STATUS

The material of which jewellery was made was sometimes established by law. In early Roman times, only members of the aristocracy were permitted to wear gold, but the significance of this precious metal gradually diminished and it was worn by any who could afford it. Among medieval rings and brooches the same fashions can be found in gold, silver-gilt and copper alloy, set with precious, semi-precious or glass gems, and even imitated in cheap castings in pewter. Some jewellery could serve as an identifiable badge of office, like the late Roman crossbow brooches, or the collars of SS given to their followers by John of Gaunt and the Lancastrian kings. Signet rings were worn by the Romans and were used to seal documents. By medieval times anybody of social or commercial standing would have used a seal to validate formal documents.



294 CROSSBOW BROOCH, gilt-bronze. The beaded mouldings at the base of the knobs are made of wire wound round the hexagonal-sectioned crossbar. The central knob is onion-shaped and is either riveted or soldered on. The short foot has two bands of linear decoration. Just before the foot the bow is stepped back, the step being masked by a piece of beaded wire imitating the basal moulding below the knobs. Probably mid-3rd century AD. (However, see Clarke, 1979, grave 13, no 13, which is mid- to late 4th century AD.)

MoL 85.108/2.

L 55mm; W 42mm.

Provenance Recovered from Billingsgate Lorry Park, EC3, 1985.

Fig 4.12.

295 CROSSBOW BROOCH, copper alloy. The pin and side terminals of the crossbar are missing. At the head of the bow is a round knob with serrated collar. The foot widens towards the tip and is decorated with V-shaped ridges each side of a central groove. This brooch incorporates a safety device. A small copper rivet through the top of the foot hinges the swivel arm that enclosed the catch gap with the pin inside. Mid- to late 4th century AD.

MoL 458.

L 113mm; W 39mm.

Provenance Minorities, EC3.

Literature Guildhall Museum, 1908, no 458.



260



218



255



233



227



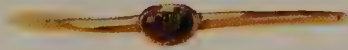
281



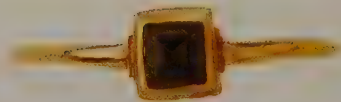
279



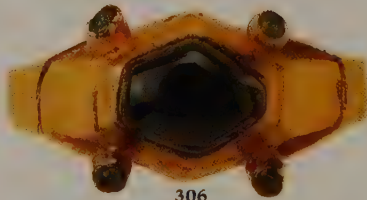
280



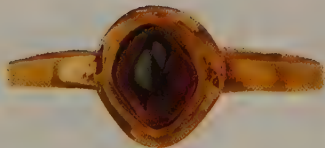
312



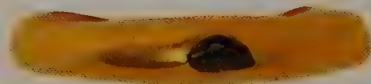
309



306



310



307

296 CROSSBOW BROOCH, silver. The onion-shaped knobs have collars of beaded wire. The bow has an incised pattern of irregularly spaced but linked triangles. Originally these may have been inlaid with niello and would have stood out in black. The brooch's foot is decorated with incised lines on the tip and pairs of bands across the width. The arms are hexagonal in section but the knobs are unfaceted. The pin is missing but would have been hinged beneath the centre of the arms. The bow is solid metal; arms, knobs and catchplate are sheet metal soldered in place. Probably 4th century AD.

MoL 84.451.

L 89mm; W 71mm.

Provenance Recovered from Billingsgate Lorry Park, EC3, 1984.

Fig 4.12.



300

297 FINGER-RING, gold, with thin carinated hoop and oval bezel. The letters 'APD', which probably stand for the three names (*tria nomina*) of the owner and imply Roman citizenship, are inscribed in reverse so that the ring could be used as a seal. The ring form is typical of the 3rd century AD (Henig, 1978a, 35, fig 1, VIII and 38).

MoL NFW74-136-349.

Int D 15mm; Ext D 19mm.

Provenance Excavated at New Fresh Wharf, EC3, 1974.

Literature Miller *et al*, 1986, 16, 235.

298 FINGER-RING of iron set with an intaglio. The ring form, a simple thin loop expanding towards the bezel, dates from the 1st or early 2nd century AD (Henig 1978a, Type III, fig 1). Iron rings, which often bore intaglios of high quality, were popular at this time, and other examples have been found in London: iron ring with sardonyx with thunderbolt, MoL A1620 (main gallery, Henig, 1978a, no 415); iron hoop set with paste with device showing Bonus Eventus, MoL 826 (Henig, 1978a, no 217); also British Museum, (see Manning, 1985, 77, nos J1 and J2, pl 33). The device on this intaglio is not readily discernible. It is possible to make out a four-legged animal (? a horse) but viewed from another angle the motif is a human head. Although the elements are not clearly identifiable, the fantastic combination of human and animal elements is intentional. This gemstone belongs to a well-known Roman group of amuletic settings often referred to, though inaccurately, as 'grylloi', which were worn as good luck symbols (Henig, 1978a, 100).

MoL DGH86-277-148.

Int D 16mm; Ext D 17mm.

Provenance Excavated at Dowgate Hill House, EC4, 1986.

299 INTAGLIO, carnelian, cloudy orange in colour and highly polished on all surfaces. The engraving is of a military eagle set between two legionary standards. Parallels are almost all from military, normally legionary, associations (Henig, 1978a, 46 and 105). Mid- to late 2nd century AD.

MoL 1STS-F28-167.

H 11mm; W 13mm.

Provenance Excavated at 1-7 St Thomas Street, SE1, 1974.

Literature Henig, 1978b, 402.

Col pl 14; fig 4.11.

300 SWORD POMMEL, iron, of 'cocked hat' shape; the iron core is covered with silver-gilt sheets on the top (now extremely worn) and on the shoulders, and has D-shaped silver-gilt plates set on each side; the plates are decorated in relief with similar, but not identical, pairs of interlaced serpents, the background being filled with black, probably niello. The animals have prominent ears and almond-shaped eyes; the right-hand animal eats its own tail, while the tail of the left-hand animal is interlaced around to end in the centre; the first loop of each animal is decorated with a centre line of dots.

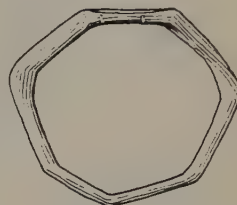
Pairs of interlaced snakes, in gold filigree, are found on a pommel of similar shape from Windsor (Hinton, 1974, 63-5). The pommel and hilt from Fetter Lane, London, in the British Museum (Wilson, 1964, 148-9) are decorated with scroll patterns and snake-like animals, in a technique like that of the Museum of London piece. The heads of the animals are extremely similar, resembling also those on a silver-gilt finger-ring found in the Thames at Chelsea, now in the Victoria & Albert Museum (Oman, 1930a, 62-3).

The sword was, throughout the Anglo-Saxon period, a weapon of high status (Wilson, 1976, 14-15; Davidson, 1962). Expense was lavished on its manufacture, reflected in the quality of both the blade and the decoration. The sword from which this pommel came was obviously heavily used and well cared-for by its owner (or owners, for fine swords were sometimes bequeathed from generation to generation); continued handling and polishing of the hilt has removed nearly all the gilding and in places worn through the silver to the underlying iron core. *c.* AD 800.

MoL 81.25.

H 20mm; W 52mm; Thickness 11.5mm.

Provenance Thames foreshore at the east end of Chiswick Eyot, W6.



297



298



301

301 COLLAR OF SS, silver, made up of 41 links in the form of letters 's' joined by pairs of rings; each 's' is ornamented with filigree curls. The central link carries a hook so that it could be fastened behind the wearer's neck. At the front, the ends meet in a pair of simulated buckles and chapes, linked to a trefoil-shaped turet and a spirally fluted ring, from which a jewelled pendant or a family or political badge could have been suspended.

Collars of linked 's's, perhaps originally standing for *souvenez* ('remember') and later for *souverain*, were the livery of John of Gaunt and of the later Lancastrian kings. Collars of varying degrees of value were presented to those the king wished to honour; this collar, of silver, was probably made for someone below the rank of knight, possibly a minor official or an ambassador. Mid-15th century.

MoL 84.80.

L (overall) c. 730mm.

Provenance Thames foreshore at Kennet Wharf, EC4.

Acquired with the aid of the National Heritage Memorial Fund, the Victoria & Albert Museum/Museums & Galleries Commission Purchase Fund, the City of London Archaeological Trust and Museum of London Trust Funds, 1984.

Literature Spencer, 1985, 449–51; Gough, 1988, 56–7.

302 LETTER 'S', pewter, with four attachment loops; decorated with pairs of tiny leaves. It presumably formed part of a collar of much more lowly status than cat no 301. 15th century.

MoL 86.101/3.

L 28mm; W 23mm.

Provenance Thames foreshore at All Hallows Stairs, EC4.

Not illustrated.

BROOCHES AND FINGER-RINGS

Among the great variety of shapes and styles of late medieval brooch that developed from the simple ring brooch (similar to cat no 19), and the equally extensive variety of finger-rings, the range of materials and quality reflects the status and wealth of the wearer. At the top of the social scale are items of gold, silver or silver-gilt, set with gems. Their form and style is imitated in jewellery of copper alloy, usually brass – sometimes gilded to enhance its apparent value – and even cheaper items of lead-tin alloys (pewter). Tinned iron, with the appearance of silver, was sometimes used for costume decorations (see cat no 196). The most expensive stones for brooch and ring settings were diamonds, sapphires, rubies and spinels (a red stone from Afghanistan, probably not distinguished from ruby in the Middle Ages). Cheaper substitutes were semi-precious garnets and amethysts, with the appearance of rubies, while jewellery of even lower quality was set with glass; the 'Oath of New Men' of the Goldsmiths' Company in 1478 required that 'you shall not set glass or counterfeit stones in gold contrary to the good rule and reputation of the fellowship' (Reddaway & Walker, 1975, 212–13), a practice that had long been complained of and legislated against (*ibid.*, 1). At the bottom end of the market are items like cat no 314, rings with simulated 'gems' cast as one piece with the metal body of the ring.

303 RING BROOCH, square, silver-gilt, with tall settings at each corner and at the mid-point of each side holding garnets; inscribed in Lombardic letters '+ I/O:A/LE/N.C/LO/S.[]/RA/NI'; the pin is set diagonally. The brooch was broken and repaired in antiquity.

The inscription, in French, begins 'I hold closed . . . or 'I clasp . . .'; the final word is partly obscured by a replacement gem setting, and has so far defeated interpretation. It may well carry something of the meaning of an inscription on a brooch in the British Museum: 'I am a brooch to guard the breast, that no rascal may put his hand thereon' (Alexander & Binski, 1987, 484). Late 13th century.

MoL 89.36.

H 40mm; W 47mm.

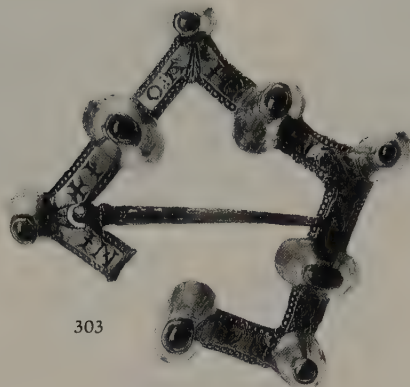
Provenance Recovered from contractors' spoil from Thames Street, EC4. Purchased with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, and the Worshipful Company of Goldsmiths.

304 RING BROOCH, oval, copper alloy; it has two pairs of tubular settings, flanking the position of the pin, with two stones (not readily identifiable) remaining, and two taller settings, similar to those of cat no 303, and is decorated with incised diagonal lines resembling letters. The pin is missing. In form, this resembles a gold brooch in the Victoria & Albert Museum (Bury, 1982, 58, no 11), probably French, and another from Enniscorthy, Ireland, in the British Museum (Cherry, 1988, 145, 152); Cherry also cites another example of copper alloy in the Ashmolean Museum. Late 13th century.

MoL 83.394.

H 43mm; W 38mm.

Provenance Believed to have come from contractors' spoil from Billingsgate, EC3.



303

305 RING BROOCH, rectangular, copper alloy, with four sexfoils at the corners fastened by dome-headed pins. Mid-14th century.

MoL BIG82-2278-2287.

H 22mm; W 23mm.

Provenance Excavated at Billingsgate, EC3, 1982.

Literature Egan & Pritchard, forthcoming, no 1337.



304

306 FINGER-RING, gold; the large hexagonal bezel, which is hollow, is set with a sapphire flanked by four small emeralds in projecting collets.

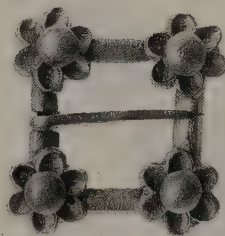
This ring is similar to a 'pontifical' ring found in the tomb of Walter de Gray, Archbishop of York (d.1255) (Alexander & Binski, 1987, 482). Sapphires were thought particularly appropriate for clerics (Hinton, 1982). Probably 13th century.

MoL 84.278.

Int D 19.5mm; Ext D 20mm; W (at bezel) 7mm.

Provenance Recovered from contractors' spoil from Billingsgate, EC3.

Col pl 10.



305

307 FINGER-RING, stirrup-shaped, gold, set with an uncut sapphire. Finger-rings of 'stirrup' shape were worn in England from the mid-12th century – 14th century. There are drawings of such rings, of gold set with sapphires, by Matthew Paris, the 13th-century chronicler of St Alban's Abbey (Oman, 1930b, 81; Stratford, 1984, 291–2, no 318). 13th century.

MoL A1274.

Int D 19mm; Ext D 21mm.

Provenance Foster Lane, Cheapside, EC2.

Col pl 10.

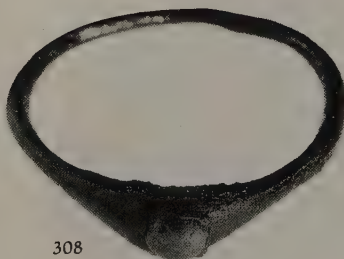
308 FINGER-RING, stirrup-shaped, copper alloy, set with a cabochon of discoloured glass. 13th century.

MoL SWA81-+-2661.

Int D 17mm; Ext D 21mm.

Provenance Excavated at Swan Lane, Upper Thames Street, EC4, 1981.

Literature Egan & Pritchard, forthcoming, no 1609.



308



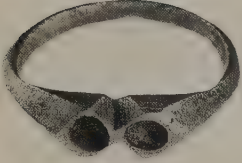
314



311

309 FINGER-RING, gold; the plain wire hoop carries a rectangular bezel set with a pyramid-cut sapphire. Probably 13th century.
MoL 89.326/1.

Int D 19mm; Ext D 20mm; W (of hoop) 1mm.
Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4. Acquired with the aid of the Victoria & Albert Museum/Museums & Galleries Commission Purchase Grant Fund, and the City of London Archaeological Trust.
Col pl 10.

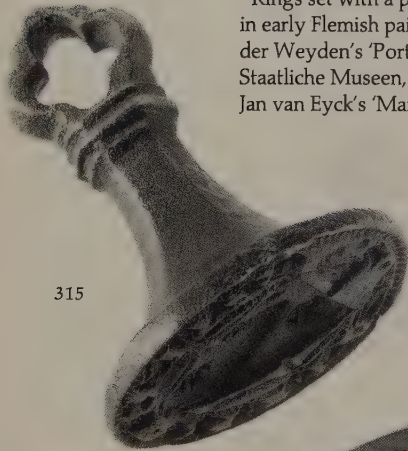


313

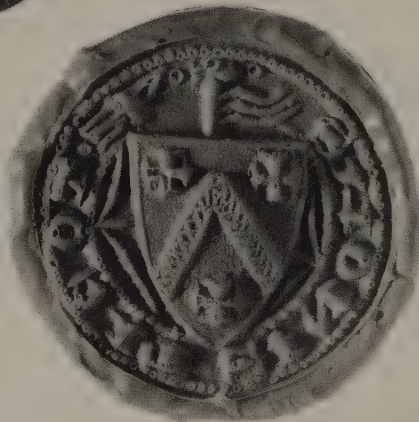
310 FINGER-RING, gold; the hoop, of D-section, is set with a cabochon of garnet. Late 13th century.
MoL 84.154/1.
Int D 18mm; Ext D 18.5mm; W (of hoop) 2mm.
Provenance Recovered from contractors' spoil from Billingsgate, EC3.
Col pl 10.

311 FINGER-RING, silver-gilt; the D-section hoop, decorated with five quatrefoils, is set with a stone, possibly amber. 14th century.
MoL 87.128/6.
Int D 20mm; Ext D 23mm; W (of hoop) 3mm.
Provenance Recovered from contractors' spoil from Billingsgate, EC3.

312 FINGER-RING, gold, set with two small stones, a ruby and an emerald, in an oval bezel.
Rings set with a pair of stones are often illustrated in early Flemish paintings, for example Rogier van der Weyden's 'Portrait of a Young Woman' (in Staatliche Museen, Berlin; Campbell, 1979, pl IV), or Jan van Eyck's 'Man with a Pink' (in Staatliche



315



Museen, Berlin; Faggin, 1968, pl LXIV). Late 13th century.
MoL 84.154/2.
Int D 18.5mm; Ext D 19.5mm; W (of hoop) 0.5mm; W (of bezel) 3mm.
Provenance Recovered from contractors' spoil from Billingsgate, EC3, 1984.
Col pl 10.

313 FINGER-RING, copper alloy; the D-section hoop has angular settings for two stones, now missing, as on cat no 312; there is punched ornament on the shoulders and around the settings.
14th century.
MoL 85.253/2.
Int D 20mm; Ext D 23mm.
Provenance Thames foreshore near Anchor Tavern, Bankside, SE1.

314 FINGER-RING, pewter; the hoop, of D-section and ornamented on the shoulders with transverse ridges, carries two circular bezels, each with a beaded border and an imitation gem cast as one.
Late 13th century.
MoL 89.336/13.
Int D 15mm; Ext D 16mm; W (of hoop) 1mm.
Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4. Purchased with the aid of the City of London Archaeological Trust.
Page 131.

SIGNET RINGS AND SEAL MATRICES

Seals were used to authenticate documents, much as signatures are today, and were guarded with care, often worn suspended from a chain or as a signet ring on the first finger or thumb. All classes of society, men and women (cat no 317), made use of seals when involved in any formal or legal transaction.

Designs ranged from personal emblems such as coats of arms (cat no 315) or merchants' marks (cat no 318) with the owner's name around and specially made to order, to cheap 'off-the-peg' seals like cat no 320.

315 SEAL MATRIX, copper alloy, of hexagonal pyramid form with trefoil handle; a shield of arms (a chevron between three crosses) with an inscription around it within a beaded border 'S' IONIS PICOT' ('S(eal) of John Picot').

A John Picot was active in Bishopsgate Ward in 1346 (Sharpe, 1904, 143–52); he may have been the son of the alderman Nicholas Picot, whose will was proved in October 1312 (Sharpe, 1889, 233–4). For the use of arms by London aldermanic families, whether or not authorised, see Goodall, 1961. First half of 14th century.

MoL 8935.
H 25mm; D 19mm.
Provenance Possibly from Thames foreshore.
Literature Guildhall Museum, 1908, 339, no 3.

316 SEAL MATRIX, lead alloy, a flat disc with a suspension loop at the back, inscribed 's. WILLEMI PYKOT' ('Seal) of William Pykot') around a profile head in classical style, an unusually fine design to find on a seal of such a cheap material. William Pykot may have been related to the influential London family represented by cat no 315. Second half of 13th century.

MoL 89.74.
D 27mm; Thickness 8mm.

Provenance Recovered from contractors' spoil from Thames Exchange site, Upper Thames Street, EC4. Purchased with the aid of the City of London Archaeological Trust.



316

317 SEAL MATRIX, lead alloy, of vesica shape with a suspension loop on the back, showing a star and crescent and crudely inscribed '+ s' MARG' FIL ALVRADI' ('Seal) of Marg(aret) the daughter of Alfred'). 13th century.

MoL 84.124.
H 36mm; W 24mm.

Provenance Recovered from contractors' spoil from Billingsgate, EC3.



317

318 SIGNET RING, copper alloy, the rounded octagonal bezel with a merchant's mark in the form of a shield surmounted by a cross; a single dot on the shoulder indicates the top of the seal. The seal of Henry le Callere in the British Museum (Alexander & Binski, 1987, 276-7) has a similar shield-shaped mark, surmounted by a flag and cross. 14th century.

MoL A22181.
Int D 22mm; Ext D 26mm; D (of bezel) 16mm.
Provenance Sir John Evans; Thames, London, 1870.



318

319 SIGNET RING, copper alloy, the circular bezel showing a bird flanked by sprigs within an ornamental border. Dots on the shoulder of the ring indicate which way up the seal should be held. Late 14th-15th century.

MoL 88.9/16.
Int D 22mm; Ext D 27mm; D (of bezel) 15mm.
Provenance Thames foreshore at Vintry House, Upper Thames Street, EC4.



319

320 SIGNET RING, pewter, with circular bezel inscribed with a letter 'H'; the hoop is spirally fluted and beaded, a debased version of cat no 73. Such simple seals seem to have been available 'off-the-peg', rather than made to the specific requirements of the user. In 1380, for example, two men setting out to forge a will were able to purchase at Paul's Gate a seal bearing the letter 'H' (Public Record Office, 1968, 7). Late 15th century.

MoL 80.408/1.
Int D 22mm; Ext D 28mm; D (of bezel) 14mm.
Provenance Thames foreshore at Billingsgate, EC3.



320

7. PORTRAITS IN JEWELLERY

321 PENDANT, gold oval miniature case, chased back, enclosing a painted portrait on ivory, said by the donor to represent Lord Nottingham. English, late 16th century, in a later setting. Charles Howard, 1st Earl of Nottingham (1536–1624), held a string of exalted appointments under Queen Elizabeth I and King James I.

MoL 62.136/1.

H 26mm.

Provenance Dame Joan Evans, 1962.

322 BRACELET CLASP, gold, closed-back oval enclosing a glass-covered painted miniature on ivory, a portrait of a young man in a blue coat, mounted within a tooled gold border and framed with half-pearls. English, c.1760.

MoL C1870.

H 39mm; W 28mm.

Provenance J. G. Joicey, 1912.

323 A PAIR OF BRACELET CLASPS, gold, closed-back ovals enclosing glass-covered painted miniatures on ivory, portraits of a man and a woman, the mounts bordered with flat-cut garnets. Possibly Continental, c.1770. The woman is very soberly dressed in a lace-trimmed cap and she wears a single string of pearls. The man has a cherry red coat trimmed with silver braid, and on his lapel the Spanish device of the letter 's' impaled by a nail, meaning 'esclavo' ('clavo' is the Spanish for nail) or 'slave'. This could denote adherence to a religious sect or be a punning reference to his married state.

MoL 62.136/8 and 16.

L 41mm; W 33mm.

Provenance Dame Joan Evans, 1962.

324 BRACELET, conjoined gold miniature frames set with tinted photographs of two young girls; under glass on a band of woven hair. Inscribed on the reverse 'A Birthday Present to Dear Mama. Octr. 11th 1865. From her affectionate children Anne and Jessie'. The photographs are of the donor and her sister. Made by the donor's father, Alfred Shuff, of 34 Great Marlborough Street, London.

MoL 32.93.

H (of portraits) 37mm; D 65mm.

Provenance Miss A. M. Shuff, 1932.

Fig 5.8.



321

325 HEART-SHAPED LOCKET, gold, framing a double-sided, glass-covered compartment enclosing a tinted photograph of Sarah Bernhardt, cut from an English periodical, c.1900; on the reverse a handwritten inscription 'Dieu te garde ma Madame Sarah et te donne bonheur sans fin'.

MoL 36.231/1.

H 38mm; W 34mm.

Provenance Mrs C. K. Burt, 1936.



322



325



323



8. CAMEOS IN JEWELLERY

Cameos – small pieces of relief carving in layered stones – have been collected since antiquity and set into caskets or rings, or stored as unset gems in cabinets. The seventeenth-century Cheapside Hoard included classical (first century AD) and Byzantine (tenth to twelfth centuries AD) cameos as well as unset examples from the sixteenth century. Setting cameos as jewellery was an important aspect of neo-Classicism. In addition, enamels were painted to resemble cameos. By the nineteenth century demand far outstripped the supply of available classical and Renaissance stones and workshops were set up in Rome and Naples, providing stone and shell cameos in a great range of prices for export all over the world. The onyx earrings (cat no 335) may have been acquired in Rome, but the two sets of bracelet and earrings by Hermann Wehrfritz of Clerkenwell probably make use of Neapolitan shell cameos (cat nos 336 and 337).



327



326 PENDANT, gold, closed-back collet with scalloped decoration, set with an onyx cameo cut with a bust-length profile portrait of a man in classical dress. The portrait was believed by the donor to show King Charles II (1630–85). The profile is a recognisable likeness for which there are many medallion precedents, both by the Roettiers workshop and by Thomas and Abraham Simon. The cameo probably dates from the late 1670s, by which time the King had removed his moustache. English, 2nd half of 17th century.

MoL 62.120/7.

H 28mm.

Provenance Dame Joan Evans, 1962.

Page 121.

327 A PAIR OF MINIATURE BRACELET PLAQUES, gold, enameled with *en camaieu* profile heads in oval frames bordered with white and translucent red enamel over engraved decoration. The heads are designed as a complementary pair, one facing left and one to the right. The left-hand head is a Roman laureate female, possibly a Muse; the right-hand one has her hair dressed in the style of the 1770s. It is not unusual to find this pairing of the classical and contemporary in jewellery, and parallels exist in sculpture; it is possible that the 18th-century

recipient was named after the Muse, and this pair of clasps is a delicate reference to the classical antecedents of her name.

MoL C1704-5.

W 19mm; H (excluding mount) 14mm.

Provenance J. G. Joicey, 1912.

328 CAMEO PENDANT, plain gold collet set with an engraved rock crystal depicting Cupid seated on a shield assuming the helmet of Mars. The figure is flanked by Apollo's lyre on the left, and a broadsword on the right, the subject possibly intended as an allegory of war and peace. The gem is signed on the rim of the shield with the engraved signature 'A. T. AMASTINI F' for Angelo Amastini who was born at Fossombrone and worked in Rome in the late 18th century. Italian, c.1800.

MoL 62.121/46.

H 47mm.

Provenance Dame Joan Evans, 1962.



328

329 NECKLACE, three rows of gold filigree chain uniting 12 malachite cameos engraved with classical heads, mounted in gold ornamented with filigree rosettes. Italian or French, c.1800. Malachite was a prized rarity at this date. Russia was the principal source of malachite for jewellery in the early 19th century, and the Imperial family had the prerogative over much of its production.

MoL 62.121/85.

L 433mm.

Provenance Dame Joan Evans, 1962.

Exhibited Birmingham, 'Gemstones and Jewellery', 1960, no 378.

329



330 BRACELET PLAQUE, gold, set with a shell cameo under glass, in a bright-cut mount. The cut shell is backed with pitch or shellac which shows grey through the thinnest parts, giving greater definition to the thicker sculpted subject. The scene shows Dacia(?) mourning defeat in battle, the allegorical figure shown seated before a trophy of shields and weapons, including a battle-axe and sword. English, c.1800. The gem of this subject by Pichler is included in his catalogue of casts (no 7867) by James Tassie (1735-99), a Scottish inventor and manufacturer of glass reproductions of intaglios and cameos. The catalogue, issued in 1791, provided a widely used source of classical subjects for cameos.

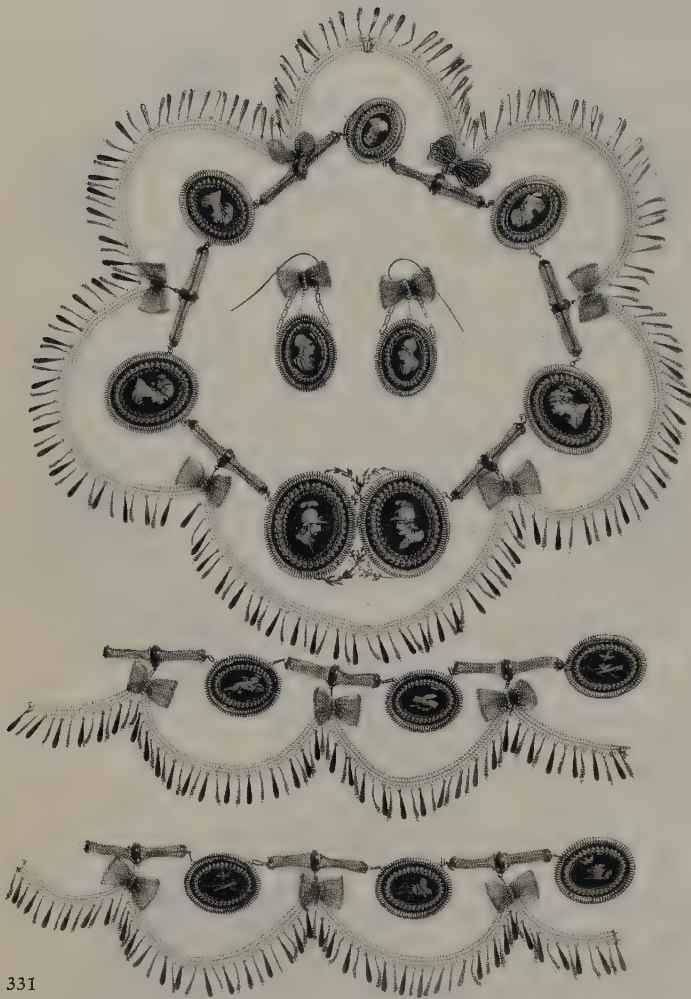
MoL C1869.

H 37mm; W 26mm.

Provenance J. G. Joicey, 1912.

Page 139.

331 PARURE of necklace, earrings and a pair of armlets, gold filigree and pearls uniting gold plaques enamelled *en camaieu* with classical heads, cherubs, hymeneal emblems of doves, bows and quivers, and musical instruments within half-pearl and red enamel borders. This set is a very rare survival from the French Empire period, such fragile dress accessories rarely remaining intact. The armlets must have been worn over the material of the dress sleeve on the



331

upper arm to prevent them from slipping down (see fig 6.4). The tubular filigree links uniting the plaques and bows of woven gold wire resemble those in a design published by Mésangère c.1805 (*Meubles et Objets de goût*, see Vever, I, 1908, 55). No exact parallel to the armlets has yet come to light.

MoL 33.86/36–38.

L (necklace) 470mm; L (armlets) 447mm; H (earrings) 54mm.

Provenance Lady Cory, 1933.

332 BRACELET, gold, set with seven oval cameos of Vesuvian 'lava', a soft fine-textured stone found in the province of Salerno which exhibits a range of muted buff, grey and pink colours. The cameos depict the heads in profile of celebrated artists, including Michelangelo, Leonardo da Vinci, Raphael and Giotto. Neapolitan, c.1840.

MoL A28556/3.

L 197mm; H (of cameos) 30mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.

Fig 5.12.

333 NECKLACE, gold, set with seven rectangular cut-corner plaques of Vesuvian 'lava', united by fine gold chain. The plaques are engraved with portrait heads in profile of eminent writers, including Plutarch, Descartes, Petrarch and Dante. Neapolitan, c.1840.

MoL A28556/4.

L 377mm; H (of plaques) 27mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.

Fig 5.12.

334 BRACELET, gold, engraved and enamelled, the centre set with three shell cameos cut to represent classical profile heads of Ceres, a Bacchic nymph, and Apollo, bordered with ruby-set vine wreaths. The



334

piece is not marked, but the *cremaillère* clasp suggests that it is French, c.1850 (see also cat nos 248 and 403). A bracelet by the German goldsmith, Jules Wièse (who spent over 15 years in the workshop of the celebrated French jeweller François Desiré Froment-Meurice) uses these same vine wreaths to encircle a central square box compartment flanked by sculptural female figures modelled by James Pradier (Schmuckmuseum, Pforzheim, Germany; see Koch, Possémé & Rudoë, 1989, cat no 10). The motifs for both bracelets derive from earlier designs for Froment-Meurice; this example may come from his workshop or date from the period when Jules Wièse had set up his own independent business.

MoL 33.86/8.

W 104mm; H (central motif) 54mm.

Provenance Lady Cory, 1933.



330

335 PAIR OF EARRINGS, onyx cameos of female classical profiles, one looking to the right, one to the left. English, c.1860.

MoL A28556/5.

H (excluding hook) 23mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.



335



336 DEMI-PARURE of brooch and earrings, gold with applied filigree in the form of a ribbon flanked by chains with drop-shaped pendants, set with shell cameos. The cameos are cut in fine detail with allegories of 'Night' and 'Day', with the symbolic eagle for 'Dawn' or 'Birth' and an owl for 'Night' or 'Death', perhaps intended to represent 'the beginning and the end', but this popular decorative motif may not have carried such a portentous message. This set and cat no 337 were made by Hermann Wehrfritz, jeweller of Clerkenwell and Holborn, for his wife in the 1860s, and presented to the Museum by his daughter. The original case is dated 1867.

MoL 47.33.

H (of brooch with pendants) 100mm;

H (of earrings) 60mm.

Provenance Miss A. Welfield, 1947.

Fig 5.11.



337

337 DEMI-PARURE, of bracelet/brooch and earrings, gold set with shell cameos cut with profile heads of Ceres. The bracelet band of hinged links in engraved gold detaches from the cameo-set centre which can be used on its own as a brooch. See cat no 336.

MoL 50.66/1-2.

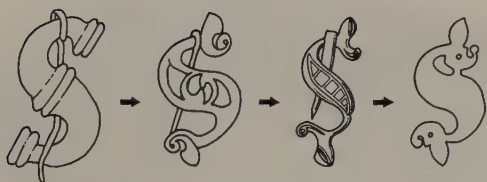
H (bracelet centrepiece) 54mm; L (earrings) 39mm.

Provenance Miss A. Welfield, 1950.



9. SOUVENIRS AND NOVELTIES

Jewellery, so small and portable, has always made a particularly appropriate travel souvenir. With the great expansion in the nineteenth century of roads and railways and the introduction of steamships, travel at home and abroad became a practical proposition for many more people. Miss Nias gave in memory of her mother a range of souvenirs from an extended European tour in the mid-nineteenth century which includes a Swiss enamel brooch of the Chateau de Chillon (cat no 365) and an Italian mosaic brooch with a view of the Colosseum (cat no 363). The taste for souvenirs of this kind focused interest on local materials; an unusual example is the ring brooch of Devon limestones (cat no 361). The most exotic piece is the jewelled sash-clasp, made in the Turkish tradition of national dress but set with precious gemstones (cat no 378).



338

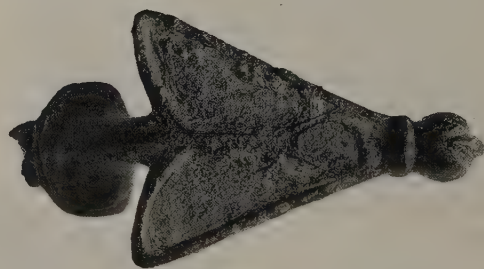


338 PLATE BROOCH, copper alloy. The flat S-shaped surface is divided into segments filled with blue enamel (*champlevé*). Brooches of this form are known as 'dragoesque' and are native to Britain, probably manufactured in the North. It seems that the form was originally based upon a Celtic abstract motif, that of two cornucopias (horns of plenty) joined mouth to mouth at the centre. Later, smaller stylised trumpets were added to the ends of the cornucopias, forming the 'heads' which, with the later addition of a decorative 'eye', completed the brooches' zoomorphic appearance. Hence the modern name (Hattatt, 1982, 152–3). Note the example from Lamberton Moor, Berwickshire (Robertson, 1970, 218, fig 10), and a much simpler form recovered from the Thames foreshore, Billingsgate (Hattatt, 1987, 166, no 1025). The type dates from the mid-1st to mid-2nd century AD. MoL 81.

L 41mm; W 15mm.

Provenance Tokenhouse Yard, EC2.

Literature Guildhall Museum, 1908, no 81.



339(i)



344

339 ZOOMORPHIC BROOCHES, copper alloy (brass), known as fly brooches, are variants of the trumpet brooch (see cat no 174). The trumpet head covers the spring but in these instances the bow is fashioned to represent a fly.

i FLY BROOCH. The wings were once enamelled in red and at least one other colour, now decayed. Some examples had silver decoration on the eyes and neck, but none survives on this example. A smaller version is recorded from the King Harry Lane Site at St Albans (Stead & Rigby, 1989, 19, no 36). See also Butcher, 1977, 56, fig 7, no 13. Probably 2nd century AD.

MoL A27196.

L 43mm; W 25mm.

Provenance Site of Lloyds Bank, Lime Street, EC3.

Literature Wheeler, 1930, 95 and fig 29, no 32.

ii FLY BROOCH. The trumpet head is concealed by the spring; it has bands of silver decoration. The chain loop is damaged. Below the bow are the enamelled wings of the insect and its head, also silvered, acts as a foot knob. A further example has recently been recovered from America Square in the City of London, MoL ASQ87-122-8.

MoL HTP79-34-10.

L 30mm; W 18mm.

Provenance Excavated in Mitre Square, EC3, 1979.

Not illustrated.

340 BROOCH, copper alloy, in the form of a hare. The pin is missing. Originally this would have had a white metal surface with the incised lines inlaid with black niello. Probably manufactured in the Côte d'Or region of France during the 1st century AD.

Very few examples are known from outside Gaul. Hattatt (1987, no 1192) cites an unprovenanced but reputedly British find; Brettenham in Norfolk has produced one example (now in the Ashmolean Museum), whilst another from Titelberg is in the Musée d'Histoire et d'Art, Luxembourg (inv no 3-724) (1975, 129). The Southwark hare brooch was therefore likely to have been worn and lost by its Gallic owner when in London rather than to have been one of a large consignment exported to Britain.

MoL CO87-1555-308.

W 22mm; H 17mm.

Provenance Excavated at Courage Brewery, Park Street, SE1, 1987.

Not illustrated.

341 BROOCHES, copper alloy, in the form of a Roman sandal. This type of brooch was popular in the northern provinces in the 2nd century AD and is sometimes found in 3rd-century contexts.

i The enamelled surface has a green ground with circles, now appearing white and yellow, representing iron hobnails. A suspension loop for chain is incorporated at the 'heel'; hinged pin on the reverse.

MoL RAG82-1037-92.

L 44mm; W 11mm.

Provenance Excavated in Rangoon Street, EC3, 1982.

Col pl 14.

ii Within the border are the remains of a blue enamel field with yellow circles, representing hobnails. A loop for a chain is incorporated at the heel. Pin and catchplate are intact but corroded. This parallels the brooch from Bucklersbury House, Walbrook (MoL 20780; L 40mm, main gallery). For further examples of this type, see Hull, 1967, 58, fig 23, nos 216-23; Allason-Jones & Miket, 1984, 112, with references.

MoL MSL87-1876-684.

L 40mm; W 10mm.

Provenance Excavated from a Roman burial outside the city wall, E1.

Not illustrated.

342 BROOCH, copper alloy, in the form of a military shield. A hoop for a small safety chain is incorporated along the top edge. This is a plainer version of the enamelled shield (cat no 442) and of those found at Lydney Park (Wheeler & Wheeler, 1932, 81, fig 16, nos 42 and 43). 2nd century AD.

MoL 19108.

L 53mm; W 28mm.

Provenance Walbrook, EC4.

343 BROOCH, copper alloy. The fabulous creature portrayed is a sea-serpent, with fields of enamel still surviving along the body. Few examples of this design are known in Britain, and they were probably imported from Roman Gaul during the 2nd century AD. The find spot of this item suggests it was deposited before AD 150.

MoL 20382.

L 56mm; W 31mm.

Provenance Bucklersbury House, Walbrook, EC4,

1957.

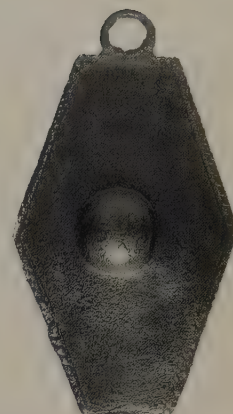
344 BROOCH, copper alloy, in the form of a running dog. Traces of coloured enamel in a blue field still exist. There are many variations in the decoration and colour of these hounds: for instance, from Stanwix (Collingwood, 1930, 39, fig 2).

However, one from Birdoswald is very similar in form and pattern to the London find except that it has yellow spots on a blue field (Carlisle Museum, no 4-13-1). Probably early to mid-2nd century AD.

MoL 3419.

L 40mm; W 20mm.

Provenance Walbrook, EC4, 1873.



342



343

345 PENDANT, badger's tooth set in a lead mount with a loop for suspension. See also the amulet made of pig's tusk (cat no 64). AD 43–410.
MoL WTN84-220-62.

L 31mm.

Provenance Excavated from Roman burial outside the city wall, E1.

Not illustrated.

346 CAMEO carved with the fable of the dog and the reflection, onyx, three strata. The cameo is close in style to the sardonyx Rape of Ganymede, described as Italian, 16th century, in the Hermitage (J. Kagan, *Western European Cameos in the Hermitage Collection*, 1973, nos 30 and 61), particularly in the representation of the dogs and the landscapes in very shallow relief. Italian, c.1550.

MoL A14266.

L 38mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 30, pl XII; Somers Cocks, 1980, 88.



346

347 SQUIRREL PENDANT, carnelian. The squirrel is seated, eating with its forepaws, with its tail curled round above its head. There is a hole in the tip of the tail for suspension. The body and tail are engraved to simulate fur. c.1560–1640.

MoL A14272.

L 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 31.

Not illustrated.

348 HAT ORNAMENT, in the form of a salamander, with cabochon emeralds and table-cut diamonds (many are missing) set in gold; the legs bear traces of white enamel on the front and the underside is flecked with brown. Two curved pins which overlap at the back were used for attachment. c.1560–1640.

MoL A14125.

L 41mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 24, pl VI; Somers Cocks, 1980, 88.



348

349 HAT- OR HAIRPIN, in the form of a shepherd's crook, gold set with table-cut rubies and diamonds, enamelled on the reverse in white *champlevé* and decorated in black. There are hooks at the end and back of the crook for attachment. The shepherd's crook or hook was still a fashionable device in the 1640s. On 12 August 1642, the Court of Wardens of the Goldsmiths' Company declared that some bodkins in the form of shepherds' hooks were found to be coarse (i.e. below standard) and broken (Prideaux, 1896, 206). 1560–1640.

MoL A14124.

L 89mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 25, pl VII; Somers Cocks, 1980, 88, illustrated.

Fig 2.2.

350 FINGER-RING, with pale green moonstone (felspar) cameo of a toad; the gold setting is enamelled in white round the sides of the bezel and the shoulders of the hoop. c.1600–40.

MoL A14243.

D 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 17.



350

351 HATPIN (?), blister pearl in the form of a ship with gold mast and rigging (the pennant of the mast rotates when the jewel is moved). The pin is a 20th-century addition. Ship pendants occur in the inventories of Queen Elizabeth I ('A Juell, being a ship of mother-of-pearle, garnished with small rubys') but this was evidently worn in the hair or on the hat. c.1560–1640.

MoL A14205.

L 136mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 31.

352 WATCH, set in single large Colombian emerald crystal of hexagonal form with hinged lid. The movement and dial plate are corroded and cannot be raised out of the setting. The dial plate (the hands are missing) is enamelled in translucent green and the circular gold suspension loop and button securing the movement at the base are set with small emeralds. The suspension loop is set in a white enamelled flower. *c.*1610.

MoL A14162.

H 40mm; W 22mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 25, pl VII; Somers Cocks, 1980, 88, illustrated.

Col pl 1.

353 SILVER PAIR-CASE WATCH, movement by N. Weijland, Dutch, *c.*1730. The outer case is cast and chased on the back, with a well-designed but not particularly well-cast scene of Iphigenia, in a cartouche framed by shells and a fountain. The dial plate shows in relief a whaling scene in the Arctic with, above, a semi-circular aperture with a sun-and-moon dial; the inner case bears a Swiss watchcase maker's mark 'MC' with a small crown above. In the Rijksmuseum, Amsterdam, a watch by Huysland has an outer *repoussé* silver case with a whaling scene dating from the 2nd quarter of the 18th century, but such subjects on watches are comparatively rare.

MoL 34.181/57.

D 55mm.

Provenance W. E. Miller, 1934.

Not illustrated.

354 GOLD ENAMELLED WATCH, made by Pickett & Co, 32 Ludgate Hill, London, late 18th century. The dial is a later replacement. The case is enamelled in dark blue with a central oval landscape in a white enamelled scalloped border and smaller landscape scenes around the rim and sides interspersed with enamelled flowers. Probably English enamelling in the Geneva style. The case bears the maker's mark 'RP', possibly for Richard Palmer of Red Lion Street, Clerkenwell (see Grimwade, 1976, 316) who entered his mark with the Goldsmiths' Company in 1769.

MoL C1436.

D (of case) 43mm.

Provenance J. G. Joicey, 1912.

Literature Grimwade, 1990, 316.

355 MANDOLIN WATCH, enamelled gold, made by David Gide, Paris, *c.*1800. The watch is concealed in the hinged back of the body of the instrument where there is a casemaker's number. The sound hole, bridge and edge of the body of the instrument and back of the neck are set with half pearls. The peg box and neck are enamelled black, with yellow dots in the centre of each fret. The body and back are enamelled blue *guilloché* with diamond pattern with green leaves. The sides of the body and centre back are enamelled in black on cream to represent legible music, with the inscription above the former, 'Air chanter danses amusez-vous' and the latter, 'Blais et



354



355

Babi'. The pierced cock at the back of the movement is set with a garnet and is visible through the glass-covered sound-hole.

MoL 34.120/2.

L 64mm.

Provenance Lady Cory, 1934.



351

356 GOLD WATCH IN HORN-COVERED GILT COPPER ALLOY CASE. The watch is signed 'Spencer & Perkins Londres' and was presumably intended for the foreign and possibly Spanish market. (The regulator is inscribed with abbreviated Spanish words for 'advance' and 'retard'.) The inner case bears the hallmark for 1806 and the maker's marks 'tc' and 'rc' for Thomas and Richard Carpenter of 5 Islington Road (see Grimwade, 1990, 349). The outer case is horn, reverse-painted on the underside with a port scene in a floral border (which may well be identifiable). The windows of the house and the bows of the vessels are highlighted in gold, as is the inner border.

MoL A9883.

D (of outer case) 61mm.

Provenance J. G. Joicey, 1912.

Literature Grimwade 1990, 349.

Col pl 15.

357 HORN-COVERED GILDED COPPER ALLOY PAIR-CASED WATCH, made by James William, London. The case is marked 'jw' incuse, c.1810. The horn is painted on the underside with mossy decoration to imitate Chinese or Japanese lacquer with two gilded butterflies on the back. The watch paper is from H. Ellis, 23 Peascod Street, Windsor.

MoL C1461.

D (of case) 55mm.

Provenance J. G. Joicey, 1912.

Col pl 15.

358 SMALL FLAT DRESS BUCKLE, gilt metal; filigree set with discs of black and scrolls of black and white enamel. Probably Swiss, early 19th century. There is a similar example in the Victoria & Albert Museum.

MoL 62.121/61.

H 27mm; W 29mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

359 PAINTED FAN, with a view of the Colosseum on the vellum leaf, guard sticks of mother-of-pearl overlaid with chased gold floral openwork, incorporating a panel with the date '1er Janvier 1828'. On each stick there are three circular compartments containing hair under rock crystal covers, bordered with cabochon amethysts, garnets and emeralds. Roman leaf, mounted in Paris (?), 1828, the hair compartments added later.

MoL 33.86/28.

H 185mm.

Provenance Lady Cory, 1933.

Literature Alexander, 1984, 47, illustrated.

Col pl 4.

360 HORN-COVERED GILT COPPER ALLOY CASED WATCH made by Charles Taylor, London, c.1840. The horn is painted on the underside with an almond-shaped scene of a shepherdess at a gate with her sheep and surrounded by garlands of rosemary, roses and yew.

MoL 60.45/2.

D (of outer case) 50mm.

Provenance P. Browning, 1960.

Not illustrated.

361 CIRCULAR BROOCH, silver set with shaped specimen plaques of variously coloured and marked coral limestones, possibly from Devon, c.1840. A very unusual example of English 'showcase' hardstone work, demonstrating the fascination with geology in the 19th century. This highly skilled hardstone working is usually associated with

Scottish jewellery at this date; see Carter, 1986, no 235. MoL 27.43/109.

D 46mm.

Provenance A. W. Bishop, 1927.

Not illustrated.

362 RING-VINAIGRETTE, engraved gold, incorporating two hinged compartments opening to reveal in the upper part a container for smelling salts with a pierced gold cover and in the base a glass-covered cell for hair or a souvenir. English, c.1840.

MoL 62.121/125.

H (of vinaigrette) 54mm; L (of chain with

vinaigrette) 140mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1970, pl 187.

Not illustrated.

363 BROOCH, Roman glass micro-mosaic plaque with a view of the Colosseum in Rome, bordered with black glass, set in a gold mount decorated with circles of filigree wire and beads. c.1850.

MoL A28556/35.

H 48mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.

Not illustrated.

364 BROOCH, enamelled plaque showing a Swiss girl in traditional cantonal costume, set in a gold mount formed of twisted stems. Swiss, c.1850.

MoL A28556/25.

H 38mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.

365 BROOCH, oblong enamelled plaque with an extensive view of the Chateau de Chillon and the lake with distant mountains, in an engraved gold setting. Swiss, c.1850.

MoL A28556/18.

H 32mm; W 42mm.

Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.

366 BROOCH, 'Florentine' *pietra dura* (hardstone) plaque with a bouquet of lily-of-the-valley, pink rose and forget-me-not executed in coloured marble and shell set into a black marble ground and mounted in a gold collet with a twisted wirework border. Possibly Italian, c.1850. This brooch belonged to the donor's great-grandmother.



262



290



384



283



388

MoL 67.105/3.

H 37mm; W 46mm.

Provenance Miss E. Rapley-Wood, 1967.

Not illustrated.

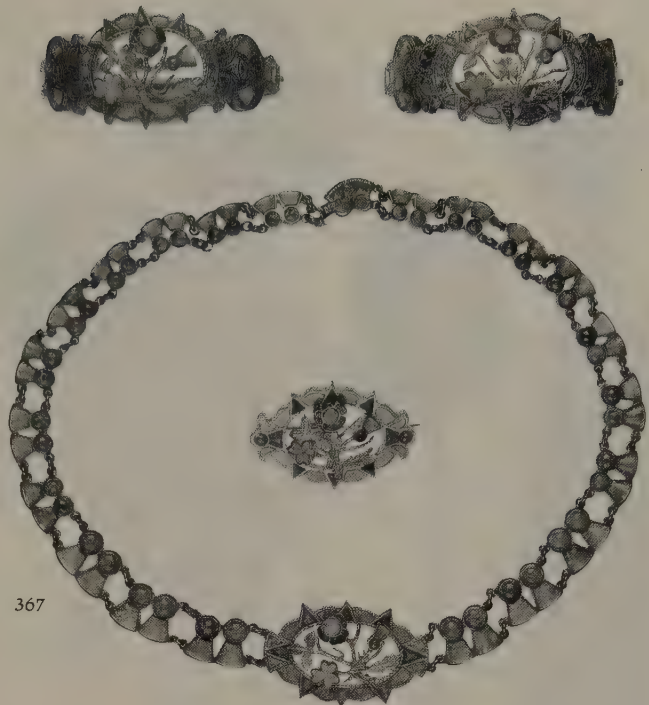
367 PARURE, of necklace, pair of bangles and a brooch, engraved silver, openwork centrepieces with sprays of rose, thistle and shamrock, set with shaped Iona marbles, the necklace links of thistleheads also of marble; brooch and bangles set with shaped ornamental plaques of marble within engraved silver cells. The parure has a royal provenance and this, coupled with the royal emblems with which it is decorated, suggests that it must have been a presentation piece to Queen Victoria from a Scottish jeweller, c.1850. For a recent account of Queen Victoria's attachment to her Scottish estate at Balmoral, see Millar, 1985.

MoL 36.76/1.

(Necklace) D c.150mm; H (central motif) 30mm;

(Bracelets) D 60mm; (Brooch) W 44mm; H 30mm.

Provenance HM Queen Mary, 1936.



367

368 TIARA AND BODICE ORNAMENT, branch coral mounted on gilt copper alloy frames, the bodice ornament with a long hook at the back for attaching to the neckline of a stiffened bodice. Neapolitan, mid-19th century.

MoL 36.42/1-2.

H (of centre of tiara) 65mm;

H (of bodice ornament) 100mm.

Provenance HM Queen Mary, 1936.



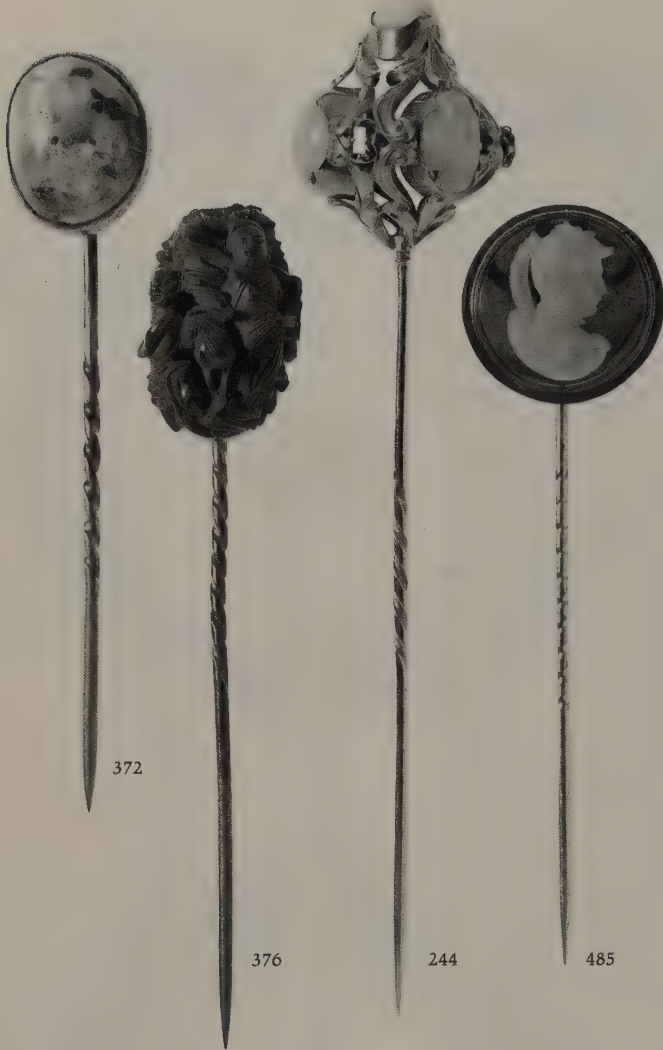
368



364



365



369 CRAVAT OR SCARF PIN, gold with composite cameo, carved jet head of a cat with a mouse in its mouth on a carnelian ground. Mid-19th century.
MoL 27.43/200.

H 77mm.

Provenance A. W. Bishop, 1927.

Not illustrated.

370 TWO CRAVAT OR SCARF PINS, gold. Such miniature firing pieces were made by the firm of Ernest Veveer and Sons in the 1860s as watch-chain ornaments (Veeer, III, 1908, 653).

(i) In the form of a miniature mortar, the muzzle set with a cabochon garnet.

L 85mm.

Provenance Canon Burton, 1920.

Not illustrated.

(ii) With a deep cabochon quartz cat's eye in a beaded gold setting.

L 92mm.

Provenance Canon Burton, 1920.

Not illustrated.

371 CRAVAT OR SCARF PIN, carved ivory, a Japanese actor's mask. c.1870.

MoL 27.43/213.

H 73mm.

Provenance A. W. Bishop, 1927.

Not illustrated.

372 CRAVAT OR SCARF PIN, a polished fragment of pink-and-grey granite in a silver collet, inscribed around the rim: 'CHIP OF CLEOPATRA'S OBELISK 1878'. Cleopatra's Needle is a granite obelisk which now stands on Victoria Embankment. For centuries, the obelisk, cut from quarries in Aswan in about 1475 BC, stood at Alexandria. By the early years of the 19th century it had toppled into the sand and in 1819 it was presented to the British by the Turkish Viceroy of Egypt, Mohammed Ali. However, it was not until 1877 that the enormous problem of transporting the 186-ton obelisk was solved, and in 1878 it arrived in London.

MoL 77.87/124.

H 77mm.

Provenance Henry Walter Fincham; donated by his son, 1977.



374

373 PAIR OF EARRINGS, circular black marble 'Florentine' *pietra dura* plaques inset with flower sprays in hardstone and shell, in gilt copper alloy settings rimmed with beads. Possibly Italian, c.1850.
MoL 27.43/240.

D 16mm.

Provenance A. W. Bishop, 1927.



373

374 PAIR OF EARRINGS, miniature three-legged cauldrons in oxidised silver and gold. English, c.1870.
MoL D351.

H (with hook) 25mm.

Provenance HM Queen Mary, 1920.

375 PROPELLING PENCIL, chased gold, in the shape of a cricket bat with a retractable lead-holder operated by turning the handle. The engraved label on the blade of the bat records the maker, S. Mordan & Co, and the gold content, '18ct'. A fashionable novelty, designed for suspension, probably from a watch chain, c.1860.

The firm of Samson Mordan was established in 1822 and continued until 1941. As the inventors of the propelling pencil, they enjoyed an unchallenged reputation for the manufacture of fine writing implements with ingenious mechanisms.

MoL 67.45/1.

L 53mm.

Provenance Miss V. Blackhall, 1967.

376 CRAVAT OR SCARF PIN, oriental carved amber, three Japanese figures and a monkey in a rocky landscape with buildings. Late 19th century.

MoL 27.43/212.

H 85mm.

Provenance A. W. Bishop, 1927.

377 PENDANT, gold, decorated on the reverse with applied scrolls of filigree wire and beads, set with 'Roman' glass micro-mosaic, the central plaque showing an Italian peasant woman in traditional costume. The goldsmith's work is characteristically Italian of the 2nd half of the 19th century. Said by the donor to have been bought by Sir Neville Chamberlain (1820–1902) for his wife, in Naples.

MoL 28.149.

H 68mm.

Provenance Mrs H. Stanwell, 1928.

378 SASH-CLASP, polished onyx leaf-shaped plaques with gold flower-heads in a green enamelled border, inset with exotic birds and flowers of diamonds, rubies, emeralds and sapphires *pavé*-set into gold collets. Ottoman Turkish, mid-19th century. Such a magnificent, jewel-set clasp would have been owned by a Sultana or the wife of a very high-ranking official, such as the Grand Vizier. The women of the harem vied with one another in the splendour of their jewels, using this as a measure of their value to their husbands. The workmanship is very fine, the type of stone-setting into a hardstone background being characteristic of French jewellers in the 19th century, but the origin of this technique is Mughal and the tradition of executing such work may well have survived at the Ottoman court.

MoL 33.86/35.

W 180mm; H 70mm.

Provenance Lady Cory, 1933.

377



375



378



10. FLOWERS IN JEWELLERY

Flowers share with jewellery a secret language, so that flower jewels carry a particularly potent message. One of the greatest challenges faced by the jeweller is to render the fragile delicacy of nature in the hard materials of his craft. Since the seventeenth century, techniques of increasing sophistication have been employed to render the quality of flowers and leaves. Chains from the Cheapside Hoard (cat no 384) are made up of daisy-like flowers of enamelled gold. The mid-eighteenth-century enamelled gold watchcase combines blue enamelled flowers with rococo-style engraving (cat no 388). The magnificent early nineteenth-century hair ornament (cat no 397) with flowerheads of carved gemstones is an example of the most sophisticated gem-cutting. The flower-filled baskets forming a necklace and earrings (cat no 402) are typical of the nineteenth-century revival of the eighteenth-century taste for naturalism.

There's rosemary, that's for remembrance;
pray you, love, remember: there is pansies, that's for thoughts.
Shakespeare, *Hamlet*, Act IV, Scene V

379 A SET OF FIVE RINGS in the form of flowers, three originally set with seven cabochon emeralds; two have squared central emeralds, the shoulders and undersides of the bezels are enamelled white. c.1560–1620. A similar ring, octafoil, set with cabochon emeralds (two missing) is in the Victoria & Albert Museum. It was found in the City of London and was probably from the same workshop as the Cheapside Hoard (M16-1929, Case 33, Board L19). The form of the rings was inspired by Spanish fashions.

MoL A14210, A14214, A14220, A14221 and A14224.
D 22mm.

Provenance Cheapside Hoard, 1912.
Literature Wheeler, 1928, 16–17, 33, pl III; Oman, 1930a, pl XV, 319.
Not illustrated.

380 FINGER-RING, in the form of a flower, set with seven star-cut garnets; the gold bezel is enamelled in white and blue cloisonné on the underside, and there are traces of white enamel drops between the

outer garnets. The shoulders are also enamelled white. A similar paste-set ring which retains the white enamel on the shoulders is in the Victoria & Albert Museum (M17-1929, Case 33, Board L20). c.1560–1620.

MoL A14237.
D 20mm.

Provenance Cheapside Hoard, 1912.
Literature Wheeler, 1928, 18, pl III; Oman, 1930a, pl XV, 319a.
Not illustrated.

381 A PAIR OF GRAPE PENDANTS, each with seven pendant amethysts suspended from gold wire and chain. The amethysts have been drilled and polished to represent bunches of grapes and are arranged in three tiers, the top with triple bunches and the lowest with a single bunch. c.1560–1640.

MoL A14064 and A14111.
L 35mm.

Provenance Cheapside Hoard, 1912.
Literature Wheeler, 1928, pl VII.
Col pl I.

382 DRESS ORNAMENT OR FAN HOLDER in the form of a lotus flower, gold, decorated in *champlevé* blue and green enamel with a loop at the end of the handle for attachment. c.1560–1640. There is a similar example in the British Museum (Somers Cocks, 1980, 88).

MoL A14117.

L 55mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 34, no 35.

Not illustrated.

383 PENDANT, in the form of a strawberry leaf, bloodstone, carved with veins and pierced at the base for attachment. c.1560–1640.

MoL A14279.

H 19mm; W 19mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 22, pl IV.

Not illustrated.

384 CHAIN OF ALMANDINE GARNETS with fancy-cut fronts and trap-cut backs in rectangular gold settings, enamelled white; the garnets are linked by flowers decorated in *cloisonné* opaque enamel with white petals and blue centres. c.1560–1620.

MoL A14194.

L 1300mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 15, pl II.

Col pl 12.

385 GRAPE PENDANT, with seven pendant emeralds suspended from gold wire and chain. The emeralds have been drilled and polished to represent bunches of white grapes and are arranged in three tiers. The top two tiers support three bunches on triple branches with white enamelled vine leaves, and the lowest tier supports a single bunch of grapes.

c.1560–1640.

MoL A14112.

L 44mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, pl VII, 22.

Col pl 1.

386 OVAL SILVER-CASED VERGE WATCH, probably French, c.1640. The back of the case is finely engraved with realistic flowers, including tulips, daisies and an iris. The dial ornament, probably based on a contemporary pattern book, is engraved with a border of flowers above and below the Chapter ring and in the centre with a river scene with buildings in the background.

MoL 34.181/28.

Case 31 × 27mm.

Provenance W. E. Miller, 1934.

387 FINGER-RING (?), gold engraved round the hoop with thistle motifs, possibly denoting a Jacobite connection. English or Scottish, 17th or 18th century. The ring is very small, and may have been worn concealed on a ribbon.



389



386

MoL TL74-20.

D 18mm.

Provenance Found during excavations at Trig Lane, 1974.

Appendix I.

388 GOLD ENAMELLED OUTER WATCHCASE, bearing a London hallmark for 1763 and the maker's mark 'HT' (probably for Henry Teague). It is enamelled *en basse taille* in translucent blue with a bouquet of flowers and floral wreaths around the bezel and band. The gold ground is wheel-engraved with a wavy concentric pattern.

MoL C1522.

D 48mm.

Provenance J. G. Joicey, 1912.

Col pl 12.

389 CHATELAINE, silver set with iron pyrites, the openwork hook-plate ornamented with flowers, three suspension chains, the central one triple, terminating in safety swivel hooks. French, c.1780.

The hook-plate bears an indecipherable French warranty mark.
 MoL 62.121/96.
 H (with swivel hook) 166mm; W (of hook-plate) 49mm.
Provenance Dame Joan Evans, 1962.

390 TULIP WATCH, enamelled gold. The movement signed by Jacole, Paris, c.1800, with the stem suspended from four rectangular-linked chains attached to a rosette and ring. The watch is contained in the base of the flower, which is enamelled in red and two shades of green to represent leaves; the upper edge is set with half pearls. The upper part of the flower is enamelled in pink, yellow and blue and is in two hinged parts, each resembling four petals. The two interior parts open to reveal the watch face. The case is probably Viennese. Two similar watches are recorded: one formerly in the Bassermann Jordan Collection; the other, reproduced in Meis, 1979, no 297, is signed 'LC Wien'.
 MoL 34.120/3.
 L 50mm.
Provenance Lady Cory, 1934.
 Not illustrated.

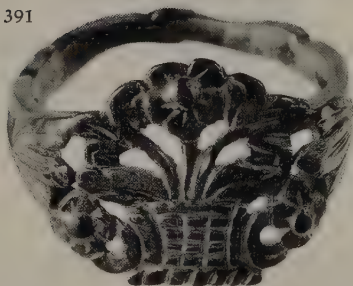
391 FINGER-RING, silver gilt stamped with a flower basket motif on the plaque forming the bezel, openwork shoulders made up of three leaves, wavy hoop. West European, c.1800. A base metal version of the popular type of ornamental, gem-set ring, known as a *giardinetti* from the Italian for 'little gardens'. The 18th-century precious examples of these rings have ornamented shoulders and wavy hoops, as in this trinket version. The type was internationally popular in the second half of the 18th century, and became part of the traditional repertoire of local jewellers supplying merchant-class customers in the 19th century.
 MoL A20477.
 D 18mm.
Provenance Baroness D'Erlanger, 1926.

392 STRAWBERRY WATCH, gold. Probably Swiss, c.1800. Set with diamonds and pearls (?), the case is enamelled in translucent green to represent leaves and blue and red to represent the fruit. The dial plate is enamelled dark blue and the balance is set with diamonds. The watch retains its original case. There is a similar watch in the Olivier Collection in the Louvre, which is thought to be French or Swiss. See Cardinal, 1984, 316.
 MoL 56.71/8.
 L 30mm.
Provenance Miss E. Carr, 1956.

393 COMB-MOUNT, copper alloy, textured and gilded in three colours, in the form of a fruiting vine, the grapes of pearl clusters set with a flat-cut garnet. The pearls are threaded and secured into the settings of filigree wire with horsehair. This method of setting is characteristic of a group of fruiting vine jewellery; see the necklace and earrings also from the Cory collection in the Victoria & Albert Museum (M.134-1951), described as 'probably English: about 1835-45'. A close parallel using the same twisted wire stemwork is the frontlet ornament in the Hull Grundy Gift to the British Museum (no HG 60g), described as Italian, 1800-10.
 MoL 33.86/31.
 W 109mm; H 35mm.
Provenance Lady Cory, 1933.
 Not illustrated.

394 GOLD WATCH, enamelled with duplex escapement, signed by William Ilbery, c.1810. Set with seed pearls, the back enamelled in pink and green and translucent red within a central hexafoil cartouche, a bunch of flowers including roses and columbine. The movement is elaborately engraved with flowers and foliage and covered with a glazed cuvette. William Ilbery had businesses in London, Fleurier and Canton; this watch was made in Fleurier, Switzerland, for the Chinese market.
 MoL A14710.
 D 58mm.
Provenance J. G. Joicey, 1914.
 Page 165.

391



392



395 NECKLACE AND EARRINGS, finely textured three-colour gold and tubular woven filigree with garnet-set *filigrain* rings, forming a double necklace with a pendant in the form of a fruit-filled basket of stamped three-colour gold, with three bunches of currants or almandine garnet beads hanging from the basket, earrings *en suite*. French, 1820–30. Fashion plates indicate that this type of double necklace was fashionable in France in the first quarter of the 19th century.

MoL 33.86/23.

L c.500mm; H (of basket with pendants) 88mm;

H (of earrings) 75mm.

Provenance Lady Cory, 1933.



396 HAIR ORNAMENT, gold wire, stamped and pressed sheet gold, with collet-set aquamarines, forming a ribbon-tied bouquet of flowers and wheat-ears. A screw-fitting behind the bow would have secured the bouquet to a horn or metal comb or hairpin. English or French, 1820–30. Published designs and fashion plates confirm that the inspiration for this piece is French, but the similarities of workmanship with the flower ornament (cat no 397 below) suggest that it may be of English origin. Similarities include the stamped leaves, the crown-shaped collets encircling the larger stones, formed from the same cast strip as those on the piece below, and the attachment of the separate elements by sliding the hollow tube soldered to the reverse down the wire stems of the bouquet. In both examples, the wheat-ears are constructed in groups of three and then attached in this way.

MoL C.1818.

H 172mm; W 110mm.

Provenance J. G. Joicey, 1912.

Back cover.



397 COMB-MOUNT, gold wire, stamped and pressed sheet gold, carved carnelian, amethyst and garnet flower-heads with gold stamens and massed naturalistically worked flowers of gold set with a great variety of coloured gemstones, including amethysts, almandine garnets, peridots, aquamarines, chrysophrases, citrines, turquoises and pearls. Three separate bouquets bunched together and mounted on a 'diadem'-shaped frame of gold form a large symmetrically organised comb-mount of a size and shape characteristic of the 1830s. The setting of the flat-cut garnets suggests English workmanship. Though this is the more ambitious of the two pieces (see also cat no 396), with its carved gemstone flower petals, the design of the asymmetrical aquamarine piece is the more elegant and sophisticated.

MoL 33.86/14.

W 25mm; H c.130mm.

Provenance Lady Cory, 1933.

Col pl 3.



398 HAIRPIN, silver-gilt, *pavé*-set with turquoises and pearls in the form of a flower and bud on 'trembler' springs. French, c.1840.
MoL C1801.
H 135mm.
Provenance J. G. Joicey, 1912.

399 BROOCH-PENDANT, gold, chased and textured and set with amethysts, in the form of a fruiting vine. English, c.1850.
MoL C1854.
H 65mm; W 51mm.
Provenance J. G. Joicey, 1912.

400 BROOCH, gold, chased and textured to resemble a leafy branch, two of the leaves naturalistically coloured with green translucent enamel. An insect in gold, set with a garnet, a pearl, cabochon rubies and turquoises, is poised on one of the green leaves. English, 1850–60.
MoL A28556/55.
L 58mm.
Provenance Miss Caroline Nias, in memory of Lady Nias, 1926.
Not illustrated.

401 BRACELET, gilded copper alloy, formed of 13 hinged links joined into a flexible band, the links cast in imitation of woody branches. Possibly French, c.1850. Vever illustrates an example of the same type of bracelet, but of obviously superior quality (Vever, I, 1908, 268).
MoL C1804.
L 167mm; W 19mm.
Provenance J. G. Joicey, 1912.
Not illustrated.



402 NECKLACE AND EARRINGS, coloured gold, enamelled in blue and black and set with rubies, emeralds, sapphires and pearls in the form of an openwork curved band with three flower-filled baskets as pendants united by swags of pearl-set chain, the earrings *en suite*. Probably an example of the 18th-century revival taste led by the Empress Eugénie in the mid-19th century. It is hard to cite parallels for this suite since so much fashionable jewellery in the 2nd half of the 19th century was set entirely with diamonds. Possibly English, 1880–90. MoL 33.86/19.

L (necklace pendant) 98mm; L (of earrings) 60mm.
Provenance Lady Cory, 1933.

402



403 BROOCH, BRACELET AND EARRINGS, gold, chased and enamelled, in the form of curling leaves with flower buds of oxidised silver set with diamonds. The bracelet has an adjustable *cremaillère* clasp, and is marked twice on the tongue of the clasp with a French maker's *poinçon*, a horizontal lozenge with the initials 'cl(?)' flanking an indecipherable symbol and the 'Mercury-head' export mark in use since 1878. The brooch and earrings also bear fragmentary *poinçons*. French, 1870s.

MoL C1823–5.
 H (brooch) 34mm; H (central motif, bracelet) 35mm;
 L (earrings) 27mm.
Provenance J. G. Joicey, 1912.



403



11A. MANUFACTURING: METALS

From the Bronze Age, copper was alloyed with other metals. The Romans introduced brass – an alloy of copper and zinc – to Britain. Their jewellery was cast in moulds and beaten from copper sheet and wire. It was often decorated with enamel in a wide range of colours which have inevitably decayed with time and burial.

It is not known whether jewellery was made locally in early Saxon times, but a group of metalworking crucibles from Old Jewry in the City of London (fig 1.1) and the stock of the maker of pewter brooches and beads from Cheapside provide evidence of local manufacture in the eleventh century (cat no 408). Manufacturers of top-quality jewellery faced competition from abroad during later medieval times, and from the fifteenth century onwards foreign jewellers are recorded as working in London. Recently found in Foster Lane, near Goldsmiths' Hall, some sixteenth-century crucibles provide evidence of goldworking. The contemporary Cheapside Hoard shows goldsmithing and enamelling techniques. From the eighteenth century, a group of chatelaines include one with the stamped name 'J Pinchbeck' (cat no 417), one of the sons of Christopher Pinchbeck who produced a copper and zinc alloy imitating gold which was named after him.

The remarkable collection of tools, patterns and workshop furniture from Clerkenwell have made possible the reconstruction of a Clerkenwell ringmaker's workshop 1850–1900 (fig 3.8). Also on display is a selection of jewellery made in the 1860s by Hermann Wehrfritz (cat nos 158, 336, 337, 487), who worked in Clerkenwell.

404 BROOCH of copper alloy, of crossbow type. Made of one piece of wire with a symmetrical, 20-coil spring with an external chord. The disc foot has a setting for a mount which is now empty. It is dated by comparison with Continental examples to c. 500–450 BC, and is classed by Hull & Hawkes as an import. MoL 81.227.

L 30mm; W 34mm; H 12mm.

Provenance Found on the north foreshore of the Thames about 100m downstream of Dowgate, City of London, 1980.

Literature Hull & Hawkes, 1987, 54–63 and pl 21.

405 BRACELET, twisted wires. The ends are twisted together to form the fastening. The three strands are of iron and two different copper alloys, which appeared white, red and yellow when new. AD 43–410. MoL A112.

L c.75mm.

Provenance Cophthall Court, EC2, 1911.

406 BOW BROOCH, copper alloy. The upper half of the bow has three moulded vertical ridges between the transverse mouldings beneath the hinge. The lower half has two lines of punched dots forming a zigzag pattern. The surface retains traces of tinning. The hinge at the head is formed of thin sheet metal rolled around an axis bar, and is visible jutting out from one side. This form of brooch, the Hod Hill Type (Hull Type 60, Collingwood Group L) was brought into Britain at the time of the Conquest, AD 43 and lasted in popularity until about AD 60. They were of Continental manufacture, originally coming from the Moselle region around Trier. MoL 21047.

L 61mm; W 17mm.

Provenance Bucklersbury House, Walbrook, EC4.

407 CROSSBOW BROOCH, silver and copper alloy. The bow, foot and arms are made of silver, while the pin and knobs are of copper alloy. The cross piece is of hexagonal section; the knobs are formed with a collar and the two side ones are riveted into place. The foot has two groups of incised lines across its width. Just before the foot, the bow is constricted; around this constriction is wrapped a copper alloy wire, copying the effect of the collar at the base of the knobs. Late 3rd–early 4th century AD. MoL 85.108/1.

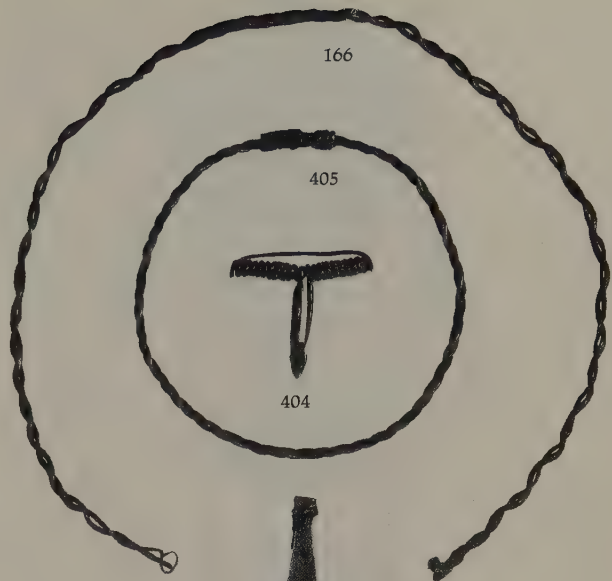
L 43mm; W 34mm.

Provenance Recovered from Billingsgate Lorry Park, EC3, 1984.

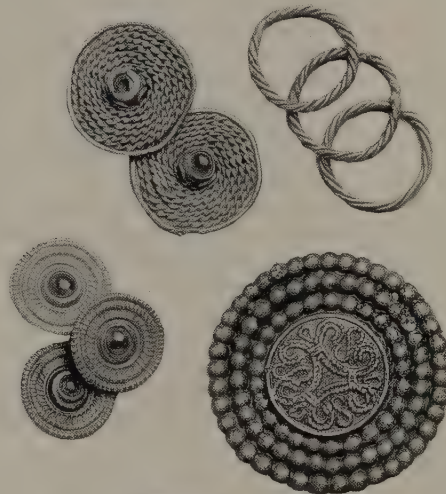
Fig 4.12.

408 JEWELLER'S STOCK, pewter; 44 items, including disc brooches, rings and beads, many in unfinished state (a selection only displayed). Found 'nearly opposite to Bow Church' during the construction of a sewer along Cheapside in 1838, and at first thought to be of silver, these seem to be the stock of a local workshop.

Several designs of brooch are represented, of three main types: cast, with a setting for a central glass



406



408

'stone'; cast, with bosses perhaps imitating gems; and formed of spirally wound twisted wire with a central setting. The largest brooch is cast, with a central scroll pattern imitating filigree and a triple-beaded border; it is of much higher quality than the others, and perhaps not a product of the same workshop. An identical brooch, apparently cast in the same mould, was found in excavations at Christ Church Place, Dublin (information from B. Ó Riordáin). The same pattern appears on brooches of pewter and of copper in the British Museum, both from London (Wilson, 1964, 153–5, nos 47, 51). The style of brooch, represented also by cat no 190, has been found widely in late Saxon and Viking Age contexts; see, for example, MacGregor, 1978, 42–3, fig 24, nos 5–7, while Wilson (1964, 146–8) publishes other pieces from London in the British Museum.

Two types of ring are present: plain cast rings and others formed of twisted wire. The beads were apparently cast in strips before being separated; the group includes two conjoined pairs with rough ends.

As well as the conjoined beads and the general roughness of the pieces, their unfinished state is represented in some of the cast brooches by the extraordinary presence of a thin skin of metal wholly or partially covering the glass gem; the brooches were apparently cast with the 'stones' already in position in the mould. Probably 11th century. MoL 3903–45, 15860.

(Brooches) D 16–45mm; (Twisted rings) D 22mm; (Cast rings) D 28mm; (Beads) L 14mm; D 12mm.

Provenance Recovered from sewer excavation, Cheapside, EC2, 1838. The contemporary account indicates that they were all presented to the 'City Library' and thus passed to the Guildhall Museum. However, the existence of another bead, MoL 15860, which entered the Museum's collection later from an unknown source suggests there originally may have been more.

Literature Norman & Reader, 1906, 238; Guildhall Museum, 1908, 119; Smith, 1909, 160; Wheeler, 1935, 191; Wilson, 1964, 36; Hornsby, Weinstein & Homer, 1989, 50.

409 RING BROOCH, copper alloy, with settings for six stones, one (an emerald) in position; a casting sprue is still attached to the back and bent flat. It is not clear if all the other stones were ever set.



409

The brooch itself is a simple version of the circular ring brooch set with stones, like cat no 304, or such fine pieces as that illustrated in Alexander & Binski, 1987, 484, no 642. The presence of the casting sprue on an object otherwise nearly finished is perhaps explained by its being used to hold the work firmly while the pin was fitted and the gems set. 13th century.

MoL PWB88-844-336.

Ext D 20mm; Int D 16mm; Overall L 42mm.

Provenance Excavated at Fleet Valley development site, Ludgate Hill, EC4.

410 SEAL BLANK, lead alloy, vesica shape with lug on back, and casting flash around edges; a cast blank for making a seal of the type represented by cat no 317. 13th century.

MoL 87.131/5.

H 32mm; W 23mm; Thickness 3mm.

Provenance Recovered from contractors' spoil from Sunlight Wharf, EC4.

Not illustrated.

411 LIVERY BADGE, pewter; a dog, seated on its haunches and wearing a collar. The dog is a 'talbot', a hunting dog with long hanging ears and heavy jaws, the badge of the Talbot family, descendants of John Talbot, 1st Earl of Shrewsbury (d.1453). This badge would have been worn by a servant or supporter of the family (Spencer, 1990, 102).

A stone mould in the Museum of London collections (MoL 8909), found in London Wall in 1901, was used for casting a series of talbot badges.

15th century.

MoL 86.342/1.

H 35mm; W 32mm.

Provenance Thames foreshore at Bankside, SE1.

Not illustrated.

412 THREE BUCKLE CASTINGS, copper alloy; pairs of castings for buckles with moulded decoration, unfinished as they came from a multiple mould. Late 15th–16th century.

MoL 86.398/72–4.

H 32mm; Overall W 59–60mm.

Provenance Thames foreshore, London.

Not illustrated.

413 BUCKLE, copper alloy; the bow is formed of a narrow strip folded lengthways and bent to shape; the belt plate is a folded sheet with embossed and incised decoration, a foliate design highlighted by scraping through a layer of black 'lacquer' that originally covered the whole. The techniques employed in the manufacture of this buckle are demonstrated in a large group of unfinished and spoilt buckle and belt-end components found in the bottom of a 15th-century well during contractors' work at Trump Street, Lawrence Lane, EC2 in 1956 (MoL 21111), presumably thrown out from a neighbouring workshop in the late 15th century (see fig 1.6). The 'lacquer', often found on brass dress fittings of this period, was presumably produced by

coating the metal with linseed oil and heating it until the oil burnt to leave a brown or black layer which could then be scraped away in selected areas; gilding, if applied, would adhere only to the bare areas. The technique, now known as *vernis brun*, was first described by the 12th-century writer Theophilus (Dodwell, 1986, 129; Stratford, 1984, 254).

Late 15th century.

MoL 88.9/19.

L 45mm; W 40mm.

Provenance Thames foreshore at Cannon Street railway bridge, EC4.

Not illustrated.

414 STRAP-END, copper alloy, terminating in stylised animal head; the end, split to take a strap or ribbon, has two rivet holes; the main body is cast with a ribbon interlace pattern within a plain border, with traces of niello.

Strap-ends of this form are common in the 9th century (Wilson, 1964, 62–3), ranging from highly decorated examples in silver and niello (*ibid*, nos 97–8; Graham-Campbell, 1982, 148–9) to bronze pieces with simple incised ornament or even undecorated (Wilson, 1964, nos 21, 23; Hinton, 1974, nos 33–4; Rahtz, 1979, 284, no 95).

Interlace patterns of varying complexity are a major feature of Anglo-Saxon art; 'motif-pieces', pieces of bone scratched with craftsmen's patterns or preliminary sketches, assisted the metal-worker in laying out the ornament (see fig 1.2).

MoL 81.571.

L 39mm; W 12mm.

Provenance Thames foreshore at Syon, Middlesex.

Not illustrated.

415 CHAIN, of alternate large, medium and small gold flowers; the small flowers are enamelled on one side only in pale blue; the larger flowers originally consisted of pearls on gold wire supports, but only five degraded examples survive. Judging from these, the larger flowers had a central pearl and seven petal pearls, whereas the middle-sized flowers only supported four petal pearls. c.1560–1620.

MoL A14071.

L 1150mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 15.

Not illustrated.

416 WATCHCASE, gold filigree, the decoration in the form of a flower consisting of four superimposed layers of petals. English, 17th century.

MoL 62.121/35.

D 41mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1970, pl 115.

Not illustrated.

417 CHATELAINE HOOK, copper alloy, gilded and chased with figures, a recumbent lion and a ship. Marked on the hook 'J Pinchbeck' for John Pinchbeck, son of Christopher Pinchbeck (d.1732),



inventor of the copper and zinc alloy called 'Pinchbeck' which was offered to the public as an untarnishable substitute for gold. John Pinchbeck is recorded in Cheapside in 1738. It is interesting to note that this piece has been made of a base metal that has had to be gilded and thus cannot be 'Pinchbeck', bearing out the assertion made by Edward Pinchbeck, another son of the inventor, that he 'did not dispose of one grain of his curious metal, which so nearly resembles gold in colour, smell and ductility to any jeweller whatever'. The term used at this date for the waist ornament was a 'chain and swivel', the romantic appellation 'chatelaine' not being used until the 1840s.

MoL 62.121/104.

L 100mm; W 52mm.

Provenance Dame Joan Evans, 1962.

Fig 2.6.

418 CHATELAINE, gold, hook plate and three plaques of cast and chased openwork figure subjects; on the reverse, the initials 'JR' surmounted by a crown, possibly for James Rowe, on a gold label soldered to the back of one of the openwork plaques. English, c.1760. A chatelaine with its watch *en suite* by James Rowe is in the Fitzwilliam Museum in Cambridge. The chased plaques are not pierced as in this example, but the workmanship is similar. The mark may have been added to make this piece appear to be French, and of earlier date.

MoL C1539.

W 44mm; L 135mm.

Provenance J. G. Joicey, 1912.

POSY RINGS

These rings, gold unless otherwise stated, are so called because they were engraved with a verse or 'poesy' usually 'hidden' on the interior. In The Art of English Poesie, 1589, Puteham discusses epigrams which 'never contained above one verse or two at ye moost, but the shorter the better. We call them posies, and do paint them now-a-dayes upon the back-sides of our trenchers of wood, or use them as devices in armes or in rings.' Posies also appeared on knives, girdles, brooches and memorial rings. There are similar examples in the British Museum (1226) and in the Victoria & Albert Museum (M.83-1960). The latter, dated 1729, was given by Dame Joan Evans.

419 POSY RING, inscribed 'JOYND IN ONE BY GOD ALONE', date letter for 1717.

MoL 62.4/105.

D 19mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 64.

Appendix I.

420 POSY RING, inscribed 'JOYND IN ONE BY GOD ALONE', maker's mark indistinct. 18th century.

MoL 62.4/106.

D 22mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 64.

Appendix I.

421 POSY RING, inscribed 'JOYND IN ONE BY GOD ALONE', maker's mark 'JC', possibly for John Cowie (Grimwade, 1990, no 1792). 18th century.

MoL 62.4/75.

D 22mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 64.

Appendix I.

422 POSY RING, inscribed 'JOYND IN ONE BY GOD ALONE', maker's mark indistinct. 18th century.

MoL 62.4/76.

D 23mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 64.

Appendix I.

423 POSY RING, inscribed 'God above increase our love', maker's mark 'AP' or 'RP' indistinct. 18th century.

MoL 62.4/127.

D 20mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 38.

Appendix I.

424 POSY RING, inscribed 'God above increase our love', maker's mark 'wi' with three pellets above and one below. 18th century.

MoL 62.4/151.

D 24mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 38.

Appendix I.

425 POSY RING, inscribed 'God above increase our love', maker's mark 'IP' and scratched with the initials 'TE'. 18th century.

MoL 62.4/6.

D 23mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 38.

Appendix I.

426 POSY RING, inscribed 'God above increase our love', gilt copper alloy. 18th century.

MoL 62.4/9.

D 22mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1931, 38.

Appendix I.

427 GOLD WATCH, the case set with a border of half pearls and imitation half pearls (probably later replacements). The front and back of the case are engine-turned to represent a rayed sunburst. Not signed but marked on the pendant bow 'L' or 'G' in cameo. Probably French, c.1810.

MoL A21688.

D (of case) 32mm.

Provenance Miss A. J. Gordon, 1920.

Not illustrated.

428 SNAKE NECKLACE, gold filigree wire of tubular form woven with gold beads of graduated size to indicate the scales; the head of gold enamelled blue and set with diamonds and rubies. Possibly French, c.1820. Vever dates this form of spirally woven gold filigree in the Empire period (Vever, I, 1908, 83). The 'snake' form for bracelets, earrings and finger-rings as well as necklaces remained popular well into the 2nd half of the 19th century, but in the later years the woven filigree-work body was superseded by the development of flexible overlapping links for a more realistic effect.

MoL 33.86/9.

L 470mm.

Provenance Lady Cory, 1933.

Not illustrated.

429 NECKLACE, EARRINGS AND BELT PLAQUE, filigrain rosettes and scrolling leaf plaques in three-colour gold, set with amethysts and turquoises. French, c.1820. A portrait of 1816 of Princess Charlotte of Wales shows her wearing a belt clasp in three sections of this type (fig 6.5).

MoL 33.86/11-13.

(Necklace) L 335mm; H 30mm. (Earrings) L 58mm. (Brooch) L 87mm; H 30mm.

Provenance Lady Cory, 1933.

Not illustrated.

430 WAIST BUCKLE, copper alloy chased and repoussé with flowers and flourishes on a ground of basket-weave engraving, gilded in three colours.



French or English, 1830–40. Chased coloured goldwork of this quality is often proved to be French, but the movement of skilled craftsmen makes it almost impossible to distinguish precisely between the European centres of the jewellery trade.

MoL 62.121/94.

H 82mm.

Provenance Dame Joan Evans, 1962.

431 PAIR OF EARRINGS, filigree long drops set with turquoises and encircled with thin blade pendants.

English or French, c.1830–40.

MoL C1819.

L 70mm.

Provenance J. G. Joicey, 1912.

Not illustrated.

432 NECKLACE AND PAIR OF BRACELETS, tubular woven filigree gold wire, with filigrain barrel clasps set with turquoises in filigree flower-heads. English or French, 1830–40.

MoL 33.86/1–2.

L (necklace) 42.5mm.

Provenance Lady Cory, 1933.

Not illustrated.

433 CHATELAINE, gilt metal, with a chased and textured hook-plate applied with a monogram 'EFR', the nine long chains with suspended implements including a scent bottle, thimble case, scissors with sheathed blades, paper knife, ivory writing tablets, penknife with a steel blade marked 'vr' (with Royal Crown between) and 'F West, St James's Street', button-hook, holder for beeswax, pincushion, and a

gold *repoussé*-work needle-case with French import mark and *poinçon* (incomplete, one initial 'L' visible). Made between 1844–83, the dates during which this firm occupied premises in St James's Street. In the 1840s, these large chatelaines became fashionable and showpiece examples were exhibited in the Great Exhibition of 1851, notably by Joseph Banks of Durham (Victoria & Albert Museum, M.10-1971) and J. J. Thornhill (*Art Journal* illustrated catalogue, 1851, 40). The penknife with this chatelaine bears the mark of Fitzmaurice West of St James's Street, cutlers by appointment to the royal family, like both the above firms. West also made other chatelaines (for a comparable example, see the Hull Grundy Gift to the British Museum, no HG166).

MoL 33.185.

L 500mm.

Provenance Sir Charles Cook, 1933.

Not illustrated.

434 GOLD NAVAL CHIMING WATCH, made by James McCabe, Royal Exchange, London, the case with London hallmarks for 1857–8 and maker's mark 'as', probably for Alfred Stram, casemaker (see Culme, 1987, 1173). The case is engraved on the front with a ship at sea and lighthouse, and on the back with ship, anchor, capstan and trident. The watch is exceedingly unusual in that it strikes ships' bells, including the dog watches.

MoL C2295.

D (of case) 50mm.

Provenance Major H. J. Laming, 1914.

434



437



435 GOLD WATCH made by Piquet and Co., Geneva, the back of the case with import mark for Geneva 1815–80, probably c.1860 and maker's mark 'cs' and '18k'. The pendant is marked by a separate maker's initials, probably 'pc' or 'rc'. The edge of the case is scalloped with a border of shells, and finely engraved with cartouches enclosing different textured backgrounds, with flowers and birds and a hunting scene.

MoL 55.60.

D (of case) 44mm.

Provenance Mrs I. F. Roberts, 1955.

Not illustrated.

436 CHATELAINE, copper alloy with silvered chinoiserie subjects within gilded rococo frames on the hook plate and two plaques. Marked on the point of the hook with the initials 'MT', two pellets above and a star below. Possibly German, late 19th century. This maker's mark occurs on another chatelaine in the Museum's collection, of gilt metal set with enamelled plaques in the 18th-century manner, which belongs to a group of pastiche pieces possibly made to supply a collecting market that developed at the end of the 19th century. This chatelaine, like cat no 437 below, belonged to Joan Evans and both were illustrated in her *History of Jewellery* as English, c.1760.

MoL 62.121/106.

L 140mm; W 66mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1970, pl 159.

Not illustrated.

437 CHATELAINE, copper alloy gilded with three colours, the five ornamental plaques bordered with white metal imitating silver. Possibly German, late 19th century. This chatelaine belongs to a large group, from which the Museum has a number of examples, of pastiche 18th-century chatelaines. The individual elements are repeated in different combinations to provide a variety of designs. This group shares with the group by 'MT' the use of a safety hook which recreates the distinctive hooks of the true 18th-century chatelaine, but in a coarse, undecorated form. Further research may reveal the origins of these curiosities and the identity of the maker(s). More detailed publication is proposed at a later date.

MoL 62.121/111.

L 142mm; W 50mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1970, pl 159.



494



471

471

471

470

507

507

470

507

470

469



442



441



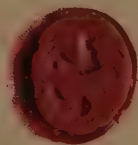
341(i)



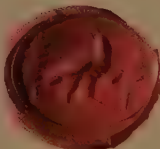
61



62



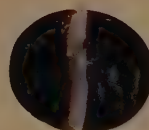
299



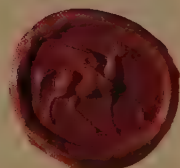
499(i)



57



58



11B. MANUFACTURING: ENAMEL

Enamel, a vitreous substance fused to a metal surface, was used to produce colourful decoration on copper alloy brooches and other small objects. The technique was developed in Celtic Europe and became especially popular in the northern provinces of the Roman Empire during the first to the third centuries AD, with the main period of production in the second century. Enamel was applied to the surface as a frit made of soft glass and metallic oxides, and was heated to its melting point. When cool, it was polished with abrasive.

In the Roman period *champlevé* was the technique used in which the enamel was placed in cells cut into the surface of the object, or provided in the original casting. This produced an enamel surface flush with the surrounding metal which formed the pattern. Within the cells, colours were sometimes juxtaposed without divisions. A millefiori technique was also employed. Coloured glass rods were fused together in a pattern and the resulting composite rod was drawn out to reduce its diameter. Transverse slices were applied to the object, either directly to the metal or to a base of enamel with a lower melting point. Simple glass inlays, spots of contrasting colour embedded in a field of plain enamel, are also seen.

The most frequently used colours on surviving Roman brooches are red and blue, but yellow, orange, black and white are also found. Many of the enamels have decayed and now appear green or white – not the original colours.

Enamelling in the post-medieval period is represented by pieces from the Cheapside Hoard which are enamelled in opaque white, green and blue, and translucent orange, green and amber. The cloisonné enamel is set in compartments formed by metal bands on the surface of the object. By the late eighteenth and nineteenth centuries the technique of coloured enamelling had reached a remarkably high level.



438



440



439



443

438 BROOCH, copper alloy. The pin, now missing, had been held in place by shoulders turned up and over. The bow is tooled along the arch edge, and has rectangular panels originally filled with coloured enamels – green and red or yellow but now decayed. Similar finds from Richborough include one with a curved bow with green and yellow enamel (Cunliffe, 1968, 89, pl 31, no 69) and another (Bushe Fox, 1932, pl 10, no 16) which, like the London item, has the flat bow sharply angled at each end. Probably 2nd century AD.

MoL C988.

L 40mm; W 16mm.

Provenance London.

Literature Wheeler, 1930, 95.

439 BOW BROOCH, copper alloy. Traces of red and another decayed colour enamel survive in the deep rectangular recesses down the bow. The enamel is missing from the cup at the foot and the headstud at the top of the bow (Collingwood Group Q). The type dates from the end of the 2nd century. MoL A10123.

L 40mm; W 15mm.

Provenance Lombard Street, EC3, 1912.

Literature Wheeler, 1930, 95 and fig 28, no 25.

440 BROOCH, copper alloy, in the form of a stag. The body of the animal has three zones of *champlevé* enamel: the forequarters are coloured blue; the belly has three juxtaposed cells of red, blue, red; and the hindquarters were originally red but now appear green. There is a wide selection of zoomorphic brooches from Britain, mostly dating from the 2nd century AD, taking the forms of birds and mammals (see cat nos 339i and ii, and 344).

MoL LEA84-115-9.

L 38mm.

Provenance Excavated at 71–77 Leadenhall Street, EC3, 1984.

441 DISC BROOCH, copper alloy (brass), with concentric zones of *champlevé* enamel. Within the zones the different colours are juxtaposed, the details most clearly seen in the alternating blocks of red enamel, now appearing green, and the blue-and-white chequerboard squares in the central band. No precise parallel can be found in Britain, although elements of the design, the concentric enamelling, millefiori technique and the central stud can be seen on various examples. The brooch may be of Continental origin. Probably 2nd century AD.

MoL PIC87-263B-42.

W 55mm.

Provenance 1–3 Pilgrim Street, 56–66 Carter Lane, EC4, 1987.

Col pl 14.

442 PLATE BROOCH, copper alloy (brass), in the form of a miniature Celtic shield with enamelled decoration using a *champlevé* technique in which the enamel is placed in separate cells. The ground is blue with red heart-shaped cells and yellow dots around the central stud. For a plain example, see cat no 342. Probably 2nd century AD.

MoL POM79-1275-269.

L 32mm; W 16mm.

Provenance Excavated in GPO middle area, Newgate Street, EC1, 1979.

Col pl 14.

443 PLATE BROOCH, copper alloy, crescent-shaped with a knob at each terminal, one now missing. The edge is serrated. The surface is covered with alternating fields of coloured enamels (red and ?green/?white) and copper in forms of triangles and squares. The suspension loop is cast with the main body of brooch, while the pin lies along the length of crescent. Other similar examples in the Museum of London are from Clements Lane and Lothbury (MoL A23853 and 29.51, main gallery). Probably 2nd century AD.

MoL A16844.

L 33mm; W 20mm.

Provenance London, 1915.

Literature Wheeler, 1930, 96, fig 29, 34.

444 DISC, copper alloy, with *cloisonné* enamel decoration, probably the centrepiece of a brooch; the cells are of imprecise double-step shape, two cells of

blue alternating with two of turquoise green, forming a cross.

This is an example of a group of small *cloisonné* enamel disc brooches once thought to be of late Roman date, but now recognised as late Saxon (Backhouse, Turner & Webster, 1984, 100–101; Buckton, 1986). They have been found particularly in south-east England. Late 10th–11th century. MoL 84.348/1.

D 15mm.

Provenance Recovered from contractors' spoil from Billingsgate, EC3.

Literature Buckton, 1986, 14.

Not illustrated.



447

445 CHAIN, of lapis lazuli cut *en cabochon* and set in opaque white enamelled gold linked by white enamelled flowers. The stones are not well polished and five are missing. c.1560–1620. Lapis lazuli, although rare at this date, occurs in contemporary inventories of jewels (1st Earl of Pembroke, 1558–62) and probably came from Afghanistan.

MoL X2.

L 1200mm.

Provenance Cheapside Hoard, 1912.

Not illustrated.



448

446 DRESS ORNAMENT OR FAN HOLDER, gold, the holder is in the form of two swans set back to back; their wings are of *cloisonné* enamel in opaque white, their necks in translucent amber; the handle is in the form of a *caduceus* (attribute of the god Mercury) and retains traces of orange and green translucent enamel. The holder is pierced and there is a loop at the end of the *caduceus* handle for attachment. There are traces of white enamel inside the base of the holder. There is a similar example in the British Museum, c.1560–1640.

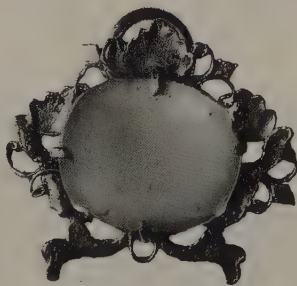
MoL A14159.

H 54mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 28, VI.

Not illustrated.



449

447 CHAIN LINK, with circular agate in gilt metal claw setting, the pierced surround enamelled in opaque green, white and red to represent stylised flowers and leaves; there are traces of red and green enamel on the reverse. Probably from the same workshop as cat nos 448 and 449 or conceivably from the same neck-chain. These pieces represent an equivalent to the Cheapside Hoard chains and pendants but at a lower end of the market, and probably date from the late 17th century. A group of jewels of this type, similarly enamelled and set with agates, has been in the Royal Museum of Scotland since 1782.

MoL A21582.

L 22mm.

Provenance Baroness D'Erlanger, 1920.

448 PENDANT, drop, with oval agate in pierced gilt metal enamelled to represent leaves and flowers in

opaque green and white decorated in red. The back shows traces of green enamel (see cat nos 447 and 449). Late 17th century.

MoL A21523.

H 25mm.

Provenance Baroness D'Erlanger, 1920.

449 EARRING CREST, oval mother-of-pearl, set in pierced gilt metal surround decorated with traces of translucent green enamel, with double loop at the back for attachment. See cat nos 447–8. Late 17th century.

MoL A21818.

W 23mm; H 20mm.

Provenance Baroness D'Erlanger, 1920.



450 FINGER-RING, with a large table-cut diamond in enamelled gold setting; the white *champlevé* enamel is decorated with black enamel flowers and leaves on the outer surface of the hoop and underside of the bezel. c.1560–1640.

MoL A14244.

D 24mm; (Stone) 9 × 9mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 18, pl III; Somers Cocks, 1980, 87.

Not illustrated.

451 BRACELET SLIDE, enamelled gold mount for a covered compartment containing a skull and crossbones in black and white enamel on a silk background, the sides and reverse delicately decorated with black scrolling ornament and the initials 'AS'. A *memento mori* jewel designed to be worn on a ribbon as a bracelet. Many of these English ornaments survive, ranging in date from c.1670–1710.

MoL A7511.

L 20mm; W 17mm.

Provenance Purchased, 1912.

Not illustrated.

452 CHAIN, enamelled black and white with alternate large and small gold flowers, the centres set on both sides with artificial (ceramic) turquoises; the larger flowers consist of two quatrefoils set back to back interspersed by four sprays of gold wire supporting white enamel drops. The black enamelled *cloisonné* petals are decorated with applied gold leaves, many of which are missing. 1560–1640.

MoL A14195.

L (two pieces) 1280mm.

Provenance Cheapside Hoard, 1912.

Literature Wheeler, 1928, 5, I.

453 FINGER-RING, gold, with square bezel set with table-cut garnet, the shoulders and sides of the bezel decorated in white enamel. Similar to rings in the Cheapside Hoard. Late 16th or early 17th century.

MoL PRK15.

D 19mm.

Provenance Excavated from Park Street, 1990.

Not illustrated.

454 SWORD OF HONOUR, with gold hilt, enamelled and set with diamonds, presented to Lord Nelson with the Freedom of the City of London by the Corporation of London in 1800 in recognition of the victory of the Battle of the Nile in 1798. The following inscription is engraved under the shell: 'ANDERSON MAYOR/A Common council holden in the Chamber of/the GUILDHALL of the CITY of LONDON/on Tuesday the 16 Day of October 1798./RESOLVED UNANIMOUSLY that a sword of the Value of/Two Hundred Gui-neas be presented to/REAR ADMIRAL LORD NELSON/OF THE NILE/by this COURT as a Testimony of the HIGH ESTEEM/they entertain of his Public Services/and of the eminent advantages he has RENDERED HIS COUNTRY/RIX'. (William Rix was the Town Clerk in 1799.) The sword was presented in response to the gift Nelson made to the Lord Mayor of the sword of the commanding French Admiral at the Nile, Monsieur Blanquet (MoL 7790). The scabbard mounts bear the signature of the retailer, 'Makepeace, London', and London hallmarks and the maker's mark 'M' for James Morisset. The guard bears the date letter for 1798. According to the City Cash Accounts for 1799 (292), Robert Makepeace was paid £210 'in full of his Bill for a rich chased gold sword with painted enamelled Medallions and Ornamented with Brilliants voted by this Court to be presented to Rear Admiral Lord Nelson of the Nile'. The triangular blade is damascened with an anchor. The sword hilt is decorated with a series of translucent blue enamelled plaques, those on the grip show the coats of arms of the City of London and of Lord Nelson encircled by faceted diamonds, set in a silver background. The centre of the guard is studded with silver-set faceted diamonds which read '1798' and 'Nile' and are flanked by enamelled crocodiles representing the Nile. The pommel is decorated with Britannia and the lion trampling on the French flag. The scenes on the shell represent a ship and a bust of Nelson being crowned with laurels by Britannia, with Hercules and Minerva looking on.

The gold hilt is cast and chased with wreaths of oak leaves on the pommel, and sprays of oak, palm and laurel on the shell. A small anchor supports the underside of the guard and a similar device, now missing, originally supported the quillion. James Morisset worked in Denmark Street, Soho, in 1770 in partnership with his brother-in-law, the jeweller Louis Toussaint. By 1780 he was working in partnership with Robert and Charles Lukin from the same address.

MoL 11952.

L 1015mm.

Provenance By descent from Lord Nelson's sister Catherine Matcham to George Henry Fayre-Matcham, who lent it to the Museum of the Royal United Service Institution, Whitehall; acquired by Lord Wakefield, 1928, who presented it to the Guildhall Museum.

Literature London's Roll, 1884, 81-3; Roe, 1928, 355-6; Blair, 1972, 13; Southwick, 1983, 32-5. Col pl 3.

455 GILT COPPER-ALLOY WATCH, by Dubon, Paris, c.1800, the case bearing maker's mark 'IFF' and 'LETON'. The gilt hands are studded with white pastes, and the front and back of the case are set with a border of white pastes. The back is enamelled in blue and black and decorated with butterflies and a serpent intertwined with roses.

MoL 44.7/1.

D 60mm.

Provenance E. P. Vaughan Morgan, 1944.

456 BANGLE, gold, with an enamelled plaque bordered at the top and bottom with half pearls and set with small diamonds. The enamel shows the central group from the painting entitled 'Le Soir', by the Swiss artist Charles Gleyre, shown at the Salon in Paris in 1843. The painting had a great popular success and acquired a title, 'Les Illusions Perdues', with symbolic overtones not intended by the artist.

Swiss, possibly Geneva, 1845-50.

MoL 33.86/6.

W 35mm; Max D 63mm.

Provenance Lady Cory, 1933.

Not illustrated.



394



455

11C. MANUFACTURING: GLASS

Glass has been used for jewellery and luxury objects from its earliest manufacture some 5000 years ago. It is a versatile material which can be shaped when hot, or cut and polished when cold. Because sand and other basic glassmaking raw materials usually contained tiny amounts of copper, tin, iron and other metallic oxides, much early glass was opaque or translucent in strong colours, and resembled lapis lazuli, turquoise and other gemstones.

Very high temperatures were needed to completely melt the raw materials and melting was often done in several stages. Formed glass could be further worked when cold and then re-heated and manipulated. Lumps of unworked glass and, later, tubing and rods could be transported considerable distances to small specialist workshops for re-heating, shaping and decorating. The glass could be worked by a lapidary or ground down to form a 'frit' to be re-shaped in a mould; tubing could be pulled out and cut off to make beads of many sizes; and fine rods could be assembled to form pictures and patterns for millefiori canes and small mosaics.

Colourless transparent glass, resembling rock crystal, was a significant technical achievement due to the occasional discovery of very pure raw materials or, later, to the identification and intentional addition of 'decolourisers' like manganese.

Pastes and enamels imitating specific gemstones are included in theoretical glass recipes from medieval times onwards. How much they were used is not known; many would have been difficult, time-consuming and expensive to produce consistently.

Two recent excavations in the City of London have produced evidence of jewellery manufacture in glass. Beads, some fused together, some incomplete, have been recovered from the GPO site and from Moorgate. The beads from the GPO site are of the 'melon bead' variety. The exact manufacturing processes are not known, but it seems likely that the glass paste (frit) was shaped in a mould. The bead was then extracted and placed, along with many others, in a furnace for firing. Manufacturing waste includes

examples of beads that fused together during firing. Melon beads occur mainly in contexts dating from *c.* AD 70–140. The beads from Moorgate have a smooth external surface and are annular in shape. These are manufactured simply by wrapping a thread of hot glass around a solid core.

Venice was the main producer of beads from at least the thirteenth century. Artificial pearls were made in France from the seventeenth century by an expensive method involving coating the inside of glass beads with an essence of fish scales. The production of all kinds of glass for the jewellery industry began in northern Bohemia in the eighteenth century. Much so-called 'French jet' and other 'stones' for fashion jewellery in the nineteenth and twentieth century were (and still are) produced by outworkers around the northern Bohemian centre of Jablonec (Gablonz) and made up by manufacturers all over the world.

457 GLASS BEAD-MANUFACTURING WASTE

i Fragments of melon beads, some fused together during the heating process; others show an internal mould seam. *c.* 70–140 AD (Shepherd, 1986).
MoL GPO75.

L *c.* 7mm; W *c.* 4mm.

Provenance Excavated from GPO site, EC1, 1975.

ii Fragments of annular beads. 2nd century.

MoL MGT87.

L *c.* 3mm; W *c.* 3mm.

Provenance Excavated at Moorgate Street, EC2, 1987.

Not illustrated.

458 GLASS BEADS, 23 blue-green melon beads. An organic fibre, such as flax, would originally have been used to string these beads (see amber necklace, MoL 25869, and Ogden, 1982, 121–2).
MoL 2656–78.

H *c.* 12mm; D *c.* 15mm.

Provenance City of London.

Not illustrated.

459 BEAD, dark blue glass, with protruding bosses, each decorated with a white spiral. A yellow glass trail zigzags between the bosses. Guido (1978, 79, Class 11g) notes this form occurring in contexts from 250 BC–AD 50. This bead belongs firmly to this Iron Age tradition.
MoL 331.



H 15mm; W 23mm.

Provenance Thames at Richmond.

Literature Guildhall Museum 1908, 16, no 251.

Page 103.

460 BEAD, colourless glass, pear-shaped with a spiral of dark-coloured glass wound around the body. Decay causes the many-coloured light effect, iridescence. AD 43–410.

MoL MSL87/370.

H 12mm; W 10mm.

Provenance Excavated from Roman burial area outside the city wall, E1.

Not illustrated.

461 BEAD, dark blue glass. This plain spherical bead was found in a 4th-century context and was made by spinning a lump of molten glass on a rod.

MoL PDN81-731-573.

D 29mm.

Provenance Excavated in Pudding Lane/Lower Thames Street, EC3, 1981.

Not illustrated.

462 BEADS, glass. Tiny spherical beads of blue glass. AD 43–410.

MoL HOO88-1266-481.

D c. 2.5–3mm.

Provenance Excavated from Roman burial outside the city wall, E1.

463 CHAIN AND GLASS BEADS. Links of copper alloy in figure-of-eight design are joined together, with small beads of alternating blue and originally colourless (?) glass fixed in the centre of each link. 2nd–3rd century AD.

MoL WTN84-415-250.

L c. 18mm surviving.

Provenance From Roman burial outside the city wall, E1. Not illustrated.

464 TWENTY-NINE BEADS, gold-in-glass, from a necklace or bracelet. The links or organic cord do not survive. Gold foil was wrapped around a core rod and then encased in colourless glass. The length was pinched at intervals to form segments. These were then snapped off to form the beads. Boon (1977) discusses the production and origin of gold-in-glass beads with a gazetteer of Romano-British sites on which they have been found. They occur in Britain from the early 2nd century through to about AD 240 in well-dated contexts, with a revival or re-introduction in the mid-4th century. The beads are not found in Italy, Spain, Gaul or Germany before the 4th century and appear to have been imported from the area around the Upper Danube and Black Sea. The pottery associated with this burial dates these beads to AD 120–220.

MoL HOO88-1366-480/506/507/516.

H 5mm and 2mm.

Provenance Excavated from Roman burial outside the city wall, E1.

Page 103.

465 FINGER-RING of glass. Fragment of spirally ornamented ring in colourless glass with yellow trail and opaque blue glass bezel. This compares with cat no 466, with green glass bezel, that from the



Roman burial group (cat no 13) and one now in the British Museum (Marshall, 1907; no 1578) and originally from Orvieto, Italy. Ogden (1982, 132) notes that Roman types of glass ring did not slavishly copy metal forms, but more often explored the decorative possibilities unique to glass. This well-known Roman form exemplifies this statement. Probably 2nd century AD.

MoL A1921.

D 20mm.

Provenance Moorgate Street, EC2, 1912.

Literature Wheeler, 1930, 102, no 22, fig 30.22.

466 FINGER-RING of glass. Complete ring of colourless glass ornamented with yellow glass trailed spirally around the hoop and opaque green setting within a fine yellow collar. This ring is a smaller and more delicate version of cat no 465. Probably 2nd century AD.

MoL A1268.

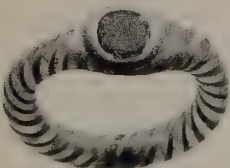
Ext D 17mm.

Provenance Smithfield, EC1, 1912.

Literature Wheeler, 1930, 100, no 21, fig 30.21.



465



466

467 FINGER-RING, dark purple glass, probably imitating jet. The device on the circular bezel is unidentifiable. The ring has been made from a rod of circular section and a flame technique used to weld the two ends together at the bezel. Henkel (1913, nos 1739–47) records several examples from the Rhineland, made by curling the glass around to form the hoop and stamping out a decorated round bezel at the point of joining. Of more elaborate design, but again imitating jet, is the finger-ring found in Smithfield, EC1 (MoL A1267).

MoL PDN81-1418-562.

Int D 19mm; Ext D 24mm.

Provenance Excavated in Pudding Lane/Lower Thames Street, EC3, 1981.

Literature Grew, 1983.

468 PIN, bluish-green translucent glass. Spirally twisted shaft and globular head, the point broken. From the same grave as the jet pin (cat no 503). Late 3rd–early 4th century AD. A similar example was found at Colchester (Crummy, 1983, no 462, fig 25) in a woman's grave by the head with three other glass pins and dated to after AD 320.

MoL CB80-396-1057.

L 50mm.

Provenance Excavated at 15–23 Southwark Street, SE1, 1980.

469 BEAD, barrel-shaped, of black opaque glass decorated with spiral grooves. Anglo-Saxon, 5th century.

MoL 66.62/3.

D 10mm; L 8mm.

Provenance Thames foreshore at Barnes Reach, SW13, 1966.

Col pl 13.

470 THREE BEADS, black glass with decoration inlaid in lighter coloured glass; one has a zigzag pattern of blue-green glass, one a crisscross decoration of yellow glass and the third a vague crisscross of light brown glass. Probably Anglo-Saxon, early 5th century.

MoL 79.234/2.

D 16mm; H 10mm.

MoL 79.234/3.

D 12mm; H 8mm.

MoL 79.234/4.

D 10mm; H 10mm.

Provenance Unknown.

Col pl 13.

471 THREE BEADS, black glass, each with three bosses decorated with spirals of white glass.

Anglo-Saxon.

MoL A11091.

L 17mm; D 21mm.

MoL A11092.

L 17mm; D 21mm.

MoL A11093.

L 12mm; D 18mm.

Provenance R. E. Way Collection; Southwark, SE1.

Literature (Note that A11091 here is not that described and illustrated in Wheeler, 1935, 144, 155.)

Col pl 13.

472 FINGER-RING, yellow glass, probably formed by piercing and rolling a blob of glass. Analysis has shown the glass to have very high lead content.

Late Saxon.

MoL A27897.

Ext D 25mm; Int D 19mm; W (of hoop) 7mm.

Provenance Poultry, EC2.

Literature Vince & Bayley, 1983.

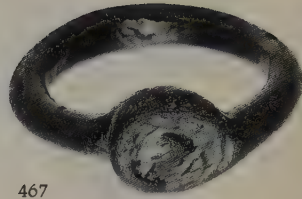
Not illustrated.

473 FINGER-RING, gold with traces of black enamel, the bezel set with seven mirror-backed faceted glass pastes. A closely comparable ring in the Fortnum collection at the Ashmolean Museum in Oxford is dated to the 17th century by Charles Drury Fortnum in his ms catalogue of his collection. These so-called 'Vauxhall pastes' were flat-backed glass paste gems whose faceted surface was reflected in the mirrored back, giving an illusion of great depth. Although there are many surviving dated examples of these settings from the late 18th century, such an early piece is a great rarity.

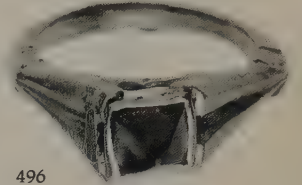
MoL 29.201/2.

D 18mm.

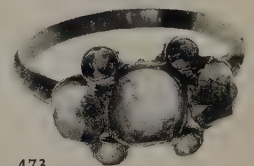
Provenance Found during works in Finsbury, 1929.



467



496



473

468





474

474 FINGER-RING, gold, the bezel set with a faceted foil-backed paste; the shoulders chased with foliate scrollwork and enameled pale blue. The sides of the bezel are grooved to take enamel, which is now missing. For a similar ring and comparative material, see cat no 473. Late 17th century.

MoL A20481.

D 20mm.

Provenance Baroness D'Erlanger, 1920.

475 PENDANT, gold, set with rose and *pendeloque*-cut yellow glass pastes. English, late 17th century. The upper stone of this pendant is secured in the setting with long flat claws and the drop with a gold acanthus loop, both characteristic of the 17th century or the beginning of the 18th. With the increasing use of gemstones in place of goldsmiths' work and enamelling, such relatively crude ways of securing stones were superseded by collets with claws so cut down as to be almost invisible.

MoL A21565.

47mm.

Provenance Baroness D'Erlanger, 1920.

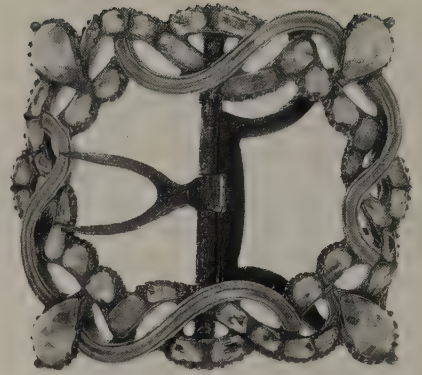
476 SHOE BUCKLE, silver, set with faceted and *calibré*-cut mirrored glass pastes with a wavy 'ribbon' of channelled gold, steel chape. Although published as English by the donor, this buckle bears an illegible French warranty mark of the 1730s or 40s. Another rare survival of the use of mirrored glass for jewellery of an earlier date than is known from published sources.

MoL 62.121/59.

H 46mm; W 51mm.

Provenance Dame Joan Evans, 1962.

Literature Evans, 1970, pl 162.



476



224



33



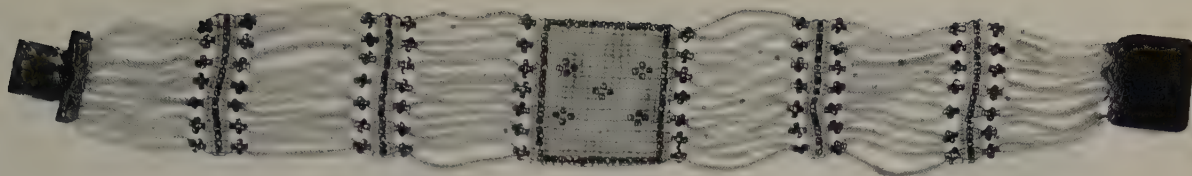
475

477a PENDANT AND EARRINGS, of faceted black glass. *Girandole* pendant with pastes and openwork scrolling, secured with triple claws into closed gilt copper alloy dished settings, with a loop for threading a ribbon at the top. The two-piece earrings (one is missing its paste) retain their original double loops at the back, whose function was to balance the heavy pendants. There is a series of designs for pendants of this type in the Museo Correr, Venice. Possibly Italian, early 18th century.

MoL A21309/1-2.

(Pendant) L 68mm; (Earrings, excluding hook) L 41mm.

Provenance Baroness D'Erlanger, 1920.



478



477(a)

477b TRADE BEADS, glass, the majority oval and of opaque red metal over a dark blue-green core; others are of plain opaque white metal. Over 200 of these drawn (cane) beads in a range of sizes were found in early 18th century deposits at Billingsgate. Similar red and blue-green beads have been found on colonial sites in the United States and in Haiti in late 16th to early 18th century contexts; most are from sites with French connections. Known in the US as 'Gornaline d'Aleppe' beads, their origin may indeed be French, although Venice is more commonly associated with them. The large numbers found at Billingsgate suggest that they were awaiting export to the colonies, to be traded to native populations. D between 3.5mm to 12mm.

Provenance Recovered from Billingsgate Lorry Park EC3, 1982.

Literature K. Deagan, 1, 1987, 168–69; pl 8 (second row, third from right – the order of the beads appears to have been reversed for the caption).

MoL BIG82 (x 6).

Not illustrated.

478 NECKLACE, EARRINGS AND A PAIR OF BRACELETS, woven plaques of minute opaline glass and faceted steel beads united by 14 strings of similar beads. The rectangular cut-corner polished steel box clasps of the necklace and bracelets, and the earring fittings of hinged gold, are of the type in use in England at the end of the 18th century. The very fine beadwork resembles that used for French *sablé*-work purses, chatelaines and other accessories from

the mid-18th century, though the beads are approximately twice the size of the *sablé*-work beads, suggesting that this might be amateur work (see Foster, 1982, 22). English bags and purses made of milky white and steel beads date from the early 19th century (*ibid*, pl 6). The donor was a noted collector of 18th-century Wedgwood jasperware pieces, many examples of which were set in steel mounts.

MoL 31.133/1–5.

L (necklace) 520mm; H (earrings) 70mm; L (bracelet) 180mm.

Provenance Mrs Falcke, 1931.

479 BROOCH, a plaque of 'Roman' glass micro-mosaic, showing a basket of flowers within a border of glass imitating purpurine, mounted in a two-colour gold frame chased with flowers and leaves on a textured ground. Possibly English, 1830–40.

MoL 54.67/11.

H 42mm; W 47mm.

Provenance Miss L. V. P. & Miss E. P. Leach, 1954.

Col pl 16.

480 PAIR OF EARRINGS, chased gold with blown glass 'pearls', possibly French, c.1810. The French were the leading manufacturers of imitation pearls in the 18th and 19th centuries. These earrings are of the type that appear in portraits of the Empire period.

MoL A21803.

L 25mm.

Provenance Baroness D'Erlanger, 1920.

Not illustrated.



481 NECKLACE WITH PENDANT AND EARRINGS, gilt copper alloy crudely stamped in relief and with pierced openwork collets with flowerheads inserted, set with green glass 'gemstones' moulded and polished to resemble chrysoprase. This milky green glass is characteristic of the French St Louis factory, celebrated for the production of opalines for scent bottles and other ornamental pieces. French, c.1840. Given to the Museum as malachite.

MoL 62.121/87.

L (necklace, fastened) 400mm; H (of pendant) 55mm; H (earrings) 41mm.

Provenance Dame Joan Evans, 1962.

482 BRACELET, stamped openwork links of copper alloy gilded in three colours, set with cast glass 'cameos', with subjects in opaque white on a buff ground. The classical subjects, taken from antique sculptures, represent Cupid and Psyche embracing, Hebe with her eagle, and a dancing nymph. The donor dated this French bracelet to c.1810, but similar stamped bracelet links illustrated by Vever are described as '*fabrication courante du temps de Louis-Philippe*', therefore dating from the 1840s (Vever, I, 1908, 187).

MoL 62.121/93.

H 39mm; L (unfastened) 218mm.

Provenance Dame Joan Evans, 1962.

Exhibited Birmingham, 'Gemstones and Jewellery', 1960, no 406.

Not illustrated.

483 DEMI-PARURE OF PENDANT AND EARRINGS, gilt metal stamped in relief to resemble delicately chased and textured gold, set with moulded and polished glass imitating porphyry. High-quality English work, c.1850, designed to give an impression of substance with a very economical use of materials. The pendant is fitted at the reverse to take a flat chain.

MoL 62.121/88.

H (of pendant) 68mm; H (of earrings) 45mm.

Provenance Dame Joan Evans, 1962.

Not illustrated.

484 PAIR OF EARRINGS, turquoise blown-glass spheres encircled with openwork ornamental bands and hanging from cast and pieced 'Moresque' mounts, the hooks ornamented with a leaf, all of gilt copper alloy. French, 1840–50.

MoL 27.43/242.

H 55mm.

Provenance A. W. Bishop, 1927.

485 SCARF OR CRAVAT PIN, gold set with a composite cameo, a flat roundel of carnelian-coloured glass and a moulded profile head in matt-finished opaque glass paste. The profile head adorned with a plumed parade helmet may be derived from a series of cameos of Germanic heroes or princes in the 16th century style. English, mid-19th century.

MoL 27.43/199.

L 75mm; D 15.5mm.

Provenance A. W. Bishop, 1927.

Page 146.

486 HAIR ORNAMENT, plastic, stained to imitate tortoiseshell, the comb mounted with a gilt metal band carrying five large blown-glass 'pearl' beads. English or French, late 19th century.

MoL L147/59.

W 128mm; H 102mm.

Provenance Deposited by the Worshipful Company of Horners.

Not illustrated.

487 BROOCH, gold, the reverse with a compartment for a souvenir, the face decorated with ribbons of gold and set with an oval of polished aventurine glass, bordered with beaded and twisted gold wire.

Aventurine glass, a 17th-century Venetian invention, was much used in the luxury trades in the 18th century. Pieces of aventurine glass were used by 18th-century London jewellers and 'toy-makers' for panels in elaborate caskets. By the 19th century, aventurine was used in Italian souvenir jewellery as the border to plaques of glass mosaic. However, this brooch is English, c.1860, and is shown in its original case. Made by the donor's father, Hermann Wehrfritz, a jeweller of Clerkenwell and Holborn, and given to the donor's mother between 1860–70.

MoL 50.66/3.

H 37mm; W 52mm.

Provenance Miss A. Welfield, 1950.

484



487



11D. MANUFACTURING: OTHER MATERIALS

Jet and shale have been used in jewellery manufacture since prehistoric times. Whitby was the main source for jet until the end of the Roman period and during the nineteenth-century revival. Bone beads and hairpins were common in Roman, medieval and later periods – bone was used to decorate the extraordinary post-medieval copper alloy dress accessories. Amber, although scarce in prehistoric and Roman Britain, is more common in medieval jewellery; evidence of amber-working has been found near Baynards Castle, Blackfriars.

The Romans used amethysts and emeralds, as well as vivid-coloured glass beads and intaglios of onyx and carnelian. At the luxury end of the market, medieval rings were set with sapphires, rubies and emeralds. The later Cheapside Hoard provides remarkable evidence for the range of gemstones available by about 1600.

488 BRACELET, jet, undecorated. Oval shape but wider on one long side than the other. Flattish section with inner edge straight and outer convex. Dating uncertain, probably Iron Age or Roman (see Lawson, 1976).

MoL 68.28/8.

Max Ext D 92mm; Max Int D 66mm; H 10mm.

Provenance From the bed of the Thames, probably in the London area. Purchased, 1968.

Page 177.

489 HAIRPINS, bone with gold foil decorating the terminal. Bands incised on the bone terminal show through the sheet gold. Two examples from London and one from Southwark indicate that this method of decorating a plain bone shaft was applied to pins of differing lengths. A similar example is known from a Roman villa site near Droitwich and is now in the British Museum (inv no 1928.7-14.2). It has a more spherical terminal than the London finds (information from C. Johns). Unfortunately, none of these pins are from closely datable contexts, although the London finds seem to follow the late 1st–early 2nd-century tradition of hairpins with elaborately decorated terminals.

MoL 84.272/1.

L 67mm.

Provenance Billingsgate Lorry Park, 1984.

MoL 24267.

L 40mm; W (incomplete) 3mm.

MoL CB80-962-1805.

L 123mm; W 5mm.

Provenance Excavated at 15–23 Southwark Street, SE1, 1981.

490 HAIRPIN, bone. Slender pin, the point missing, with slight swelling on the shaft. The carved head is almost spherical (Crummy Type 3B); see Crummy, 1983, 21–2, for type recorded from Colchester.

AD 43–410.

MoL HOO88-1142-341.

L 90mm.

Provenance Excavated from Roman burial outside the city wall, E1.

491 HAIRPIN, bone. The head is carved in the form of a youthful female bust wearing a distinct late 1st-century coiffure. The bust is supported on a calyx-like pedestal. The shank is simple and tapering, the point missing. Similar pins from London include a silver figure of Venus standing on a calyx-like pedestal (British Museum, inv no 1934.12-10.23); a hand holding the bust of a female, possibly an empress or the goddess Cybele (MoL A2310);

and a bust, possibly of the Empress Sabina, wife of Hadrian (MoL 559) with a parallel in the British Museum (OA245). An ivory pin from Pompeii shows the bust of a female divinity whose hair-style closely resembles the Southwark figure. (Ward-Perkins & Claridge, 1979, cat no 71a). The elaborate hair-style shows hairpins, such as these and the Southwark one, in use.

MoL 199BHS-213-102.

L 110mm.

Provenance Excavated at 199 Borough High Street, Southwark, SE1, 1974.

Literature Henig, 1988, 391.

492 HAIRPIN, bone. Fragment of a bone pin with a terminal carved in the form of an acorn sitting in its cup. This surmounts two bands of carved decoration, one band with small lozenges in relief. This motif occurs also on metal pins, for example, cat no 170v, and Bushe-Fox, 1949, 132, no 143.

AD 43–410.

MoL 563.

L 87mm.

Provenance London Wall, EC2.

Fig 4.8.

493 BRACELET, bone; a piece of rectangular-sectioned bone from a circular bracelet (broken). The bone is discoloured by staining in the ground.

AD 43–410.

MoL HOO88-1397-497.

Ext D c. 44mm; Int D 41mm.

Provenance Excavated from Roman cemetery outside the city wall, E1.

494 BEAD, amber, long tubular shape, pentagonal in section. Probably imported into London during the late 1st–mid-2nd century.

Amber in the Roman period was obtained from the Baltic region. It was taken to centres such as Aquileia, where it was fashioned into beads, necklaces, amulets and other such items. The finished items were then exported throughout the Empire.

The amber necklace on display in the main Museum gallery survived in waterlogged deposits and retains its original flax cord (Chapman, 1974, 273; MoL 25869).

MoL 19025.

L 23mm; W 6mm.

Provenance Bucklersbury House, Walbrook, EC4.

Col pl 13.

495 BEAD, dark orange amber, annular form, incomplete, from a 1st-century context.

MoL LCT84-4418-2027.

D 20mm.

Provenance Excavated at Leadenhall Court, EC3, 1984.

Not illustrated.

496 FINGER-RING, gold set with blue spinel crystal. The hoop (Henig Type 8) has convex shoulders with V-shaped indentation down the centre of each shoulder. The spinel crystal of octahedral shape is set so that the lower half of the stone can be seen through the openwork. The form of this ring is common to those found in the eastern part of the Empire in the 3rd century. For a similar but more elaborate form see Ogden, 1982, pl 26, which comes from the eastern Roman Empire. It is possible that the London example is an import of modern date.

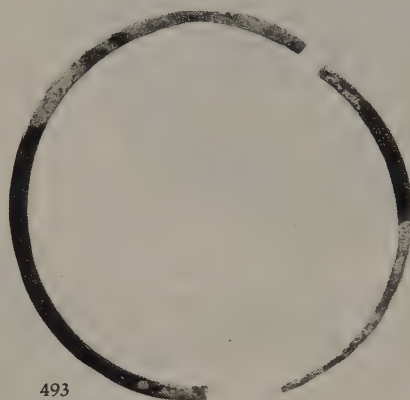
MoL 50.1.

D 23 × 27mm.

Provenance Liverpool Street, EC2; Purchased,

G. F. Williams, 1950.

Page 169.



493



489



491



490

497 UNWORKED GEMSTONE. Prepared jasper of oval shape with upper and lower surfaces flat (Henig Type 1), but a chip at one end has a damaged surface, rendering it unsuitable for decoration. The finding of a blank stone suggests that it was part of the stock of a gem-cutter who may have had a workshop in the vicinity. AD 43–410.

MoL 179BHS-1-232 (unstratified).

L 15mm; W 11.5mm; D 3mm.

Provenance Excavated at 179 Borough High Street, Southwark, SE1, 1989.

Not illustrated.

498 BEAD, emerald (beryl). A hexagonal natural crystal polished and drilled through the centre, retaining a fragment of gold wire from a chain link on which it was strung. The bead is similar in form to those found on the necklace from Cannon Street, London (MoL 76.118; Johns, 1976). Emeralds, which were mined in the eastern desert of Egypt, were highly prized in the Roman world (Pliny, *NH*, 37,5,16). From a 3rd-century context.

MoL FEN83-1940-600.

L 3mm; W 5mm.

Provenance 5–12 Fenchurch Street, EC3, 1983.

Not illustrated.

of the wreath on the 'ALBA' gem above.

MoL EST83-399-61.

L 12mm; W 11mm; Thickness 3mm.

Provenance Excavated at 23–29 Eastcheap, EC3, 1983.

Literature Henig, 1984a, 13, no 4.

Col pl 14; fig 4.10.

500 PENDANT, jet (replica displayed). Oval-shaped stone with head of the mythological gorgon Medusa, carved in high relief. The top is drilled for suspension. The eyes are carefully worked to stare outwards, imitating the mesmerising look that according to legend turned those who looked upon the Medusa to stone. The stylised portrayal of the hair and snakes reflects the Celtic artistic tradition. The reverse is plain. Similar examples were found at York in 1890 (Yorkshire Museum, H.320.1; RCHM, 1962, 142, pl 68, 'From IV Region', (e), iii), and London (see cat no 1) also the Ashmolean Museum, Oxford (1948.72; see Henig, 1978a, no 754). 3rd–4th century AD.

MoL Hay86-451-39.

L 35mm; W 28mm; D 12mm.

Provenance Excavated from Roman cemetery outside the city wall, EC3, 1986.

Fig 4.6.

501 FINGER-RING, jet. Hoop (damaged) finely carved with a rectangular bezel with a cross formed by four triangular arms meeting at a central dot and with three diagonal lines at each corner. Rows of chevrons are incised down both sides of each shoulder. This form copies that of solid metal rings with square or rectangular bezels engraved with devices in intaglio (Henig, 1978a, Type 15). Stylistically, this ring can be dated to the 4th century AD.

MoL 81.77.

Outer D 21mm.

Provenance London.

502 PIN, jet. The short, stubby shaft of circular section tapers to a point. The head is a faceted knob, produced by cutting the corners off a prepared cube. A 3rd- or 4th-century type (see Allason-Jones & Miket, 1984, 322 for similar examples). There are at least six others of this type in the Museum of London collections and one from Bethnal Green Road, now in the British Museum (inv no 62.12-20.2). MoL A14420.

L 47mm; W 7mm.

Provenance Borough High Street, Southwark, SE1.

Not illustrated.

503 PIN, jet. The head is based upon a large Roman wine cup, or *cantharus*, but does not depict any handles; the body has cross-hatched decoration. The swollen-waisted stem tapers to a point, now missing. Found in the grave of a pre-pubescent girl along with a glass pin (cat no 468), bone pin and bracelets and a second jet pin. Thirteen such pins are in the Yorkshire Museum, nine of which come from one grave group (Yorkshire Museum, H.105). They all



501

499 THE EASTCHEAP INTAGLIOS.

A group of four Roman intaglios was found in a pit with associated mid-1st-century material during excavations at Eastcheap in 1983. The gems, none of which had been set in rings, are very different in subject but show certain stylistic affinities and other features that led Martin Henig to suggest that they came from a merchant's shop on the site and that they may have been engraved in London (Henig, 1984a); see also cat nos 57 and 58.

i Intaglio, onyx; blue-grey upper face on a dark ground. A pair of clasped right hands, the *dextrum iunctio*, a symbol of betrothal or marriage, within an olive wreath. The name 'ALBA' has been scratched in reverse below the hands, obliterated and marked out more clearly above. The gem is unpolished within the cut area, and this and the uncut name suggests that it is unfinished.

MoL EST83-399-59.

L 14mm; W 13mm; Thickness 1.5mm.

Provenance Excavated at 23–29 Eastcheap, EC3, 1983.

Literature Henig, 1984a, 13, no 2.

Col pl 14; fig 4.10.

ii Intaglio, nicolo; pale blue upper surface on a dark ground. A *discobolus*, or naked discus-thrower, walks right, looking left. In his left hand is a discus, in his right a palm of victory. Stylistic comparison can be made between the outlining of the discus and leaves



357



512



356



479



519

show variations of the *cantharus* shape, but one is almost identical to the Southwark example (RCHM, 1962, pl 69 (2)). Wine cups such as this are iconographically closely linked to the saviour god Bacchus and this motif may have been deliberately selected for inclusion in this burial. Late 3rd–early 4th century AD.

MoL CB80-396-1025.

L 69mm.

Provenance Excavated at 15–23 Southwark Street, SE1, 1980.

Literature Beard & Cowan, 1988, 375–81.

Fig 4.5.

504 ARMLET, jet. Small circular ring of oval section; possibly worn by a small child. There is some speculation that such small rings may instead have been worn as hair ornaments (RCHM, 1962, 144). 3rd–4th century AD.

MoL 814.

Ext D 42mm.

Provenance London.

505 ARMLET, jet. Ring of circular cross-section; possibly worn by a young child. 3rd–4th century AD. MoL A3898.

Ext D 57mm; Int D 35mm.

Provenance Town ditch, Newgate, EC1, 1913.

Purchased, 1913, Hilton Price Collection.

506 FINGER-RING, bone. A plain polished ring of the type perhaps produced by a local industry represented by bone-working waste found on a site at Wood Street, City of London, excavated in 1986. Early medieval.

MoL ER491B-5.

Int D 15mm; Ext D 23mm.

Provenance Recovered from contractors' excavation at site of Public Cleansing Depot, Upper Thames Street, EC4, 1959.

Not illustrated.

507 THREE BEADS, amber, two spherical and one oblate spheroid. Finds from the same site, among vast amounts of rubbish dumped to fill an inlet or dock, included workshop waste from the production of similar amber beads (Mead, 1977). Late 14th century.

Late 14th century.

MoL BC72-1-449/-23-1548/-55-1794.

D 6mm; 7mm; 8mm.

Provenance Excavated at Baynard's Castle, Upper Thames Street, EC4, 1972.

Col pl 13.

508 FINGER-RING, gold with carnelian intaglio. The bezel is emphasised by pearl beading and the shoulder has a device of vine leaves springing from a calyx. The device carved in the stone is a draped and bearded male bust in profile; though reminiscent of a Roman gem, misunderstood details such as the ear, shoulder-garment and brooch indicate a Renaissance piece. The ring and intaglio may have been made in London.

MoL CAP86 560 11.

Ext D 24mm; Int D 20mm; (Bezel) 17 × 15mm;

(Intaglio) 14 × 12mm.

Provenance Excavated at Capel House site, EC2, 1986, in a fill of a city ditch, 16th century.

Literature Compare a silver ring with vine decoration combined with a cartouche of 16th-century style with Boardman & Scarisbrick, 1977, 58, no 152; Henig, unpublished.

509 CHAIN CLASP, copper alloy. Opposing double hooks, separated by an elaborate symmetrical arrangement of wirework with folded sheet copper alloy in the interstice, and bone beads as an additional design embellishment. Compare with cat no 213. Probably 1st half of the 17th century.

MoL 846.

L 57mm; W 43mm.

Provenance Brook's Wharf, Thames foreshore.

Literature Baart, 1977, 154.

Not illustrated.



488



504



505



508



156





510 SILVER AND TORTOISESHELL PAIR-CASE VERGE WATCH, made by Robert Williamson, Royal Exchange, London, c.1680. The contemporary outer tortoiseshell case is inlaid with *piqué posé* on the back, representing an exotic figure of Hope standing on a fish holding an anchor flanked by a bird and squirrel. The bezel and the band are encircled with geometric ornament in *piqué point*.

MoL 34.181/14.
D (of outer case) 52mm.
Provenance W. E. Miller, 1934.
Not illustrated.

511 LEATHER-COVERED GILDED COPPER-ALLOY CASED VERGE 'OGNION' WATCH, made by Langlois, Paris, c.1700. Engraved dial with numbers enamelled in blue and white, replacement hands. The leather case is decorated in gold *piqué point* executed in three sizes of pin with a geometric pattern on the back; a central flower is encircled by scrolls with fleur-de-lis. The band and bezel are similarly decorated.

MoL 34.181/59.
D (of case) 61.4mm.
Provenance W. E. Miller, 1934.
Not illustrated.

512 ROCK CRYSTAL WATCHCASE, with gold rim decorated with gold and silver *piqué* and mother-of-pearl inlaid into a black compound and then applied to the rock-crystal case to represent vine leaves, grapes, wine bottles and glasses, corks and a central decanter or jug. The case bears the 'owl', a French import mark. The case-cover is missing and the watch movement (not exhibited) is signed 'Cabrier'. c.1750.

MoL C1570.
D (of case) 47mm.
Provenance J. G. Joicey, 1912.
Col pl 15.

513 PENANNULAR BROOCH, ivory, with a pin in the form of a thistle, imitating an ancient Scottish plaid brooch. Scottish, early 19th century.

MoL A21560.
D 45mm; L (of pin) 60mm.
Provenance Baroness D'Erlanger, 1920.

514 BROOCH, probably made from moulded black layered and lacquered *papier mâché* in the form of a rosette inlaid with leaves of mother-of-pearl and gold wire scrolls. English, c.1840.

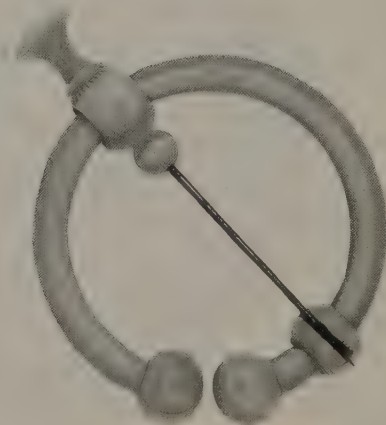
MoL 27.43/92.
D 39mm.
Provenance A. W. Bishop, 1927.

515 PAIR OF EARRINGS, tortoiseshell inlaid with scrolls and flowers in gold and silver *piqué posé* and line *piqué*. English, c.1850.

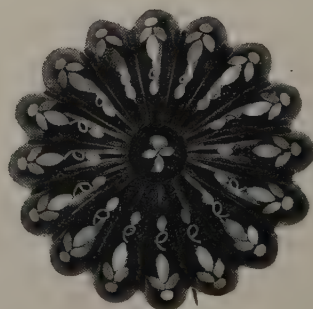
MoL 64.15/5.
L (with hooks) 55mm.
Provenance Sister Winifred, 1964.

516 BROOCH, the carved wood centrepiece consists of a central rosette on a diamond star and cross in circular banding with gadrooned edges. Set on an elephant-ivory scalloped base. The reverse is dated '1865' with the monogram 'A.L.'

MoL A25378.
D 58mm.
Provenance Purchased, 1922.



513



514



516

515

11E. MANUFACTURING: THE RETAIL TRADE

517 GOLD ENAMELLED REPEATING WATCH AND CHATELAINE IN ORIGINAL CASE, c.1810, the watch set with half pearls on the band and bezel, the back decorated with dark blue, pale blue and white enamel and set with a central circle of diamonds and larger lozenge set with half pearls. The back decorated above and below in white with palm fronds and a basket of flowers. The bell is inscribed 'CHENEVIÈRE'. A triple-chain chatelaine *en suite*, two plaques ornamented with strings of pearls inserted into open borders. The larger one supports the watch key, an un-engraved seal and two ornamental tassels. A similar example was exhibited in 'Jewellery through the Ages', Walters Art Gallery, Baltimore, 1979, no 605. Possibly Swiss. MoL 62.121/79. D 53mm. Provenance Dame Joan Evans, 1962.

518 PARURE of necklace, brooch and earrings, seed pearls strung onto openwork plaques of mother-of-pearl. Probably English, c.1850. Shown in the retailer's case. MoL 53.59/2-5. (Necklace) L 430mm; (Centre necklace) H 47mm; (Brooch) H 47mm; (Earrings) L 90mm. Provenance Mrs W. G. Beddington, 1953.

519 PARURE, gold, set with tourmalines consisting of a necklace with pendant cross, pair of bracelets and earrings. English, c.1860, in original case. MoL 80.372/39-42. (Necklace) L 400mm; (Pendant) H 49mm; (Bracelets) L 195mm; (Earrings) L 40mm. Provenance The Hon. Mrs Gascoigne, from the estate of the late Lord Harcourt, 1980. Col pl 16.



518

517

Appendix I: Posy ring inscriptions

* P D A L L S R S A N
H T & S V S J A N A R & N

66

mon cur soix



115

H A V G M B I A G R A C I A P E G

68

+ I E S U S M I P I E N

117

ELITE. EN LEUR NTO

70

En I E S U S M I P I E N

118

IASPAR + MALGIOR + BALT

71

* tut le Wothir

119

en hon au

74

DV X PENCES P O V R M O Y E

120

LOVE IN GODS

96

CONTIN + CONSTANT

121

F FOR · GET · ME · NOT ·



122

387

PITYE · THE · POOWR ·

W found in one by god alone

124

419

F^W A 1725

B

Joined in one by G^d alone **A**

136

420

Not the uallu but my loue ➤

Joined in one by God alone **W**

145

421

A verteous Wife preserveth life

IN Joind in one by God alone

146

422

Let vertue be thy guide **W**

A God above increase our loue

147

423

~~I have obtaine home god ordained **W**~~

God above indrease our loue **W**

148

424

Haris vnitid line Contented **W**

W God above Encrease Our Love T. E

149

425

NOS ♡ VNIS EN DIEV

God above increasE our Loue

150

426

Appendix II: Gem-testing

Alan Jobbins

Most people know that diamonds may be imitated by glass (paste), but many other natural and manmade (synthetic) gemstones may serve the same purpose; some gemstones are more successful simulants than glass, both in their appearance and their durability. To detect and identify these simulants (and any other gemstones) is the task of the gemmologist, who uses the various ways in which gemstones interact with light as one powerful tool of identification.

Light travels through a vacuum at 186,000 miles per second, but through gemstones its speed is rather slower. The relationship between the speed of light in vacua and its speed in other materials is known as the refractive index. In diamond, light travels at the same speed in all directions within the gemstone; glass is similar. However, in ruby, sapphire and emerald, the speed of light varies with its direction of travel. Diamond thus has a constant refractive index in all directions, whereas ruby, sapphire and emerald have more than one refractive index, and these vary with direction. In the eighteenth and nineteenth centuries, mineralogists and gemmologists developed instruments known as refractometers, which allow the determination of the refractive indices (there may be one, two or three values) simply by placing the flat polished facet of the gemstone on a small glass prism forming part of the instrument. The maximum and minimum readings so

obtained by rotating the stone on the prism can be compared with values in standard gemmological tables, and the gemstone identified. Other techniques allow the determination of the refractive indices of stones with rounded surfaces, such as cabochons.

However, with gemstones in complicated settings it may not be possible to use the refractometer. While light may travel at different speeds in different directions, in some gemstones the colour also may change with the direction of viewing. For example, a Burma ruby shows a beautiful purplish-red colour along the main optical axis of the stone, but it displays a less desirable yellowish-red in other directions. These various colours may be seen simultaneously in a small but simple instrument known as a dichroscope, where the purplish-red and the yellowish-red of the ruby can be seen side by side. In contrast, a red spinel (a gemstone closely resembling a ruby) will show only one colour.

Another powerful instrument is the spectroscope, which allows easy viewing of the absorption spectra of the gemstone when light is passed through it. Daylight (white yellow) is made up of all colours (wavelengths), from red through orange, yellow, green and blue to violet. These colours may all be seen by passing white light through a prism (remember Newton) or a spectroscope, which may be constructed from a combination of prisms.

Gemstones appear coloured because they absorb certain wavelengths of light and transmit others. The combination of the transmitted colours (wavelengths) makes up the colours we see. In some gemstones colours are absorbed over a range of wavelengths, and when light transmitted through the stone is viewed through the spectroscope this appears as a broad, dark band. In other cases, the absorbed wavelength is very restricted and a sharp, narrow band is seen. The absorption spectrum of a gemstone may be a combination of lines and/or bands, and the pattern is often characteristic of those stones which show it. For example, ruby shows two very sharp lines in the blue area of the spectrum, but in spinel these lines are missing; this provides a rapid method of distinguishing the two. If a gemstone is coloured, the checking of its absorption spectrum is probably the first and the quickest test used by an experienced gemmologist.

The methods of identification so far described make use of visible light, but ultra-violet light is also helpful. Some gem materials will fluoresce (emit visible light of a longer wavelength) when bathed in ultra-violet light. This test is not as precise as those described above, but in certain instances it may be a useful guide. The 'glasses' used to cover miniatures are commonly fashioned from rock crystal, glass or, rarely, diamond. Rock crystal does not fluoresce under ultra-violet light, but many glasses and some diamonds do. Portrait diamonds may be identified by their flat table facets and their bright adamantine lustre. Rock crystal 'glasses' may also be identified by using the third leg of the gemmological tripod – the microscope (the refractometer and the spectroscope being the other two legs).

Gemstones frequently enclose within themselves evidence of the processes by which they were formed. Such evidence may take the form of tiny crystals (often

arranged in geometric patterns), growth bands, swirl lines from imperfect mixing during glassmaking, and other characteristic inclusions. A microscope for inclusion examination should preferably be a binocular type with a long working distance. Provision of transmitted, reflected and dark-field illumination is desirable. For the 'glasses' discussed above, the microscope might reveal bubbles or swirl lines which confirm glass. With rock crystal, magnification might reveal tiny hollow or negative quartz crystals, possibly containing liquid and a bubble of gas – all phenomena typical of natural minerals. Emeralds from Colombia often contain characteristic spiky inclusions which may contain a liquid, a bubble of gas and a cubic crystal of salt (fig 8.1). These features proclaim the natural origin of the emerald and its provenance. In the Cheapside Hoard, the magnificent emerald crystal containing a watch has been identified as of Colombian origin by means of its inclusions, which commonly allow a distinction between natural or synthetic origin and between various localities.

Other techniques are also available to the gemmologist, especially in laboratories. These might include ultra-violet/visible spectrophotometry, X-ray diffraction, electron microprobe analysis and other sophisticated methods. The determination of the specific gravity or relative density of a gemstone may be a laboratory operation, but the use of heavy liquids may allow the separation of the cat's-eye varieties of chrysoberyl and quartz, which have very different specific gravities. However, many techniques are of limited application with gem-set jewellery, or where objects cannot be transported for safety or security reasons. The recent examination of most of the jewellery in this exhibition was carried out using the microscope, spectroscope, dichroscope, ultra-violet lamp and a x10 lens.

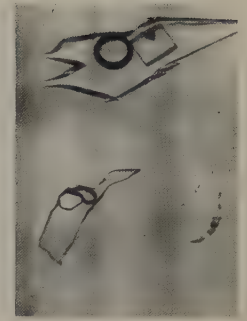


Fig 8.1 Inclusions in Colombian emerald. The tiny spiky cavities within the emerald are a fraction of the size of a pin head. They contain liquid salt solution, a gas bubble and a cubic crystal of salt. These three-phase inclusions are characteristic of Colombian emeralds.

ALAN JOBBINS

Glossary

<i>Amulet</i>	a protective charm usually worn on the person
<i>Begant</i>	gold coin first struck at Byzantium; used to describe small metal decorative motifs attached to clothing
<i>Bezel</i>	the setting and stone of a finger-ring
<i>Black letter</i>	ornate lettering, usually lower case, in use in England from the later part of the 14th century; the style was used in early printed books
<i>Brilliant cut</i>	a cut with 58 facets, most often used for diamonds
<i>Briolette cut</i>	a drop-shaped stone faceted all over with triangular facets and often pierced at the top
<i>Cabochon</i>	a gem that has been polished but not cut into facets
<i>Calibré</i>	small stones cut in special shapes to fit commonly used designs
<i>Cameo</i>	a hardstone on which a design is cut to stand out in relief, often using contrasting colours in the strata of the stone
<i>Cassolette</i>	a small brazier in which aromatic pastilles may be burned or liquid perfumes evaporated
<i>Champlevé enamel</i>	enamel set in recesses which are cast or cut into the surface of the metal
<i>Chatelaine</i>	a hook-plate fitted with chains and hooks to support seals, a watch, an <i>étui</i> and other useful objects; usually worn at the waist
<i>Chip carving</i>	a style of decoration found on cast metalwork in the late Roman and the Anglo-Saxon periods, employing angular designs like those produced by carving wood with a sharp gouge or chisel
<i>Cloisonné enamel</i>	compartments or <i>cloisons</i> formed by metal bands on the surface of the object, into which enamel is set
<i>Collet</i>	a round band of metal that encircles a gemstone and holds it in place
<i>Coque de perle</i>	the central whorl of the nautilus shell
<i>Cuvette</i>	dust cover to watch movement, usually of glass
<i>Damascened</i>	the process of decorating steel with inlaid gold or silver wires
<i>Diadem</i>	head-dress
<i>Demi-parure</i>	a small matching set of jewellery, a brooch with earrings or a necklace with a bracelet
<i>'En basse taille' enamel</i>	metal is worked in relief and overlaid with translucent enamel so that shades of colour vary with the depth of the enamel

<i>En camaïeu</i>	monochrome painting
<i>En ronde bosse</i>	opaque enamel covering figures or devices modelled in the round
<i>Etui</i>	a small case containing useful items such as scissors and pencils; often suspended from a chatelaine
<i>Filigree</i>	decoration of fine gold or silver wire twisted into patterns
<i>Filigrain</i>	a type of gold decoration consisting of grains and filigree
<i>Flacon à sels</i>	container for smelling salts
<i>Flat cut</i>	the simplest cut used in the fashioning of gemstones
<i>Gimmel ring</i>	a finger-ring formed of two or more linked hoops fitted together
<i>Girandole</i>	earring or brooch in which three pear-shaped stones or pearls hang from a larger stone or decorative motif
<i>Guilloché</i>	intertwined bands of scrolled ornament
<i>Intaglio</i>	a design incised in reverse relief as on a seal, often used to make an impression in normal relief on a softer substance such as wax
<i>Japanned</i>	a varnish, usually black, applied to the surface of the metal
<i>Lapidary</i>	a craftsman who cuts, fashions and polishes gemstones other than diamonds; alternatively, a medieval book of gem lore, describing the magical properties of various types of gemstones
<i>Lombardic lettering</i>	lettering derived from Roman capitals but with a number of curved letter-forms, in use until the later 14th century when it was replaced by black letter
<i>Marquise-shaped</i>	of boat-shaped outline
<i>Memento mori</i>	Latin for 'remember you must die'; an object or ornament designed as a reminder that death is inevitable
<i>Millefiori glass</i>	Italian for 'a thousand flowers'; an assemblage of coloured glass canes, cut into segments to produce mosaic-like ornaments
<i>Mixed cut</i>	a cut in which the crown or upper part of a stone is faceted in the brilliant-cut, and the pavilion or lower part in the trap-cut
<i>Niello</i>	a dark-grey or black substance, usually silver and/or copper sulphide, used as an inlay in silver or gold
<i>Papier-mâché</i>	made from hardened pulped paper
<i>Parure</i>	matching set of jewellery, usually consisting of a necklace, earrings, a brooch and bracelet
<i>Pavé-set</i>	a technique by which a whole area of metal is 'paved' with groups of small stones, placed together in holes drilled in the metal; the burr or scraping of the metal resulting from the drilling is pressed over to hold each stone in place
<i>Pendeloque</i>	a drop-shaped or pear-shaped stone facet-cut in the brilliant style
<i>Pietra dura</i>	Italian term for hard or semi-precious stones such as agate, chalcedony, jasper or lapis lazuli

<i>Pinchbeck</i>	a copper-zinc alloy that resembles gold
<i>Piqué</i>	tortoiseshell, ivory or rock crystal inlaid with small studs and strips of gold and silver
<i>Piqué point</i>	as above; inlaid in studs
<i>Piqué posé</i>	as above; inlaid in shaped plaques, sometimes decorated with engraving
<i>Poinçon</i>	goldsmiths' or jewellers' mark
<i>Posy ring</i>	a finger-ring bearing a motto (a posy, from the French <i>poésie</i> – 'poetry'), usually a message of love
<i>Reliquary</i>	a container of any sort designed to hold religious relics
<i>Repoussé</i>	relief decoration produced by hammering from the underside of the metal
<i>Rose cut</i>	used with diamonds, consisting of 24 triangular facets on a flat base
<i>Sablé</i>	French for 'laid (or covered) with sand', used to describe minute beadwork often with as many as 1000 beads to the square inch
<i>Table cut</i>	a cut based on the natural octahedron, one of the forms in which diamond crystals occur
<i>Trap cut</i>	a cut usually square, oblong, octagonal or hexagonal in form
<i>Verre églomisé</i>	glass decorated on the back by unfired painting or gilding
<i>Vesica</i>	a pointed oval; a popular shape for seals, particularly those of women and ecclesiastics, in the Middle Ages
<i>Vinaigrette</i>	small box containing a perfumed sponge held in place by a perforated grille under the lid

Bibliography

ABBREVIATIONS

Antiq J	<i>Antiquaries Journal</i>
Arch J	<i>Archaeological Journal</i>
BAR	<i>British Archaeological Reports</i>
Proc Prehist Soc	<i>Proceedings of the Prehistoric Society</i>
TLAMAS	<i>Transactions of the London and Middlesex Archaeological Society</i>

ALEXANDER, 1984

Helene Alexander, *Fans*, London, 1984

ALEXANDER & BINSKI, 1987

J. Alexander & P. Binski (eds), *The Age of Chivalry – Art in Plantagenet England 1200–1400*, Royal Academy of Arts, London, 1987

ALLASON-JONES, 1989

L. Allason-Jones, *Ear-Rings in Roman Britain*, BAR British Series, 1989, 201

ALLASON-JONES & MIKET, 1984

L. Allason-Jones & R. Miket, *The Catalogue of Small Finds from South Shields Roman Fort*, Society of Antiquaries, Newcastle upon Tyne, 1984

ARTHUR, 1977

P. Arthur, 'Eggs and Pomegranates: an example of symbolism in Roman Britain', in J. Munby & M. Henig, *Roman Life and Art in Britain*, BAR 41(ii), 1977, 367–72

AYLOFFE, 1786

Sir J. Ayloffe, 'An account of the body of King Edward the First, as it appeared on opening his tomb in the year 1774', *Archaeologia* 3, 1786, 376–413

BAART, 1977

J. Baart, *Opgravingen in Amsterdam; 20 jaar stadskernonderzoek*, Amsterdam, 1977

BACKHOUSE, TURNER & WEBSTER, 1984

J. Backhouse, D. H. Turner & L. Webster (eds), *The Golden Age of Anglo-Saxon Art*, London, 1984

BAILY, 1872

J. W. Baily, *London Antiques*, 1872

BANK, 1978

A. Bank, *Byzantine Art in the Collection of the Soviet Museum*, New York, 1978

BATESON, 1981

J. D. Bateson, *Enamel Working in Iron Age, Roman and Sub-Roman Britain*, BAR British Series, 1981, 93

BEARD & COWAN, 1988

D. Beard & C. Cowan, 'Excavations at 15–23 Southwark Street', *London Archaeol* 5. 14, 1988

BENTLEY & PRITCHARD, 1982

D. Bentley & F. Pritchard, 'The Roman Cemetery at St Bartholomew's Hospital', *TLAMAS* 33, 1982, 134–72

BIDDER & MORRIS, 1959

H. F. Bidder & J. Morris, 'The Anglo-Saxon cemetery at Mitcham', *Surrey Archaeol Coll* 56, 1959, 51–131

- BIRD *et al*, 1978
 J. Bird *et al* (eds), *Excavations in Southwark 1972-4*, Joint Publication No 1, Surrey Archaeol Soc and London & Middx Archaeol Soc, 1978
- BIRMINGHAM MUSEUM AND ART GALLERY, 1960
 City of Birmingham Museum and Art Gallery, *Exhibition of Gemstones and Jewellery*, 1960
- BLAIR, 1972
 C. Blair, 'Three Presentation Swords', Victoria & Albert Museum, 1972
- BOARDMAN & SCARISBRICK, 1977
 J. Boardman & D. Scarisbrick, *The Ralph Harari Collection of Finger-Rings*, London, 1977
- BOELES, 1951
 P. C. J. A. Boeles, *Friesland tot de elfde eeuw* (2nd ed), 's-Gravenhage, 1951
- BOON, 1977
 G. C. Boon, 'Gold-in-Glass Beads', *Britannia* VIII, 1977, 193-208
- BRITISH MUSEUM, 1964
 British Museum, *Antiquities of Roman Britain* (2nd reprint 1971)
- BRUS, 1989
 R. Brus, 'The Coronation of King William III & Queen Mary II', *Antique Collector* June 1989, 36-41
- BUCKTON, 1986
 D. Buckton, 'Late 10th- and 11th-century cloisonné enamel brooches', *Medieval Archaeol* 30, 1986, 8-18
- BURY, 1982
 S. Bury, *Jewellery Gallery Summary Catalogue*, London, 1982
- BURY, 1984
 S. Bury, *Rings*, HMSO, 1984
- BURY, 1985
 S. Bury, *Sentimental Jewellery*, HMSO, 1985
- BUSHE-FOX, 1932
 J. P. Bushe-Fox, *Third Report on the Excavations of the Roman Fort at Richborough, Kent*, 1932
- BUSHE-FOX, 1949
 J. P. Bushe-Fox, *Fourth Report on the Excavations of the Roman Fort at Richborough, Kent*, 1949
- BUTCHER, 1976
 S. A. Butcher, 'Enamelling' in D. Strong & D. Brown, *Roman Crafts*, London, 1976, 43-51
- BUTCHER, 1977
 S. A. Butcher, 'Enamels from Roman Britain' in M. R. Afted, R. Gilyard-Beer & A. D. Saunders (eds), *Ancient Monuments and their Interpretation: essays presented to A. J. Taylor*, 1977, 41-70
- CAMPBELL, 1979
 L. Campbell, *Van Der Weyden*, London, 1979
- CARDINAL, 1984
 C. Cardinal, *Les Montres du Musée du Louvre I: La collection Olivier*, Paris, 1984
- CARTER, 1986
 Alison J. Carter, *Regency to Art Nouveau; the Hull Grundy Gift to Cheltenham Art Gallery and Museums*, 1986
- CASSIUS DIO
Historia Romana

CELORIA & MACDONALD, 1969

F. S. C. Celoria & J. Macdonald, 'Archaeology: the pagan Saxon period' in J. S. Cockburn, H. P. F. King & K. G. T. McDonnell (eds), *Victoria County History: A History of the County of Middlesex I*, London, 1969, 74–9

CENTRUM VOOR KUNST EN CULTUUR, 1985

Centrum voor Kunst en Cultuur, *Santiago de Compostella – 1000 ans de Pelerinage Européen*, Gand, 1985

CHAPMAN, 1974

H. Chapman, 'Three Roman Objects from the City of London', *TLAMAS* 25, 1974, 273–6

CHAPMAN, 1977

H. Chapman, 'Copper Alloy' in T. R. Blurton, 'Excavations at Angel Court, Walbrook', *TLAMAS* 28, 1977, 58

CHAPMAN, 1979

H. Chapman, 'The Small Finds: Roman' in R. Colman, 'Excavations at Shepperton Green 1967 and 1973', *TLAMAS* 30, 1979, 117

CHERRY, 1973

J. Cherry, 'The medieval jewellery from the Fishpool, Nottinghamshire, hoard', *Archaeologia* 104, 1973, 308–21

CHERRY, 1981

J. Cherry, 'Medieval rings' in A. Ward *et al*, *The Ring from Antiquity to the 20th Century*, London, 1981, 51–86

CHERRY, 1988

J. Cherry, 'Medieval jewellery from Ireland: a preliminary survey' in P. Wallace and G. MacNiocaill (eds), *Keimelia: Studies in Medieval Archaeology and History in Memory of Tom Delaney*, Galway, 1988, 143–61

CLARK, 1979

J. Clark in R. Canham, 'Excavations at Shepperton Green, 1967 and 1973', *TLAMAS* 30, 1979, 97–124

CLARKE, 1979

G. Clarke, *The Roman Cemetery at Lankhills*, Winchester Studies 3, Part II, Oxford, 1979

COLLINGWOOD, 1930

'Roman Objects from Stanwix and Thatcham', *Antiq J* 1930, 37–45

COLLINGWOOD & RICHMOND, 1930

The Archaeology of Roman Britain, London (reprint 1971)

COOL, 1979

H. E. M. Cool, 'A newly-found inscription on a pair of silver bracelets from Castlethorpe, Buckinghamshire', *Britannia* X, 1979, 165–8

CRAMP, 1964

R. J. Cramp, 'An Anglo-Saxon pin from Birdowsald', *Trans Cumberland Westmorland Antiq Soc New Series* 64, 1964, 90–93

CRUMMY, 1983

N. Crummy, *The Roman Small Finds from Excavations in Colchester 1971–9*, Colchester Archaeological Report No 2, 1983

CULME, 1987

J. Culme, *The Directory of Gold & Silversmiths, Jewellers & Allied Traders 1838–1914*, 2 vols, 1987

CUNLIFFE, 1968

B. W. Cunliffe, *Fifth Report on the Excavations of the Roman Fort at Richborough, Kent*, 1968

DALTON, 1912

O. M. Dalton, *Franks Bequest: Catalogue of Finger Rings: Early Christian, Byzantine, Teutonic, Medieval and Later*, London, 1912

- DAVIDSON, 1962
H. E. Davidson, *The Sword in Anglo-Saxon England*, Oxford, 1962
- DAVIS, 1990
M. Davis, 'The Mansell Street Box' in *C.A.R.E. 1990*, Archaeological Conservation Laboratory, Durham, 1990
- DEAGAN, 1987
K. Deagan, *Artifacts of the Spanish Colonies of Florida and the Caribbean 1500–1800*, Vol I, Ceramics, Glassware and Beads, Smithsonian Institution, Washington, 1987
- DODWELL, 1986
C. R. Dodwell, *Theophilus: The Various Arts de Diversis Artibus* (2nd ed), Oxford, 1986
- DOLLEY, 1971
M. Dolley, 'The nummular brooch from Sulgrave' in P. Clemons & K. Hughes (eds), *England before the Conquest: Studies in primary sources presented to Dorothy Whitelock*, Cambridge, 1971, 333–50
- DOWN, 1978
A. Down, *Excavations at Chichester III*, 1978
- DUNNING, 1933
G. C. Dunning, 'A Saxon Cemetery at Ewell, Surrey', *Antiq J* 13, 1933, 302–3
- EGAN, 1985/1986
G. Egan, 'Finds recovered on riverside sites in the City of London', *Popular Archaeol* 6, no 14, Dec 1985/Jan 1986, 42–50
- EGAN & PRITCHARD (forthcoming)
G. Egan & F. Pritchard, *Medieval Finds from Excavations in London*, 3 Dress Accessories, London (forthcoming)
- EGERTON, 1990
Judy Egerton (ed), *Joseph Wright of Derby*, exhibition catalogue, Tate Gallery, London, 1990
- EVANS, 1921
Joan Evans, *English Jewellery from the Fifth Century A.D. to 1800*, London, 1921
- EVANS, 1931
J. Evans, *English Posies and Posy Rings*, London, 1931
- EVANS, 1970
Joan Evans, *A History of Jewellery, 1100–1870*, London, 2nd edition, 1970
- EVISON, 1966
V. Evison, 'A caterpillar brooch from Old Erringham Farm, Shoreham-by-Sea, Sussex', *Medieval Archaeol* 10, 1966, 149–51
- FAGGIN, 1968
G. T. Faggin, *The Complete Paintings of the Van Eycks*, London, 1968
- FARRELL, 1985
Jeremy Farrell, *Umbrellas and Parasols*, London, 1985
- FOSTER, 1982
Vanda Foster, *Bags and Purses*, London, 1982
- FOWLER, 1960
E. Fowler, 'The Origins and Development of the Penannular Brooch in Europe', *Proc Prehist Soc*, 1960, 149–77
- FRERE, 1984
S. S. Frere, *Verulamium Excavations*, vol III

FRIEDMAN, 1989

J. B. Friedman, 'Peacocks and preachers' in W. B. Clark & M. T. McMunn (eds), *Beasts and Birds of the Middle Ages – The Bestiary and Its Legacy*, Philadelphia, 1989, 179–96

FURNIVALL, 1903

F. J. Furnivall, *Political, Religious and Love Poems* (2nd ed), Early English Text Society, London, 1903

GERE, RUDOE, TAIT, WILSON, 1984

Charlotte Gere, Judy Rudoe, Hugh Tait, Timothy Wilson, *The Art of the Jeweller: A Catalogue of the Hull Grundy Gift to the British Museum: Jewellery, Engraved Gems and Goldsmiths' Work*, London, 1984

GOODALL, 1961

J. A. Goodall, 'The use of armorial bearings by London aldermen in the Middle Ages', *TLAMAS* 20, 1961, 17–21

GOUGH, 1988

S. Gough (ed), *Treasures for the Nation – Conserving Our Heritage*, London, 1988

GRAHAM-CAMPBELL, 1980

J. Graham-Campbell, *Viking Artefacts – a Select Catalogue*, London, 1980

GRAHAM-CAMPBELL, 1982

J. Graham-Campbell, 'Some new and neglected finds of 9th-century Anglo-Saxon ornamental metalwork', *Medieval Archaeol*, 26, 1982, 144–51

GRAHAM-CAMPBELL & OKASHA (forthcoming)

J. Graham-Campbell & E. Okasha, 'Inscribed Anglo-Saxon hooked tags from the Rome (Forum) 1883 hoard, Italy', *Anglo-Saxon England* (forthcoming)

GRAINGER & HAWKINS, 1988

I. Grainger & D. Hawkins with P. Falcini & P. Mills, 'Excavations at the Royal Mint Site 1986–1988', *London Archaeol* 5.16, 1988, 429–36

GREEN (forthcoming)

H. J. M. Green, 'Excavations on the west side of Whitehall 1960–62, Part 2', *TLAMAS* (forthcoming)

GREENHALGH, 1989

M. Greenhalgh, *The Survival of Roman Antiquities in the Middle Ages*, London, 1989

GREW, 1983

F. Grew, *Glass from Pudding Lane*, Archive Report, 1983

GREW, 1983

F. Grew, 'Glass from 1st and 2nd century contexts from Pudding Lane', *DUA Archive Report*

GRIMWADE, 1990

A. G. Grimwade, *London Goldsmiths 1697–1837: their marks and lives* (3rd ed) London, 1990

GUIDO, 1978

M. Guido, *The Glass Beads of the Prehistoric and Roman Periods in Britain and Ireland*, London, 1978

GUILDHALL MUSEUM, 1908

Catalogue of the London Antiquities in the Guildhall Museum (2nd ed), London, 1908

GUIRAUD, 1975

H. Guiraud, 'Un aspect de la bijouterie romaine: les bagues serpentiformes', *Annales*, Université de Toulouse, 1975

HALL, 1979

J. Hall, *Subjects and Symbols in Art*, London, 1979

- HANSMANN & KRISS-RETTENBECK, 1977
Liselotte Hansmann & Lenz Kriss-Rettenbeck, *Amulet and Talisman*, Munich, 1977
- HATTAT, 1982
Richard Hattat, *Ancient Romano-British Brooches*, Dorset Publishing Company, Sherborne, 1982
- HATTAT, 1985
R. Hattat, *Iron Age and Roman Brooches*, 1985
- HATTAT, 1987
R. Hattat, *Brooches of Antiquity*, Oxford, 1987
- HENIG, 1977
M. Henig, 'Death and the Maiden: funerary symbolism in daily life' in J. Munby & M. Henig, *Roman Life and Art in Britain*, BAR 41 (ii), 355, 1977
- HENIG, 1978a
M. Henig, *A Corpus of Roman Engraved Gemstones from British Sites*, 2nd ed, BAR British Series I, 1978
- HENIG, 1978b
M. Henig, 'Intaglios' in G. Dennis, '1-7 St Thomas Street', *Excavations in Southwark 1972-4*, Joint Publication No 1, Surrey Archaeol Soc and London & Middx Archaeol Soc, 1978, 402-3
- HENIG, 1984a
M. Henig, 'A Cache of Roman Intaglios from Eastcheap, City of London', *TLAMAS* 35, 1984, 11-16
- HENIG, 1984b
M. Henig, 'Two Inscribed Finger Rings from the City of London', *TLAMAS* 35, 1984, 17-18
- HENIG, 1988
M. Henig in D. A. Hinton (ed), 'The Small Finds', *Excavations in Southwark 1973-76 and Lambeth 1973-79*, Joint Publication No 3, Surrey Archaeol Soc and London & Middx Archaeol Soc, 1988, 391-3
- HENIG (unpublished)
M. Henig, 'An Intaglio Ring from a City Ditch, London' (unpublished report)
- HENIG & CHAPMAN, 1985
M. Henig & H. Chapman 'A Roman Silver Ring from London', *Antiq J* 65 (1985), 1985, 455-7, pl 102A
- HENIG & JONES, 1986
M. Henig & C. Jones, 'A Roman Intaglio from London', *TLAMAS* 37, 1986, 17-18
- HENKEL, 1913
F. Henkel, *Die römischen Fingerringe der Rheinlande*, Berlin, 1913
- HILL, 1920
G. F. Hill, *The Medallion Portraits of Christ*, Oxford, 1920
- HINTON, 1974
D. A. Hinton, *A Catalogue of the Anglo-Saxon Ornamental Metalwork 700-1000 in the Department of Antiquities, Ashmolean Museum*, Oxford, 1974
- HINTON, 1982
D. A. Hinton, *Medieval Jewellery from the Eleventh to the Fifteenth Centuries*, Aylesbury, 1982
- HINTON, 1988
P. Hinton, *Excavations in Southwark 1973-6 and Lambeth 1973-9*, Joint Publication No 3, Surrey Archaeol Soc and London & Middx Archaeol Soc, 1988
- HODGES, 1964
H. Hodges, *Artefacts*, London, 1964, 63

HOLMES, 1936

M. R. Holmes, 'The Crowns of England', *Archaeologia* 86, 1936, 73–40

HOPSTAKEN, 1987

Louis Hopstaken, *Mantelhaken, Schatten uit de Schelde*, 1987

HORNSBY, WEINSTEIN & HOMER, 1989

P. R. G. Hornsby, R. Weinstein & R. F. Homer, *Pewter: A Celebration of the Craft*, London, 1989

HUGHES, 1956

G. Bernard Hughes, 'Georgian and Victorian Chatelaines', *Country Life*, 4 October 1956, 731

HULL, 1967

M. R. Hull, 'The Nor' nous Brooches' in D. Dudley, 'Excavations at Nor' nous', *Arch J*, 124, 28–64, 1967

HULL & HAWKES, 1987

M. R. Hull & C. F. C. Hawkes, *Corpus of Ancient Brooches in Britain: Pre-Roman Brooches*, Oxford, 1987

JANSSEN, 1983

Hans L. Janssen (ed), 'Metaal' in *Van Bos tot Stad: opgravingen in 's-Hertogenbosch'*, s-Hertogenbosch, 1983

JOHNS, 1976

C. Johns, 'A Roman Gold and Emerald Necklace from Cannon Street', *Antiq J* 56, 1976, 247–8

JOHNS, 1982

C. Johns, *Sex or Symbolism: Erotic Images of Greece and Rome* (reprint 1990)

JOHNS (unpublished)

C. Johns, 'Snakes in Roman Art' (unpublished essay)

JOHNS & POTTER, 1983

C. Johns & T. Potter, *The Thetford Treasure*, London, 1983

KENYON, 1948

K. M. Kenyon, *Excavations at the Jewry Wall Site, Leicester*, Reports of the Research Committee of the Society of Antiquaries of London XV, 1948

KOCH, POSSÉMÉ, RUDOE *et al*, 1989

M. Koch, E. Possémé, J. Rudoe *et al*, *Pariser Schmuck* exhibition catalogue, Bayerisches Nationale Museum, 1989

LAWSON, 1976

Andrew Lawson, *Shale and Jet Objects from Silchester*, Society of Antiquaries of London, 1976

LEEDS, 1945

E. T. Leeds, 'The distribution of the Angles and Saxons archaeologically considered', *Archaeologia* 91, 1945, 1–106

LEEDS, 1950

E. T. Leeds, 'A bronze Viking pin from Castor, Northants', *Antiq J* 30, 1950, 75

LIVERSIDGE, 1968

J. Liversidge, *Britain in the Roman Empire*, 1968

LONDON MUSEUM, 1940

London Museum Medieval Catalogue, 1940

LONDON'S ROLL, 1884

London's Roll of Fame 1757–1884, London, 1884

MACGREGOR, 1978

A. MacGregor, 'Industry and commerce in Anglo-Scandinavian York' in R. A. Hall (ed), *Viking Age York and the North*, CBA Res Rep 27, London, 1978, 37–57

- MANNING, 1985
W. H. Manning, *Catalogue of the Romano-British Iron Tools, Fittings and Weapons in the British Museum*, 1985
- MARSHALL, 1907
F. H. Marshall, *Catalogue of Finger Rings Greek, Etruscan and Roman in the Department of Antiquities, British Museum* (reprinted 1968)
- MEAD, 1977
V. K. Mead, 'Evidence for the manufacture of amber beads in London in the 14th-15th century', *TLAMAS* 28, 1977, 211-4
- MEIS, 1979
R. Meis, *Taschenuhnen*, Munich, 1979
- MILLAR, 1985
Delia Millar, *Queen Victoria's Life in the Scottish Highlands*, London, 1985
- MILLER, SCHOFIELD & RHODES, 1986
L. Miller, J. Schofield & M. Rhodes, *The Roman Quay at St Magnus House, London*, Special Paper No 8, London & Middx Archaeol Soc, 1986
- MULLER, 1980
Helen Muller, *Jet Jewellery and Ornaments*, Aylesbury, 1982
- MULLER, 1987
Helen Muller, *Jet*, London, 1987
- MURDOCH, 1985
Tessa Murdoch (ed), *The Quiet Conquest: The Huguenots 1685-1985*, Museum of London, 1985
- NORMAN & READER, 1906
P. Norman & F. W. Reader, 'Recent discoveries in connection with Roman London', *Archaeologia* 60, 1906, 169-250
- O'CONNOR, 1980
B. O'Connor, *Cross-Channel Relations in the Later Bronze Age*, BAR (int series) 1980, 91, 258-9 & fig 75.9
- OGDEN, 1982
J. Ogden, *Jewellery of the Ancient World*, London, 1982
- OMAN, 1930a
C. C. Oman, *Victoria & Albert Museum Department of Metalwork Catalogue of Rings*, London, 1930
- OMAN, 1930b
C. C. Oman, 'The Jewels of Saint Alban's Abbey', *The Burlington Magazine* 57, 1930, 81-2
- OMAN, 1974
C. C. Oman, *British Rings, 800-1914*, London, 1974
- PLINY
Naturalis Historia, 37
- POUGET
J. H. P. Pouget, *Traité des pierres précieuses et de la manière de les employer en parure*, Paris, 1762
- PRIDEAUX, 1896
W. S. Prideaux, *Memorials of the Goldsmith's Company*, vol I, 1896
- PUBLIC RECORD OFFICE, 1968
Guide to Seals in the Public Record Office, Public Record Office Handbooks no 1, London, 1968

RAHTZ, 1979

P. Rahtz, *The Saxon and Medieval Palaces at Cheddar*, BAR (Brit series) 65, Oxford, 1979

RAU, 1947

V. Rau (ed), 'Inventario dos bens da Rainha da Gra-Bretanha, D. Catarina da Braganza, 1705', Coimbra, 1947, 33

RCHM, 1962

Royal Commission on Historical Monuments, *Eburacum: Roman York*, 1962

REDDAWAY & WALKER, 1975

T. F. Reddaway & L. E. M. Walker, *The Early History of the Goldsmiths' Company 1327–1509*, London, 1975

ROBERTSON, 1970

A. Robertson, 'Roman Finds from Non-Roman Sites in Scotland' *Britannia* 1, 1970

ROE, 1928

F. Roe, 'Nelson's Sword of Honour at the Guildhall', *Connoisseur*, 1928, 355–6

SCARISBRICK, 1990

D. Scarisbrick *Ancestral Jewels*, London, 1990

SHARPE, 1889

R. R. Sharpe, *Calendar of Wills Proved and Enrolled in the Court of Husting, London: Part I AD 1258–AD 1358*, London, 1889

SHARPE, 1904

R. R. Sharpe, *Calendar of letter-books preserved among the archives of the Corporation of the City of London at the Guildhall: Letter-book F: circa AD 1337–1352*, London, 1904

SHEPHERD, 1986

J. Shepherd, 'Glass' in L. Miller, *et al*, 1986

SHETELIG, 1940

H. Shetelig (ed), *Viking Antiquities in Great Britain and Ireland* (6 volumes), Oslo, 1940

SMITH, 1857

C. Roach Smith, 'Medieval seals set with ancient gems', *Collectanea Antiqua* 4, 1857, 65–79

SMITH, 1909

R. A. Smith, 'Anglo-Saxon remains' in W. Page (ed), *Victoria County History: The Victoria History of London* 1, London, 1909, 147–70

SOMERS COCKS, 1980

Anna Somers Cocks (ed), *Princely Magnificence: Court Jewels of the Renaissance 1500–1630*, Victoria & Albert Museum, 1980

SOUTHWICK, 1983

Leslie Southwick, 'The City of London Presentation Awards', *The Antique Dealer & Collector's Guide*, January 1983

SPENCER, 1968

B. Spencer, 'Medieval pilgrim badges' in J. G. N. Renaud (ed), *Rotterdam Papers: A Contribution to Medieval Archaeology*, Rotterdam, 1968

SPENCER, 1978

B. Spencer, 'King Henry of Windsor and the London pilgrim' in J. Bird, H. Chapman & J. Clark (eds), *Collectanea Londiniensia*, Special Paper 2, London & Middx Archaeol Soc, London, 1978, 235–64

SPENCER, 1980

B. Spencer, *Medieval Pilgrim Badges from Norfolk*, Norfolk Museums Service, Norwich, 1980

- SPENCER, 1982A
B. Spencer, 'Pilgrim souvenirs and kindred objects' in G. & C. Milne, *Medieval Waterfront Development at Trig Lane, London*, Special Paper 5, London & Middx Archaeol Soc, London, 1982, 106-8
- SPENCER, 1982B
B. Spencer, 'Pilgrim souvenirs from the medieval waterfront excavations at Trig Lane, London, 1974-76', *TLAMAS* 33, 1982, 316-20
- SPENCER, 1984
B. Spencer, 'Medieval seal dies recently found in London', *Antiq J* 64, 1984, 376-82
- SPENCER, 1985
B. Spencer, 'Fifteenth-century collar of SS and hoard of false dice with their container from the Museum of London', *Antiq J* 65, 1985, 449-53
- SPENCER, 1990
B. Spencer, *Salisbury Museum Medieval Catalogue: Part 2 Pilgrim Souvenirs and Secular Badges*, Salisbury, 1990
- STANILAND, 1980
K. Staniland, 'Medieval courtly splendour', *Costume* 14, 1980, 7-23
- STEAD & RIGBY, 1986
I. Stead & V. Rigby, *Baldock*, Britannia Monograph Series No 7, 1986
- STEAD & RIGBY, 1989
I. Stead & V. Rigby, *Verulamium: The King Harry Lane Site*, London, 1989
- STRATFORD, 1984
N. Stratford, 'Metalwork' in G. Zarnecki, J. Holt & T. Holland (eds), *English Romanesque Art 1066-1200*, Arts Council of Great Britain, London, 1984, 232-95
- STRONG, 1963
Roy Strong, *Portraits of Elizabeth I*, London, 1963, 132
- SWANN, 1981
June Swann, *Catalogue of Shoe and Other Buckles in Northampton Museum*, Northampton, 1981
- TAYLOR, 1980
J. Taylor, *Bronze Age Goldwork of the British Isles*, 1980
- TAYLOR & SCARISBRICK, 1978
G. Taylor & D. Scarisbrick, *Finger Rings from Ancient Egypt to the Present Day*, Oxford, 1978
- TOLKIEN, 1975
J. R. R. Tolkien (trans), *Sir Gawain; Pearl; Sir Orfeo*, London, 1975
- VEVER, 1908
Henri Vever, *La Bijouterie Française au XIXe Siècle*, Paris, 3 vols (reprint 1908)
- VINCE (forthcoming)
A. G. Vince (ed), *Aspects of Saxon and Norman London: II Finds and Environmental Evidence*, Special Paper, London & Middx Archaeol Soc (forthcoming)
- VINCE & BAYLEY, 1983
A. G. Vince & J. Bayley, 'A Late Saxon Glass Finger Ring from the City of London' in *TLAMAS* 34, 1983, 93-4
- WALTERS ART GALLERY, 1979
Walters Art Gallery, Baltimore, *Jewellery, Ancient to Modern*, New York, 1979, no 605

WARD, CHERRY, GERE & CARTLIDGE, 1981

Anne Ward, John Cherry, Charlotte Gere & Barbara Cartlidge, *The Ring from Antiquity to the 20th Century*, London, 1981

WARD-PERKINS & CLARIDGE, 1976

J. Ward-Perkins & A. Claridge, *Pompeii AD 79*, Bristol, 1976

WATKINS, 1982

M. Watkins, 'The Small Finds in the Roman Tilery at St Oswald's Priory, Gloucester' in C. M. Heighway & A. J. Parker, *Britannia* XIII, 1982, 25–78

WAY, 1849

Albert Way, 'Ancient armillae of gold recently found in Buckinghamshire and in North Britain: with notices of ornaments of gold discovered in the British Islands', *Arch J* VI, 48–61

WEINSTEIN (forthcoming)

R. Weinstein, 'Exhibits at Ballot', *Antiq J* 69, II (forthcoming)

WENTZEL, 1962

H. Wentzel, 'Die Kamee mit dem HI. Georg im Schloss zu Windsor: zur Ikonographie der byz Kameen mit Heil. Rittern', *Variae Formae Veritas Una* (Festschrift Fr. Gerke), Baden-Baden, 1962

WENTZEL, 1978

H. Wentzel, *Reallexicon zur byzantinischen Kunst*, 3, 1978, cat no 912

WHEELER, 1928

Mortimer Wheeler, *The Cheapside Hoard of Elizabethan and Jacobean Jewellery*, London Museum, 1928

WHEELER, 1930

R. E. M. Wheeler, *London in Roman Times*, London Museum (reprint 1946)

WHEELER, 1935

R. E. M. Wheeler, *London and the Saxons*, London Museum, cat no 6, London, 1935

WHEELER & WHEELER, 1932

R. E. M. Wheeler & T. V. Wheeler, *Report on Excavations of the Prehistoric, Roman and Post-Roman Site in Lydney Park, Gloucestershire 1928–9*, Oxford, 1932

WHITE, 1954

T. H. White, *The Book of Beasts*, London, 1954

WHYTEHEAD, 1986

R. Whytehead, 'Excavations of a Roman Cemetery at West Tenter Street', *TLAMAS* 37, 1986

WILLOUGHBY, 1890

G. P. Willoughby, 'Presentation at Ballot', *Proceedings of the Society of Antiquaries*, xiii, 1890, 198

WILSON, 1964

D. M. Wilson, *Catalogue of Antiquities of the Later Saxon Period: Volume I Anglo-Saxon ornamental metalwork 700–1100 in the British Museum*, London, 1964

WILSON, 1976

D. M. Wilson, *The Archaeology of Anglo-Saxon England*, London, 1976

WILSON, 1983

D. M. Wilson, 'A bone pin from Sconsburgh, Dunrossness' in A. O'Connor & D. V. Clarke (eds) *From the Stone Age to the Forty-Five*, Edinburgh, 1983, 343–9

Endnotes

Full references to publications are given in the Bibliography

CHAPTER 1

1. R. Cowie & R. Whytehead, 'Lundenwic: the archaeological evidence for middle Saxon London', *Antiquity* 63, 1989, 708–18.
2. J. Bayley, I. Freestone & A. Vince, 'Metalworking residues from late Saxon and Norman contexts in London', in Vince (forthcoming).
3. F. Pritchard, 'Small finds', in Vince (forthcoming).
4. Dowgate Hill brooch: C.A.R. Smith, 'On an ancient ouche in gold', *Archaeologia* 29, 1842, 70-75; R. Jessup, *Anglo-Saxon Jewellery*, London, 1950, 125–6. St Mary-at-Hill brooch: G. Griffith, 'Account of coins, &c. found in digging the foundations of some old houses near the church of St. Mary Hill, London, 1774', *Archaeologia* 4, 1786, 356–63.
5. Alexander & Binski, 1987, 273, 397.
6. J. C. Parsons, *The Court and Household of Eleanor of Castile in 1290*, Toronto, 1977, 106.
7. M. Letts (ed.), *The Travels of Leo of Rozmital 1465–1467*, Cambridge, 1957, 45; a travelling companion estimated there were 400 master goldsmiths, not counting journeymen (*ibid*, 54).
8. Reddaway & Walker, 1975, 29–30.
9. H. T. Riley, *Memorials of London and London Life, in the XIIIth, XIVth, and XVth Centuries*, London, 1868, 313.
10. Reddaway & Walker, 1975.
11. Riley, *op cit*, 154–6.

CHAPTER 2

1. Ms Book of Ordinances, 1513/14, Library of the Worshipful Company of Goldsmiths.
2. Reddaway & Walker, 1975, 36, 194.
3. *Ibid*, 243.
4. *Ibid*, 150.
5. Bound in same volume as 1 above, f49v, 46v.
6. Ms L.30 1982, National Art Library, Victoria & Albert Museum. The manuscript was included in Somers Cocks, 1980, 132.
7. This information is taken from unpublished research by Alan Jobbins undertaken in 1990.
8. Taken from a photocopy provided by the Leicestershire Records Office; the original document was sold at auction recently.
9. J. F. Hayward, 'The Arnold Lulls Book of Jewels and the Court Jewellers of Queen Anne of Denmark', *Archaeologia* 108, 1986, 227–37.

10. Prideaux, 1898, 198, 206.
11. William Wheatley, *Isaac le Gooch, the King's Jeweller and Latymer Benefactor*, Hammersmith Local History Group, London, 1964.
12. Laleh Labib-Rahman, 'Sir Jean Chardin, the Great Traveller (1643–1712/3)', *Proceedings of the Huguenot Society of London*, vol 23 no 5, 309–18.
13. These names are listed in Tessa Murdoch, 'Huguenot Artists, Designers and Craftsmen in Great Britain and Ireland, 1680–1760', unpublished PhD thesis, University of London, 1982, Appendix A, 244–5.
14. The trade cards and contemporary bills are in the Heal Collection at the British Museum unless otherwise stated.

CHAPTER 3

1. See Grimwade, 1990, and Culme, 1987, for extensive listings of those involved in the London jewellery trade. All of those interested in the trade owe an enormous debt of gratitude to the labours of these two writers.
2. *The Book of Trades*, 1811, 65–6.
3. Abraham Rees (ed), *The Cyclopaedia; or Universal Dictionary of Arts, Sciences and Literature*, 45 vols, 1819–20. See entry under 'Gold-Smith', vol 16.
4. Grimwade, 1990. My own analysis of listings.
5. George Dodd, 'Clerkenwell', in Charles Knight (ed), *London*, vol 3, 1842, 129–44.
6. William J. Pinks, *The History of Clerkenwell*, 1881, 589–91.
7. *Kelly's Directory of the Watch and Clock Trades*, 1880, iv.
8. See the decennial Census returns, and listings given in Culme, 1987.
9. George Wallis, 'Jewellery', in G. P. Bevan (ed), *British Manufacturing Industries*, 1876, vol 2, 1–50.
10. This analysis is based on the sample indexes of the Sun Insurance Registers compiled as part of the 'Sunrise' Project. The original registers are held at the Guildhall Library, MS Series 11936. Indexes relating to goldsmiths and jewellers are held by the Museum of London Library, the Goldsmiths Company Library and the Department of Metalwork, Victoria & Albert Museum.
11. *The Book of Trades*, *op cit*, 65.
12. For some indication of the range of Victorian jewellery, see Ernie Bradford, *English Victorian Jewellery*, 1959; Margaret Flower, *Victorian Jewellery*, 1967.
13. Bradford, *op cit*, 76–9.
14. Culme, 1987, 245.
15. *Fischer's Annual Directory of Watch & Clockmakers, Jewellers & Silversmiths*, 1884.
16. *Kelly's Post Office Directory*, 1880.
17. See listings in Culme, 1987, and London trade directories.
18. The Goldsmiths and Silversmiths Company's factory was at Newcastle Place, Clerkenwell, and Hunt & Roskell's at 26 Harrison Street, Gray's Inn Road. See Culme, 1987, 184–5, 245.
19. Culme, 1987, 374.

20. *Fischer's Annual Directory, op cit.*
21. *Ibid.*
22. Gareth Stedman Jones, *Outcast London, 1971, 375.*
23. Wallis, *op cit.*
24. William Dawson, *A Mid-London Parish: Short-History of St. John's Clerkenwell, 1885, 43–4.*
25. Charles Booth, *Life and Labour of the People in London, 1902, 18 vols, second series, vol 2, 9.* Booth's statistics showed that the jewellers earned between 9d and 1s 6d an hour, diamond-mounters between 1s 1d and 1s 6d an hour, diamond-setters between £3.00 and £6.00 per week, and goldsmiths around 45s per week. 53% of all workers earned upwards of 40s.
26. *The Book of Trades, 1811, 65.*
27. Stedman Jones, *op cit, 376.*
28. George Gissing, *The Nether World, 1889, Everyman edition, 1973, 11.*
29. James E. Collins, *The Private Book of Useful Alloys and Memoranda for Goldsmith's, Jewellers, &c, 1871.* Popular manuals of the 1880s included George E. Gee, *The Goldsmith's Handbook*; August Fischer, *Pattern Book for Jewellers Gold & Silversmiths.*
30. E. Gray & Sons, *Catalogue, n.d.*
31. Verbal communication from the late Richard J. Oliver, watchcase maker of 25–26 Spencer Street, Clerkenwell. The Oliver family let out bench space to individual workmen between the wars, and it was still a common Clerkenwell practice in the 1980s.

Acknowledgement I am grateful to Andrew Whitehead for having drawn my attention to the material contained in notes 9, 23 and 25.

CHAPTER 4

1. Cassius Dio, *Historia Romana, LXII.2.4.*
2. Johns & Potter, 1983, 20.
3. Henig, 1984b, 18.
4. In *The Satyricon*, Book 15.33, the first-century author Petronius writes, 'On the little finger of his left hand he wore a heavy gilt ring and a smaller one on the last joint of the next finger. This I thought was solid gold, but actually it was studded with little iron stars . . .'
5. Henig, 1984b, 17.
6. Henig & Chapman, 1985, 457.
7. Henig, 1977, 355 and pl 15.4.
8. Arthur, 1977, 367–72.
9. Guiraud, 1975, fascicule, 4, 78–87.
10. Chapman, 1979, 117 and pl 3.
11. Cool, 1979, 168.
12. Marshall, 1907, 181, no 1144.
13. Pliny, *Natural History, 37.30.*

14. Henig, 1978b, 197.
15. Allason-Jones, 1989, 18.

CHAPTER 5

1. Evans, 1931, xiii.
2. Somers Cocks, 1980, cat no 8.
3. William Jones, *Finger-ring Lore*, 1877, 310.
4. J. Wickham Legg, 'Notes on the Marriage Service in the Book of Common Prayer of 1549', *Ecclesiological Essays*, London, 1905, 186–8.
5. Act III, Scene 2.
6. Samuel Pepys, *The Complete Diaries*, Robert Latham & William Matthews (eds), 1970, vol I, 39.
7. Jones, *op cit*, 402.
8. Legg, *op cit*, 195.
9. Jones, *op cit*, 414.
10. *Ibid*, 415.
11. Quoted by Diana Scarisbrick in 'A Becoming Mourning', *Country Life*, 18 January 1990, 58–60.
12. *Ibid*, 59.
13. Letter, 11 February 1781, *Horace Walpole's Correspondence*, Wilmarth S. Lewis (ed), 1961, vol 25, 124.
14. Quoted by H. Clifford Smith in *Jewellery*, 1908, 265.
15. Rosenborg Castle Guide, 1960, cat no 599.
16. A. A. Mitchell, 'Charles I in Death', *History Today*, 1966.
17. Quoted in Roger Fulford, *George the Fourth*, 1935, 20.
18. Tate Gallery, no 3033.
19. John Pope-Hennessy, *Queen Mary*, 1959, 53.
20. *Ibid*, 565.
21. *The Book Concerning Piers Plowman*, trans Donald and Rachel Attwater, 1957, 2.
22. F. J. Furnival & F. G. Stone (eds), *The Tale of Beryn*, Early English Text Society, 1909.
23. Geoffrey Chaucer, 'General Prologue', *The Canterbury Tales*, line 14.
24. For a general discussion of pilgrim badges and their significance and role in medieval life, see Spencer, 1968, 137–53.
25. Mary Berry, *Journals and Correspondence*, Lady Theresa Lewis (ed), 1865, vol I, 71.
26. In *V & A Album 4*, Anna Somers Cocks (ed), 1985, 178–86.
27. Information from Eileen Harris, who is preparing a study of eye miniatures in jewellery.
28. See *Exhibition of Royal and Historic Treasures*, 1939, 73.

29. Frances Dimond & Roger Taylor, *Crown and Camera: the Royal Family and Photography, 1842–1910*, London, 1987, 13.
30. *Ibid*, 23.

CHAPTER 6

1. Letter from Andreas Franciscius to Jacobus Sansonus, 17 November 1497, cited in *English Historical Documents 1485–1558*, London, 1967, 190.
2. J. Caley (ed), 'A Wardrobe Account of Henry VIII', *Archaeologia* 9, 1789, 244.
3. Cited in C. Erickson, *Bloody Mary*, London, 1978, 94.
4. F. Madden, *Privy Purse Expenses of the Princess Mary 1536–44*, London, 1831, 178–80, 183.
5. Cited in H. W. Chapman, *The Last Tudor King*, London, 1961, 218.
6. Cited in H. Norris, *Costume & Fashion*, vol III *The Tudors*, Book II, 1547–1603, London, 1938, 608–9.
7. Cited in J. Wilson, *Entertainments for Elizabeth I*, New York, 1980, 51.
8. Cited in Q. Bone, *Henrietta Maria*, London, 1973, 33.
9. *Diary of Mary, Countess Cowper*, London, 1864, 33.
10. Lady Llanover (ed), *Autobiography and Correspondence of Mary Granville, Mrs Delany*, London, 1861–2, vol I, 99, 191.
11. *Ibid*, vol 2, 28; H. Paget Toynbee (ed), *The Letters of Horace Walpole*, London, 1903, vol 2, 28.

Index

Catalogue numbers are listed in bold.

- Acorns 42, 103(**170**)
Adam *goldsmith* 10
Advertisements 20(fig 3.3), 45(fig 5.9)
Agas, Ralph 10(fig 1.4)
Agnus Dei 82(**65**), 86(**87**), 107(**193**)
Aigrettes 41, 67, 96(**132**), 151(**396**)
Albert, Prince Consort 43, 48, 49, 60, 126(**289**),
127(**292-3**)
Alexandra, Queen 46, 60, 61(fig 6.8), 116(**241-2**)
Amastini, Angelo *engraver* 137(**328**)
Amber 11, 34, 147(**376**), 175(**494-5**), 177(**507**);
col pl 13(**507**)
Amethysts 31, 34, 88 (**90**), 148(**381**)
Amulets 28, 29, 30(fig 4.4), 31-4(fig 4.6), 80-1
(**51-5**), 95(**127**), 96(**134**), 184
Anglo-Saxon period 8-9, 74-5(**16-17**), 82(**65**)
Anne, Queen 122-3(**274-5**)
Apprenticeship 24
Archaeological material 68-9
Archaeological-revival jewellery 46
Armlets 137(**331**), 177(**504-5**)
Armorial mounts 109(**203**)
Augusta, Princess of Wales 57-8
Aventurine glass 173(**487**)
Bacchus 30-1, 80(**52**)
Badger's tooth 33, 142(**345**)
Badges 120(**263, 265**), 124(**278**)
devotional 86-7(**87-9**), 91(**107**)
funerary 75(**20**)
livery 156(**411**)
pilgrim 80, 85-6(**80-6**), 120(**264**)
Bailey, John Walker 64
Bangles 29, 71(**5**), 79(**49**), 116(**247**), 165(**456**)
Barbara, St 47, 84(**73**)
Beads 11, 28, 70-2(**3-5**), 102(**167-8**), 156(**408**),
167-8(**457-64**), 169(**469-71**), 171(**478**),
175(**494-5**), 176(**498**), 177(**507**); col pl
13(**469-71, 494, 507**)
rosary 85(**79**), 88(**97**); col pl 7(**79**)
trade 171(**477b**)
Belt 109(**204**); col pl 6(**204**)
fittings 11(fig 1.6)
Bernhardt, Sarah 134(**325**)
Berry, Mary 48, 99(**156**)
Black Prince, Edward 75(**20**)
Blay, Charles *jeweller* 23(fig 3.9)
Bodice ornaments 16, 17(fig 2.9), 113(**225a**),
145(**368**)
'Bodkins' 14, 142(**349**)
Bog oak 68, 127(**291**)
Book of Trades, The 18
Boss, I.A. 126(**290**)
Bracelets 28, 29, 33, 49, 58(fig 6.3), 60(fig 6.6), 68,
71(**5**), 72(**6**), 73(**6-10**), 78(**42**), 99(**154**),
101(**161, 163**), 102(**169**), 116(**245-6**),
117(**248**), 127(**291**), 138(**332, 334**), 152(**401**),
153(**403**), 155(**405**), 159(**432**), 171(**478**),
172(**482**), 174(**488**); col pl 4(**161**)
bone 175(**493**)
clasps 97(**138**), 99(**153**), 134(**322-3**); col pl
8(**153**)
with photographs 45(fig 5.8), 134(**324**)
plaques 76(**25-6**), 97(**140**), 136(**327**), 137(**330**)
slides 43, 90(**103**), 94(**123**), 95(**129-30**), 121-2
(**268-9**), 125(**282**), 164(**451**)
Brogden, John *goldsmith* 115(**240**)
Brooches 10, 37, 92(**109**), 100(**157, 159**),
104(**176-7**), 114(**233**), 115(**238-9**), 130,
152(**400**), 153(**403**), 168(**438**), 173(**487**),
178(**514, 516**); col pl 9(**233**)
amuletic 90(**104**)
Anglo-Saxon 9(fig 1.3), 74-5(**16-17**), 82(**65**)
bow 104(**173-4, 178**), 155(**406**), 162(**439**)
'caterpillar' 106(**188**)
crossbow 35(fig 4.12), 73(**11**), 128-9(**294-6**),
155(**404, 407**)
disc 74(**17**), 82(**65**), 107(**190**), 155(**408**),
162(**441, 445**); col pl 14(**441**)
'dragonesque' 140(**338**)
enamelled 144(**364-5**)
fly 141(**339**)
hardstone 144(**361**)
memorial 77(**37**)
mosaic 144(**363**), 171(**479**); col pl 16(**479**)
Nauheim derivative 102(**164**)
penannular 104(**175**), 178(**513**)
pietra dura 144(**366**)
plate 140(**338**), 162(**442-3**); col pl 14(**442**)
ring 47, 82(**67**), 83(**69**), 93(**110**), 107(**191-2**),
130-1(**303-5**), 156(**409**)
sandal-shaped 141(**341**); col pl 14(**341**)

- saucer 75(16), 105(181); col pl 5(16)
 sea-serpent 141(343)
 shield-shaped 141(342), 162(442)
 souvenir 127(292)
 spider's web 116(242)
 zoomorphic 141(339-40, 344), 162(440)
- Brown, Maria 78(39a)
 Buckingham, George Villiers, Duke 56
 Buckle castings 156(412)
 Buckles 16, 75(29), 110(209), 112, 156(413)
 dress 144(358)
 knee 15, 56, 113(226); col pl 3(226)
 shoe 56, 77(33), 113(224), 170(476)
 stock 113(225b)
 waist 158(430)
- Bullae* 28
 Bult, James *silversmith* 113(225b)
 Burton, Robert: *Anatomy of Melancholy* 39
 Buschman, John *watchmaker* 122(272)
 Buttons 54, 108(199-200), 112(217, 219)
- Cameos 48 (fig 5.12), 59, 80, 88(90-1, 94),
 121(266), 125(286), 136(326), 137(328-30),
 138(332), 142(346, 350), 146(369), 173(485),
 184
 shell 46 (fig 5.11), 139(336)
- Campbell, R: *The Compleat London Tradesman* 17
Cantharus 31 (fig 4.5), 176(503)
 Carnelian 34, 81-2(59, 61-2), 125(285),
 129(299), 142(347), 177(508)
 Caroline, Queen 126(288)
 Catherine of Aragon 120(265)
 Cat's eye 89(98)
 Cauldrons 146(374)
 Chain and beads 168(463)
 Chain link 163(447)
 Chains, muff or dress 78(43)
 ornamental 13, 110(208), 118(255), 149(384),
 157(415), 163(445), 164(452); col pls 9(255),
 12(384)
- Chalcedony 72(5)
 Chardin, Sir John 14
 Charles I, King 44, 121(267)
 Charles II, King 14, 136(326)
 Charles Edward, Prince 123(276)
 Charlotte, Princess of Wales 59 (fig 6.5), 125(282),
 126(288)
 Charlotte, Queen 58 (fig 6.3)
 Chatelaines 15-16, 96(137), 99(155), 109(206),
 114(228, 231), 118(253), 149(389), 157(418),
 159(433), 160(436-7), 179(517)
 hooks 15 (fig 2.6), 16, 157(417)
- Cheapside 9, 10, 12
 Cheapside Hoard 13, 55, 65, 68, 80, 88(90-4),
 89(98-100), 110(207), 112(216-21), 142-3
 (348-52), 148-9(379-85), 157(415), 163(445-
 6), 164(452), 183; col pls 1(352, 381, 385),
 9(218, 255), 12(384)
- Chenevix, Paul Daniel *jeweller* 14, 15
 Chokers 60, 61 (fig 6.8)
 Clasp loop, girdle 109(205)
 Clasps, bracelet 97(138, 140), 99(153),
 134(322-3)
 chain 110(213), 177(209)
 Cleopatra's Needle 146(372)
 Clerkenwell jewellery quarter 18-19 (fig 3.1), 21,
 22-3 (figs 3.7-9), 24
 Coins 71(5), 74(14)
 Collar of SS 130(301-2)
 Colours, significance of 28-9, 38, 39, 89(98)
 Comb-mount 67, 150(393), 151(397); col pl
 3(397)
 Combs 59, 79(46, 50), 114(234), 126(288)
 Coral 90(104), 145(368)
 Cory, Lady 67
 Counterfeit jewellery 12-13
 Court, royal 53-6
 Cowper, Mary, 1st Countess 57
 Cravat pins 68, 125(283), 146(369-72), 147(376),
 173(485); col pl 12(283)
 Cross, pendant 88(92-3), 91(106), 179(519); col
 pl 7(92)
 Crown frame 122(270)
 Crucibles 8 (fig 1.1), 9 (fig 1.3), 10
 gold-working 154
 Cufflinks 123(275-6)
- Dawson, William 22
 De la Cour, William *jeweller* 17 (fig 2.10)
 Delany, Mary 57
 Demi-parure 100(158), 115(237), 139(336-7),
 173(483), 184; col pl 8(237)
 D'Erlanger, Baroness 67
 Desaguliers, J.H.: *Jewellers Accounts Made Easy* 15
 Disc, enamelled 162(444)
 Dodd, George 18-19
 Dolphins 30, 80(52)
 Dress ornaments 108(196-8), 118(256-7),
 149(382), 163(446); col pl 6(196-8)
 studs 116(243)
 Dubon *watchmaker* 165(455)
- Eagle and standards 34, 35 (fig 4.11), 129(299); col
 pl 14(299)
 Earrings 37, 73(10), 77(36), 78(44), 79(47-8),
 90(105), 101(162), 102(165), 113(223),
 114(229-30), 119(260), 139(335), 146(373-4),
 151(395), 153(402-3), 170(477), 171(478,
 480), 172(481), 173(483-4), 178(515); col

- pls 5(162), 9(260) *see also* Pendant, ear
crest 163(449)
- Edward IV, King 44, 123(277)
- Edward VI, King 55
- Edward (VII), Prince of Wales 60
- Eleanor of Castile 10
- Elizabeth I, Queen 54, 55, 120(266)
- Ellines, Anthony *jeweller* 16
- Emeralds 13, 28(fig 4.1), 39, 132(312), 143(352),
149(385), 176(498), 182, 183(fig 8.1)
- Enamel 28, 41, 93–6(112–18, 123–4, 129–32),
100(158–9), 124–5(279–83), 126(290),
136(327), 137(331), 138(334), 140(339, 341–
4), 143(352, 354–5), 144(358, 364–5), 148,
149(385, 388), 150(390, 392, 394), 152(400),
153(402–3), 161, 163(445, 447–9), 164–5(451,
453–6), 184; col pls 1(352), 3(454), 12(388),
14(341)
champlevé 13(fig 2.2), 109(203), 118(255, 258–
9), 140(338), 161, 162(440–3), 164(450),
184; col pl 14(441–2)
cloisonné 118(256), 148(380), 162(444),
163(446), 164(452), 184
- Entrepreneur jewellers 20
- Evans, Dame Joan 68
- Fan 48, 144(359); col pl 4(359)
handles 13–14
holders 118(256–7), 149(382), 163(446)
- Farendon, William de *goldsmith* 9
- Fashion plate 59(fig 6.4), 60(fig 6.6); col pl 4
- Fashions, dress 52–3, 54, 56, 59, 60, 61
in jewellery 53–61
- Filigree-work, woven 151(395), 158(428),
159(432)
- Finger-rings 29, 39–40(fig 5.1), 71(5), 74(12),
105(180), 112(216, 220), 118–19(258–9),
125(284, 286–7), 126(289), 130, 131–2(306–
13), 148(379–80), 149(387), 150(391),
155(408), 164(450, 453), 169–70(473–4),
175(496); col pls 2(284, 287), 10(306–7, 309,
310, 312)
amuletic 29(fig 4.2), 30(fig 4.4), 32(fig 4.7),
33(fig 4.9), 39, 47, 80, 80–1(51–5), 82(66, 68),
83(70–1), 84(73–8), 88(96), 89(98–9),
125(284); col pl 2(284)
bone 177(5–6)
double (gimmel) 38, 185
fede 99(152)
glass 74(13), 168–9(465–7, 472); col pl 5 (13)
iron 29–30(fig 4.2), 81(54), 129(298)
jet 72(6), 176(501)
key 29, 105(179)
love symbol 30(fig 4.3), 92(108), 93–4(111–
22), 95(124–5, 128), 96(131), 97(141),
99(156); col pl 2(128, 131)
memorial 43(fig 5.5), 44, 49, 99(156), 123(277)
with miniature 97(141)
mourning 16(fig 2.8), 42–3(fig 5.4), 75–8(21–3,
27, 29–32, 38–40)
with portrait medals 39(fig 5.1), 126(289)
posy 40, 68, 88(96), 92, 93(111–15), 94(117–
19, 121–2), 95(124), 96(136), 98(145–50),
158(419–26), 180–1, 186
seal 39, 122(271), 129(297); col pl 2(271)
signet 28, 39, 71(5), 76(22), 94(116), 122(271),
128, 132, 133(318–20); col pl 2 (271)
triple 99(151)
vinaigrette 144(362)
- 'Firestone' quartz 13; col pl 1
- Flowers, bouquet of (aigrette) 14, 40, 96(132)
in jewellery 40–1(fig 5.2), 148–53(379–403)
- Fob-seal 125(285); col pl 2(285)
- Ford, William, and Company 21
- Gardener, Abraham *jeweller* 16
- Garnets 38, 95(128), 149(384)
- Gemstones, colours of 182
composition of 183
meanings of 42, 49
messages of 42
unworked 176(497)
- Gem-testing 182–3 (fig 8.1)
- George IV, King (Prince Regent) 40, 44, 48, 68,
125(283, 285–6)
- George, St 87(88)
- Giardinetti 150(391)
- Gide, David *watchmaker* 143(355)
- Gilbert, Charles *jeweller* 16
- Girdle clasp loop 109(205)
- Girdlers 11
- Gissing, George 24
- Glass 28, 71(4), 72(5), 74(13), 79(46–8),
114(235), 117(251), 119(262), 131(308),
144(363), 147(377), 155(408), 166, 167–
73(457–87)
- Gleyre, Charles 165(456)
- Gold-in-glass 28, 168(464)
- 'Goldsmithery' (*Aurifabria*) 10(fig 1.4)
- Goldsmiths and Silversmiths Company 21(fig 3.5)
- Goldsmiths, guild of 9
- Goldsmiths' Hall 10(fig 1.4)
- Goldsmiths, Worshipful Company of 10, 11, 12, 13
- Gonzaga, Luis 91(107)
- Grand Tour souvenirs 47–8, 67, 140
- Granite 146(372)
- Grapes, bunches of 40–1, 148(381), 149(385); col
pl 1(381, 385)
- Grave goods 36(fig 4.13), 37
- Gray, E. & Sons 21, 24, 25(fig 3.10)

- Great Exhibition, 1851 20 (fig 3.2)
 Guildhall Museum 64, 65, 68
- Hair, embroidery 96 (133)
 in jewellery 43 (fig 5.5), 44 (fig 5.6), 45 (fig. 5.8),
 58, 70, 76 (23, 25-8), 77 (34-6), 79 (39a, 41-
 2), 92, 94 (123), 95 (129-30), 97 (138),
 98 (143), 99 (154), 100 (157-8), 121 (268),
 122 (274), 125 (283), 127 (293), 134 (324),
 144 (359); col pls 4 (359), 7 (34-5), 12 (283)
 ornaments 41, 151 (396-7), 173 (486); col pl
 3 (397)
- Hairpins 32 (fig 4.8), 74 (15), 79 (46), 103-4 (170-
 2), 110 (207), 114 (235), 142 (349), 152 (398),
 174-5 (489-92)
- Hands, clasped 35 (fig 4.10), 176 (499); col pl
 14 (499)
- Harcourt, William Edward, 2nd Viscount 68
- Hardstone work 144 (361)
- Hat ornaments 112 (221), 142 (348)
 pins 110 (207), 142 (349, 351)
- Hatton Garden 18, 19
- Head-dress 110 (212)
- Helena, Princess 68, 125 (284)
- Heliotrope 34, 81 (60)
- Henry VI, King 120 (264)
- Henry VIII, King 54-5
- Hercules 34, 35 (fig 4.11), 81 (61); col pl 14 (61)
- Herrick, Nicholas *goldsmith* 13
- Hodges *jeweller* 16
- Hooks, chatelaine 15 (fig 2.6), 157 (417)
- Hooks, dress 110 (210-11), 111 (214, 215)
- Horn-covered watchcases 144 (356-7, 360)
- Howard, John *necklace maker* 16
- Huguenots 14-15
- Hunt and Roskell *jewellers* 20 (fig 3.2)
- Ilbery, William *watchmaker* 150 (394)
- Inscriptions 29 (fig 4.2), 75 (20), 76 (26, 30), 77 (31-
 2, 37), 78 (39a, 40), 81 (54-5), 82-3 (66-72),
 84 (75-6), 91 (107), 92 (108), 96 (135-6),
 98 (142), 99 (154, 156), 121 (268), 124-5 (280-
 2), 126 (290), 130 (303), 180-1 *see also* Finger-
 rings, posy
- Intaglios 34-5 (figs 4.10-11), 72 (5), 74 (12), 81-
 2 (56-62), 83 (72), 116 (241), 125 (285),
 129 (298-9), 176 (499), 177 (508), 185; col pls
 14 (57-8, 61-2, 299, 499)
- Intarsia, hardstone 116 (242)
- Inventories, jewellers' 10, 13
- Iron 11, 29-30 (fig 4.2), 60, 81 (54), 129 (298)
- Ivory 29, 90 (105), 146 (371), 178 (513)
- Jacole *watchmaker* 150 (390)
- Jesus Nazarene legend 47, 82 (66, 67)
- Jet 29, 31, 46 (fig 5.10), 70 (1-3), 72 (6), 79 (45),
 95 (126), 104 (172), 174 (488), 176-7 (500-5),
 178 (516)
- Jewellery boxes 36 (fig 4.13), 37, 70, 71-2 (5-6)
- Jeweller's shop 10, 21 (fig 3.4)
- Jeweller's stock 155 (408) *see also* Cheapside Hoard
- Joicey, John George 65
- Jones, William: *Finger Ring Lore* 39
- Keys, ring 29, 105 (179)
- Knight and Fletcher *jewellers* 21 (fig 3.4)
- Langland, William 47
- Langlois *watchmaker* 178 (511)
- Lapel studs 115-16 (240-2)
- 'Lava', Vesuvian 48 (fig 5.12), 138 (332-3)
- Lawrence, G.F. 65
- Le Gooch, Isaac *jeweller* 14
- Leicester, Robert Dudley, 1st Earl 54 (fig 6.1)
- Livery badge 156 (411)
- Locketts 48, 49, 97 (139), 122 (274), 127 (293),
 134 (325)
- London Museum 64-8
- Love, symbols of 92, 92-100 (108-59)
- Lulls, Arnold *jeweller* 13, 41, 55
- Malachite 137 (329)
- Mary I, Queen 55
- Mary II, Queen 46, 67-8, 122 (271, 273)
- Mary of Modena 57 (fig 6.2), 122 (270)
- McCabe, James *watchmaker* 159 (434)
- Medusa masks 31-2 (fig 4.6), 70 (1), 176 (500)
- Memento mori* 42-3, 76 (21-2, 26), 122 (269),
 164 (451), 185
- Merchant's mark 133 (318)
- Mercury 35 (fig 4.11), 81 (56)
- Mesman, Judith 78 (40)
- Metals used in jewellery 154
- Miniatures 48, 123 (276), 124 (278), 134 (321)
- Miniatures, eye 48, 49 (fig 5.13), 90 (103)
- Moonstone (felspar) 142 (350)
- Mordan, Samson, & Co *inventors* 147 (375)
- Morisset, James *goldsmith* 14, 164 (454)
- Morton, Anne Wortley, Lady 44 (fig 5.6), 45
- Mosaic 48, 144 (363), 147 (377), 171 (479)
- 'Motif-pieces', bone 9 (fig 1.2), 157 (414)
- Mounts, belt 109 (204)
- Mourning jewellery 46, 60, 68, 70, 75-9 (20-50)
- Museum of London 64, 65, 69
- Necklace plaque and pendant 113 (227); col pl
 9 (227)
- Necklaces 28 (fig 4.1), 73 (6, 10), 102 (166-9),
 119 (260-2), 137 (329), 138 (333), 151 (395),
 153 (401), 158 (429), 159 (432), 171 (478),

- 172(481); col pls 9(260), 11(262)
- Nelson, Horatio Viscount 43, 64, 164(454)
- Nias, Lady 66(fig 7.1), 67, 140
- Nicolo (onyx) 34(fig 4.10), 81(57), 176(499)
- Nottingham, Charles Howard, 1st Earl 134(321)
- Nuptial offerings 39–40
- Opals 49
- Orchard, John 14(fig 2.3), 15
- Ottoman stone-setting 147(378)
- Owen, Mary *jeweller* 14(fig 2.4), 15
- Owl 139(336)
- Palm branch 32(fig 4.7), 80(51)
- Palmer, Richard *goldsmith* 143(354)
- Pansy 41–2, 100(159)
- Papier mâché* 178(514), 185
- Parasol 126(290); col pl 11(290)
- Parures 78(41), 119(261), 137(331), 145(367), 179(518–19), 185; col pl 16(519)
- Patterns, jewellery 22, 23(fig 3.9)
- Pawson, Mary 77(31)
- Peacocks 83(72)
- Pearls 57(fig 6.2), 58(fig 6.3)
 - blister 142(351)
 - from burial robes 44, 75(18)
- Pegasus 34(fig 4.10), 81(58); col pl 14(58)
- Pembroke, William Herbert, Earl 13
- Pencil, propelling 147(375)
- Pendants 12(fig 2.1), 13, 31(fig 4.6), 46(fig 5.10), 70(1–2), 76(24), 77(34–5), 79(45), 82(63), 95(126–7), 96(133–5), 112(218), 136(326), 137(328), 149(383), 163(448), 170(475, 477), 172(481), 173(483), 176(500); col pls 7(34–5), 9(218)
 - badger's tooth 142(345)
 - brooch 152(399)
 - coral 90(104)
 - cross 88(92–3), 91(106), 179(519); col pls 7(92), 16(519)
 - ear 43(fig 5.5), 44(fig 5.6), 121(267)
 - grape 148(381), 149(385); col pl 1(381, 385)
 - with miniature 44(fig 5.7), 98(142–3), 134(321)
 - reliquary 89(100–1)
 - squirrel 142(347)
- Pepys, Samuel 40
- Peridot 38
- Pewter 9, 11, 64, 75(20), 83(69), 85–7(80–9), 107(193), 108(200), 120(263–5), 130(302), 132(314), 133(320), 155(408)
- Phallus 29, 30, 32, 82(63), 92(108)
- Phillips, P.A.S. 67
- Photographs 48–9, 134(324–5)
- Pickett & Co *watchmakers* 143(354)
- Picot (Pykot) family 132–3(315–16)
- Pietra dura* 144(366), 146(373), 185
- Pilgrim badges 47, 85–6(80–6), 120(264)
- Pinchbeck 68
- Pinchbeck, Christopher 154
- Pinchbeck, J. 15(fig 2.6), 16, 157(417)
- Pins 8, 40(fig 5.2), 101(160), 105(182), 106(185–7)
 - glass 169(468)
 - jet 176(502–3)
 - lace or fichu 98(144)
 - see also* Stick pins
- Piquet & Co *watchmakers* 160(435)
- Pistrucci, Benedetto *engraver* 125(285)
- Plastics 46
- Pomegranate 32
- Posy rings *see* Finger-rings, posy
- Pringle, Robert, and Sons 21
- Refractive index 182
- Reliquary, pendant 89(100–1), 186
- Repository of Arts, Literature, Commerce* (Ackermann) 59(fig 6.4)
- Ring-seal 39, 122(271); col pl 2(271)
- Ripa, Walter de *goldsmith* 9
- Roach Smith, Charles 64
- Rock crystal 116(241), 182, 183
- Rogers, Samuel *lapidary* 15(fig 2.5)
- Roma 34(fig 4.10), 81(57); col pl 14(57)
- Roman period 28–37(figs 4.1–4.13), 70–4(1–15), 80–2(51–63), 92(108)
- Rosary beads 85(79), 88(97); col pl 7(79)
- Rothschild, Hannah de 77(38)
- Rothschild, Nathan Meyer de 77(37)
- Roubon *watchmaker* 117(249)
- Rowe, James *goldsmith* 157(418)
- Ruby 38, 39, 132(312), 182
- Ruby and sapphire 39, 125(284)
- Ruby and turquoise 38, 95(128); col pl 2(128)
- Rundell, Bridge & Rundell *jewellers* 125(287), 126(289)
- Saints, portrayals of 40, 47, 80, 84(73–5, 77, 78), 85(80–1), 86(83, 86), 87(88), 88(90, 94), 93(113)
- Salamander 142(348)
- Sapphire 39, 89(98), 182
- Sash-clasp 67, 140, 147(378)
- Savory, Joseph *silversmith* 113(225b)
- Scarf pins 116(244), 146(369–72), 147(376), 173(485)
- Scent flasks 117(251), 118(254)
- Seal blank 156(410)
- Seal matrices 83(72), 132–3(315–17); col pl 5(72)
- Seal, ring 39, 122(271); col pl 2(271)
- Shale 29

- Shepherd's crooks 13 (fig 2.2), 14, 142 (349)
- Shrine 30 (fig 4.4), 31, 80 (52)
- Shuff, Alfred *jeweller* 134 (324)
- Signet rings *see* Finger-rings, signet
- Silk fabric 109 (204)
- Silversmiths' trade 22
- Skeleton 42 (fig 5.4), 42, 76 (25, 29)
- Skull and crossbones 42 (fig 5.4), 43, 75-7 (21-2, 25, 30-3), 164 (451)
- Snakes 33 (fig 4.9), 80 (53), 129 (300)
- Solitaire, diamond 39
- Souvenirs 47-8, 67, 140
- Spangles, pewter 107-8 (193-5)
- Spencer & Perkins *watchmakers* 144 (356)
- Spinel 110 (207), 182
- Stanislaus (martyr) 89 (101)
- Star, Garter 65, 124 (279); col pl 10 (279)
- Stars, Military 65, 124 (280-1); col pl 10 (280, 282)
- Stars, significance of 30
- Stick pins, memorial 49
- Strap-ends 108 (201-2), 157 (414)
- Sumptuary legislation 53
- Sutton, James *silversmith* 113 (225b)
- Sword of Honour 14, 64, 164 (454); col pl 3 (454)
- Sword pommel 9, 129 (300)
- Tag, hooked 106 (183-4)
- Talbot badge 156 (411)
- Tassie, James *inventor* 137 (330)
- Taylor, Charles *watchmaker* 144 (360)
- Taylor, Ernest 65
- Taylor, Sir Herbert 65, 124 (279-81)
- Taylor, Samuel *jeweller* 16 (fig 2.7)
- Teeth, as amulets 33, 82 (64), 142 (345)
- Three Kings 47, 83 (71), 86 (82)
- Tiara 145 (368)
- Torcs 28
- Trade cards 14-16 (figs 2.3-5, 2.7)
- Trial-pieces *see* Motif-pieces
- Turquoises, artificial 13, 164 (452)
- Tusk, boar's 33-4, 82 (64)
- Ultra-violet light 182
- 'Vauxhall pastes' 169-70 (473-4)
- Vernis brun* 157 (413)
- Vever, Ernest, and Sons *goldsmiths* 146 (370)
- Victoria, Queen 39, 46, 48-9, 61 (fig 6.7), 68, 125 (284), 126-7 (289-91, 293)
- Vinaigrette, ring 144 (362), 186
- Virgin and Child 84 (76, 78), 86 (82, 84-5), 91 (107), 93 (115)
- Vulcanite 79 (49-50)
- Vyner, Sir Robert *goldsmith* 122 (270)
- Waechter, Sir Harry 65
- Walpole, Horace 43, 48, 99 (156)
- Warning Carrier's MS book 15
- Watch, fob 76 (28)
keys 76 (28), 117 (250, 252)
- Watchcases 38, 90 (102), 149 (388), 157 (416), 178 (512); col pls 12 (388), 15 (512)
- Watches 15, 65, 67, 88 (95), 113 (222), 114 (232), 117 (249), 122 (272-3), 143-4 (352-7, 360), 149 (386), 150 (390, 392, 394), 158 (427), 160 (435), 165 (455), 178 (510-11), 179 (517); col pls 1 (352), 15 (356-7)
mandolin 67, 143 (355)
naval chiming 159 (434)
tulip 67, 150 (390)
- Waterhouse & Co *jewellers* 127 (291)
- Way, R.E. 64
- Wehrfritz, Hermann *jeweller* 68, 100 (158), 139 (336-7), 173 (487)
- Weijland, N. *watchmaker* 143 (353)
- Wellington, Arthur Wellesley, 1st Duke 77 (39)
- West, Fitzmaurice *cutler* 159 (433)
- Whaling scenes 143 (353)
- Wheatsheaves 42, 90 (105)
- Wheler, Hans 12
- Wholesale trade 21
- Wiese, Jules *goldsmith* 139 (334)
- William IV, King 125 (287)
- William, James *watchmaker* 144 (357)
- Williamson, Robert *watchmaker* 178 (510)
- Workshops, jewellers' 21-2 (figs 3.6-8)
- Wright, Joseph 97 (fig 7.2) (140)
- York, Frederick Augustus, Duke 124 (278)

A Museum of London
Exhibition
Catalogue sponsored by
the Worshipful
Company of Goldsmiths



With over 200 black and
white and 50 colour
illustrations.

Treasures & Trinkets is a study of the unique jewellery collection of the Museum of London, which features recently excavated Roman and medieval jewellery, and pieces from private collections acquired in the 1920s and 30s.

The catalogue reflects the combined expertise of Museum of London curators and independent specialists. Gemmologist Alan Jobbins, formerly of the Geological Museum, identified the gems in the collection and has written on gem-testing. Charlotte Gere's contribution, on the symbols and association of jewellery, draws on 20 years' experience as a jewellery historian. A series of essays by Museum curators John Clark, Christine Jones, Chris Ellmers, Tessa Murdoch and Valerie Cumming, covers the history of jewellery manufacture, its symbolism and its relationship with dress.

Well illustrated, with reference to contemporary documents, portraits, tools and items from the Museum's outstanding collection of costume, the *Treasures & Trinkets* catalogue is an invaluable resource for anyone with an interest in jewellery.

ISBN 0-904818-48-9



9 780904 818482