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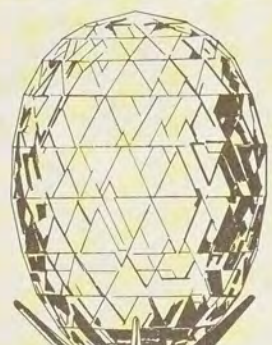
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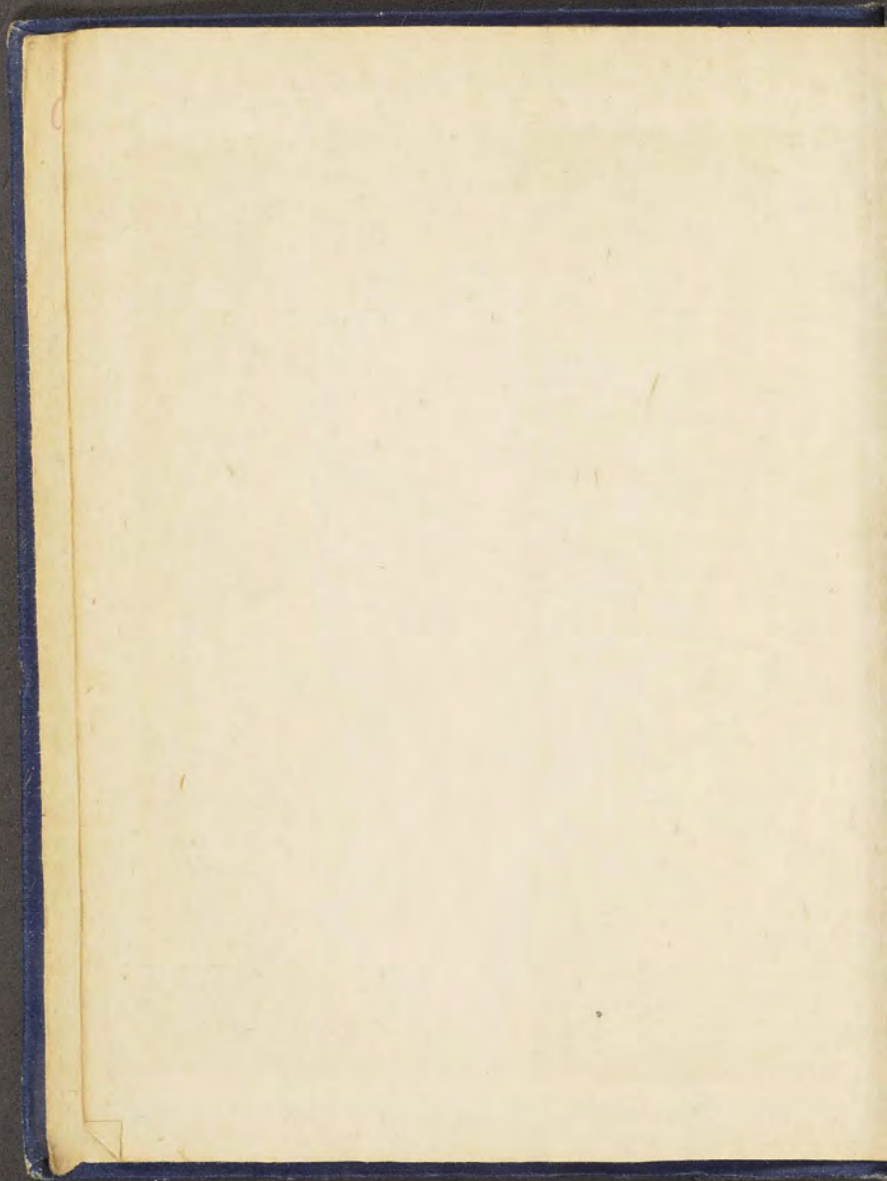
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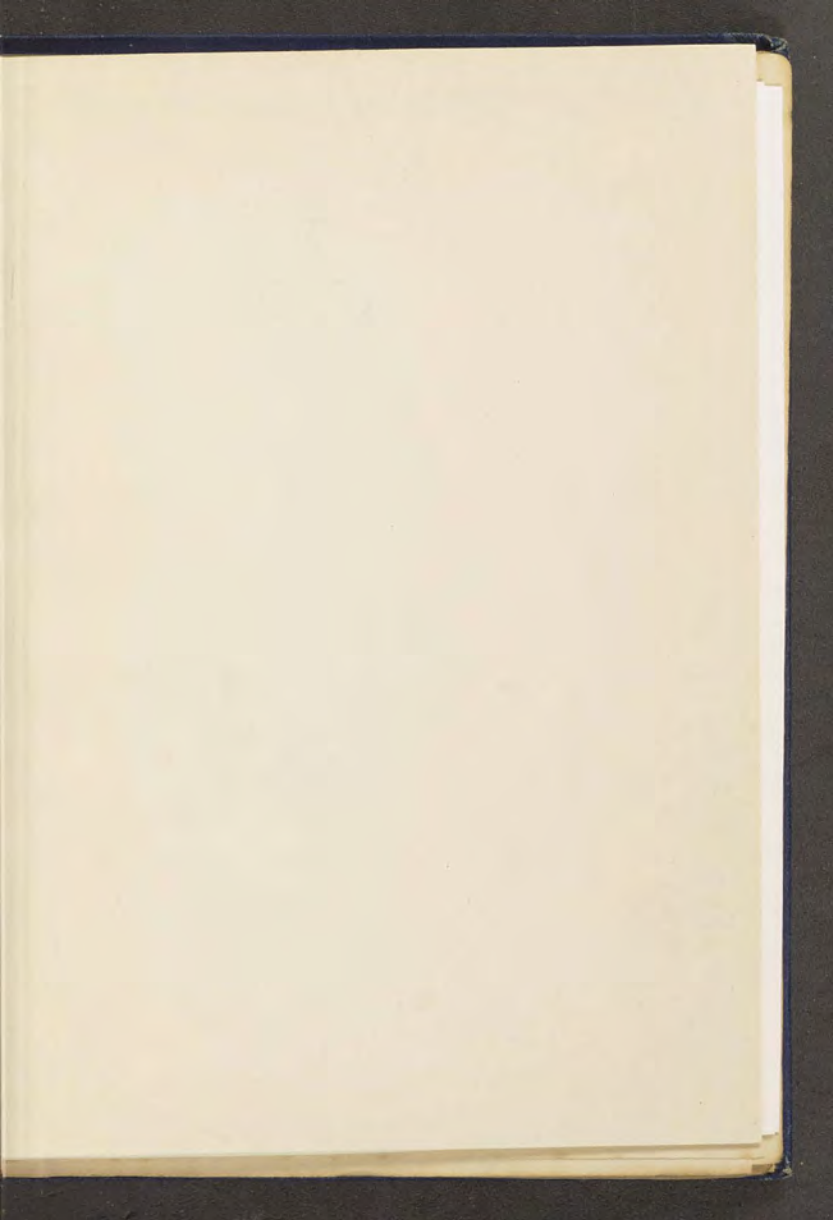


PLATE I



ITALIAN PENDANT OF THE SIXTEENTH CENTURY
WITH ENAMELS AND PEARLS

JEWELLERY

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WITH A FRONTISPIECE IN COLOUR
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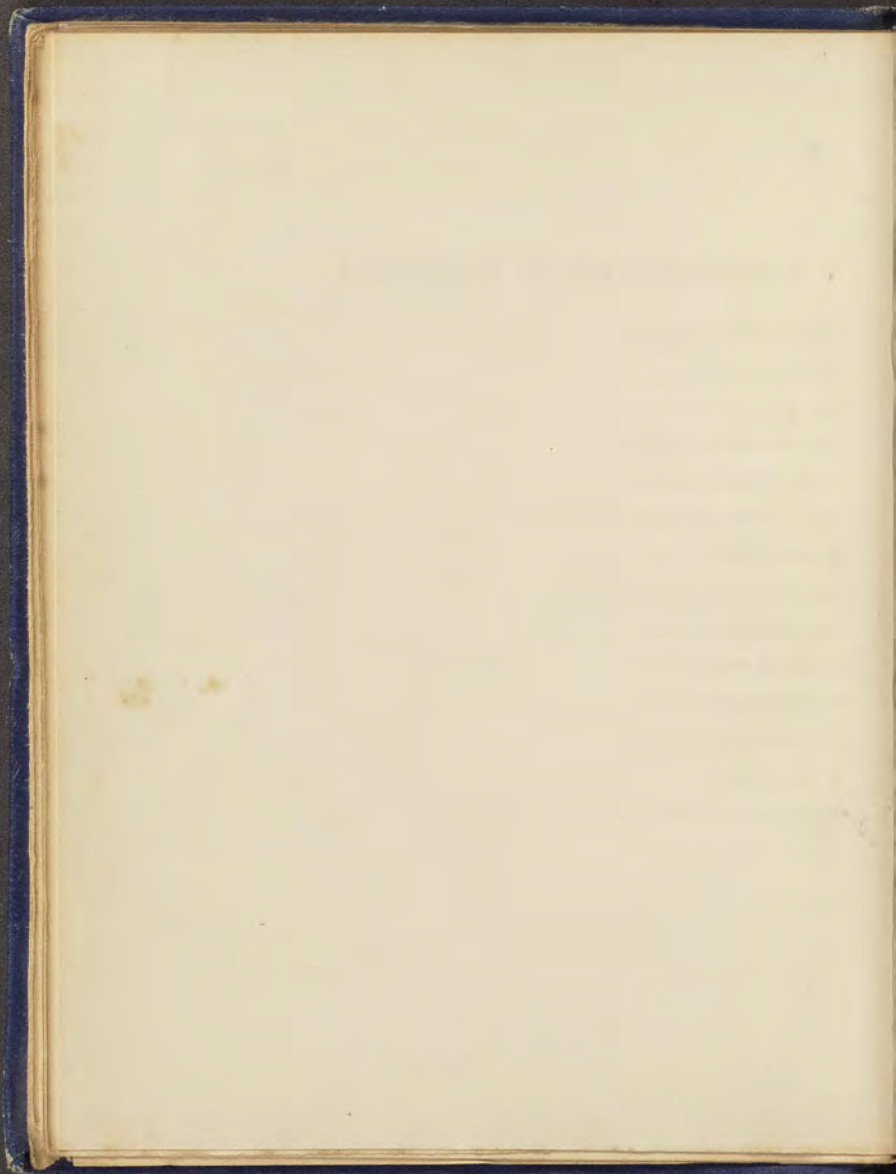
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JEWELLERY

CHAPTER I

INTRODUCTORY

Saint Eligius — Theophilus — Benvenuto Cellini — Early jewellery in Egypt, Rhodesia, Etruria, Greece, and Rome — Precious stones — Solder — Enamels.

THE patron saint of jewellers is Eligius, under whose protection the French jewellers and goldsmiths founded a guild in the thirteenth century.

Eligius was born in the sixth century, and lived to about the middle of the seventh century. He was a native of Chatelat, near Limoges, and from a very early age showed unmistakable evidences of great manual dexterity. He was apprenticed to Abbon, a medallist of Limoges, when quite young, and never lost his taste for work of that kind. At Paris Eligius worked with the royal treasurer and medallist Bobbon, and he quickly gained royal favour and much

renown by reason of a beautiful jewelled throne which he designed and made for King Clotaire II.

In reward for this and other fine pieces of jewellery, Eligius received the official post of "tresorier" or medallist to the king, a position he held during the succeeding reigns of Dagobert, Clovis II., and Clotaire III., his name occurring on gold coins made during all these reigns.

Numbers of fine gold jewelled cups and ecclesiastical vessels are also recorded as having been made by the saint.

Eligius was moreover a man of much acumen, as he was entrusted by King Dagobert with political missions, all of which he carried through with success. He was also a man of much piety and philanthropy, and founded abbeys, churches, monasteries, and convents; and several miracles are credited to him.

In 640 Eligius was elected Bishop of Noyon, Vermand, and Tournay, and in representation in painting or sculpture he may be recognised as bearing a hammer, working at an anvil as a jeweller, forging a horseshoe, or presenting a shrine to King Dagobert.

After the sainted Bishop Eligius, or Eloi as he is sometimes called, came many ecclesiastics

who were also devotees of the beautiful art of the jeweller.

Bridnothus and Elsinus, both abbots of Ely, were noted for their goldsmith's work, and so was Richard, Abbot of St. Albans; and abroad there were numbers of skilled workmen, many of whom eventually became painters.

Francia, Ghirlandajo, Botticelli, and Verrocchio all acquired their taste for art as jewellers; and one result of this is that any working jeweller could reproduce any of the jewellery shown in the pictures of these masters. The careful rendering of personal jewellery by these masters, and by others also, is, indeed, a strong testimony to the high esteem in which such beautiful objects were held in mediæval times.

With common consent the place of foremost jeweller is conceded to Benvenuto Cellini, a pupil of Michael Angelo. Of course, in most cases a goldsmith is better known by his work of a large kind—cups, vases, reliquaries—small personal jewellery not being of the same importance or value. But with all the great jewellers, small work, whenever undertaken, was treated with the same loving care as large work. There are two or three small enamelled settings of cameos in the Paris Cabinet des

Médailles which are supposed to be Cellini's work, and they are quite charming.

Cellini was not only skilled technically ; he was also an excellent writer, and his treatise *Dell' Oreficeria* is full of most interesting and valuable information. It remains to-day one of the most thorough expositions of the technique of jewellery, but much of it is practically the same as is given in the earlier treatise *De Lapidibus*, written by Theophilus, a Greek philosopher and naturalist, in the fourth century. Cellini's treatise was translated into English by C. R. Ashbee, and published in London in 1898.

Cellini had a very adventurous life and served for a time as a soldier. He was accused of having stolen some jewels from the tiara of Pope Paul III., which had been entrusted to him for repair, and was imprisoned in the Castle of St. Angelo, in Rome.

Escaping from the fortress, Cellini went to France and put himself under the protection of Francis I., always a lover of art ; and the king favoured him greatly, giving him the Tower of Nesle as a workshop and often visiting him there.

After Cellini, numbers of Italians followed his example, and then there were also many

skilled French jewellers. In Spain numbers of beautiful jewels have been made, especially in the matter of pendants; the same may be said of the German and Flemish jewellery of the sixteenth century. In England, when the accession of Henry VII. marked the end of a long period of unrest, jewellery became once more possible, and goldsmith's and silversmith's work with enamels reached a high degree of excellence. Under the succeeding Tudor sovereigns jewellery flourished. A glance at any of the portraits of Henry VIII. and his successors will show this; jewels were worn in hats and in clothing, to say nothing of belts, dagger hilts, and the like. Several of these were designed by Hans Holbein, and not only was there a profusion of small personal jewellery, but the royal tables were covered with richly wrought silver plate, often gilt. Queen Elizabeth allowed her subjects to make presents to her, and these usually took the form of some beautiful piece of jewellery.

Like many other arts, jewellery has in the main suffered by the dying out of the mediæval guilds. These guilds, although they were mischievous in many ways, still tended to preserve valuable artistic tradition, which without them tends to decay.

The growth of technical schools in England, under the care of competent masters, will in time largely supply the most valuable effects which arose from the existence of the guilds, but there will never be quite the same continuity of membership or fraternity of interest. These schools should not keep up the old spirit of narrowness. No art suffers by being fully understood and practised by any one that cares for it, and there are still in London certain classes in technical schools supported by the public to which the public has not free access. This is utterly wrong, and if Trade Unions think they improve their position by fostering any such exclusiveness, they are quite mistaken, and I feel sure that the best and most enlightened of their leaders are quite in accordance with this opinion. Let all technical classes be open to every one who will pay the fees and subscribe to the rates, and then many persons who are now ignorant of the real beauties of a lovely silver hammered goblet, or an exquisite wirework pendant, would learn just enough to fully appreciate the artist's skill and loving labour, and the demand for true handwork would in all likelihood increase a hundredfold. We are just now, as far as jewellery is concerned, in a transition stage. There is much fine

handwork done now, both in metal work and in enamels, as well as the signs of a truer taste in jewels ; but the purchasing public are not yet quite attuned to the lack of trade finish which is notable in such pieces. So we get cheap cast work instead of expensive handwork. The cast work is much cheaper and can be more easily finished, and so it holds the field for the present, so far as large custom goes. All trade of this sort depends really upon the taste of the purchaser, and unless the taste of the English public can be improved, we shall still see replicas of such objects as the America Cup or nine-tenths of the race cups now made, as well as the little jewelled bits—motor-cars, cycles, bats and balls, croquet mallets, Badminton bats, and other popular models, which, as brooches and pendants, find a ready sale. It is hard for the fine designers we have among us, who are not always able, like René Lalique, Foy, or Fouquet, to make their names known until, alas! it is too late.

The subject of personal jewellery is a large one, and can be approached from many sides. Perhaps the most obvious side is the historical. I have, however, avoided this, and shall deal with the subject piecemeal, by objects, and give

an outline of the inception, growth, and development of each of the classes of jewels as I know them. I must premise that any one of these subdivided subjects would itself make a large study. Necklaces, Rings, and Brooches each deserve a book to themselves, and I dare say some day it will be afforded. Rings have already been much written about by Sir John Evans and Mr. W. Jones, who has also written a very valuable book on *Crowns and Coronations*, but there is little else except magazine articles about jewellery in English. My own Cantor lectures hardly count as a publication. There are, however, several valuable books on the subject written, abroad, especially those by M. E. Fontenay, *Les Bijoux anciens et modernes*, and M. H. Havard, *Histoire de l'orfèvrerie française*, both of which treat the subject in a general way. There are many other valuable works in French, German, and Italian, which devote themselves to a consideration of the jewellery of particular periods, and others again which treat of particular styles or objects of jewellery.

No doubt tattooing, which is almost universal in some form or other among savage tribes, is one of the earliest forms of human ornament; one, however, which is nearer to jewel-

lery and is still very ancient, is the curious liking for ornamenting, or, at all events, dealing with the teeth in a manner never intended by nature, which has prevailed, and still does prevail, among many savage tribes. An instance of this can be seen on a skull found at Alacames, in Ecuador, in which each of the five front teeth has a gold disc set in the middle of it.

Except some recently discovered Egyptian work from Abydos, the earliest ornamental work that can fairly be termed jewellery is, I suppose, that found at Ialysos, in Rhodes. Here we have necklaces with small gold settings, with variously cut beads of amber, amethyst, agate, crystal, sometimes polished, but more usually left unpolished, carnelian, always polished, glass very cleverly moulded and figured, and an abundance of small and most decorative moulded head-pendants of porcelain, often glazed.

From Mycenæ come small rare carvings in amethyst, used as seals, gold work usually alone, but sometimes associated with small inlays and beads of glass, amethyst, and carnelian. Cut stone intaglios were sometimes set in gold.

Early Etruscan, as well as early Greek work, is as a rule of gold only, but it is also found

now and then with small inlays of glass and small enamel work, and also with beads of amber, carnelian, figured and opaque glass, onyx, plasma, and banded agate; pearls also are made use of, both as small, tassel-like pendants, and for heads of pins. Teeth and small flint arrow-heads, probably considered as talismans, are often found.

It seems probable that the mediæval alchemists who spent their lives in the study of chemistry, with the object of finding out how to transmute commoner metals into gold, were not so far from the truth as is supposed. Recent discoveries tend to show that supposed "elements" are more largely divisible than they are thought to be, and, with further knowledge, gold may well prove to be procurable from substances now considered free from it. Indeed, as I write, I find on my table a prospectus of a company formed to extract gold from sea-water. I wish it success, but all the gold contained in a ton of sea-water is only worth a small fraction of a penny.

The gold ornaments made by the Ashantis are, perhaps, the best available instances of primitive work in that metal. The forms are peculiar, except where they are copied from natural objects, or pieces of Western manufacture, such

as watch wheels, and there is a clever use of wire—curled, twisted, and arranged in elaborate network. This network is sometimes left open, and sometimes soldered down on to a plate of gold. The rich colour of the Ashanti gold work is remarkable, and is probably due to some artificial surface treatment. The curious aggrgy beads are found in Ashanti in the soil. They resemble the work of early Venetian glass-workers. They are opaque, with patterns, mostly rings, upon their surfaces. No one knows how they got to Africa, but they are worth their weight in gold-dust.

Among the archaic remains recently discovered in Rhodesia, evidences of considerable skill in metal working, especially in gold, have been found. Beads of gold in all stages of manufacture, and finished beads, faceted, or with geometric designs chased upon them, are there, and are of the greatest interest. No soldering seems to have been used, as far as is yet known, the many ring-heads being only pressed into form. Wire-work particularly, so dear to the savage as well as to the modern jeweller, is found in plenty in Rhodesia. Bangles of gold, silver, iron, and copper, made into wire, and also of solid form, are found, as well as beads of ivory and silver. The beads

were, no doubt, strung together for necklaces or for bracelets.

The finest gold workmanship is that found among the early Etruscan jewellery ; the finest designs are probably to be found among the early Greek work. But here I feel I am on delicate ground, as Oriental designs have to be considered, and many antiquaries hold that even the finest Greek designs have a traceable Oriental origin. Egyptian art also has very high qualities, even at an extremely remote period, as is testified by the late discoveries of Dr. Flinders Petrie at Abydos.

In none of these, however, Eastern or Western, can be found the marvellous delicacy of the Etruscan granular work. It is unfortunately impossible to say how the finest of this work has been done. Delicate patterns are delineated by means of microscopic grains of gold, arranged and soldered on one by one with the utmost perfection, and very strongly. Similar work was done in recent times by the jeweller Castellani of Rome, as well as by Giuliano of Piccadilly, but, fine though the work of both these most skilful goldsmiths was, it still remains very distant from the finest Etruscan work. The Greeks obtained a very similar effect to that of a line of separate grains by

means of a twisted wire, laid down in the same direction. The Anglo-Saxon goldsmiths of a later period used the same device. The Etruscans knew the art of vitreous enamelling upon metal, an art which, curiously enough, was not practised by the ancient Egyptians, master workers though they were in glass.

Small pieces of carnelian, amethyst, agate, and onyx were carved and cut for making seals at a very early date. Early instances of such work are to be met with in the case of the Egyptian scarabæus, the Assyrian cylinders of hematite, or the Mycenean seals cut in amethyst.

But it seems likely that cut jewels, or gems, either intaglio or cameo, were used set in rings, bracelets, or necklaces, before such stones were cut, polished, and set in jewellery, for the sake of their own beauty. In fact, here, as in so many other instances, the useful preceded the beautiful.

After the exquisite taste of the Greek and Etruscan jewellery, Roman work appears at a disadvantage; the gold work is heavily designed and heavily worked, but there is a certain power, which is wanting in the more refined work of the Greeks. In Roman work the use of coloured jewels is general, and most

of the ordinary coloured stones occur in plenty. Garnet, topaz, sapphire, lapis lazuli, and pearls, are common, and there are many other stones used as well.

Anglo-Saxon jewellery is remarkable for very beautiful enamel work, inlays of small flat garnets, delicate gold work with pattern laid out in fine twisted wire, stamped or repoussé. The Scandinavian styles are prevalent, and Merovingian work is very similar. Niello work is used with much effect, and is found both on gold, silver, and bronze, and the goldwork is marked by a certain prevalence of large granular work such as shows on the setting of the Alfred Jewel.

The scarab, a compound of cameo and intaglio, set the fashion for all other ornamental engraved stones, except the cylindrical, and we find the scaraboid form used for a long time, both for gems and stones cut "en cabochon," that is, without facets. The earliest inlays in gold, silver, or bronze, were glass or amber; then we find carnelian, sapphire and garnet. Garnets were, I believe, the first stones to be cut in flat pieces, and in this form they make a very distinctive feature of Merovingian and Anglo-Saxon jewellery, and occur as well on

all the numerous links which come between these two.

The facetting of hard stones probably originated in India, and is likely enough to have begun with a diamond. Two diamonds rubbed against each other would in time form two small facets, one on each stone, but to cut a diamond truly "en cabochon" in this way would really be more difficult than to facet it. No doubt old Indian diamonds were faceted, as was the Koh-i-Noor, very closely on the lines of the original surface, a form of cutting which would not bring out the refractive power of the stone to its full effect. So it is that many of these fine old stones have been re-cut on scientific principles in the brilliant manner, losing thereby much substance, but gaining much lustre.

In 1475 Louis de Berghem found that by the use of diamond dust he could cut diamonds. Whether this was an original invention or whether by some means or other Berghem borrowed the idea from the East, where it was in all probability known at a far earlier date, will never be satisfactorily decided. Berghem's invention was anyhow made much of as far as Europe was concerned, and lapidaries quickly found that irregular and flawed stones could be

made things of beauty by means of free cutting. The natural shape of a diamond crystal lends itself admirably to cutting. It is in the form of two pyramids joined at their bases—an octahedron—and it is at once evident that the general lines of this form of crystal are preserved in a modern brilliant of proper proportion.

But a brilliant is the last word, so far, of the diamond cutter, and there were several other forms which preceded, and indeed led up to it.

The oldest form of diamond cutting is simply to cover the stone with small facets, the original form of the crystal not being materially interfered with. This sort of cutting can be seen in the Tower of London, where there is a glass model of the Koh-i-Noor shaped as it was when it first came over to England. Its name signifies "Mountain of Light," and it resembled a small mountain covered with facets. Such cutting on a fine stone would doubtless show rich play of refracted light, but nothing to be compared with the effect which would be seen if the same stone were properly cut. The Koh-i-Noor was unfortunately not thick enough to allow of the proper proportion of a perfect brilliant—it is too shallow, and not capable of refracting white light as strongly as it ought. It is interesting to remember that an

old Indian tradition records that the owner of this stone is always the ruler of India ; and long may the present possessor remain so !

The diamond is of great interest among stones, as it forms a class by itself. Other hard stones are, broadly, formed on the base alumina or the base silica, but a diamond is crystallised carbon. Under certain conditions wood forms consecutively peat, lignite, soft coal, hard coal, cannel, jet, marble, and possibly enough diamond. So our sparkling gems may be of vegetable origin.

The diamond-bearing blue clay of South Africa, however, seems to be the filling up of extinct volcanic craters, and it is unlikely that ancient forests have in this case provided the substance. Anyhow, the clay is full of crystals of diamond, and the curious result of the formation of these cylindrical diamond beds going directly downwards and every day having to be worked at greater depth, is that the face of the country is more or less covered with enormous deep pits, the clay from which is hauled up by an elaborate system of wire-worked trolleys. It is quite likely that as the workings get deeper the diamonds found may be bigger, but then there may also be the difficulty of working in great heat.

The natural octahedral crystal of diamond has to a large extent been utilised with little alteration, and there are many ancient examples of crystals of this shape, polished on their natural faces, probably before the idea or the possibility of improving the shape of the crystal itself, occurred to any one. Pliny, who wrote in the first century, in his wonderful *Natural History*, the only work of his which remains, clearly describes such stones, and says that the Indians have a liking for crystals "laterum sexangulo lævore turbinatus in mucronem," that is to say, with six angles, and terminating, like a pyramid, in a sharp point.

There are several methods of cutting diamonds, all of which are, or were, supposed to be the best fitted to bring out the power of refracting light to the greatest extent. All these forms have now, however, given place to the brilliant, but in the case of peculiarly shaped or badly shaped or marked stones, these old forms may of course be of use.

The rose was invented about the middle of the seventeenth century, probably under the influence of Cardinal Mazarin, who interested himself much in the question of how best to cut diamonds. Twelve large stones were cut under the Cardinal's superintendence for the adorn-

ment of the French crown, they were rose-cut and called the "twelve Mazarins." A "rose" is a half-crystal, flat at the base and pointed at the top. The upper part of the stone is faceted, and a true Dutch rose should have twenty-four facets. A Brabant rose has only twelve facets.

A table, or a lasque, is a flat diamond with faceted edges; it is an old form. It is sometimes cut as a seal with intaglio design, but in this use the value of the stone is little—a piece of crystal would look just as well and be much easier to manage.

A step-cut diamond is like a table, only the flat top is much smaller in proportion, and the sides faceted in gradually decreasing sizes.

Point-cut is the ancient fashion of keeping the crystal of diamond in its original shape, only slightly cut along each face, and polished. The sixteenth- and seventeenth-century rings, with diamonds of this shape set in them, were often used for scratching inscriptions on windows.

Briolettes are oval- or drop-shaped stones, faceted all over, and often pierced at the top. A fine pair were in the earrings of Marie Antoinette.

Although diamonds are very hard, they are

easily chipped or flaked; advantage of this peculiarity is taken by diamond cutters, as stones are roughly shaped by hand with a sharp knife before they are given to the actual cutters and polishers.

The larger the diamond the more likely it is to chip; such a stone might easily be ruined by falling to the ground, and large stones are also liable to come to pieces altogether if suddenly jarred.

The cutting of a diamond into the form known as a brilliant is really a scientific process, and carefully calculated to show the refractive power of the stone to its fullest extent.

The original octahedral shape of the crystal is preserved as far as possible, and the truer the shape of the natural stone, the more brilliant it will be when cut, as the depth is a very important matter. This form of cutting is supposed to have been invented by Vincenzo Peruzzi, a Venetian jeweller, about the end of the seventeenth century.

As finally determined, a true brilliant should have thirty-two facets above the girdle and twenty-four below, that is, fifty-six in all. The girdle itself is usually left rounded, but all the other edges are as sharp as they can be made.

Large diamonds often have small black points of uncrystallised carbon within them, and these specks largely lessen the value of the stone, and a purchaser should always look out for them. They are worse than a simple flaw.

The stones known as "precious" are crystallised alumina, and are very hard. To this class belong the ruby, sapphire, emerald, spinel, some kinds of garnet, and the stones called by the prefix oriental, as oriental topaz, and oriental amethyst. The colour is caused by small quantities of oxides of various metals, which have at some time or other been incorporated with the mass of the crystal. Iron, magnesia, chromium, are the most common, and between them seem to be capable of producing almost any shade of colour.

The other large class of stones used in jewellery are softer, but still hard, and are varieties of rock-crystal—quartz—coloured in the same way as the precious stones, with metallic oxides. The commonest stones in this class are perhaps agates, carnelian, amethyst, jasper, cairngorm, sardonyx, and chrysoprase. Such stones are only valuable because of the trouble of cutting them, and because of the more or less beautiful colour they may show.

Opals are vitreous silica and unfortunately

soft. They easily lose their surface polish and become dull, but the beauty of the colour in a fine stone is unequalled for purity of tone. The colour is caused by the refraction of the rays of white light by minute prismatic striations on the sides of the innumerable flaws with which the stone is filled. Grease will dull the colours in an opal, but if the stone is warmed before a fire, the colours will often come back.

As far as I know, opals are the only precious stones which are found in the forms of fossils, particularly shells and teeth. Such objects are rare, but when of fine form are of exquisite beauty. It is probable that the deposit of opal has taken place in hollows left by the disappearance of a shell or tooth, so that they are casts, and not the conversion of one substance into another.

Pearls have been used in jewellery from the earliest times. They grow inside the shell of the pearl oyster "*Meleagrina margaritifera*," and the finest come from Ceylon. Pearls of inferior beauty are found in many shells, particularly the pearl mussel, and several of these are set in the crown of Scotland, which is now at Edinburgh. Pearls, when very old, become like lumps of chalk.

Amber is constantly found in Scandinavian

and Anglo-Saxon jewellery. It is a fossil tree gum, and is largely found along the coasts of Denmark and Jutland, and to a lesser degree on those of England. The colour of amber is often very fine, and it is lustrous and polishes easily. With age it turns opaque and crumbles.

Thousands of years before the birth of Christ the process of joining pieces of metal together by means of another small piece melting at a lower heat, was known to jewellers. Professor Flinders Petrie found undoubted examples of fine soldering on some of the earliest pieces of jewellery he ever found. From this starting-point all subsequent triumphs of goldsmithery become possible. Soldering with the blowpipe is indeed the keynote of all true jeweller's work. Much of course can be done by the hammer and annealing, but without the discovery of the wonderful possibility of soldering we should be much poorer than we are.

The perfection of the cutting of the brilliant has, I fear, had a disastrous effect on the art of the jeweller. As the brilliant approaches perfection so its setting diminishes, until at last we find designs made up of large stones only, with an infinitesimal setting. Benvenuto Cellini set diamonds delightfully in exquisite borders with rich enamels, usually black next

the stone ; but modern diamond jewellers do all they can to hide the way in which the stones are held together.

Vitreous enamels, largely used in small jewellery since the sixth century B.C. to our knowledge, are glass variously coloured by the infusion of small quantities of metallic oxides. Early enamels are always opaque, due to the presence of oxide of tin. Translucent enamels have no tin in them, and require a greater heat for their working. They are also more liable to chip off than the softer opaque enamels are. The chipping is due to the unequal contraction of the glass and the metal upon which it is fused, under differences of temperature.

There are hopeful signs to be seen in London to-day that the artistic and colour values of vitreous enamels for small jewellery are making themselves felt among our newer designers. This is in every way to be encouraged.

There is a form of personal jewellery which at one time had a decided vogue, and I do not know that it has ever been much noticed. I mean jewelled clothing. No doubt jewelled clothing developed from enlarged jewellery of the usual forms, for instance the Jaserans and Carcans, both sorts of jewelled breastplates or stomachers, developed from the necklace.

Philippe le Bon, King of France, is supposed to have invented the fashion of setting diamonds on black velvet robes, and in many of the portraits of our Henry VIII., Queen Elizabeth, and other great personages of their time, many beautiful examples of jewelled robes and dresses can be found.

It is in this connection interesting to note that Queen Alexandra follows this ancient fashion. Her Majesty's coronation dress was richly jewelled, and the Queen also wore a wire-work filigree ruff set in the shoulders, which was also thickly jewelled. It is a beautiful custom, and it may be easily revived, with good effect.

CHAPTER II

NECKLACES

Early discoveries near Mentone—Berries, seeds, shells, and teeth—Torques—Etruscan, Greek, and Roman work—Anglo-Saxon necklaces—Renaissance designs and necklaces in France and Italy.

ONE of the distinguishing peculiarities of the human race is its liking for personal adornment and eventually the love of the beautiful in any form.

Animals only seem to get as far as the point when they admire certain forms, colours, and sounds, presented to them, but I do not think that it has ever been shown that any animal will purposely ornament itself for the mere pleasure of doing so. There is a crab which decks itself with pieces of seaweed by means of hooked spines on its back, but I believe this is only for purposes of concealment. Another crab loves to have a sea-anemone on its back, and if one gets off or dies, the crab never rests till it finds another tenant.

But almost as early as our earliest records of

primitive man, we find evidence of the use of extraneous ornament—seemingly purposeless—and adopted merely because the love of such ornamentation did exist. As may well be supposed, primitive ornament consisted of the stringing together of the most obvious objects; for instance, I picked up numbers of already pierced shells, mostly limpets with the sharp points rubbed off, in a few minutes at Barricane Bay, in Devonshire, and they make a necklace that would to-day, as centuries ago, delight a child, or a savage man or woman.

At La Barma Grande, near Mentone, in 1884, MM. Julien and Bonfils found a human skeleton on which were pieces of cut or chipped silex, and pierced teeth of ox, stag and goat. A little later more skeletons were found, three in one burial place, a man, a woman, and a child. The man had a necklace of fourteen pierced stags' teeth, ornamented with small striations, pierced vertebræ of a fish, and some small pendant ornaments of carved bone. On his head were found stags' teeth and fish vertebræ as well as some small pierced shells.

On the thorax were some curious beads of the form known as dumb-bell, cut out of bone. The woman's skeleton had similar ornaments, but not so many. The child's skeleton had on

its head several of the small bone pendants like those on the man's head, and the remains of a very decorative necklace were found close to the neck. These were rearranged as before by Dr. R. Verneau, who carefully disinterred them; they consisted of small vertebræ, shells, and stags' teeth, and he found that they were arranged in a double row of vertebræ with shell pendants, divided by two stags' teeth.

But before the piercing of teeth and claws, ancient man probably strung together many things more easily managed, for instance berries, an advantage of which might be that such a necklace might, on occasion, serve as food, and birds' eggs or feathers—any of these may have been fastened together easily on a bit of sinew or vegetable fibre.

Remains of these perishable materials do not of course exist now, but we can easily find similar objects used by some or other of the many savage races which still inhabit the world. Many of the finer pieces of ornament made by savages are of considerable beauty, and marvellously cleverly made. There are small shell discs which must have been very difficult to make without proper tools, bits of hard stone rubbed laboriously into some particular shape and pierced, teeth of all kinds most elaborately

and carefully knotted together, and in South America beautiful glittering circlets are made of beetles' wings. I believe it will be found that necklaces were the first personal ornaments made; they are the easiest and the most obvious. No doubt a very early ornament and mark of dignity was a bright bird's feather stuck in the hair, but this of itself is so ornamental that it did not even need the small amount of intelligence requisite to string a row of limpet shells together. The love of primitive man for feathers stuck in his hair is evidently still strong among us—we now arrange certain feathers as marks of rank in the hats of all our great civil servants, in those of soldiers of highest rank, as well as in many regimental instances, and in the ceremonial hats worn by the knights of our several Knightly Orders.

Neither do we even yet give up our liking for necklaces, as can be seen on any collar day at Court, when all the knights of high rank wear the collars, or necklaces, of their particular orders, and the Heralds their collars of "SS." Our high judges also, and mayors, and other municipal officials, could not appear on great occasions without their beautiful, or possibly beautiful, necklaces of gold, enamel, or jewels, and quite lately the "Victorian

chain" has been instituted in connection with the Victorian Order. It is a small double chain of gold, barred across at intervals with rose, shamrock, and thistle. It is worn round the neck, and carries the cross of the Order as a pendant.

As primitive man gradually acquired a greater command over the powers of his hand, so more difficult work was done, and when at last he found copper and found out that he could melt it and hammer it out, a new field for his ingenuity and taste opened out; and many of the forms of early ornaments of copper and tin mixed, which we call bronze, are well worthy of our highest admiration.

The earlier pieces made were all metal, but in time we come across inlays of pearl, amber, glass, bone, and shell, and eventually coloured stones and enamels.

Gold belongs to what is called the Iron Age—the age in which we now live—and when it was first found by the men who were accustomed to the management of bronze or iron only, its numberless superior virtues must very soon have asserted themselves. Not only for the lasting beauty of its colour, but also because of its wonderful malleability and good temper, gold has always been the favourite

metal for jewellers, both when used alone and as a setting for other materials.

Gold is the most widely distributed of all the metals, but in nature it is never pure, it is always alloyed with silver, and often with copper or iron.

When we get beyond the early "natural history" form of the necklace, we generally find gold used before any other metal. It was found in rocks and river beds in a workable form, and I daresay it was really known and worked even in the times we call the Stone and Bronze Ages. In nearly all countries gold is found more or less, and although copper is equally common and also found pure, it is hardly so easy to recognise. Gold pressed out or hammered into thin plates was easy to mould into mask or other forms, and must always have been charming to look at because of its colour. Little gold nuggets from river beds only want piercing to make delightful beads for necklaces, and many such beads, the dates of which can only be guessed at, have been found in Rhodesia. But in countries where auriferous deposits exist in plenty, such river-bed deposits are usual. The making of metals into wire, and the working of such wire, seem to have been known from very distant times.

Drawplates of agate have been found among very ancient ruins, but square-section wire can be easily cut off the edge of a sheet of metal, and if wanted it can be, with difficulty, hammered or filed into round wire. In the beginning it is likely enough that wire was first made in this way, and although ancient drawplates, made of hard stone pierced with holes of different sizes, are not quite unknown, they are so rare that it seems likely some other way of making wire was known. Gold wire is found among the most ancient Egyptian ruins, and to-day it is well represented by the work of primitive style done by the Ashantis.

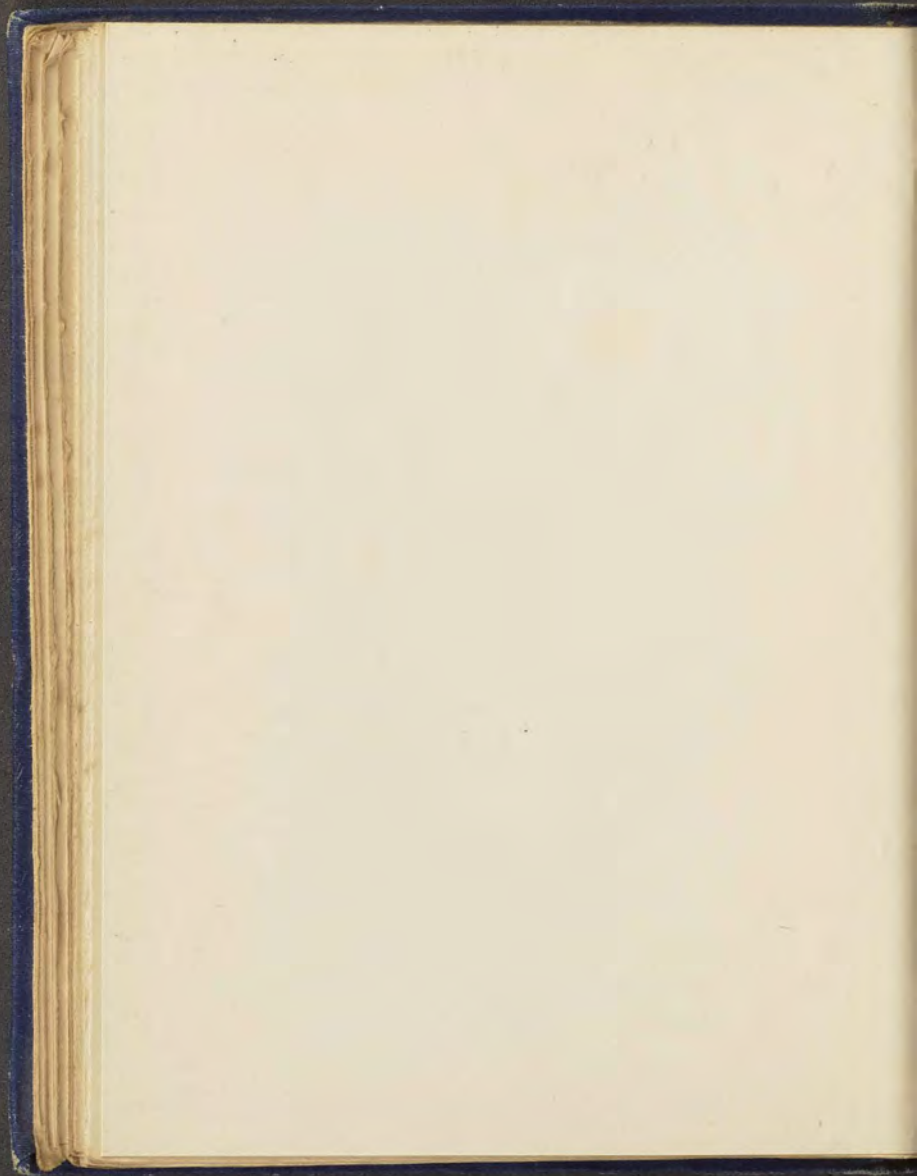
As types of innumerable other necklaces belonging to what I may call the "natural history" period, the earliest we can find record of, I will describe a few specimens which have come under my notice, and which, although they are not themselves old, nevertheless closely resemble, both in material and design, those which were made by our prehistoric ancestors.

From the Solomon Islands I find a necklace, the main ornaments of which are human teeth, stained darkly with betel-nut juice. These are separated by cleverly made discs of white and pink shell, alternated with black spherical seeds strung on some vegetable fibre.



ETRUSCAN NECKLACE OF GOLD WITH FINE GRANULAR WORK
ABOUT THE 6TH CENTURY, B.C.

MODERN NECKLACE OF HUMAN TEETH FROM THE SOLOMON
ISLANDS



From Mashonaland comes a necklace representing, perhaps, the earliest of all types ; it is a very prettily-chosen wreath of large yellowish white berries divided by groups of small red spherical seeds. Such beads as these are easily found and range over a considerable scale of colour, and need but little putting together. From the same place comes a rather unusual necklace composed of birds' beaks, arranged carefully in graduated lengths, and also several others made up of variously coloured shell discs, carved bone, and shaped pieces of turtle shell, strung in many cases with effective strips of coloured grasses.

The Kaffirs of Natal supply us with an example of a hunter's necklace, made of leopards' claws, such trophies being always in much favour, as they not only proved the valour and skill of the wearer, but were supposed to bring him luck in his future hunting expeditions. Trophy necklaces of this sort are common in almost every savage tribe. A very decorative necklace of short wooden strips, pierced at one end, comes from Basutoland ; it is prettily strung on plaited grass. And from the Fiji Islands we find a very large and miscellaneous collection. Many of these have the long, graceful teeth of the cachalot whale as

their chief constituent, each tooth separated from its fellow by a few coloured glass beads. Other whales' teeth of a shorter and thicker kind are also much valued by the Fijians; these are usually strongly attached to a thick plaited band of grass.

These are all fairly typical of what can be made with objects easy to be found and worked by uncivilised races, and between them and fine objects of jewellers' work there is little or no stepping-stone. As soon as men found out the possibility of working in metals it seems as if they very rapidly became skilled workmen.

The earliest necklaces showing this skilled workmanship that have as yet been found, are probably those which were discovered, with other treasure, by Dr. Flinders Petrie, at Abydos.

Other very early Egyptian work, said, however, to be some two thousand years later, was found by J. de Morgan, at Dahshur, in 1894. Several of the ornaments found here are of exceptional beauty and interest. There are drop-shaped beads, diamond-shaped beads, cylindrical and spherical beads of gold, carnelian, emerald, and lapis lazuli, and curious bead masses, nine small beads in three rows of three each, fastened together and treated as one bead. Then there are large hollow models of

shells and lions' heads made in thin gold, which originally held small balls inside them which tinkled when moved. Other golden beads were made like a reef knot, and others again like little flat shells with a small ring at the hinge. Spherical beads of coloured stones were found enclosed in narrow gold bands, with stalks of gold, the upper ends of which were strung on the cord. Altogether these jewels show great powers of design and complete mastery of technique, both in the arts of the goldsmith and the lapidary.

Egyptian necklaces of the common type, made between the dates of the Abydos examples and those of about 100 B.C., preserve in most ways the same traditions. We find even the curious dumb-bell beads found at Abydos in amethyst represented in glass at quite a late period.

The majority of the beads are cut in stone, carnelian and amethyst being the most usual; then there are plenty of others in lapis lazuli, garnet, hematite, steatite, felspar, diorite, and agate. These stone beads vary much in size and in shape; they are oval, spherical, in flat disc shape, and annular, and as small pendant amulet beads they are skilfully carved into tiny

figures of gods or hieroglyphics, bottles, eyes, claws, or masks.

Small porcelain pendants are often found in combination with stone beads; the pendants vary much in size, colour, and design, but they generally represent some of the many Egyptian gods, animals, and birds, or rosettes.

The gold beads are also very varied in form. The early Abydos caps for the ends of round or oval beads are found continually, and other long beads are faceted, and spherical ones striated like melons. Bead masses—also occurring at Abydos—still retain their place, and we find also little models of shells, curls of hair, bottles, drops, and vases. Sometimes entire necklaces are made only of small, flat, gold rings, set close to each other.

Many of the glass beads made by the Egyptians are of much beauty, as well as being most skilfully made. There are "eyed" beads of innumerable varieties, dumb-bell beads both single and "massed," and, rarely, beads of clear glass, lined with gold leaf. There are also curious porcelain beads, rosettes, or long ovals, pierced both at the top and at the bottom. These were used to build up the deep necklaces in consecutive rows which are found on mummies.

The Græco-Egyptian art of the Ptolemaic period has not, I believe, left any piece of made jewellery—we only have a very few exquisite cameos ; but there is a necklace from Egypt, with very curious pearl pendants, which may very likely represent the art which did exist very fairly. The main portion of this necklace, which is in the British Museum, is composed of beads of carnelian, blue and green glass, and at short intervals small flat circular discs of gold are set. Each disc has a small circular piece cut out of its lower part, and to the upper part of this hole a fine wire is soldered. The loose end of the wire is then run through a pierced pearl, and the still projecting end of the wire tightly pressed down. It was impossible to solder this loose wire end, because the pearl would not stand the necessary heat ; so we must admire the skill of the jeweller who made this piece, because it looks quite as if the pearl had been soldered in. Finally, from the centre of the necklace there is a pendant, consisting of little Egyptian models in green glazed porcelain.

Of Scythian work, about the third century B.C., we find the solidified form of necklace known as the Torc, in a very decorative form. Torcs, or torques, are so numerous that they

really form a class to themselves. And they are widely distributed : from Rome to Britain they exist in unbroken succession. Made of gold, silver, or bronze, they range from the highly ornamental Scythian work to the simple Anglo-Saxon rings, with bossed ends.

They were at times used as ring money, and for this purpose unwearable models were made in gold. Among the Romans torques were given as military honours. There is some difficulty in distinguishing between torques and bracelets, or armlets, and to some extent they seem to have been interchangeable, the "Torquis Brachialis" being always worn on the upper arm. The torque for the neck is likely to have developed ultimately into the gorget for protection ; indeed, many of the forms of jewellery have eventually broadened out into pieces of protective armour. The diadem suggested the helmet, the necklace the breastplate, the bracelet the armpiece.

The Etruscans were not above making glass beads, some of which still exist. There are beautiful melon-shaped beads ; others spherical, but covered with small concentric circles ; and others again very curiously worked into human masks. But the chief beauty of the Etruscan necklaces is to be found in the masterly gold

work. The designs also of many of the Etruscan necklaces are much to be admired. How they gradually thicken towards the front is especially to be noted. The gold used is thin, and was pressed cold into ornamental moulds cut in stone; some such moulds still exist. Then, where necessary, two or more pieces were soldered together at their edges, and we find little lions, exquisite little heads of goddesses, tiny vases, and all sorts of similar objects, apparently solid, but really quite light. On many of these there is found the wonderful granulation in gold which the Etruscans alone have been able to make of such fineness that no modern workman can equal it. Some of the granular work is, however, comparatively coarse, and this is, perhaps, the most effective.

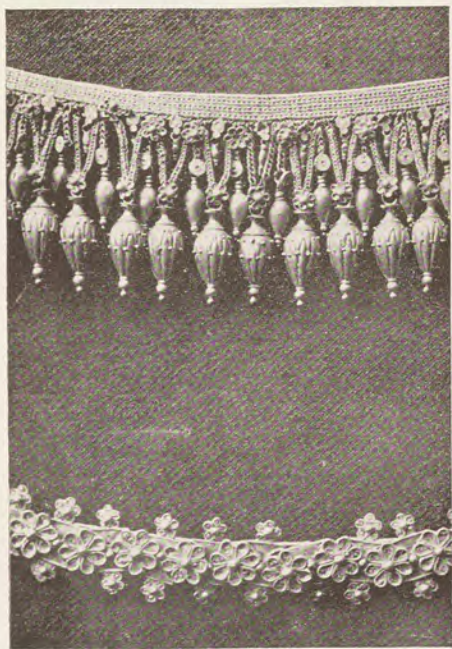
Greek gold work and manner of design is nearly analogous to the Etruscan. We find the same knowledge of the constructive unity of the necklace and a very similar manner of working in gold, but the clever Greek did not give himself the trouble of dotting a line out grain by grain; he fully appreciated the value of the appearance of such a line, but he produced very nearly the same effect by means of two fine wires, twisted together, and easily soldered

on in one piece. The beauty of the early Greek jewellers' work in gold is unsurpassed, and we find this remarkable skill shown in almost all their work; but I do not think they favoured the necklace in any especial way, as, for instance, the Egyptians did. We find equal work in the matter of fibulæ, earrings, and pendants.

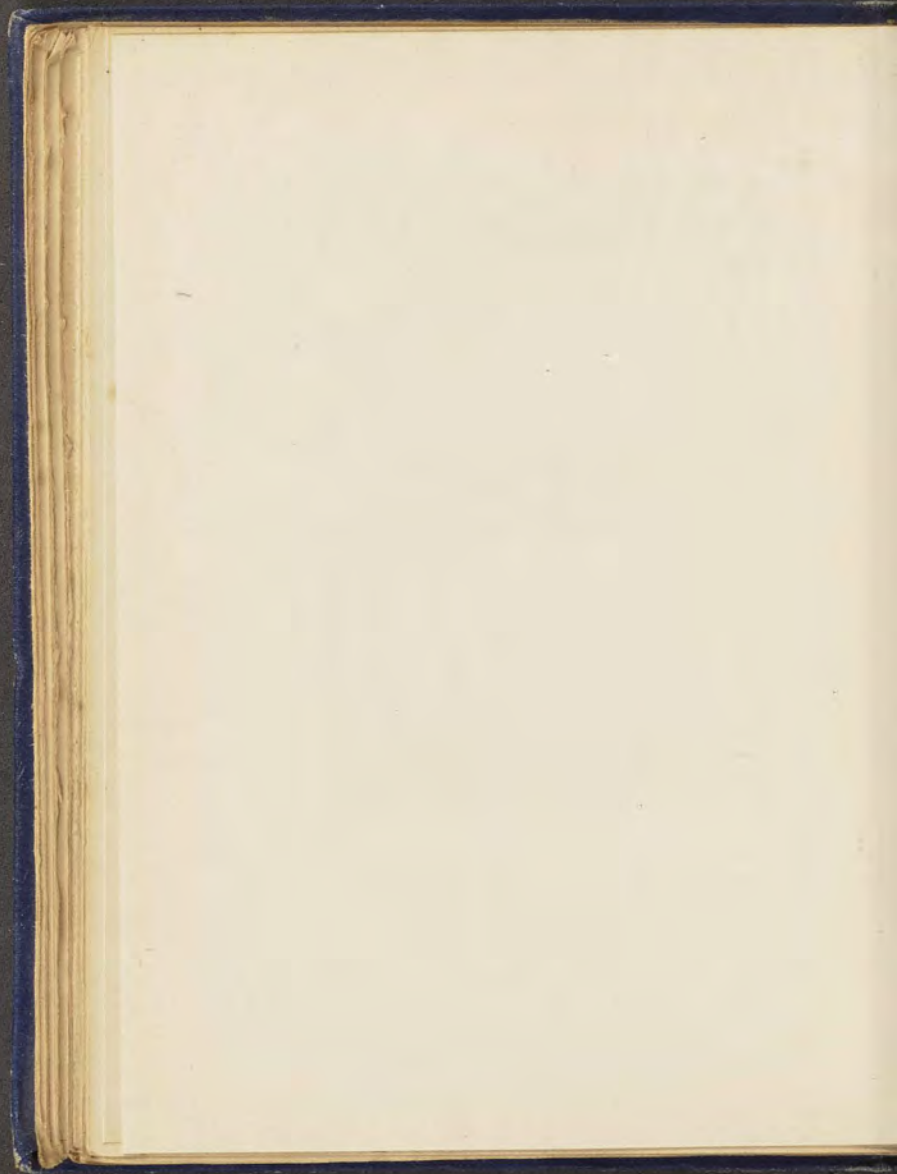
I think the most distinctive form which is found among the Greek necklaces is that showing a deep fringe of finely made chains, from which depend exquisite little vases. In most cases such necklaces also have numbers of little rosettes interspersed among the vases, and the rosettes are sometimes enamelled in opaque colours, white, blue, or green.

But in spite of their undoubted fondness for gold work, the Greeks did not entirely ignore the beauty of cut stones, as in the Victoria and Albert Museum there is a graceful little chain of spherical garnet beads, with gold leaf-shaped links between each, the fastening being in the form of an exquisitely modelled ram's head.

Other necklaces have in the centre a survival of the Assyrian cylinder seal in the form of engraved carnelian or enamelled gold. In many cases these cylindrical ornaments are engraved with designs, or bear inscriptions; they also



ETRUSCAN NECKLACES OF GOLD AND ENAMEL.
ABOUT THE 6TH CENTURY, B.C.



sometimes have decorative pendants of enamelled gold or stones, cut *en cabochon*, depending from them. In some cases a little archaic flint arrow-head is found as the chief ornament of an exquisite gold Greek necklace. No doubt the mysterious object was considered as a talisman.

Among the Greek jewellery found in the Crimea, and now in the Hermitage Museum at St. Petersburg, were several beautiful specimens of necklaces of the types already mentioned, and others, among which were included glass beads of skilled workmanship.

Jewels set as we now know them had, however, but little charm for the Greek jewellers. Such setting was first used generally by the Romans, who were partial to it, the peculiarity of their work being that the upper edge of the enclosing metal band was always kept broad, instead of being attenuated as much as possible. The cylinder form of bead was a favourite one with the ancient Romans, and we have specimens of them in amethyst, chrysoptase, and gold, always joined by carefully designed ornamental links of gold wire.

Glass beads were used, but not very often, judging from the comparatively few specimens left. But it is always possible, in the case of

glass, that much of it has perished. Many of the Roman glass beads are curiously made in the form of coloured grotesque masks. These are cleverly made by a glass-blower working with small pencils of glass. They are in fact pictures painted in coloured glass. The Romans were clever workmen in glass, and many of their more important works are of great interest, and among them are several instances of the same kind of painting in glass as can be seen in the case of the mask beads. Other beads are cleverly made of variegated glass.

Although enamels were not used to any extent by Roman jewellers until Byzantine times, they are to some extent represented by the use of coloured pastes inlaid in hollows left or cut in gold work. In the Webb Collection in the Victoria and Albert Museum is a very beautiful necklace showing the effect of this composition. The necklace consists of large beads with white and gold ribs, set with garnets and inlaid with coloured pastes, not vitreous. Between the paste beads are others of gold and cut amethysts.

The Romans in Britain no doubt brought over with them some of their skilled glass-blowers, and both among the Roman remains here as well as among the Anglo-Saxon, fine

instances of glass work are found, especially on brooches. There is a small example of it on a Roman necklace of glass beads with coins and a central disc, found in Kent. The disc is beautifully patterned with a coloured geometrical design, and it is a slice from a rod of what the Venetians call "millefiori" glass. Tiny rods of differently coloured glass are arranged closely together in a pattern, and then fused together as one. Slices cut from such a rod each show the same pattern. And the process was equally well understood by the ancient Egyptians and the Romans.

At Desborough in North Hants a very decorative Anglo-Saxon necklace was found. It is a gold chain, from which depend alternately circular gold discs and oval cabochon garnets set in gold; and in the centre hangs a plain gold cross with a small garnet in the centre. It is very massive and handsome, and is no doubt a rare example.

As a rule the Anglo-Saxon necklaces are composed of rather large beads of crystal, garnet, amber, stone, glass, or porcelain, the last being sometimes melon-shaped. When beads of varying sizes are strung together they are arranged with the largest in the middle. Many of the amethyst beads, which seem to

have been common, are quite large, over two inches in length, but they are roughly cut and seldom of good colour. The amber, which is also common, has become disintegrated and thickened in colour by time, and is no longer beautiful.

Indian necklaces, both ancient and modern, are often of great beauty. It is probable that the best patterns made to-day only perpetuate old traditions.

The ubiquitous bead does not play so important a part in Indian necklaces as it does in those of most other countries, but of course it has its place, but is more or less subservient to plaques and set patterns. There is, however, in the Victoria and Albert Museum a magnificent string of large pearls alternating with fine emeralds, melon-cut. It is from Bengal. From the same province comes a beautiful necklace of four graduated rows of pearls, from the centre of each of which hangs a decorative pendant of leaf design carried out in flat diamonds, rubies, and emeralds. The rectangular bosses at each end, where the ends of the pearl rows meet, are richly enamelled with Jeypore red, and on this beautiful groundwork are white flowers with green leaves. Then to

tie round the back of the neck is a gold cord ending up with pearl tassels.

From Delhi there come enamelled plaques set with diamonds; the plaques, usually rectangular, are enamelled with translucent red and green and white, a very charming arrangement of colour. The square plaques are run on to the supporting chain by means of small gold loops, or else pierced and divided by short rows of pearls. Many of the necklaces have elaborate centrepieces, usually set with slices or chips of diamond and flat rubies, usually of bad colour.

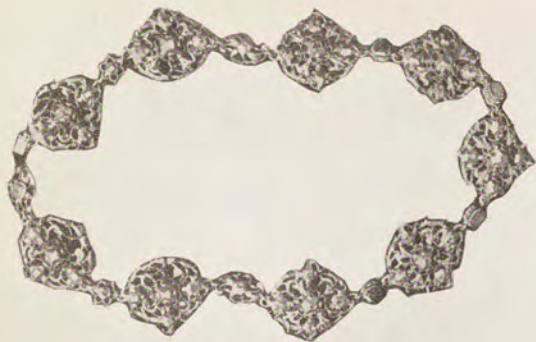
The characteristic beauty of the Indian necklaces seems to me to consist in masterly design and the clever use of enamels; the stones used are generally of poor quality and badly cut. I think that the most beautiful composite necklaces must be looked for among those from India, but the most beautiful consisting of gold only will be found among the ancient Greek.

With the advent of the Renaissance in Europe we find that the general style of necklaces changes, as indeed did most art styles. In the sixteenth century of Italian work we find fine gold work elaborately designed and set with jewels and enamels. Decorated bosses are held together by series of small chains, or by

short lengths of ornamental chain set with jewels and pearls. The bosses are frequently made in open work, and the enamel in many cases is badly chipped off. Enamel sticks better on gold than it does on silver, but it is unfortunately always liable to chip off in either case with the slightest encouragement.

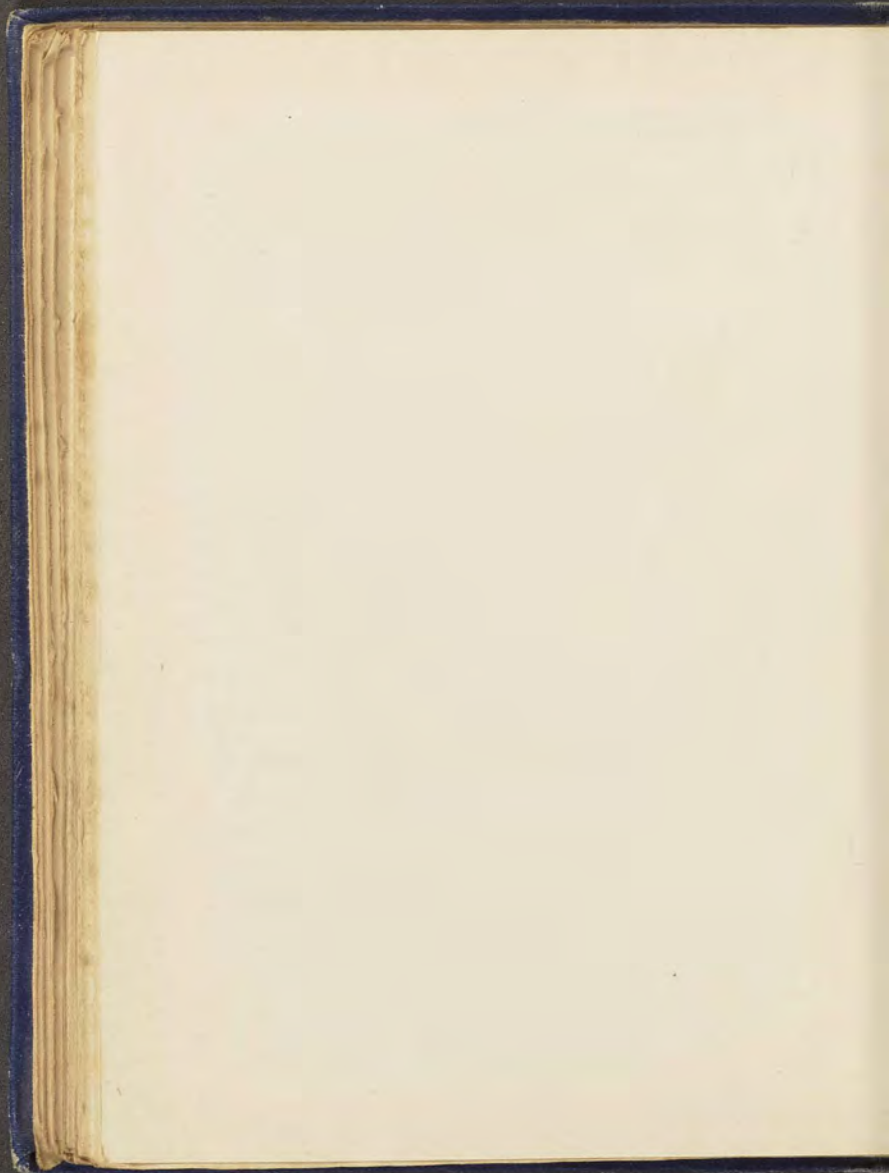
The jeweller's work on most of the French necklaces of the sixteenth century is, in the main, about the same type as is found in Italian and Spanish work. There are small ornamental bosses of gold, often open work, enamelled in red, blue, and white chiefly, and set with diamonds, garnets, and pendant pearls. Diamonds came into more general use during the sixteenth century in Europe, but they were still badly cut, and by the end of the seventeenth century they were in full favour. Cardinal Mazarin, by his love for these stones, largely influenced the improvement of their cutting during the seventeenth century.

The unlucky Marie Antoinette suffered much distress and also much odium because of a dastardly scheme concerning a diamond necklace which was carried through by Jeanne de Luz, Countess de la Motte, with the innocent connivance of the Cardinal de Rohan. The necklace in question belonged to the French



ITALIAN NECKLACE OF GOLD WITH JEWELS AND ENAMELS
16TH CENTURY, A.D.

FRENCH NECKLACE OF GOLD WITH JEWELS AND ENAMELS
17TH CENTURY, A.D.



jewellers Boehm and Bassenge, and it was valued at about £90,000 of our money. The Cardinal, who at the moment was not on friendly terms with the Queen, was induced by Mme. de la Motte to believe that her Majesty would make the quarrel up if his Eminence would help her to acquire the necklace secretly and pay for it by instalments. Mme. de la Motte arranged a supposed meeting under the cover of darkness between the Cardinal and the Queen, but really the Queen was personated by another lady, Mlle. Reteaux de Villette. The Cardinal was completely taken in, and he persuaded the jewellers to give him the necklace for the Queen, and he gave it in his turn to Mme. de la Motte, who immediately sent it to England, where it was taken to pieces and the stones sold.

Of course, when the first instalment of the price agreed upon became overdue, the jewellers applied to the Queen for payment, whereupon she disclaimed all knowledge of the matter, and referred it to the King. He, poor man, had serious troubles of his own, and unluckily the affair of the necklace did not mend matters. In the opinion of many people Marie Antoinette *was* to blame, but since the publication of the Abbé Georgel's account of the whole thing, it is

now established beyond dispute that the Queen was entirely innocent.

There was a trial, and the Cardinal de Rohan was acquitted; but Mme. de la Motte was found guilty and branded on the shoulder with a fleur-de-lys and sentenced to imprisonment for life. She, however, escaped in 1787, and came to England, where she amused herself by writing her account of the "affaire."

The necklace itself is figured in the Abbé Georgel's book; he was secretary to the Cardinal de Rohan, and no doubt was well posted in everything that went on in the matter. It consisted of a straight chain of diamonds, with three small loops, between each of which was a briolette drop, and from the centre loop a large diamond pendant. From the two ends of the main chain depended two large loops, tied in knots in the middle and ending in two tassels with ties of ribbon, and also from each end fell straight lines of diamonds, ending also in ribbon ties and diamond ornaments. All the necklace consisted of rows upon rows of diamonds only, all of large size, and some very large. It was ugly, and had no beauty of design at all, but depended entirely upon the sparkle of the stones for its charm. It represents the coming into general favour of the diamond, and

the setting of such jewels in as little metal as possible.

This use of diamonds, showing the minutest possible line of setting, is not one that commends itself to an artist, but from the millionaire's point of view there is much to be said in its favour. Not only does the diamond dominate to-day as the favourite stone for necklaces, but it also easily holds the first position as the chief ornament of most of the other forms of jewellery.

The example set by M. René Lalique and his school, which largely discounts large diamonds, will, I trust, gradually induce our own designers to realise that there is much truer art satisfaction to be found in beautifully coloured stones cut *en cabochon* and set lovingly among little hammered sprays of foliage, or delicate edges and supports with enamels upon them such as Cellini and the numberless Renaissance jewelers loved and produced with such admirable results.

CHAPTER III

PENDANTS

Etruscan bullæ—The Ashantis and wire work—Egyptian amulets—New Zealand jade amulets—Scandinavian bracteates—Renaissance work—Pendants in England.

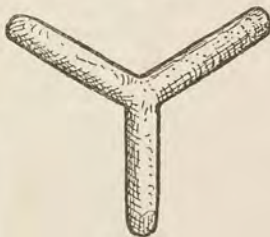
PENDANTS are a natural corollary to necklaces, and may be defined as objects of veneration or beauty, which are or were worn suspended from necklaces, or in later times, perhaps fastened on to clothing by means of a pin, as they were worn, for instance, by Queen Elizabeth. It is probable that the earliest pendants were supposed to have magical powers, and were worn as charms against danger or disease.

Even as late as Etruscan times, the large ornamental bullæ, made of two bossed plates of gold soldered at their edges, usually contained some charm or other. Rats' ears in such receptacles were amulets against the evil eye, sleeplessness was cured by wearing a bat's head, and so on; and many of these amulets were also engraved with magic words

or names of power. Different materials again were worn attached to necklaces or bracelets, in the hope of benefiting by their mysterious influences: agates tied with lion's hair dispersed storms, and preserved the wearer from serpents' venom; the amethyst preserved its owner from being overcome with wine; the swastika or triskele engraved upon discs of



SWASTIKA.



TRISKELE.

gold or silver, or at the back of other ornaments, brought good luck; small pointed pieces of coral were valued as preservatives against the evil eye—indeed, they still are in some parts of the Continent; and objects of horseshoe shape have been considered fortunate from time immemorial.

Most of the quite early pendants made by savages were of a perishable nature—bits of dried skins and parts of animals, claws, eggs,

and such objects as would soon decay; but presently when bone, ivory or tortoiseshell were carved into particular shapes, several of the larger pieces may be counted as pendants, but as a rule savages made the component parts of their necklaces of nearly the same size, and in such a case the small depending objects would not properly be counted as pendants.

The work of the Ashantis in gold, although not ancient, no doubt exemplifies the manner in which gold may very likely have been used at first by savages to produce ornaments. I mean otherwise than simply pierced and worn as a nugget. This remarkable work, which is comparatively plentiful, is nearly always made with wire cleverly coiled together and soldered.

Although the Ashanti goldsmiths are quite capable of making original designs, several of the pendants made by them are copies of bits of Western work. Watch wheels are favourite models, and the copies are roughly and laboriously made on a magnified scale. Other examples are copies of teeth, and even human jaws, and others again flat discs of soldered wire on which designs are outlined in other wire superimposed and striated with small hammer or chisel marks.

The pectoral plates found on so many of the

Egyptian mummies are of very elaborate design and skilful workmanship ; they vary from gold inlaid with coloured stones and composition to simple soft stone carvings, and they always represent some Egyptian scene with gods and emblems. Large scarabæi were sometimes set as pendants, and were suspended from torques of gold, gold wire, or chains of gold rings. Circular plates of gold showing carvings of kings upon them were suspended in a similar way, as were also ornaments of silver.

Small Egyptian pendants are very numerous, and they usually have some meaning. either they are small representations of one or other of the many deities of the Egyptian Theocracy or else represent, in the form of amulets, various objects credited with mysterious powers for direct good, or for warding off evil. Many of these little amulets are beautifully made of gold, with cloisons into which are set inlays of stone, amethyst, carnelian, and lapis lazuli ; others are carved in stone and also have inlays. Carnelian, amethyst, garnet, jasper, and lapis lazuli are perhaps the best of the stones used for the little pendants, and there are also numbers cut in commoner materials, granite, porphyry, steatite and other kinds of stone. Frogs, animals, birds, miniature figures of deities

and hieroglyphic characters, are common, and are moulded in porcelain, usually glazed, or cut in carnelian, amethyst, lapis lazuli, garnet, hematite, granite, porphyry, and several other substances of less note. The numerous amulets are likewise cut in more or less the same materials, and are found set about the mummies in certain recognised positions.

Among the more numerous of these amulets may be mentioned the Ab. Like a small urn with two handles, it signifies the heart, and is supposed to incite to moral virtues. The Tet, or buckle, secures the protection of Isis. The serpent's head preserves from the bites of serpents. And the Ouza, or eye, protects the wearer from the evil eye. The "Menat" gives joy and the "Saur" gives physical pleasure.



The curiously-shaped object so usually seen held in the hands of statues, and also commonly made in miniature for wearing as a pendant, is called the "Crux Ansata," or "Ankh." It shows an egg-shaped oval resting upon a tau-shaped cross, and is supposed to typify Life.

Certain amulets were preferentially made in particular materials; for instance the "Mut,"

a figure of a vulture, is usually made of gold. The girdle buckle of Isis is commonly made of carnelian, jasper, or red glass, typical of the blood of Isis. The "Urs," or pillow, is generally found cut in hematite, a form of iron ore, and the papyrus sceptre, conducive to renewed youth, is usually of some green substance.

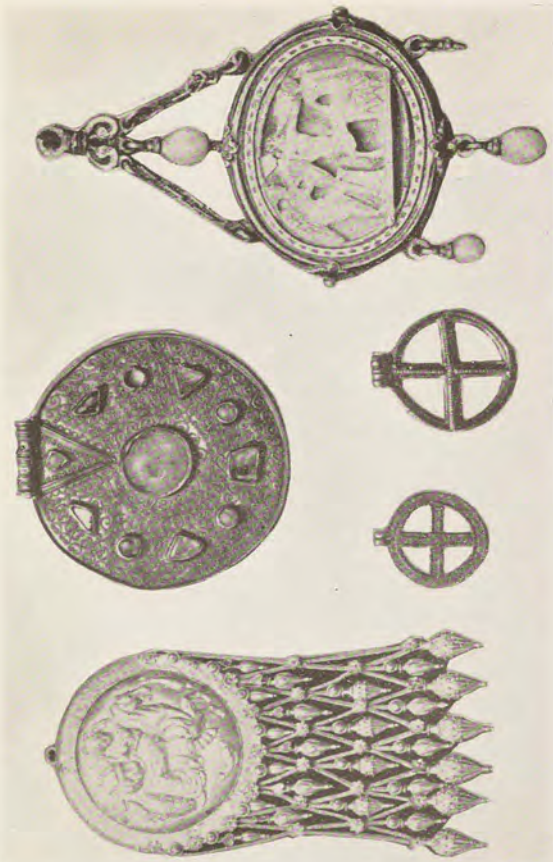
All these small Egyptian amulets are made with the utmost skill, and are also of materials that are very lasting. The very early types of pendants were such that they have not lasted; but analogous ornaments can be easily seen in the work of existing savage races, and from an examination of these we can safely infer what their prototypes were. Perishable materials mostly were utilised, berries, large plaques of shell, and amulets. In stone the most notable pendants are the curious Maori figurines, with heads set on sideways, cut out of jade and called Hei Tiki; the eyes are often set with pieces of mother-of-pearl or a red paste. They are worn suspended round the neck.



Several of the wonderful pieces of Ashanti gold wire work are pendants, and among the rare discoveries in the neighbourhood of the

Crimea several exquisite pendants of Greek workmanship have been found. These are usually in the form of discs of gold with repoussé designs, and rich fringes of interlaced chains, with rosettes and tiny vases interspersed. In Roman times it seems likely that both cameos and coins were set as pendants to necklaces, as one complete necklace so ornamented was found in 1809 on the site of the town of Nasium. This necklace, of rare interest, consists of a chain of five long hexagonal tubes of gold, divided by pendants, the two centre ones being cameos, and the remainder coins, all set in decorative edges of pierced gold work.

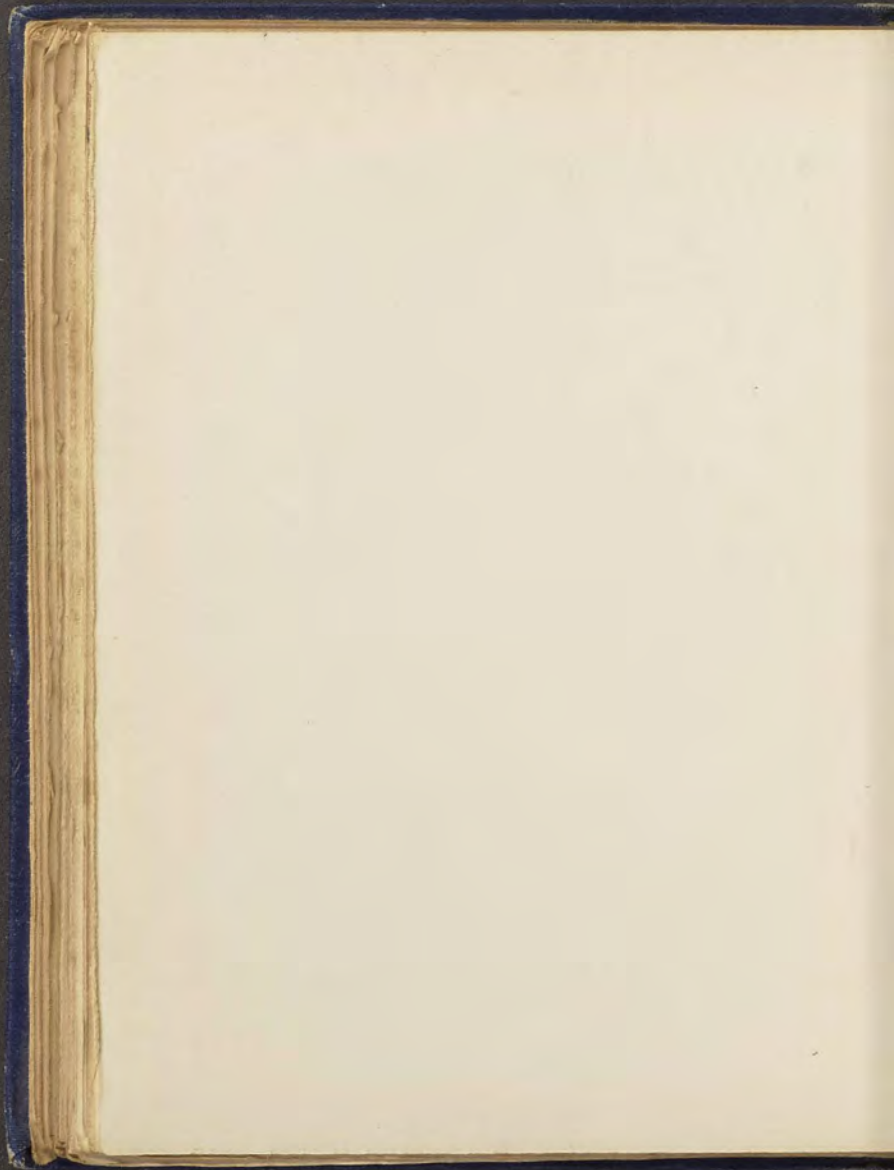
The Scandinavian "bracteates" are pendants having centres which are largely copied from Roman coins, set in a very broad edge, and having a broad decorated loop at the top. They are curious objects, and there are many varieties of them, found largely in Denmark, Norway, Jutland, and Gotland, and all about that part of the world. Usually of silver gilt, the bracelets contain on their decorated surfaces valuable examples of Scandinavian ornamentation, and even on the centres, in time, as the Roman coin influence waned, there is found true Northern ornamentation. Sometimes the



GREEK GOLD PENDANT FROM
TAMAN
ABOUT THE 3RD CENTURY, B.C.

NORWEGIAN BRACTEATE OF
SILVER GILT
ABOUT 11TH CENTURY, A.D.
NORWEGIAN RING CROSSES OF BRONZE
10TH OR 11TH CENTURY, A.D.

ITALIAN JEWELLED PENDANT OF
GOLD, WITH AGATE CAMEO
10TH CENTURY



Ring Cross and other symbolical forms are found made as bracteates, and later again they are sometimes set with small stones or pieces of glass. They can be studied best in the Royal Museum at Copenhagen.

Anglo-Saxon pendants are probably derived from the bracteates, but the concentric circle idea is markedly lost. The decoration of the circular Anglo-Saxon pendants is identical with that on brooches and buckles, namely geometric designs traced out in flat gold wire, and set with flat garnet slices and inlays of blue composition, the groundwork being filled in with very skilful filigree work.

The glory of the pendant, however, did not really find its highest expression until the Renaissance, and then in Italy, Spain, France, and England particularly, we find numbers of them were made, many of which are wonderful pieces of designer's and jeweller's art. The Italian and the few English examples are perhaps the best altogether, but among the Flemish and German works of this kind are to be found extremely fine specimens of jeweller's and enameller's art.

The fifteenth-century work is comparatively simple: silver and niello work, and several cameos simply set, represent this period well.

But during the sixteenth and seventeenth centuries, in the case of Italian and German work, the complexity of the design and the richness of the jewellery is very marked. The late Baron Ferdinand Rothschild loved these late pendants, and he made an extremely fine collection of them, which is now admirably shown in the Waddesdon Room at the British Museum. Here can be seen most delicate and elaborate constructions, on architectural lines, of gold marvellously worked and set with jewels and enamels. Some of the finest are like miniature shrines, with little emblematic or classical figures admirably modelled and enamelled. Others are made as models of fish, hippocamps, dragons, horses, lambs, birds, and several other creatures, wrought in gold and thickly encrusted with fine stones and enamels. Rubies, emeralds, and pearls, particularly the baroque variety, are the favourite jewels.

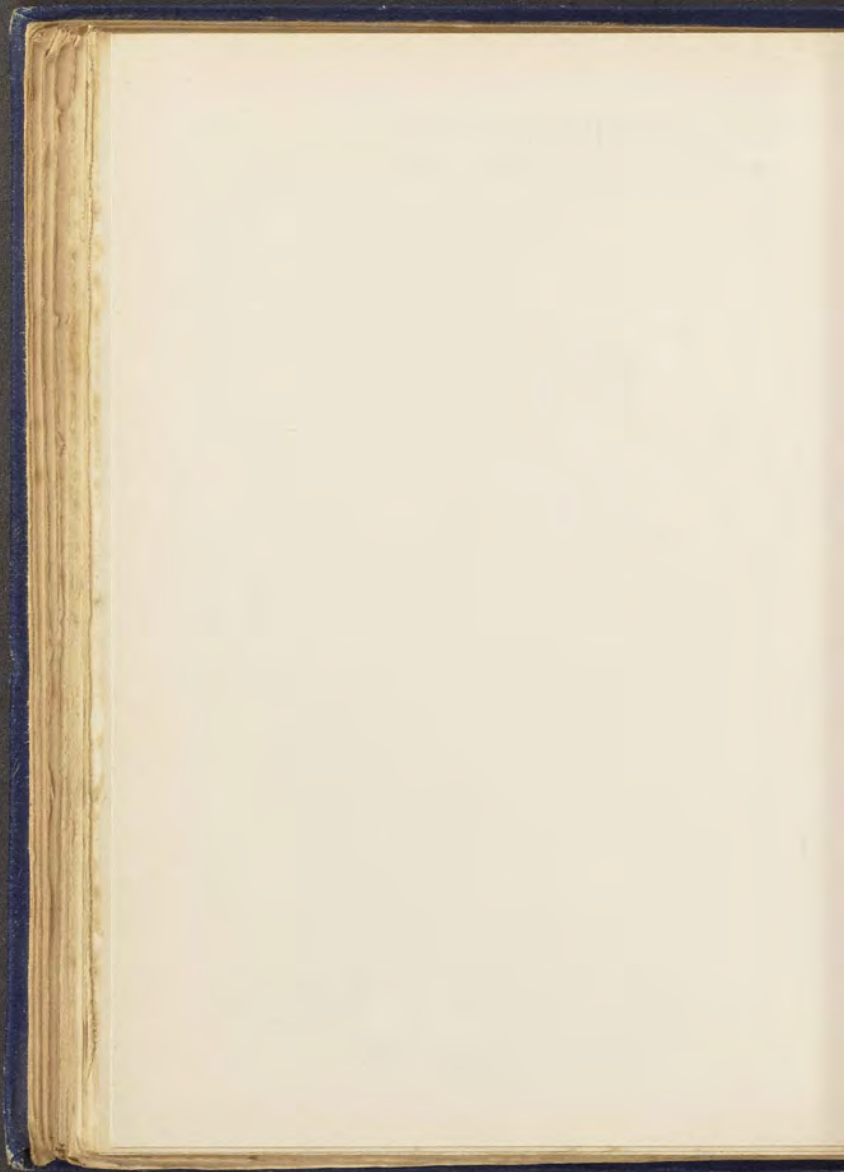
A few fine specimens are in the Victoria and Albert Museum. Among these is a typical Spanish jewel, showing a dog supported on a scroll, enamelled and jewelled; it comes from Saragossa. Another, perhaps the most graceful of any, is a tiny ship of Italian workmanship, enamelled and jewelled with pendant pearls only.

During the Renaissance in Italy as well as in

PLATE VI



GERMAN JEWELLED AND ENAMELLED PENDANT OF GOLD
16TH CENTURY

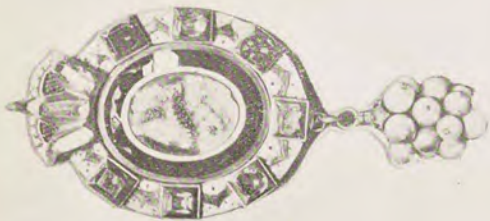


France, numbers of antique cameos were re-polished, often signed, and beautifully set in richly and delicately designed frames as pendants. Two of these in the Paris Cabinet des Médailles are credited to Benvenuto Cellini, and several are in the Gold Room at the British Museum, and others in the Victoria and Albert Museum. The gold settings are often of great beauty, they are usually enamelled, and are often jewelled as well. I think the Italian work is the better, but some of the French examples are very good indeed.

Queen Elizabeth was the great patron of the pendant in England, and in many of her portraits she is shown as wearing one or more on the front of her dress. I do not think that any now exist that were worn by the Queen, but two fine pendants bearing her portrait are in the Victoria and Albert Museum. One of these has a small cameo portrait cut in turquoise, and the border is richly wrought in gold, with open scroll work, enamelled and jewelled with diamonds, rubies, and pearls. It is a very beautiful jewel, and is said to have been preserved in the family of Wild since the christening of a small Wild at which Queen Elizabeth was present. It may well have been a gift from the Queen.

The other pendant has the Queen's portrait cut in cameo on a fine oval nicolo onyx. It is set in a broad solid border of gold divided into panels alternately containing an enamelled design and a jewel, either ruby or diamond. At the top is a crown in long shaped diamonds, and below is a drop cluster of pearls. This jewel is said to have been made by William Barbour in commemoration of his deliverance from the stake by the death of Queen Mary, and, like the jewel described before, it is also an extremely fine piece of work.

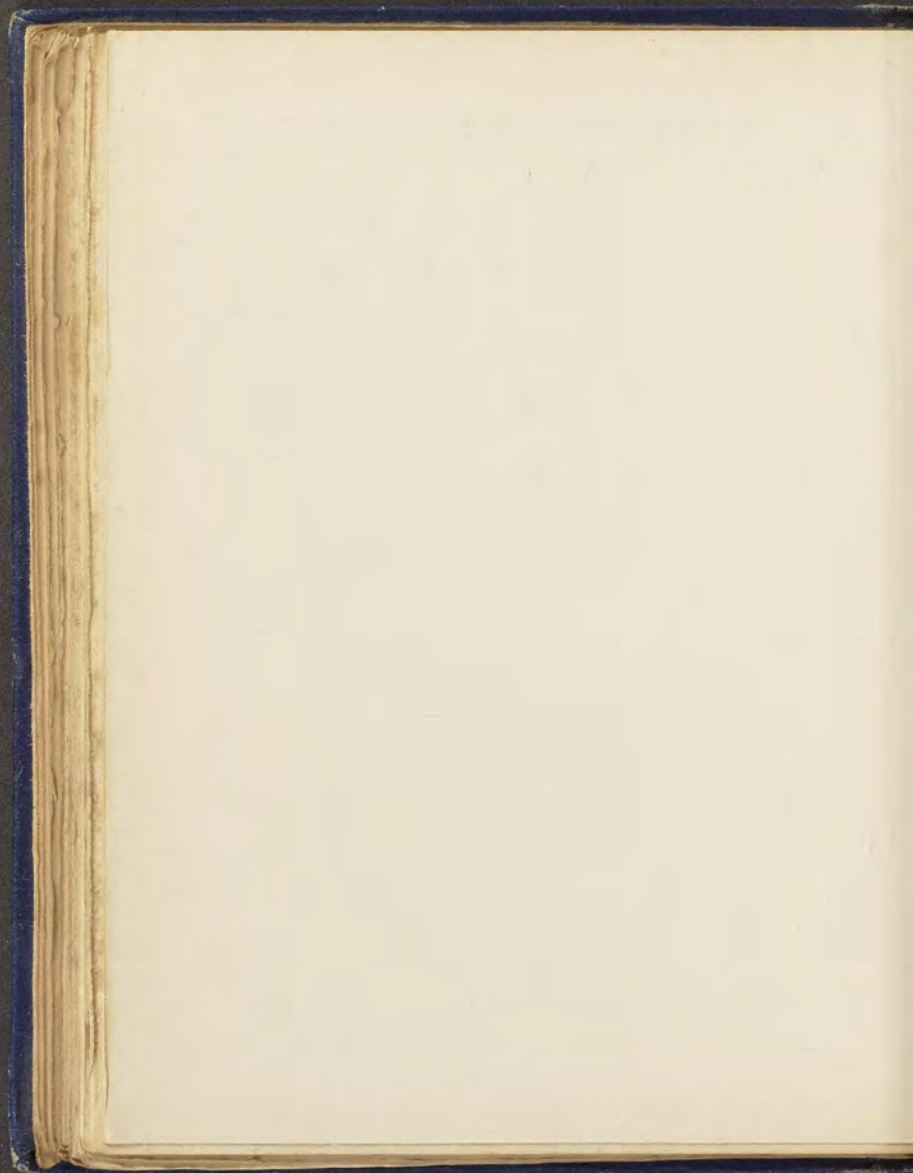
In the seventeenth century the style of the pendants changed. Now are found jewels like the Lyte Jewel, oval, containing a miniature of James I., and contained in a beautifully worked and jewelled case, more or less a glorified locket. But the locket itself is a later development, and one which does not lend itself to much appreciation. There are still to be found here and there some fine specimens of jewelled pendants; two are in the Victoria and Albert Museum—one, of Italian workmanship, is of gold, and in the form of two oblong plaques, one below the other. The upper plaque is set with pearls, rubies, and white enamel; the lower has a well-modelled group of St. George and the Dragon, enamelled, within an orna-



ENGLISH JEWELLED PENDANT WITH
CAMEO PORTRAIT OF QUEEN ELIZA-
BETH CUT ON A NICOLEO ONYX
16TH CENTURY, A.D.



ENGLISH JEWELLED PENDANT WITH
CAMEO PORTRAIT OF QUEEN ELIZA-
BETH CUT ON A TURQUOISE
16TH CENTURY, A.D.



mental border set with rubies, and picked out with white and black enamel.

Of French seventeenth-century work the finest pendant known to me is also in the Victoria and Albert Museum. It shows a beautiful figure in gold of Our Lady, in an enamelled blue over-robe studded with gold stars, and a white under-skirt. The scrolls surrounding the figure are enamelled white with blue flowers, and the top piece is curiously worked in thick silver leaves, each having a very small diamond splinter in its thickest part, and also here and there an emerald.

For a long time, in England, pendants have been discontinued, but now many of our younger designers are realising that in the pendant there is really more scope for their inventive faculty than there is in any other object of ornamental jewellery. So we may safely say that there is much hope that pendants may come again into repute, as they were in the time of Elizabeth. Beautiful combinations can be made with stones like garnets, amethysts, or topaz, in combination with mother-of-pearl, ivory, or baroque pearls, with delicate hammered gold, or silver, or wire, thick and thin, and supported or carried out in schemes of colour by means of vitreous enamels.

CHAPTER IV

DIADEMS

Discoveries at Troy and Mycenæ—The Crowns of Lombardy and Hungary and the Crown of Charlemagne—The Crown of Scotland—The Imperial Crown of England.

OF all objects of the jeweller's art the diadem is that which has the longest and most consecutive history. Diadems, moreover, represent the most magnificent examples of the designer's and jeweller's art, both in past times as well as in the present. It is likely that a feather in the woolly head of primitive man marked, at a very early stage, a position of dignity or chieftainship. The one feather very easily developed into such elaborate head-dresses as we can see to-day worn by chiefs among the North American Indians, with continuations all down the back. Many of these are very handsome, and must have been very becoming. Among the Zulus a ring of matted hair marks a full-grown warrior who has killed some of his enemies, and at a remote period a

PLATE VIII



ETRUSCAN BRONZE HELMET WITH
GOLDEN WREATH
ABOUT 600 B.C.



SCYTHIAN HELMET OF GOLD
ABOUT THE 3RD CENTURY, B.C.



similar ring of some other substance, or band of metal, no doubt indicated actual rank. Such a primitive band exists within the golden circlet of the "Corona Ferrea," and is known as the "Iron Crown of Lombardy."

Circlets of metal may either have been at first ornamented on their own surfaces, as the beautiful ones found at Mycenæ were, or with ornaments set upon their upper edges, as, for instance, the Anglo-Saxon diadems that we can see figured on coins.

The embossed ornamentation on Mycenæan, Trojan, Greek, and Etruscan diadems of thin gold is often of great beauty. Not only are graceful arabesques and borders found, produced probably by being pressed into stone moulds, but little figures of lions, sphynxes, and other animals, forming small processions. On several of these early coronets the ornamentation is simply produced by a repetition of ring forms and rosettes of varying degrees of complexity. One specimen found at Mycenæ in the "third sepulchre" by Dr. Henry Schliemann, was set with leaves of gold along its upper edge. This most interesting specimen is the prototype of the imperial and royal crowns of to-day, of which the main ornaments and

enclosing arches spring in a similar way from the upper edge of the circlet.

But the earlier ornamentation, that of the circle itself, in all probability had a long reign, before it was found that a larger field for decoration was wanted. The most decorative instances of such highly ornamented circlets are, I believe, to be found among the Greek remains now preserved in the Hermitage Museum at St. Petersburg, and elsewhere. These circlets are of gold open work, beautifully wrought, covered all over with flowers and scrolls, and set with jewels and small enamels.

The Trojans were great workers in fine chains, and the diadems discovered there were different from any that have been found elsewhere. There was a broad chain of gold, flat and flexible, to fit on the head, from which depended a fringe of small chains, short in front and very long, fifteen inches or so, over the ears. All the chains are very skilfully made ; the long ones have often small leaves between the links, and the ends are finished off in many cases with curious little ornaments cut out of flat gold, and remotely resembling a human figure. Dr. Schliemann says these may have represented idols. Examples of the more ordinary flat thin gold diadems, ornamented with re-

poussé discs or spirals, were also found at Troy.

The "Corona Ferrea," or Crown of Lombardy, is a circlet of gold enclosing an iron band which is said to be made out of the nails which were used in the Cross of Christ. The enclosing gold circlet is composed of six hinged plaques, a structure distinctive of Byzantine work-



CORONA FERREA

manship, each plaque being set with jewels and further ornamented with golden sprays and flowers, some of which are enamelled. The coronet, as a whole, has a most remarkable history; it was given to Queen Theodolinda by Pope Gregory the Great in the seventh century. Charlemagne and the Emperor Charles V. are said to have been crowned with it, and Napoleon crowned himself with it when he decided that he was King of Italy. It has been used of late at the coronations of the Austrian Emperors. It is kept at Monza in the Cathedral, and is enclosed in a hollow in a large ornamental cross.

At the funeral of Victor Emanuel, in 1878, the Corona Ferrea was brought out and placed

on his bier, escorted by the corporation and the chapter of the Cathedral of Monza. It was saluted by the troops as it passed, and accorded royal honours.

Another very decorative circlet is known as the Crown of Constantine Monomachos. It is of Byzantine workmanship and was found in fragments in a field in Hungary, in 1860. There are seven plates of gold, each enamelled with Byzantine figures; one represents the Emperor Constantine Monomachos himself, and others are the Empresses Zoë and Theodora, two dancing figures, and figures of Humility and Truth. The names of each of these are marked in niello work, as is usual in such enamelled portraits, and the plaques are further filled in with floral designs, birds, and arabesques. The plaques graduate in size, from the large centre one bearing the Emperor's portrait, to those at the back, which are the smallest. They were hinged together, and the German antiquary Bock has reconstructed the whole crown very cleverly from the fragments of it that have been found in dismembered pieces. The original pieces are now in the Museum at Buda-Pesth. It is work of the eleventh century, and very decorative; it has the three chains, or "kataseistas," with jewelled

ends, one at the back and one over each ear, which are commonly found on ancient crowns, and show on crowns figured on Anglo-Saxon coins. The gorgeous colouring and rich profusion of ornament which is so characteristic of Byzantine art shows, perhaps, more distinctly on this crown than on any other single object. Moreover, the fragments are in their original state, and I believe all the other existing Byzantine crowns have been meddled with, and are not now actually in their original form as a whole, although parts of them are as they always were.

The "Corona Sancta," "Crown of St. Stephen," or "Crown of Hungary," is of about the same date as the crown of Constantine Monomachos, but it represents a more developed type, as it not only has raised ornaments springing from the upper edge of the circlet, but is also crossed by arches. The crossing of a coronet by arches has been considered in later times to denote independent sovereignty, but in early times it probably



CORONA SANCTA

had no such meaning, but was only a constructive development of design.

The Corona Sancta consists of a circlet of six plaques hinged together, the plaques being alternately set with large jewels, polished on their natural surfaces, and designs carried out in enamels. The enamels represent the Archangels Michael and Gabriel, and the Saints Côme, Damien, Demetrius, and George, two Greek princes and a king.

From the upper edge of the circlet rise nine small ornaments of gold; four of these are triangular, and five are arched, all tipped with jewels. They are in open work of gold, with a fish-scale pattern, the spaces filled with green glass in the manner now known as "Plique à Jour," of which troublesome art this is the earliest example known. Quite in the centre, above the circlet, is a large plaque, richly enamelled, with a figure of Christ enthroned. He is sitting between two trees, and carries a book in His left hand, and is blessing with His right hand in the Greek manner.

The arches themselves are also ornamented with enamelled plaques, portraits, or figures of Saints John, Bartholomew, Thomas, James, Peter and Philip, Paul and Andrew. The cross at the top is crooked, probably the result

of some accident, but it is carefully left so, as I believe some explanation exists to the effect that the curious position has some hidden meaning. Three kataseistas depend from the lower edge of the circlet, set with flat rubies.

The crown has a well known and most interesting history. It was sent to Geisa, first Duke of Hungary, in A.D. 1072 by Michael Ducas, Emperor of the Eastern Empire, and from that time onwards its career can be followed with tolerable accuracy. It has had several adventures, among them a remarkable one, when it was saved from its enemies by Queen Elizabeth of Hungary, who turned it upside down and filled it with baby's food, and was feeding the baby from it used as a bowl. The golden cap with which it is lined made this quite possible, and no doubt the clever queen covered up the enamelled edge with a napkin.

Anyhow, it survived its troubles and is now very safely lodged in the Castle at Buda-Pesth. It is kept in an iron box, which is locked with seven different locks, the seven keys of which are kept by seven Hungarian magnates, of whom the Emperor of Austria is one. So it is very difficult to see, and few people except those nearly concerned in its preservation have ever

set eyes upon it. It is said that during its career this wonderful crown has been used at the coronation of over fifty kings. It is shown on several of the Hungarian coins.

The last of the Byzantine type of crown that I shall describe is one which has a peculiar interest for us in England, as we see its representation on many of our coins as well as on the coats-of-arms of many of our kings. When George I. succeeded to the English throne he was already High Treasurer of the Holy Roman Empire, and as a mark of this high office he was entitled to bear over his coat-of-arms a supplementary little coat, called an "escutcheon of pretence," on which was figured this crown, known as that of the "Imperial Roman-German Empire," or more popularly, the "Crown of Charlemagne."

George I. found the English coat-of-arms quartered, the three lions passant of England impaled with the lion rampant of Scotland within a tressure flory counter flory, being used in the fourth quarter as well as in the first. The King altered this coat by changing the fourth quarter, which was only a duplicate, and substituting for it his own family coat, which showed "Brunswick impaling Luneberg, and in the base point the coat of Saxony, over all

an escutcheon charged with the Crown of Charlemagne." This coat was borne successively by George II., George III., George IV., and William IV., and was discontinued by Queen Victoria; but it can be seen on coins of her predecessors, the crown of Charlemagne showing as a small irregular dot in the middle of the Hanoverian coat-of-arms. I think it is not often recognised.



CROWN OF
CHARLEMAGNE

The crown itself is kept in the Royal Treasury at Vienna, and it is a magnificent example of Byzantine art. It consists of a circlet of eight large plaques of gold hinged together, alternately enamelled and set with large polished jewels. The enamels represent our Saviour, Hezekiah and Isaiah, David and Solomon. From front to back there is an arch, rising from the top of the centre plaque and crossing backwards. This arch is a broad upright band of gold open work, set closely with pearls, and fashioned so as to contain an inscription "I.H.S. Nazareus Rex Judaeorum," and it also contains the words "Chronradus Dei

Gratia Romanorum Imperator Aug." Conrad was Emperor in the twelfth century, so it seems as if the arch was added then. Probably there was originally another arch crossing the existing one at right angles, as there are marks on the inner sides of the two lateral plaques which seem to indicate it. Just in front of the arch is a cross.

All these crowns are, indeed, circlets of ornamental design; the chief ornamentation is on the circlet itself, which is broadened and elaborated, but in the case of the other type of crown, the prototype of which is the Mycenaean diadem, with a row of leaves on its upper edge, the circlet itself dwindles to a small importance, and the greater part of the attention of the designer, as well as of the jeweller, has been given to the elaboration of the ornaments rising from the upper edge of the circlet—the arches, and the orb and cross at the top. This is the type of the European royal crowns of to-day, obviously in most of them, but not evident in the case of the crown of Russia, the shape of which is exactly that of a priest's mitre. The solid forms found here, however, may really have developed by a coalescence of the arches, but the growth of priestly head-dress is likely enough to have had a special and

peculiar origin of its own ; and although it is likely that all secular crowns are analogous to priestly head-gear, no existing royal crowns in Europe, except that of Russia, show this origin in their actual forms.

I am using royal crowns as the best examples of types, but the same arguments apply to the numerous lesser crowns and coronets which are common enough among the aristocracy, both here and abroad. In England the coronets worn by certain persons are few in form and simple, but abroad they are numberless and elaborate. It is chiefly in heraldic blazonry that they are used, as occasions are rare when such ornaments can now be actually worn.

All English coronets belonging to lesser rank than that of King, Queen, Prince of Wales, and Princess of Wales, are only circlets, with ornaments of leaves or silver balls set at regular intervals upon the upper edge. The wearers of such coronets are peers, peeresses, and heralds. But although here we allow no such persons to wear arched crowns, they are not so particular on the Continent. In Germany, for instance, arched crowns are worn by dukes and grand dukes. Landgraves wear arched crowns, and so do Russian princes. The crown of a Belgian baron is closed, but there is no ball

and cross at the top. In Italy, Belgium, Spain, and Portugal, aristocrats down as far as knights are all entitled to coronets, in France the same down to bannerets, and in Italy to patricians. In fact, these distinctions are granted to almost everyone above the rank of a day-labourer.

The velvet cap which usually shows beneath a crown or coronet is the survival of the "Cap of Maintenance," a fine example of which can be seen at Canterbury, on the helmet of the Black Prince, kept over his tomb.

The most interesting, as well as the most ancient, crown now belonging to the English regalia, is the Scottish crown. In every way this is a most remarkable jewel. It is largely composed of jewels and gold which formed part of one of the crowns of King Robert Bruce, and fell into the hands of Edward I. at Methven. No doubt the old crown was much damaged, and it was largely added to and repaired by James V. about 1540; and the French work upon it was probably done then. It was used at the coronation of Mary Queen of Scots when she was nine years old.

The narrow circlet is ornamentally set with jewels of small value, carbuncles, jacinths, amethysts, topaz, crystal, oriental and Scottish pearls. There are also some enamel bands,

PLATE IX



THE ANCIENT SCOTTISH CROWN
RESTORED FOR JAMES V IN 1540



QUEEN VICTORIA'S IMPERIAL CROWN
MADE IN 1838



evidently of French workmanship. Along the upper edge of the circlet is a cresting of jewelled rosettes and fleurs-de-lys, and the two arches have golden leaves enamelled in red; the mound at the top is of blue enamel, studded with golden stars. The cross surmounting the mound is very decorative; it is of black enamel with delicate gold arabesques, and is set with an amethyst in the centre, and pearls in the angles and at the ends of the cross. At the back are the initials I.R.V. Both the mound and the cross are thus proved to be French work added by James V.

The oldest English crown now belonging to the Regalia is that made by Sir Robert Vyner for Charles II. in 1662. It is made as nearly as possible on the old pattern, plentifully illustrated, but the actual pieces of which had been foolishly destroyed in 1649, by order of the House of Commons. The crown is a gilt circlet set with jewelled bosses, edged with small sprays of red and white enamel. From the top of the circlet rise four crosses *pattées* and four fleurs-de-lys, all jewelled in a similar way to the circlet, and from the tops of the four opposite crosses *pattées* rise two complete jewelled arches, dipping markedly in the centre, which support a golden-jewelled orb sur-

mounted by a jewelled cross with large pearls at the end of each arm.

Besides this crown, known as St. Edward's, there have been made state crowns for most of the English sovereigns since Charles II. These have been made newly for each sovereign as a rule, the jewels being for the most part transferred. Records of such ornamental crowns, all, however, following the same main design, exist as having been made for Charles II., James II., Anne, George IV., and William IV.

A beautiful state crown was made by Messrs. Rundell & Bridge in 1838 for Queen Victoria. Many of the stones were taken from the previous crowns, but a considerable number of small decorative stones and pearls were added. The important jewels, the balas ruby of Don Pedro, King of Castile, which belonged to the Black Prince and to Henry V. ; the large Stuart sapphire on the circlet ; and the sapphire from the ring of Edward the Confessor ;—were all old royal possessions. Besides these great stones, numbers of diamonds were transferred from the state crown of William IV., and these were added to as necessary. The crown itself is made of thin silver, but this setting is hardly visible anywhere. There are small gilt knobs at the ends of the several fine pearls at the tops

of the crosses *pattées*, at the junction of the arches at the top, and on the smaller pearls forming the acorns on the oak-spray arches. This same crown was slightly enlarged, and used at the coronation of Edward VII. The coronets of the Prince of Wales and the other children of the sovereign are of silver gilt, embossed on the circlet as if jewelled; but no actual jewels are worn on any crowns or coronets in England except those belonging to the actual King or Queen. The Prince of Wales's coronet is crossed by one arch.

The caps which are always worn by royal personages and peers with their crowns and coronets, are really a survival of the Cap of Maintenance—a more ancient symbol of dignity among us even than the coronet. These caps are of crimson velvet, lined with white satin and turned up with miniver—white fur with little black tufts sewn into it. At the top is a boss of gold thread.

In the centre cross *patteé* of the crown made by Messrs. Carrington, of Regent Street, for Queen Alexandra of England was set the Koh-i-Noor. The crown has four complete arches, like the representations of the crown of James I. and Charles I., and it is covered closely with diamonds, set in platinum.

CHAPTER V

EARRINGS—NOSE-RINGS—LABRETS

IN the same way as it is natural enough to hang a chain round the neck, it is in a smaller way natural to hang something over the ears. Even now, children can often be seen playing with cherries and hanging stalked pairs over their ears. Most savages appreciated the value of their ears as easy to ornament, and even to-day Indian ayahs can often be seen with rows of little jewelled studs set along the upper curve of the ear, and the lobe of the ear has been for ages a happy hunting ground for the decorative artist of primitive society. The extent to which the lobe can be stretched by gradual working is astonishing, and in some cases it is so enlarged that it almost rests on the shoulder.

In Burmah and India decorative plaques are fastened to the hair just over the ears, and these look like, and often pass for, earrings. It is supposed that a similar arrangement was

in vogue in Greece, Etruria, Rhodes, and Cyprus.

The wearing of earrings is so universal that even to enumerate the countries and nations among whom their use is common would make a long list.

The Sea Dyaks of Borneo wear large earrings of assorted rings, often elaborately set with discs cut from shells. The Ainos of Yezo, north of Japan, a wonderful and primitive people, wear large single silver rings in their ears, set at one end with a large spherical silver bead.

In Assam they are worn of great size, made up of stained grasses mixed with goats' hair wound closely round a core of thin wood. In Tibet large plates of silver are fastened to the ears and ornamented with streamers of coloured grasses.

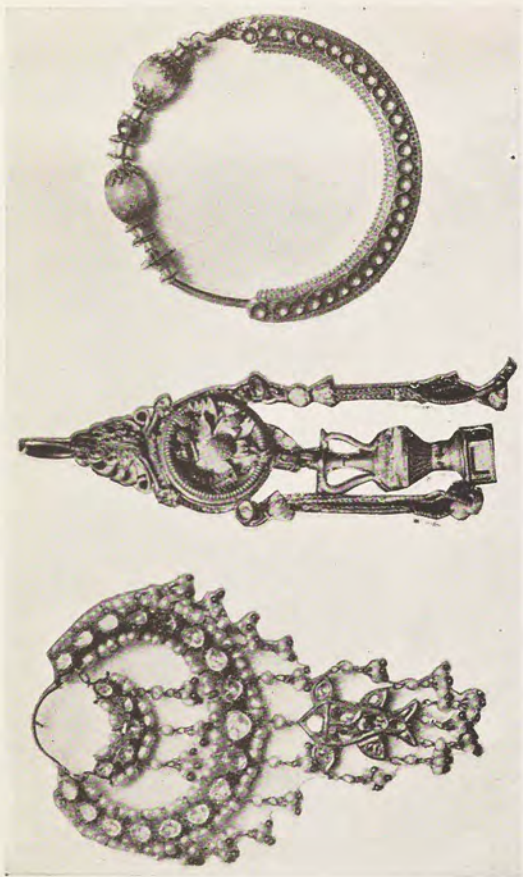
Earrings are the only jewels involving some mutilation of the person which have been retained by highly civilised nations, and even then they are only worn in the lobe of the ear. The retention of the nose-ring in India is the only exception as far as I know; but here there is the excuse that the fashion, although very ancient, is one that has really never died out.

The ornamental Assyrian earrings can only

be studied from the representations of them to be found in sculptures, and from these we can learn that the earrings varied in form from that of a vase to an elaborate semicircle set closely with small decorative pendants, a form afterwards found among Byzantine earrings. No doubt the actual objects, probably made of thin gold, had small ornamentation upon them which does not show in the broadly cut marble.

Trojan earrings were very curious; there was a sort of basket-work plaque of fine gold wire with a hook for passing through the lobe of the ear, from which depended streamers of small gold chains, the links of which are often ornamented with small gold leaves soldered in, and at the extreme ends are curious little forms which Dr. Schliemann thinks may represent idols. There are several forms of this type, differing in detail, but maintaining the same general design; and besides these, others have been found of simple ring type, ornamented with coarse granular work.

Ancient Etruscan earrings are remarkable because of the curious enamels often found upon them. Besides the beautiful and delicate gold work, often adorned with minute granulations in gold, there are small *cloisonné* enamels of white, blue, and green, all opaque; but



MODERN INDIAN NOSE-RING
WITH GLASS BEADS

GREEK EARRING OF GOLD
WITH JEWELS AND ENAMELS
ABOUT 400 B.C.

MODERN INDIAN FARRING WITH
DIAMONDS AND EMERALDS



besides these, which are comparatively simple, many of the earrings have remarkable pendants in the round. These pendants usually represent birds or animals, and are always in white glass, cleverly blown over a gold wire-work basis. Wings, beaks, feet, and tails are generally managed so as to appear in gold, and these again are sometimes further ornamented with small coloured enamels. The general idea of the Etruscan earrings is a disc, from which depend short chains and ornamental forms; the chains often end in small tassels of gold with enamels. Jewels are very rarely found, but pearls are comparatively common.

Early Greek earrings of exquisite design ignore jewels, and depend upon beautiful gold work for their execution. In general idea the majority of them follow the same lines as the Etruscan, namely, a more or less ornamental disc, with pendants hanging from it. In the case of the Greek earrings, the pendants often take the form of vases or cups, and often represent winged angels, or little winged amorini. Short chains are usual, and they now and then end off with small jewel beads.

There is, however, among Greek work, another type of earring. This resembles a small barrel, intricately made of filigree gold

work, and with an ornamental projection at one side. It is a curious form, and rather an uncommon one. There is a fine specimen in the Victoria and Albert Museum.

A crotalium was an Italian form of earring, made of two pendant pearls hung close to each other from an ornamental gold support, so that when the wearer moved, the pearls made a little tinkling sound. Ancient peoples seem to have liked tinkling jewellery in many cases—anklets, bracelets, and now earrings. Some of these crotalia were found at Pompeii.

Roman earrings vary considerably in form: the gold work is broad and solidly dealt with; there is none of the great fineness of workmanship that we find in Greek and Etruscan work. Moreover, jewels are commonly used, and their settings are usually very broad. The stones are rarely good—emeralds, sapphires, rubies, jacinths, garnets, and pearls, are perhaps the commonest; they are cut *en cabochon*. Short chains as pendants from solid tops, variously ornamented, are now and then found, but there are many other styles, one of the most effective of which is a representation of a bunch of grapes in small pearls; another has a decorated bead of gold, from which hangs a little ladder, set with cylindrical pearls.

Byzantine earrings are often very decorative, and nearly always have enamel work upon them, and no jewels. The enamels are *cloisonné*, but sometimes, when the groundwork of the piece is a gold plaque, the whole of the design to be enamelled has been outlined and evenly sunk to a small depth by means of the hammer, then cloisons, as necessary, have been set in this hollow bed, and either soldered on or left in position to be fixed by means of the enamel itself. Birds are very favourite motives for Byzantine earrings, and they are often found in pairs, with some design between them. Probably such designs as these are derivatives from the ancient device known as the Tree of Life.

In one of the churches at Ravenna there is a large mosaic portrait of the Empress Theodora, in which she is shown apparently as wearing large earrings; but it is not certain whether they are not pendant chains attached to the hair above the ears. Sir Wollaston Franks had a remarkable pair of Byzantine earrings, in the form of a pendant crescent, much resembling the Assyrian royal earrings in general form, but more delicately finished. On the broad crescent, which is filled with enamel, are little *cloisonné* birds. The enamels on this

example are much altered by the effect of time and damp; and it is difficult to say what colours they originally had; but the acquired iridescence is probably much more beautiful than the first colour ever was.

Through the Renaissance period there seems to have been some sort of lapse in the general custom of wearing earrings, probably due to some fashion of wearing the hair so that the ears did not show. There is a royal group shown in a picture at Hampton Court, Henry VIII. and his immediate family, all plentifully bedecked with jewels, but without earrings. Some of Raphael's sitters are shown wearing small earrings, shaped like vases, and Marie de' Medici wore pearl earrings.

By the time of Marie Antoinette faceted diamonds had come to stay, and she had a pair of earrings made in the form of perpendicular lines of large stones, ending with a large drop-shaped gem, a shape which was then very highly esteemed. The peasantry of France at the same time wore large earrings of shell.

Little bits from the ruins of the Bastille were used in Revolutionary times for small jewellery, and many earrings were so made. The Incroyables and the Merveilleuses wore

earrings more or less of classical designs, and the Ladies of the Halles all over France have always liked large earrings.

In England the ladies of the early Victorian period wore large earrings, mostly of diamonds; but the fashion has been slowly dying out ever since. I should think it is unlikely to be revived, although there have been some attempts in that direction.

The fashion of wearing earrings is still in full force in India, where beautiful pieces of jewellery are made for this purpose. The ancient crescent form again appears; but now it is jewelled and set with small flat diamonds or coloured stones, and everywhere a most admirably chosen use of small pearls. I think that the most beautiful earrings are to be found either among the Etruscans for gold only, and for gold combined with jewels, among the Indians.

Ear-plugs, like elongated cylinders with ornamental tops, are used in Burmah. They are often of gold, and the filigree work upon them is of great delicacy.

Nose-rings are a very ancient form of personal adornment. They are described by most early travellers as being worn almost universally by semi-barbarous tribes. They

were worn by the ancient Jewish women, and are mentioned by Isaiah, and are commonly worn by the middle and lower classes of women in Egypt. A large ring in the nose is a sign of nobility in Gambia, indeed it seems to have been a mark of dignity in many countries. Common folk in the Solomon Islands and Guinea wear crabs' claws, teeth of various animals, and even small horns, run through the cartilage of their noses. In Peru one of the provinces is called "Quillacenca," meaning Iron-nose province, and there is, or used to be, a tribe of North American Indians known as the "Nez Percés."

The wearing of nose-rings is a very ancient custom, and instances of it can be found among the Aztec sculptures. It was certainly, in some places and under certain conditions, connected with fetish worship—a good nose-ring was worshipped among a Neilgherry hill tribe of Central India.

Nose-rings are still worn in India; they are large rings of thin metal, ornamented with beads of various sorts; they are run through the sides of the nostril and lie flat on the cheek.

Jewelled studs, sometimes elaborately worked, are often set in the nostrils. Such studs are

still common in Burmah, and also in parts of India.

In some parts of Africa a gold ring run through the cartilage of the nose is a mark of nobility, and ornaments of this sort sometimes hang down over the mouth.

The Mexicans have always been fond of ornamenting their faces, and one of their marks of sovereignty used to be an emerald set in each nostril of the king.

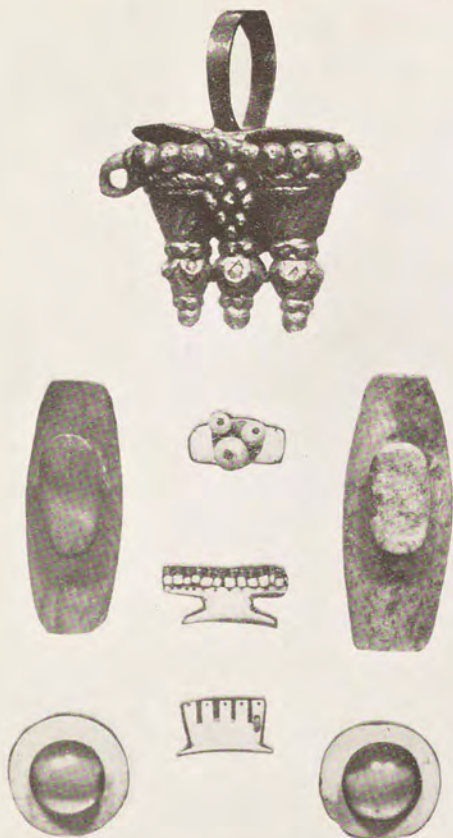
Toe-rings were common in India, but, like all native customs of this sort, their use is practically dying out. They are usually made of a sort of pewter, and the better makes have a brass or copper ring to go round the toe and a long bezel. The bezels are often made like small pyramids, and hollow, little balls of metal being placed within them. When the wearer walks along, these little balls make a soft tinkling noise, always dear to the oriental. Others are made so as to show a long and sometimes broad band of worked metal; this lies along the upper part of the toes, or on the upper part of the foot itself. And others again are so large that it is difficult to understand how they can have been worn with any degree of comfort.

Among the jewels which necessitate some mutilations of the body before they can be

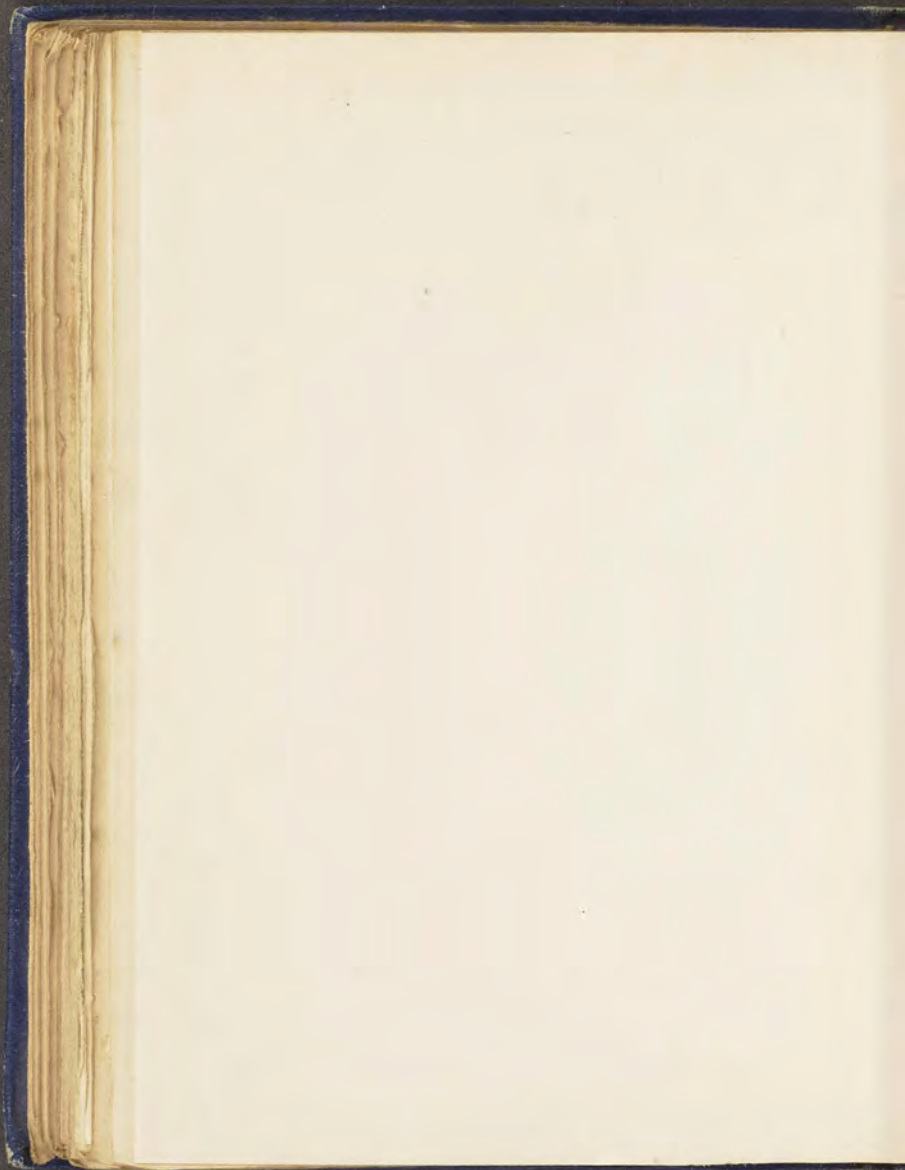
worn, the most curious are the labrets. These vary much in size and material, and they are worn in slits cut in or close to the lips. To us they are very disfiguring; we do not so strongly object to earrings or ear-studs, or even nose-rings, but an ugly disc of wood, measuring perhaps an inch and a half or more in diameter, stuck in an under lip, causes it to project in a manner that, to any civilised taste, cannot be other than repulsive.

The wearing of labrets, however, is not by any means uncommon, neither is it very limited in its sphere of influence. From the Esquimaux to the Central Africans, and from Mexico to India, this remarkable custom has been largely prevalent. Not only has it been considered as a desirable improvement to the personal appearance of warrior or squaw, but it has also had some symbolical or semi-religious signification as well. It is worn by children, by women, and by men, so its meaning is not the same in all cases, but varies according to the age, sex, and nationality of the wearer.

Our Sir Francis Drake was at one time at war with the Brazilians, and they caught one of his fighting men, Peter Cauder, who presently escaped and rejoined his ship. He said that many of his captors wore several small



MODERN INDIAN TOE-RING, WITH TINKLING FELLETS
MODERN LABRETS WORN BY THE ESQUIMAUX



green stones let into their lips, and every stone meant an enemy killed.

In Mexico, on the authority of Purchas, it was the custom to load the lips with insets of gold and jewels to such an extent that the lower lip drooped so much as to expose the teeth. Such precious adornments were emblems of rank, but persons of lesser position wore labrets of obsidian, a natural dark-coloured glass. Labrets can be seen figured on some of the Mexican bas-reliefs. The great lords in Mexico wore crescents of gold in their lips to denote some special rank, and a piece of polished crystal, with a backing of blue feathers, was also a mark of dignity. Other stones marked other ranks, and it seems altogether that in Ancient Mexico the custom of wearing labrets was done as ornamentally as it ever was anywhere; they were commonly made of obsidian, crystal, jade, or marble. In Mexico there was a very remarkable civilisation, and labretifery everywhere else was practised only by races in a very early stage of development.

Among the Tlinkits of Alaska small labrets of silver were worn by girls; but after they were married, much larger plates were substituted. A somewhat similar change was made among the inhabitants of Lituya Bay,

on the west coast of Alaska, when needles were set in the lips of young girls, and large wooden discs in those of grown-up women.

Labrets of shell and bone were worn by the inhabitants of Cook's Inlet and Prince William's Sound, and are described by Captain Cook. To the labrets beads of glass or bone were sometimes strung, as they also were, and to some extent still are, by the Esquimaux, who also wear large oval studs of a grey marble. Marble, usually white, is also used for labrets by the natives of Queen Charlotte's Island, in the Pacific. Some of these marble ornaments are delicately carved, with a small stud for insertion and a long curved plate for the decorative side. They were only worn by women.

In the Aleutian Islands, among shell heaps and débris of past ages, labrets of shale and marble are often found. Natives of these islands also adorn their lips with insertions of shell and glass.

In some parts of Central America small boys have pieces of turtle-shell, cut in the form of short beards, set in their lower lips; and here, as well as elsewhere, the painful trial of having the lips cut and bits of odds and ends inserted was in all probability given to boys as one of the tests of endurance which

are commonly imposed upon young savages. Although, as we have seen, labrets are often worn by girls and women, it is likely that at first they were only worn by boys and men. One tribe, the Botokudos, are so named because of their wearing labrets almost universally, "botoque" being Portuguese for "a plug." Farther north, along the coast of America, native women used to wear large discs of wood in their under lips; and the size of the discs was some indication of the rank of the wearer—the larger the disc, the higher the rank.

Even among the modern representatives of the tribes formerly most addicted to labretifery, the practice is now rapidly dying out.

CHAPTER VI

BRACELETS

Primitive bracelets—Fine work found in Egypt—Assyrian sculpture—Discoveries at Troy and Mycenæ—Roman snake bracelets—Indian work with enamels—Anklets worn in India.

BRACELETS are as common among savages as necklaces. There appear to have been no races of mankind that did not wear them at an early stage in some form or other. Necklaces have never been of any actual use, but bracelets have; they are as a rule more solid, and can be easily removed, and a sharp circlet of shell or metal kept on the wrist can conceivably have been of great effect as a missile. A somewhat similar weapon is worn by native warriors in some parts of India. It is a flat circlet of steel kept in the helmet, and I have been told by a competent authority that such skill in the throwing of these rings can be obtained that one of the trained natives can cut off a man's head with one of them at a considerable distance. A similar

use of iron bracelets is credited to some of the savages of the Congo district ; and others wear shell discs with sharp edges, protected in time of peace in leather coverings.

Others, living about the Upper Nile, have heavy spiked bracelets, which can be used as deadly weapons.

In the Solomon Islands large bracelets and armlets of dried skins are used as shields, and in Lagos the natives contrive sheath bracelets to keep their knives in. Among ourselves we make use of bracelets as mounts for watches. Savage medicine-men love bracelets which have small pendant bags of dried skin, containing small pieces of stone or other rattling substance, and the same love for tinkling ornament is characteristic of Eastern jewellery on anklets as well as bracelets.

As is the case with necklaces, so no doubt it is with bracelets—the earliest substances used were perishable, and so we have no remains left ; but in all collections of savage ornament we come across bracelets of shell and plaited grasses, discs of tortoise-shell, wood, and ivory ; then, at a more advanced stage of civilisation, we find metal variously worked and ultimately set with inlays of glass, jewels, and enamels.

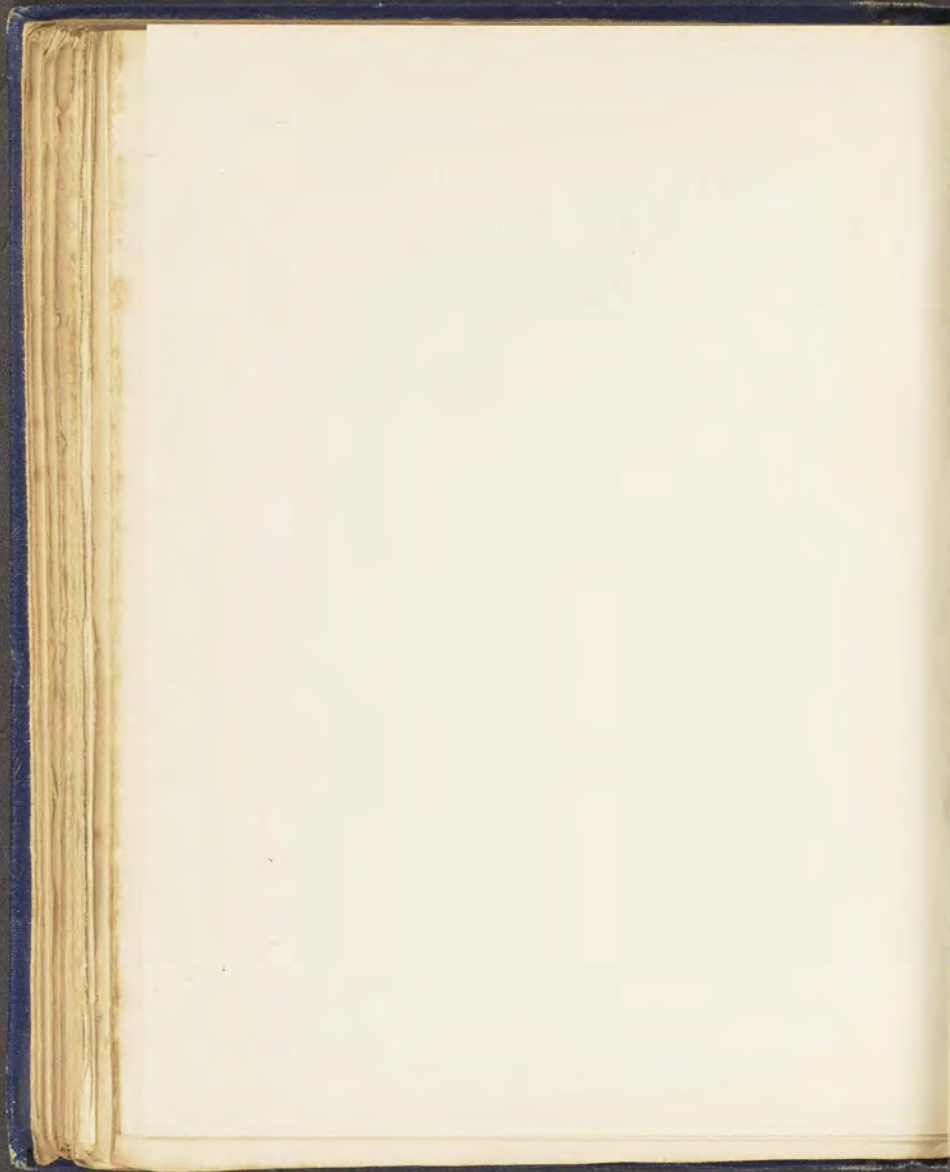
As a quite general rule bracelets are more solid in character than necklaces. A string of beads is the typical form of a necklace, but an enlarged wedding ring may more fittingly be taken as the type of a bracelet. Nevertheless, the two types now and then merge into each other. We have already seen this in the case of the torques, as far as necklaces are concerned, so equally we find sometimes bracelets which consist of a ring of small objects strung together as beads. In Hawaii such bracelets are most effectively made with boars' tusks pierced about the middle and strung on a strong fibre; the natural curve of the tusks makes the outline of these bracelets very graceful. From Benin city were obtained some most cleverly carved armlets cut in ivory, and the natives of some parts of West Africa, especially the Yorubas, are clever at casting highly ornamented armlets of bronze, often set all over with little pendants, something after the fashion of Norwegian work.

From Central India we get many ordinary objects of jewellery cast in a sort of pewter, melting easily; among these bracelets are common. All these are types of early work surviving still among tribes which have not yet risen much above the level of primitive peoples,



MODERN ARMLET OF BOARS' TUSKS FROM THE HAWAIIAN
ISLANDS

BRITISH GOLD TORQUES OF 8TH OR 9TH CENTURY, A.D.



and it is from the study of them that we can guess approximately how those races which are to-day civilised worked when they also produced their works of art under primitive conditions.

The earliest examples of Egyptian art in jewellery were found by Professor Flinders Petrie in the royal tombs at Abydos. In the tomb of King Zer were found four wonderful bracelets upon the arm of a mummy, supposed to be that of a queen. The art workmanship on all of these is of a very high order, and is of the greatest interest, as, although the date is very remote—said to be some two thousand years earlier than M. de Morgan's discoveries at Dahshur—they show the utmost skill in gold work as well as in lapidary's work. They are all "bead" bracelets, and it may well be that this type is really the earliest, and if so it is another argument in favour of the priority of the necklace.

The most important of the bracelets is composed of alternate plaques of gold and turquoise, each having inscriptions, and crested with a figure of a hawk. The gold plaques are cast work. Each plaque is pierced twice, in the case of the turquoises; each hole has been begun at each side, so as to meet in the

middle—a fashion usual in most early piercings of stones. Another bracelet, strung on a plait of gold wires and oxen hairs, has beads of turquoise, amethyst, and gold, the smaller beads arranged sometimes in groups, three in a row, very cleverly managed. The centre has a circular gold disc of two gold plates soldered together at their edges, the upper plate pierced and curling over inwards like the petals of a flower.

The grouping of three small beads together so as to form one link is admirably exemplified in the case of a bracelet with beads of turquoise and lapis lazuli, cut oval and circular, grouped and kept in place by means of the rows of three gold beads soldered together as one. The effect of this grouping is very rich and decorative, and it cannot be properly done except by means of some such device as this to keep the separate beads in their proper order. Yet another of the Abydos bracelets shows very skilled lapidary's work. It consists of beads of amethyst, turquoise, and gold, strung together with oxen hair and gold wire. The amethyst beads are cut in the form of an hour-glass, not pierced, but with a ridged slot round the centre, in which the cords are set, kept close to the stone in each case by means of a

short coil of gold wire. The large turquoise beads, circular, are socketed at each side with a little gold cap, a very ancient and effective style.

We know the form of Assyrian bracelets only from sculptures; they are spiral, and were no doubt made of gold pressed into form by means of stone moulds. They generally have large circular bosses and ornamental ends to the spirals. When worn above the elbow, they are considered to have been a badge of rank. In Persia, bracelets are worn by the Shah and his sons, as marks of their high rank.

At Mycenæ Dr. Schliemann found several bracelets; the finest of them is of gold, and has an elaborate centre boss of gold and silver plates, fashioned into the form of an open flower. At Troy the same discoverer found several beautiful gold bracelets, broad flat bands covered over with delicate rows and rosettes of fine coiled wire work, cleverly soldered on. Greek bracelets are of gold, and have fine granular work and filigree work upon them. In the Hermitage Museum at St. Petersburg are several beautiful bracelets of Græco-Scythian workmanship that have mostly been found in or near the Crimea; they are penannular, the ends beautifully worked

into various ornamental forms, animals' heads, sphinxes, and many other types. Among the treasure of the Oxus, of about the second or third century B.C., were particularly fine examples of such bracelets or armlets, ornamented at each end with a very finely modelled figure of a horned monster, winged, with the beak of an eagle. The surface of the wings and necks of the figures is still covered with gold cloisons, into which, no doubt, inlays of coloured stones or composition were originally set. Other hollows are cut into the solid gold on the head and body, and these, I think, were probably filled with some coloured composition, not enamel.

Among the Romans a coiled snake, ending in a head at each end, was a favourite design, for bracelets as well as for rings. These are of metal, gold by preference, chased with the scales, eyes, and other finish; but in the Roman work we find a tendency to set gold ornaments, as a rule, with coloured stones. Many of the Roman gold bracelets were very massive, and the work upon them is correspondingly of a somewhat heavy style. These heavy bracelets make the old story of Tarpeia quite understandable. She bargained with the Sabines to open for them the city gates of Rome in ex-

PLATE XIII



GOLDEN ARMLET FROM THE TREASURE OF THE OXUS
SCYTHIAN, ABOUT THE 3RD CENTURY, B.C.



change for the bracelets they wore on their left arms, and when the Sabine king Tattius got through the gate by reason of this arrangement he contemptuously threw upon the traitress, not only his thick bracelet, but his shield, also worn on the left arm; and, all the soldiers following his example, Tarpeia was speedily crushed to death.

In England as well as Assyria a bracelet has received honour as a mark of rank, as until quite recent years bracelets have been put upon the sovereign's wrists at the coronation. The royal bracelets of England are now kept in the Tower of London; they were made for the coronation of Charles II. by Sir Robert Vyner. They are flat bands of gold, one and a half inches in breadth, lined with red velvet, and ornamented on their outer surfaces with *champlevé* enamels in the proper colours of the national badges—rose, thistle, harp, and fleur-de-lys. The royal official bracelets are mentioned in the accounts of the ceremonials used at the coronations of Richard II., Henry VIII., Edward VI., Mary and Elizabeth.

Very decorative bracelets are made in India; they follow old fashions, as is the case in many oriental countries, often making it very difficult to say whether a given object is new or old.

Indian bracelets are remarkable for the skilful use of enamel—white, green, and a beautiful transparent crimson—the secret of the manufacture of which was for a long time kept at Jeypore. It has, however, been known for a long time that it is due to the presence of gold in the glass, and then a very careful and peculiar method of firing. Indian work is also noteworthy because of the remarkably skilful and effective use of pearls.

Indian armlets are often made of gold threads strung with several rows of coloured stones, flexible and very decorative.

Anklets, still worn in India and Sumatra, commonly among most savage nations, are of solid form, silver or pewter, and often handsomely ornamented. Primitive anklets are often found of thick coiled wire. They were often made so as to ring when moved, a form alluded to by Isaiah, who tells us that the daughters of Zion “go mincing and making a tinkling with their feet.”



MODERN INDIAN BRACELET OF GOLD WITH JEWELS AND
JEYPORE ENAMELS

ROMAN "SNAKE" BRACELET OF GOLD
ABOUT THE 1ST CENTURY, A.D.



CHAPTER VII

FINGER RINGS

Classification—Anglo-Saxon gold and niello rings—Jewish rings—Papal rings—Posy and marriage rings—Mourning and portrait rings—Signification of stones.

FOR many reasons finger rings may be considered as the most interesting of all objects of jewellery, because of the widespread personal interest which attaches to them. Finger rings are more particularly the product of civilisation than necklaces, bracelets, or earrings, because, as primitive man was essentially a workman and a tiller of the soil, rings would be in his way, and were consequently little used. In fact, finger rings are not common among savage tribes, and even when they do exist they are of slight interest, being composed of plaited grass or fibre, and, at the best, circles of bone, shell, or tortoise-shell.

Rings do not seem to have passed through any regular course of development, as brooches have, but they have followed certain styles with considerable accuracy, so it is possible

to classify them with some degree of usefulness. I think that rings have, so far, been more written about than any other personal form of jewellery, and, also, there have been some noted collectors of rings, who in their endeavours to arrange their collections in some understandable form, have suggested to the critic several new heads under which to classify them as a whole.

For instance, Sir John Evans possesses an unrivalled collection of posy rings, and they are arranged alphabetically under the first letter of the posy. A book might well be written on this most interesting division alone. The late Sir Wollaston Franks collected more promiscuously, and his collection, now in the British Museum, is noteworthy as being the most representative of rings of all kinds that has ever been brought together. I think that Sir Wollaston particularly liked rings with portraits contained in them, miniatures, or enamels; but these are so rare that he was not able to get very many of them.

Popularly, the greatest interest is taken in rings, because they are the visible emblems of love and marriage, but, largely as these classes are represented, there are several other

kinds of rings, all of which have their antiquarian as well as their sympathetic interest.

Rings set with Egyptian scarabs are probably the oldest now remaining. These were signet rings, and the rolls of papyrus, inscribed with hieroglyphics, were often sealed with mud seals and impressed by the flat side of the scarab ring.

Early mention of rings occurs in the Bible in many places, notably when Darius sealed up the lion's den with his signet (Dan. vi. 17), and when Jezebel used her husband's signet to sign the false letters about Naboth's vineyard (1 Kings xxi. 8).

Catullus refers to a legend then current in his account of the marriage feast of Peleus and Thetis, at which Prometheus was a guest. Prometheus had stolen the sacred fire from Phœbus, and was condemned by Jupiter to be chained for ever to a rock. Presently, however, Jupiter regretted having inflicted so severe a sentence, so he cleverly got himself out of the difficulty by having a small piece of the rock set in a small piece of chain, and making Prometheus wear it, still "chained to the rock."

There are several stories about a ring being lost and found again inside a fish. It is told

of Solomon, and also of Polycrates, and, no doubt, is of great antiquity. The bezel, *bissel* (German, a mouthful), or part of the ring which holds the stone or other ornament, is always considered the most important part of an ornamental ring. Gyges' ring, when the bezel was turned inwards, rendered him invisible; and in the Arabian Nights Tales there are cases in which the genii were slaves to rings.

There are already several tables of divisions into which rings can be divided, and, as is inevitable in such cases, every compiler of such a table thinks his own is the best possible. I think that most other people's divisions are too elaborate, so I have made one which, at all events, has the merit of simplicity; but I acknowledge to the necessary admission of the decidedly weak subdivision "Miscellaneous." But my readers, if they study the matter far enough to realise how large a division this last one may really be, will be advanced enough in ring knowledge to be able to draw up a new scheme, in accordance with their own taste.

I begin by making two large and easily recognised classes, "Official" and "Personal," and these I subdivide as follows:—

I. OFFICIAL.

1. Ecclesiastical, *i.e.* Papal, Episcopal, Priestly, Decade.
2. Civil, *i.e.* Coronation, Masonic.
3. Military, *i.e.* Templars, Knights of St. John.

II. PERSONAL.

1. Love and Marriage, Engagement, Posy.
2. Charm or Mystical, *e.g.* Talismanic, Reliquary, Symbolic.
3. Ornamental or Heraldic, *e.g.* Signet, Giardinetti, Jewelled.
4. Mourning rings.
5. Miscellaneous. Puzzle, gimmel, key, squirt, whistle, poison, watch, writing, portrait.

I think I cannot illustrate this scheme better than by describing the most typical rings of each division that I have been able to find. A student will find them all represented, more or less completely, in the well-shown collection made by Sir Wollaston Franks, now in the corridor of the Gold Room in the British Museum. There is also a very important collection at the Victoria and Albert Museum, known as the Waterton Collection. These are

arranged in a different way, the stones contained in them being considered first. With a few exceptions, my examples are in one or other of these two museums.

Papal rings are very large, having been made probably to be worn over a glove. They have large projecting bezels, set with some stone, usually of little worth. The shoulders and sides of the rings are often ornamented with emblems and designs in relief. There is a fine collection of these large rings in the Mediæval Room at the British Museum.

Episcopal rings are often set with sapphires, because the cold blue of the stone was supposed to typify the priestly coldness towards earthly pleasures.

The red carbuncle is, however, also a favourite stone for episcopal rings. In this case no doubt the warm colour indicates a corresponding warmth in ecclesiastical feeling. The curious Decade rings which were not uncommon from the fourteenth to the sixteenth centuries, both in England and on the Continent, had ten projections on the outer side of the ring. They were made of gold, silver, or bronze, and the projection for the Pater Noster was usually enlarged into the form of a crucifix, the nine aves being small knobs only. One of gold



ROMAN RING OF GOLD
ABOUT THE 1ST CENTURY, A.D

GERMAN JEWISH GOLD AND
ENAMELLED RING
16TH CENTURY

PAPAL JEWELLED RING OF GOLD
15TH CENTURY

MODERN BURMESE RING OF
GOLD SET WITH RUBIES



was found at Denbigh, one of base metal at York, and one of silver near Whitby Abbey. Sailors call them "Dicket" rings, and lay much store by them. It is supposed that Peter the Hermit invented the chaplet of beads as a help to prayer, and it is possible enough that these rings may date from the twelfth or thirteenth century; but no examples of that age now remain. They are supposed to have been worn by monks at night, so that if they woke in the dark they could easily find them; but they are also sometimes supposed to have been worn as a penance, as they are most uncomfortable.

Among the few remaining jewels of Anglo-Saxon times are two remarkable rings, which I may well mention here as Coronation rings, which they may well have been, although there is no authority for saying so. These two rings are of such fine workmanship and rare design, that when they were made they must have represented the highest art of their time, and indeed they would command notice even if they had been made at a time and place more generally accorded high rank in art production. The larger of the two is shaped somewhat in the form of a bishop's mitre; it is of gold, and the designs cut upon it are filled with niello,

a composition chiefly made of lead, silver, and sulphur, which melts at a low heat. The Romans as well as the Anglo-Saxons knew the composition of niello, and it is found on bronze, silver, and gold. The Anglo-Saxon nielli show as of a bluish tint, not so black as is usual. The blue tinge is notable on the ring now under discussion. The extreme height of the highest part of the ring is one inch and a half, and it tapers down rapidly, the circumference being two inches and seven eighths; the standard of the gold is close upon the English standard of to-day. Round the outer side of the ring is the name of the king **ETHELWULF**, who reigned in the ninth century, and above this, in the broad triangle of the bezel, is a design which may perhaps be a modification of the sacred Tree of Life, as there is a centre ornament, on each side of which are two birds. Analogous designs are common to the early art of many nations.

The ring was shown and described before the Society of Antiquaries of London by Lord Radnor, on March 22nd, 1781. It had been found during the previous year in a field near Salisbury, in the parish of Laverstoke, by a workman, William Petty, who sold it to a silversmith in Salisbury for thirty-four shillings,

and from him Lord Radnor purchased it, and afterwards gave it to the British Museum.

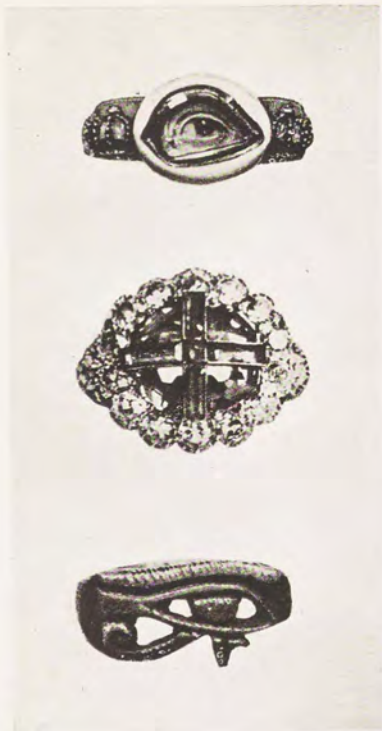
The other royal Anglo-Saxon ring is of a similar make, gold with niello, but of a different design, and much smaller. It is also inscribed with the name of the owner, but the lettering is engraved inside the ring and not nielloed. The words are contracted, but they stand for "ETHELWITH REGINA." Ethelwith was a daughter of Ethelwulf, and it is likely enough that the same jeweller made the rings both for father and daughter. There is another ring of like workmanship probably made for Bishop Ahlstan, as it bears his name, which I shall describe further on (p. 123).

Queen Ethelwith reigned over Mercia, and her ring is of charming design. In the bezel is a circular centre on which is figured the Lamb of God, with two Anglo-Saxon letters, A and TH on each side of it. The patterns engraved on the shoulders and the framing of the centre circle are admirably designed, and some of them are empty of either niello or enamel. Enamel chips off worse than niello—in fact, niello is a metal and contracts and expands more or less in accord with the mass of the metal in which it is set, so it is more reliable than enamel, which is glass and con-

tracts and expands in disaccord with its metallic bed, and so easily falls off. It has been plausibly conjectured, therefore, that the symmetrically vacant spaces on this ring were originally filled with enamel. If so, then the ring must have been much more beautiful than it is now, and even in its present state it is one of the most charming rings imaginable. It was found in the West Riding of Yorkshire.

The next royal rings to be described are modern—so modern, indeed, as to have almost a personal interest to many of us. They are the coronation rings of Charles I., William IV., and Queen Victoria. The ring of Charles I. is kept at Edinburgh; it consists of a flat ruby, engraved upon which is a St. George's cross, set round with diamonds. The golden ring itself is curiously contrived at the back, so that it can be enlarged or reduced in size, enabling it to fit any finger. The existence of this device shows that it was intended to be used by successive owners. The design of a St. George's cross upon the English coronation ring has now become stereotyped. The ruby is the traditional stone for this ring; one is recorded as having belonged to Henry V., and another is mentioned in the order for the coronation of Charles II.; and that of James II.

PLATE XVI



ITALIAN ENAMELLED RING OF THE 16TH CENTURY
THE CORONATION RING OF WILLIAM IV
RUBIES, SAPPHIRES AND DIAMONDS
ANCIENT EGYPTIAN "OUZA" RING OF BLUE PORCELAIN



is also described as having the cross of St. George engraved upon it. The ruby cross is preserved in the coronation ring of William IV., but here it is built up with five rubies, one square for the centre, and four long ones for the arms. The cross is then set upon a large cabochon sapphire, the whole surrounded by fine diamonds. The blue sapphire was doubtless chosen as representing the blue field of the cross of St. Andrew. Queen Victoria's ring, also used by King Edward, perpetuates the same pattern, but is smaller.

The military orders of the Knights Templars and the Knights Hospitallers of St. John both wore rings bearing the crosses of their respective orders, and there are examples of military rings bearing little cannons and other implements of war. The most curious military rings are the large oriental thumb-rings, cut out of jade, and set with rubies and gold wire, which were used in archery to protect the fingers. Many of these rings are very decorative, the red of the gold-encircled rubies making a charming contrast to the pale green of the jade. The rings had another use, hardly military; their strength made them available as levers for the bow string when it was used for strangling persons who were condemned to

death; the ends of the string were drawn through the ring by the right hand, and the left hand being placed on the ring, the necessary pressure was easily obtained.

Engagement rings are very numerous, and many of the designs used for them are of much interest. At the Victorian Exhibition at the New Gallery, the ring given to Mrs. Fitzherbert by George IV. was shown. It looked like an ordinary wedding ring, but was really two rings so contrived that they fitted closely together when placed in the proper order. Inside one of these was engraved the names, "Geo. Adolph. Frederick," and inside the other the names, "Maria Anne." The King is said to have married this lady, who was the widow of Thomas Fitzherbert, of Swennyerton, Staffordshire, in 1785, and he is supposed to have always carried her portrait about with him, set in a ring; and she, in turn, had a similar ring bearing the king's portrait.

Posy, posie, or poesie rings, are so called because of the poetical words which were inscribed on or inside them. These inscriptions are often repeated, but even so there are a large number of them. No doubt most of them were engagement rings, but others may have been wedding rings, and possibly enough,

many of them acted in both capacities. The mottoes or posies are not remarkable for brilliant wit, but of course there was not much space for anything but a very short sentence, and some of them are very much to the point. "This take for my sake", "The love is true that I O U"; "This and the giver are thine for ever"; "God saw fitt this knott to knitt"; "Let us love like turtle dove"; "Time lesseneth not my love"; and so on. A long list will be found in Jones's *Finger Ring Lore*.

Similar rings contain sentiments of like character, which read by means of the first letters of the stones with which they are set; for instance—

Lapis lazuli

Opal

Verde antique

Emerald

Marcasite

Emerald

Names of donors or recipients of rings can also be initialled in the same way.

Engagement rings were sometimes made by breaking an ordinary ring in two pieces, and each of the parties wearing one half suspended round the neck.

The English wedding rings were often made in a very charming way; a heart was cut in a

diamond, surmounted with a jewelled coronet, and supported by two enamelled hands—a sort of supplement to the engagement rings, which were made of two hands which clasped each other when close together, but could be separated.

In the old English marriage ritual the bride's ring used to be put on to several of the fingers of her left hand in succession by the bridegroom. First on to the thumb, with the words, "In the name of the Father"; then on to the first finger, "In the name of the Son"; then on to the second finger, "and in the name of the Holy Ghost"; then on to the third finger, "Amen"; and so it is now put straight on to the third finger, and all the preceding invocations presumably understood.

There was an old custom in the Isle of Man according to which an unmarried girl who had been offended by a man could bring him to trial, and if he were found guilty she would be presented with a sword, a rope, and a ring. With the sword she might cut off his head; with the rope she might hang him; or with the ring she might marry him. It is said that the latter punishment was that invariably inflicted.

Jewish betrothal rings of the sixteenth cen-

PLATE XVII



ITALIAN DIAMOND RING WITH ENAMELS
16TH CENTURY, A.D.

ENGLISH DIAMOND WEDDING-RING
WITH ENAMELS
18TH CENTURY, A.D.

ENGLISH DIAMOND WRITING RING
16TH CENTURY, A.D.



tury are remarkable for their size and the elaborate nature of their ornamentation. I should think they must have been only ceremonial rings, worn, perhaps, only for a short time, as it would be clearly most inconvenient to have worn them continually. A common style for these rings has a very broad hoop for the finger, with *cloisonné* inscription in Hebrew characters, picked out with opaque enamels. The bezel projects high above the hoop, and is a model of a Jewish temple, with windows, pinnacles, and gabled roof. Very pretty, but quite unsuitable for everyday wear. Other Jewish wedding rings are without the temple, and the hoop is beautifully ornamented with filigree work in gold, and leaves enamelled in opaque colours. These rings generally have inscriptions in Hebrew engraved on the inside of the hoop.

Talismanic rings were more or less common in the Dark Ages, but now they are only curiosities, unless, as sometimes happens, the idea of a mascot gets attached to some particular ring, in which case it is as carefully minded as ever.

Among the ancient Egyptians several of the mystical symbols, which are usually found in the shape of pendants, were used in rings. For

instance, the Ouza, or Sacred Eye, is common enough in ring form. It is usually made of porcelain, enamelled green, but is found in other materials. It is supposed to have protective power against the mischief threatened by the Evil Eye.

The scarab ring itself was valuable as an amulet, and conduced to long life; it was an emblem of the sun and of immortality. Scarab rings also usually had inscriptions on the flat base.

Egyptian ladies often wore rings which had a figure of a cat instead of that of a scarab on the back of the seal-bezel. The cat was sacred to the goddess Bubastis.

During the Middle Ages in Europe curious rings were made with a toadstone in the bezel. The rings were commonly of silver. Toadstones are curious circular pieces of pale brown bone, which are the fossil palatal teeth of a species of ray fish. In many instances the figure of a toad can be seen faintly outlined on the polished surface, but it is artificially produced; at the same time, in the Middle Ages the figure of the toad was esteemed to be a natural form, and of great power. Toadstones were supposed to protect young children and their mothers from evil influences, and they



ROMAN BRONZE KEY-RING
ABOUT THE 1ST CENTURY, A.D.

EGYPTIAN SIGNET RING,
GOLD AND CARNELIAN. ABOUT 1500 B.C.

ENGLISH "DECADE" RING OF BRONZE. 15TH CENTURY

ROMAN DOUBLE RING OF GOLD, JEWELLED.
ABOUT THE 3RD CENTURY, A.D.



were also considered to render water in which they had been soaked a specific for certain forms of disease. They perspired and changed colour if their wearers had been poisoned. They were called "*crapaudines*," and were supposed to be found in the heads of toads—"which, like the toad, ugly and venomous, wears yet a precious jewel in his head."

Ornamental rings naturally form the largest subdivision into which rings can be divided, especially in later times, as heraldic rings would come under this head—indeed, there are such numbers of these last that they are probably entitled to form a subdivision of their own. True heraldic seal rings in England date from the fifteenth century, when they were almost always cut in gold or silver, a style which has never quite gone out. In the sixteenth century there was a curious fashion of cutting crystals and mounting them upon a groundwork painted in proper heraldic colours. Crystal is often beautifully cut for signets, and heraldic designs look very well so treated. Of late years sardonyx has been much in favour, as armorials cut on this stone, so as to take advantage of the colour layers, have a beauty of their own. A beautiful Etruscan ring, known as the Canino ring, because it belonged to that collection, is

of gold, two lions holding the bezel in their paws. The lions are magnificently modelled, and they hold a small red carnelian scarab of Greek workmanship. The Italian Giardinetti rings are purely ornamental. They are sometimes very large. The essential point about them is that they represent baskets or bouquets of flowers, all wrought in gold, precious stones, and pearls. The stones, as a rule, are not of much value, but the idea is decorative. They are much copied to-day, but are generally made in brooch form. At their best Giardinetti rings were made from the sixteenth to the eighteenth century.

Roman rings were very various; some of them were subject to sumptuary laws of great strictness. In the reign of Tiberius, in the first century, gold rings might only be worn by patricians whose fathers and grandfathers were all freeborn. The wearer also had to be owner of property to the value of at least four hundred sestertia—that is, about four thousand pounds.

Roman housewives sealed up their wine-jars and cupboards with seals of wax impressed with their signets; but as in time thieves became hardened in vice and no longer felt dismay at the idea of tampering with a seal, it was

necessary to lock things up more safely, so they made curious rings with key bezels. Many of them have been found among Roman remains in Britain.

The gold rings of the Roman senators and patricians were much envied by lower orders, —freedmen, who might only wear silver rings, and slaves, who might only wear iron rings, so both these classes covered up their rings with gold foil, so that at a distance they looked like solid gold. Rings of mastic were also covered with gold a little thicker than foil. These, of course, are not very strong, but they have, nevertheless, lasted well, and are not uncommon, even now. They are very light, so that they can easily be detected. They were called “Samothracian” rings.

Roman rings of gold and other metals were often made in the shape of a coiled snake, and sometimes the ends of the coil, instead of the head and tail of the reptile, end in representations of Egyptian deities in bust form.

Curious large rings, with onyx cut across its layers of colour, are known as eye rings, the marking of the onyx being so managed as to give some distant resemblance to an eye. The setting of these rings is usually made so as to accentuate the resemblance. They are inter-

esting because they utilise the bands of the onyx, which were curiously neglected in the case of early gems. The white bands, which are so successfully shown in the case of cameos, are, in the case of intaglios, generally left as bars across the middle. There are, however, a few Roman rings set with small intaglios, in which the onyx bands are properly made to enhance the beauty of the engraving. These rings are all very massive.

Some uncommon instances remain of Roman rings cut entirely in stone. One especially fine one is in the Waterton Collection at the Victoria and Albert Museum. It is of lapis lazuli, and on the upper part is carved a portrait head of a young man in full relief. It is broken, and has been repaired with gold. In the same collection is a ring of quintuple form; each of the five flat rings, which coalesce at the back, is set with a cut stone, garnet and sapphire alternately: and another which broadens out into a flat rectangular bezel, in which are set two oval stones, sapphire and chrysoptase.

There is one remarkable Roman ring in the Franks Collection at the British Museum which is so peculiar that it deserves some mention. It is a double; the two rings are joined at one side. Such a ring may possibly have been

used as an engagement or wedding ring, in which case it was probably duplicated. In this particular instance each ring has a garnet set in the bezel, while from the centre bar rises a short stem, set at the top with a pearl.

Some of the Italian fancies in ornamental rings of the sixteenth century are very pretty ; they are enamelled and set with small diamonds or other stones. There are little dominoed faces with diamond eyes, and small ovals in which an eye is painted. No doubt these eyes are painted from particular beloved ones, and they undoubtedly were very popular. I have seen several instances quite recently of a revival of this fancy. It requires to be very well done to be at all successful.

Cameos are rarely set in rings ; there are a few of Roman origin, and others mostly of Renaissance times. Perhaps the most celebrated ring of this sort is the sardonyx cameo bearing a portrait of Queen Elizabeth, which was given by her to the Earl of Essex on the understanding that if ever he got into trouble and sent the ring back to her, she would come to his rescue. In due time Essex did get into trouble, and being condemned to death he endeavoured to return the ring to the Queen ; but the Countess of Nottingham, who owed Essex

a grudge, heard him giving instructions to his messenger, and intercepted the ring, retaining it herself, so that it never reached the Queen: and Essex suffered on the scaffold. Some time afterwards, when Lady Nottingham was on her death-bed, she sent for the Queen, and confessed her fault, whereupon the Queen slapped her face and declared that "God might forgive her but she never would." The ring seems to have descended to Lord John Thynne through Essex's daughter Francis. It is a charming head of the Queen in a large ruff, cut in a fine sardonyx, quite small, set in a simple gold ring with blue enamel on the shoulders. It was shown at the Tudor Exhibition.

Benvenuto Cellini, an Italian goldsmith of the sixteenth century, who was perhaps the most skilful designer and metal worker that ever lived, was not above small works. He is credited, however, with several pieces of work that cannot be proved to be his handiwork; among these are some settings of cameos at Paris, and, more to our present purpose, a remarkably beautiful ring in the Victoria and Albert Museum. This ring has a square bezel set with a diamond, ornamented with enamel, black and dark blue. The shoulders are charmingly designed in an open strapwork of gold,

with white, red, and blue enamel. The dark enamels near the stone set off its limpid beauty to perfection, and the bright colours of the more distant enamels carry out the refracted colours shown by the diamond. It is a most decorative piece of jewellery and not too large, and may well be the work of the master so far as the skill shown in its design and workmanship may go.

Anglo-Saxon ornamental rings are very scarce, and the finest of them have been described under the heading of coronation rings. There is one other remarkably fine Anglo-Saxon ring which was found in Carnarvonshire, and resembles the two royal ones in many particulars. It is of gold, designed in a running pattern of alternate circles and lozenges. In each of the circles is a letter or combination of letters, shown on a niello ground, and on each of the lozenges is a conventional animal, and round all is a bold beaded edge. The name contained in the circles is "AHLSTAN," and there was a bishop of Sherborne of this name in the ninth century, and to him the ring is supposed to have belonged. Another interesting Anglo-Saxon ring of gold with niello was found in the bed of the river Nene, near Peterborough. It has two circular bezels, opposite each other, and

each flanked by three small spheres of gold joining it to the hoop, which is itself ornamented with nielloed curves. On one of the bezels is a design of three interlaced triangles shown in outline in niello, and on the other a design of cleverly interlaced curves.

Belonging to the Sir Hans Sloane Collection is an Anglo-Saxon ring of gold with an inscription in Anglo-Saxon characters to the effect that "Eanred made me, and Ethred owns me." There are other rings of similar workmanship still existing at Copenhagen and in England, but those I have described are the most important.

There are some interesting examples of oriental ornamental rings in the Victoria and Albert Museum. Among these some Indian rings have small looking-glasses for a bezel. This is probably the original use of the ancient Roman rings, which have their bezel quite flat and which were, no doubt, originally polished. Burmese rings are often set with fine rubies, but to our taste both ring and stones are far too large. The bezels, long, and set with several stones, are nearly as long as a finger.

Mourning rings, especially in England, are a very large class; they were made chiefly from the seventeenth to the nineteenth centuries. A

large number of the earlier ones have small enamelled skulls upon them; then many are set with black enamel or dark blue, with diamonds. Hair at a rather later time becomes a favourite addition, and it is used in many ways, from a simple plait to an elaborate funeral urn or picture carried out most minutely. Such pictures are frequently finished in miniature painting, and in many of the nineteenth-century examples the initials of the deceased are delicately cut out of a small piece of gold and added to the piece of hair or miniature. In all cases, I believe, the name of the person immortalised, and the date, are engraved or shown somewhere about the ring. Most of these rings are personal and unique, but there are instances in which memorial rings have been made wholesale, as in the case of those in memory of Nelson.

The natural octahedral crystal of diamond, when of good form, has often been used to set in rings without being cut. Simple polishing in the natural faces was enough to make a very beautiful ornament. Such stones are set with one of their sharp points upwards, so that they were very convenient to scratch glass with, and for this purpose they were often used, not only artistically, for goblets, wine-glasses, and look-

ing-glasses, but also more popularly for writing on glass windows.

There are many stories of clever couplets written on glass with these diamond points, but the two that are best known are the stories about Queen Elizabeth and Raleigh, and Francis I. and his sister.

Francis I. of France was often troubled by the fickleness and worry of his lady friends, and among them no one seems to have irritated him more, at times, than the beautiful Duchesse d'Estampes. One day the king was pouring his sorrows into the ears of his sister Marguerite, at Chambord, and suddenly going to the window, he wrote upon it with his "writing" ring:—

Souvent femme varie,
Mal habil qui s'y fie.

Then Marguerite, who was a friend of the Duchesse and considered that in this particular instance His Majesty had been equally to blame, capped his line by another:—

Souvent homme varie,
Bien folle qui s'y fie.

Sir Walter Raleigh was known to be a great admirer of Queen Elizabeth, but he seems to have had fears as to her appreciation of his

devotion. It is said that on an occasion of an interview with the Queen, he wrote on the window with his ring :—

Fain would I climb, but that I fear to fall,

which the Queen finished in a most encouraging way with the words :—

If thy heart fail thee, do not climb at all.

The hoops of writing rings are usually simple, but the shoulders sometimes have some ornamentation of black enamel.

Rings containing poison, either in a small receptacle under the bezel or in the bezel itself, were not uncommon during the sixteenth century in Europe. They were known at an earlier time, as Pliny records an instance of a sentinel of the Capitol who was condemned to torture for some fault, and escaped it by poisoning himself by help of his ring. He bit the bezel, which was a thin shell of stone, behind which was the poison. The Emperor Heliogabalus always wore a poison ring, but he was attacked and murdered so suddenly that he had no time to use it.

Cæsar Borgia, of course, had a poison ring. One of his rings, which still exists, is dated 1503, and is engraved inside with the words : “Fays ce que doys avien que pourra,” and

behind the bezel is a little sliding panel covering a little hollow, in which the poison was originally kept. There are many stories of old rings injuring their modern owners by scratching them with unexpected sharp points, presumably poisoned. One such ring was lately bought in Paris, and on it was a small lion, with sharp hollow claws, which communicated with a little hidden poison chamber, in the same manner as a serpent's tooth.

There are rings with little watches set in them, with astronomical instruments of all sorts, and others that form a little whistle something like a boatswain's, with a hollow sphere. And then there is the large and important class of portrait rings; the great majority of these are in memory of Charles I. and bear his portrait in miniature or in enamel. There are also a few cut in cameo and also in intaglio. Intaglio portraits, as well as cameos, are of themselves very numerous, but it is only in comparatively rare cases that they are actually set as rings. The hoop and setting generally of such rings are as a rule quite simple. There are some small Wedgwood cameo portraits set in rings, and a few of Bone's fine enamels. Although, as far as numbers go, Charles I. is the most plentifully

represented, there are also several instances of portraits of other members of his family—Charles II. and the Chevalier de St. George.

Not only are certain stones credited with occult influences, as, for instance, the amethyst to prevent drunkenness, or the emerald to purify the thoughts, but also particular stones have been allocated as proper to wear at certain seasons.

Yellow Topaz should be worn on Sunday ;
Pearls on Monday ;
Rubies on Tuesday ;
Sapphires on Wednesday ;
Amethysts on Thursday ;
Emeralds on Friday ; and
Diamonds on Saturday.

Again, we find that the months have also their proper jewels.

In January the Garnet should be worn ;
In February the Amethyst ;
In March the Bloodstone ;
In April the Diamond ;
In May the Emerald ;
In June the Agate ;
In July the Carnelian ;
In August the Sardonyx ;

In September the Chrysolite ;
In October the fickle Opal ;
In November the Topaz ; and
In December the Turquoise.

Indeed, to keep up with all the curious rules for wearing jewels, a very large casket would be required

CHAPTER VIII

PINS AND BROOCHES

Thorns and fish bones—Metal pins—Lake villages—Celtic and Merovingian brooches—Mycenæan, Greek, and Roman fibulæ—Circular brooches—The Glenlyon brooch, the Tara brooch, and the Hunterston brooch—Anglo-Saxon brooches.

PINS and brooches belong to the later period of the history of mankind, during which clothing has been regularly worn. The primary reason for this need was probably climatic. Man developed, as such, somewhere in the tropical regions of the earth, but by reason of his migratory instincts he presently wandered northwards into more inhospitable latitudes, and felt the need of more covering than Nature had dowered him with. Here comes the question as to whether primitive man had much covering of hair, as the Ainus still have, or whether he had only a slight covering. However this may be, it is quite certain that at some remote period, for some reason or other, mankind did find a new need for artificial

covering. This he probably found most readily in the vegetable kingdom, and he invested himself with coverings of knotted grass or leaves, held together by fibres as he needed them. Presently he tried skins of animals laced together by sinew or fibre, and probably fitting closely, like the miserable coverings of the Lapps of to-day, said to be never removed. As to tanning, it is possible to render a skin soft enough to wear by rubbing it well with fat. But in course of time a fixed clothing of this sort must become very irksome, and the possibility of a change very advisable, if not for the wearer, at all events for his neighbours. The easiest removable fastening is a pin; and as soon as the want for such an aid was felt, plenty of such articles were at hand. Large thorns, common enough in tropical countries, are obvious as pins; then, small bones of all sorts, in many cases needing only breaking off from larger bones, were easy to get and effective to use. After these, used as found, came a time when the thick end of bone or thorn was prettily carved; and later again, during the Bronze Age, we come across numbers of ancient pins, evidently made in imitation of the preceding thorns or fish bones. Among the large number of early bronze pins

which have survived from ancient times—the earliest, perhaps, being from the Swiss lake dwellings—we can trace, or, at all events, imagine we can trace—a regular sequence of development, until we get quite gradually and naturally to the most elaborate and, at first sight, original brooches of modern times.

It is not necessary to inquire too closely into the many forms of pins which are made from bone or other natural material, but we may always look with interest upon any metal pin made in early times, as each one is distinctive and is almost sure to bear some mark or form which gives it great interest. The place where such objects have been found in should always be carefully noted. In England the most commonly found are Roman or Romano-British; it is likely enough that the Romans introduced bronze pins of their own forms into this country, but of course at the time of the Roman occupation there were also native brooches or fibulæ here which had reached a full development. The first sign of differentiation in the bronze pin with thickened head seems to have been a simple flattening out of the head; then the flattened part was pierced, and through the piercing a ring or spiral curl of wire



was drawn. Pins with exactly such heads have been found in plenty in Kent, London, and at Armagh and Athlone, and they form a



most interesting study, as they quickly give way to a more decorative form, namely the annular and penannular "brooches" most usually associated with Celtic art of the eleventh and successive centuries, although they also occur in other styles. The annular brooches have a complete circle at the top, the penannular have the circle broken, so that by a twist given in the right direction, the brooch is firmly fixed on the material. It is to be noted that, both in



the earliest annular and penannular types, the pin is much *longer* than the diameter of the ring. The penannular brooches belong to the older type, and the annular-headed brooches are purely ornamental, the complete ring serving no useful purpose whatever. Actually the most elaborate ornamentation is found in the annular brooches.

Among penannular brooches there are some which are well-known types. Among these particularly must be noted the "arbutus brooch," in which the two ends of the divided

ring are formed into the semblance of an arbutus berry. Other brooches of this type, the finest examples of which are now at Dublin in the Museum of the Royal Irish Academy, are not uncommon. The "Ardagh brooch," found in 1868, is one of the finest; it is made of silver and partly gilded, the two extremities of the divided ring being flattened out and ornamented with Celtic designs in relief. Another has the ends finished in the form of trefoils—possibly an early representation of the shamrock. These brooches range from the ninth to the twelfth centuries or thereabouts. But the annular brooches of like date are more elaborately worked, and among these we come across some of the most decorative efforts of the Celtic jewellers. The "Tara brooch" is, altogether, the finest example existing of the annular brooch with long pin. It is of white bronze, copper, tin and silver, and the lower half of the flat ring is broadened out into a much ornamented lunette. The groundwork is mapped out into compartments in which most beautiful scroll work is wrought in fine wire, while in the larger spaces the characteristic lacertine forms are shown. Dividing the compartments are fillets, set with delightful bosses of translucent enamel, amber kept in place by

gold pins with filigree heads and dark jewels, probably of glass. At each side of the ring is a chain of the closely interwoven pattern known as "Trichinopoly," quite smooth like a small snake, and at the ornamental junctions are curious little human masks, cast in deep red glass. The pin itself is ornamented with Celtic tracery incised, and the head is broadened and flattened out and worked in a similar decorative manner to the ring. So that in this remarkable brooch we find gold tracery and filigree of equal beauty to the Greek work of a still earlier period, but which is not likely to have been seen by Celtic jewellers, translucent enamels made at a period when Byzantine workmen could only produce opaque enamels, moulding in glass quite equal to any of the Græco-Roman pastes, chain making which could only have been equalled by Indian jewellers, and a skill in designing, casting, finishing, and chasing metal which is quite equal to that of any nation or of any period. The Irish nation may well be proud of the Tara brooch. It was found near Drogheda in 1850, and is now in the Museum of the Royal Irish Academy at Dublin.

A second brooch, this time annular, was found near Ardagh. This is of silver, partly gilt, and



"THE ARBUTUS BROOCH." IRISH, ABOUT THE 11TH CENTURY, A.D.

"THE HUNTERSTON BROOCH"
SCOTTISH, ABOUT THE 10TH CENTURY, A.D.



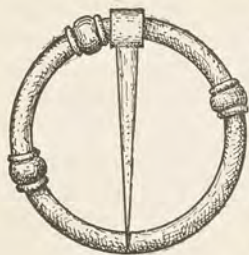
is worked in metal alone, but a Scottish brooch, known as the "Hunterston brooch," compares favourably with the Tara brooch for beauty of design and workmanship. The top of the pin, however, is not quite so ornamental, and there are no side chains, neither are there any enamel or glass cameos. The Hunterston brooch was found in 1826 in the estate of Robert Hunter, at West Kilbride, Ayrshire. It is of the same white metal as the Tara brooch, and is arranged in similar compartments, with Celtic gold tracery and lacertine forms, divided and supported with amber bosses and small green and black jewels, probably glass. At the back is an inscription in Runic characters and compartments with filigree designs on thin gold plates.

These are the best known of the brooches of this type, but it is nevertheless a widespread type, and to this day Algerian women wear such brooches, but with the peculiarity that the ornamentation is not on the ring, but on the enlarged top of the pin itself.

The next modification which shows itself seems to be one in which the pin dwindles so much as not to exceed the diameter of the ring. Brooches of exactly this type—prototypes, that is, of all circular and oval brooches—are not uncommonly found among the Anglo-Roman

remains, particularly in the south of England. Among the Roman remains here, brooches of this type, both annular and penannular, have been found in London and at Colchester. In this case the penannular brooch is exceptional, because, the pin being so short, the division in the ring has little practical effect, so that as a class it is safe to consider the ring as complete.

Beginning most probably in Rome itself, the



circular type of brooch with short pin travelled freely north, south, east, and west. It became, and is still, the commonest type of brooch, and the ring undergoes all kinds and manners of changes. Beginning with the open ring crossed

by a pin, this type is to be found plentifully in Lombardic work, delightfully enhanced with small figures of animals and birds in full relief, generally made in bronze, and often gilded. Scandinavian open-circle brooches nearly resemble the Lombardic in feeling; they are often of silver, sometimes gilded, and show very similar animals and birds in full relief, charmingly modelled. In Anglo-Saxon work

the open circular brooch is comparatively scarce, but a particularly fine example was found at Crundale, in Kent. It is partly of silver and partly of bronze, and the broad outer circle has two birds in full relief sitting upon it. These birds reflect the Scandinavian feeling which is so strong in much of the Anglo-Saxon jewellery. Crossing the centre of the outer circle is the pin, which in its turn is provided with a penannular ring. The decorative work upon this delightful piece of jewellery is admirable.

During the fourteenth century particularly the open circular brooch was much in favour in England. These brooches are usually of gold; a plain flat ring set with jewels, cut *en cabochon*, is the commonest form, but richer work is not unknown, when the flat ring is deeply vandyked, and, as well as being jewelled, shows again animals and birds cleverly modelled in full relief, of the same character as the Lombardic and Scandinavian work already mentioned.

In Scotland the open circle brooch is common enough; it can be found plentifully at the present day among the shoulder brooches for plaids, and is often heraldic. Among the older Scottish brooches the "Glenlyon" brooch is

certainly among the most interesting. It has belonged to the family of the Campbells of Glenlyon for a long time, and is of silver gilt. The broad circle is ornamented with little towers at intervals, at the top of each of which is set a small stone—amethyst, crystal, or carnelian, or a pearl. But the curious point is that the open centre is crossed by an ornamental bar with enamels and pearls, met by two short pins, hinged at the inner edges of the outer circle. Underneath the legend “Caspar—Melchior—Balthasar—consummatum” is engraved. The names of the three kings of Cologne are often met with on mediæval amulets.

We have seen how the small wire circle of the Roman prototype has gradually thickened and been made broad and strong enough to bear jewels, enamels, and small modelled figures, so it is not surprising that at an early time the entire ring was filled in, becoming a disc with a hinged pin behind it. This form of brooch, however, is distinctly a different one from the open-circle brooch, because it involves a different manner of attachment. In the case of the open-circle brooch the tip of the pin rests on the upper surface of the ring, and the material is pulled through the open ring,

PLATE XX



TEUTONIC BROOCH WITH NIELLOED SWASTIKA
ABOUT THE 9TH CENTURY, A.D.



"THE GLENLYON BROOCH"
SCOTTISH, 15TH CENTURY



pierced by the pin and then pulled flat, leaving a little pinch firmly held across the open centre. In the case of the disc with a pin behind it, however, the pin is simply passed through the material and its tip rested into a little hollow prepared for it.

Numbers of such brooches have been found along the shores of the Mediterranean, of Merovingian and other workmanship. These vary largely in style, and on some of them occurs niello work, and on one Teutonic specimen that I have before me, a swastika, one of those mysterious Asiatic emblems which set archaeologists at variance, both as to their origin and as to their signification. I believe myself that the origin, both of the swastika and the triskele, is to be found in astronomy. The probability is that the earliest representation of the sun is a small circle, most likely made in a rock surface. Then rays, three or four, have been added, to indicate that the circle is the origin of light, or heat, or both. There is, however, some feeling of quietude about a circle with simple rays proceeding from it, so that the small cross-pieces have been added at the end of each ray, to signify movement—resolution. The emblem itself is of Asiatic origin, and occurs largely in Indian work; it was borrowed

by the early Greek decorative artists and modified in numberless ways by them, notably appearing in the Greek fret and its derivatives. The Romans, in their turn, used both the four-rayed swastika and the three-rayed triskele (p. 51), and we even find brooches of the exact form of each. The Scandinavian jewellers preferred the triskele, and many of their brooches have this form, well known to us in its modified form of the three legs in the shield-of-arms of the Isle of Man. There are various interpretations as to the meaning of both these signs, but I think the astronomical one serves best.

Circular, oval, and rectangular brooches occur so universally that it would fill a large volume to trace their various peculiarities, so I shall only mention a few of the comparatively small number that have especial interest for us in England. The heaviest and largest brooches are Scandinavian, found also in Russia, Iceland, Normandy, and more rarely in England, Scotland, and Ireland. These are the large, usually silver gilt or bronze brooches made in two pieces, the upper one pierced and beautifully ornamented with scroll work. The Scandinavian "boar's head" brooches, large, heavy and ugly, also came in here as especially large; they were uncomfortable to wear, and

must have pulled any material to pieces that was not of very strong make. The boar's head brooches, however, developed from an early Roman type of fibula of another kind, which I will speak about further on; but by so developing they have got away from their own class, and come into that of the closed-circle brooches. Curiously enough their genesis is betrayed by the form of the now merely ornamental lines upon their surface, which are really survivals of constructive lines.



BOAR'S HEAD
BROOCH

Anglo-Roman circular brooches are usually of bronze; they are sometimes ornamented with opaque enamels run into *champlevé* spaces, and sometimes they consist of curious discs of patterned glass, sliced off thick rods composed of numbers of small rods melted together in the same manner as the "millefiori" glass made in modern times, particularly at Venice. The designs on these discs are often very effective, and it is obvious that great skill in glass working was necessary for their production. The ancient Egyptians were very skilled in making glass of this same sort, embodying designs, to be afterwards cut in slices; but

they did not use their slices to set as brooches, as the Egyptians do not seem to have used brooches at any time. The modern Tunbridge Wells ware is made in an exactly similar way.

The Anglo-Saxons did not make any of the glass discs, as far as is known, but they used instead the small flat garnets so much liked by Merovingian jewellers. With the garnets are found small inlays of a blue composition, bosses of shell set with half-round garnets and supported with beautiful gold tracery, usually of gold wire soldered on to a gold plate fastened on a bronze foundation.

The designs on most of these brooches are geometrical, outlined with thin gold cloisons filled with the small flat garnets, under each of which is usually a little bit of gold foil, or blue composition. The best specimens of this kind of work have been found in Kent, many of them at Faversham; but finer work has been found in Berkshire. Of the time of King Alfred there exists one very remarkable brooch, known as the Dowgate Hill brooch, because it was found in a sewer there in 1839. It is small, and consists of a circular enamelled plaque set in a gold filigree framework, with granular work and four pearls. The design in the centre is that of a full-face portrait of

PLATE XXI



ANGLO-SAXON BRONZE BROOCH
WITH GARNETS AND GOLD
ABOUT THE 9TH CENTURY, A.D.



ANGLO-SAXON PENDANT OF GOLD
WITH FLAT GARNETS
ABOUT THE 9TH CENTURY, A.D.



a king wearing a crown, with three raised pearls, and at each side a depending chain, resembling the *kataseistas* found on Byzantine crowns, which have one at the back and one over each ear. The enamel is of the kind known as *cloisonné*, that is to say, the design is marked out diagrammatically with flat wire set edgewise, and then the spaces filled in with the enamel, fired and polished if necessary. It is conjectured that this head may be intended for a portrait of Alfred himself, and it may quite possibly be so. The technical part of the enamelling resembles that on the Alfred jewel now at the Ashmolean Museum at Oxford, and which also conjecturally represents Alfred. This jewel was most likely the ornamental head of a book pointer, and there is on its setting granular gold work of a similar kind to that of the Dowgate Hill brooch.

There are other enamelled jewels, made about the ninth century, which may be Anglo-Saxon work, all *cloisonné*, and bearing some resemblance as to colour. The most important of these, for the present purpose, are the Hamilton brooch and another bearing a portrait of a lady. Both are in the British Museum. The Hamilton brooch is a very

beautiful one ; it has a circular centre with an arabesque design of similar character to that which appears on the reverse of several Anglo-Saxon coins of about the same date. It is a "cross" motive, ornamentally treated, such as often occurs on Anglo-Saxon coins. The colours are red, blue, yellow, and white. Two concentric circles of gold enclose the centre ; the inner one is set with seven pearls in sockets, between each of which are arabesques in fine wire, with some granulations. The outer is bossed out into sixteen circular divisions, alternately gold filigree, with a pearl in the centre, and small enamelled flowers of blue, green and yellow. The workmanship, both of the enamels and of the gold, is of a very high order of excellence, and the whole effect is very charming. It is certainly one of the most beautiful of the known circular brooches. I should say here that several authorities claim the brooch as Byzantine.

The other brooch which may be of Anglo-Saxon workmanship, and which is also ornamented with enamel, has, to my mind, many more points about it which have a resemblance to Byzantine work. In the first place, the circular centre contains a portrait, and this is much commoner in Byzantine work than an



ANGLO-SAXON ENAMELLED BROOCH
ABOUT THE 9TH CENTURY, A.D.



"THE HAMILTON BROOCH"
ANGLO-SAXON GOLD JEWELLED
AND ENAMELLED BROOCH OF
ABOUT THE 9TH CENTURY



ornamental design only, used for chief ornament. The character of the head also has much Byzantine feeling about it, which the head on the Dowgate Hill brooch has not. The two curious fillets, set with gold rings, between each of which is a pierced pearl, held in by a continuous wire, show a device used, it is true, by Byzantine artists, but also by the Greeks and others long before. I mean that the idea was an old one even in the time of Alfred, so that alone will not prove that a piece of work containing it was Byzantine. The outer enamelled ring is set with small enamelled circles subdivided, *cloisonné*, and coloured red, green, and blue.

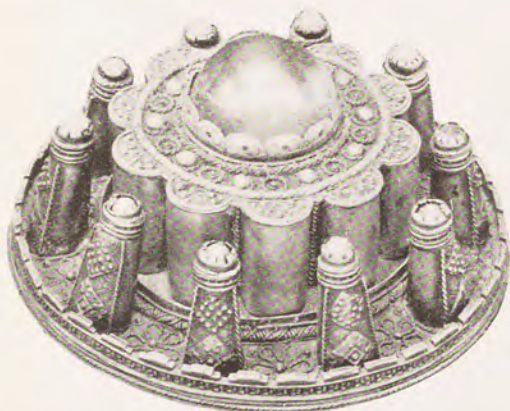
This, like the last described, is a very beautiful brooch, but it is marred by the grotesque appearance of the lady's face. Not that the artist was unskilled—far from it; but to work a full face in *cloisonné* enamel on such a small scale is most difficult, and could only be successful and pleasing by the help of one of those chances which sometimes delight an enameller by producing a much finer effect than he had ever hoped for. I must say, however, that the chance effects which most usually occur under such circumstances are more likely to be bad than good.

Curiously enough, the land of origin of either of these last two brooches described has not been definitely recorded, but as I give excellent representations of them both, I hope that my readers will endeavour to decide the difficult question of their provenance for themselves, and if possible go and see the beautiful originals in the Gold Room of the British Museum.

The most typical Scottish circular brooches are represented by the Brooch of Lorn, said to have belonged to Robert Bruce, and the Lochbuy brooch. This last brooch is of silver set with crystal and pearls, raised in little stalks or towers. The crystal is in the centre, and eight little towers, pearl capped, surround it. The setting is ornamentally treated with rather coarse silver filigree, but the whole design is strong and effective. At the back is an inscription stating that the silver of which the brooch is made was found on the estate of the Macleans of Lockbuy, in Mull.

To this class of solid circle brooches belong all such jewels as the Koh-i-Noor and the Hope Blue Diamond, although, speaking from the metallic point of view, they belong more correctly to the open-circle division. The method of pin attachment, however, brings them into

PLATE XXIII



"THE LOCHBUY BROOCH." SILVER, PEARLS AND A LARGE CRYSTAL.
SCOTTISH, ABOUT 1500 A.D.



the "solid" class, as the metal rim and its contained stone are treated as one disc. The same argument applies to the large number of beautiful Renaissance cameos set in rich frameworks of gold, enamels, and jewels.

Now I revert back to one of the primitive types of pins. We have already traced cursorily the genesis and development of open-circle and closed-circle brooches, and now I shall say a word or two about the beginning and growth of another form, which I shall call the "linear" development. Here we come to the brooches which are widely known as fibulæ, and although in general they retain their typical peculiarities, in detail they vary very widely, different countries choosing different parts for ornamentation and special development.

Among the débris of one of the Swiss lake dwellings near Neuchatel was found a pin with a short chain attached to its head. It is possible that such a chained pin, easily growing out of the pin with a ring or two at its head, may have been found useful to protect the point of the pin. Such a chain may hook over the point which has been passed through the material to be pinned, and



form a very useful clip, as well as to a great extent protecting the point, both from being broken, and also from the possibility of its making a deep scratch. If now this chain becomes solid, and is provided with a socket to hold the point of the pin, we get at once the prototype of the Roman fibula.



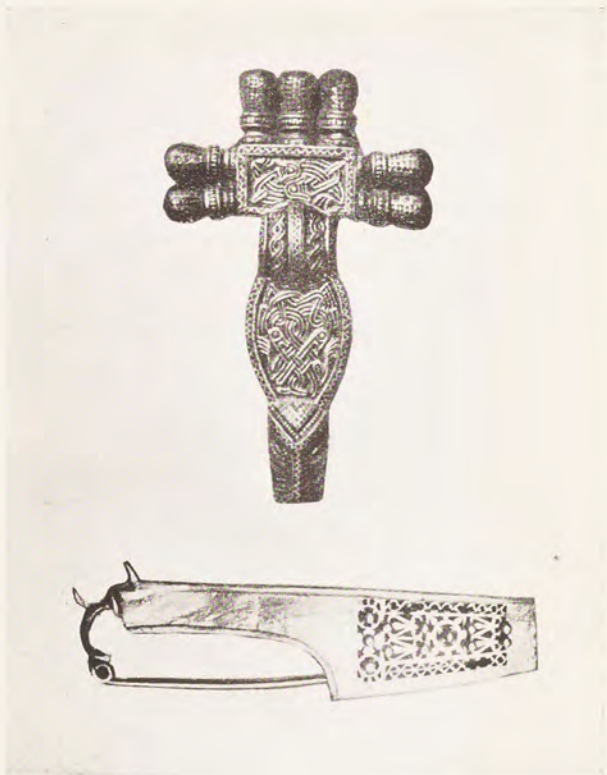
The pin itself naturally remains the same all through, but the changes which occur in the arcus, or bow, above it, are many.

The chronological sequence is not one that can be strictly proved, but the missing links must be picked up as they can be found. The Swiss lake dwellings are prehistoric, and it is mere conjecture to give any definite date to them. The next step in the evolution of the fibula can, however, be clearly seen in the case of a silver pin found near Folkestone, and a bronze one found at Coldham, in Cambridgeshire. In the first of these the pin is twisted round itself so as to make a very fair spring, and in the second the twist has assumed a very excellent shape, quite effective, and showing





PLATE XXIV



SCANDINAVIAN BROOCH OF BRONZE, DERIVED FROM THE ROMAN TAU FIBULA
SCYTHIAN SILVER FIBULA, ABOUT THE 3RD CENTURY, B.C.

constructive lines which strangely but unmistakably appear on the boar's head brooches of Scandinavia (p. 143), which are thus proved to have developed from this early type of linear brooch.

Among the Roman brooches found in Britain are numbers that have a cross-piece at the head. These are called Tau brooches, and it is also sometimes held that they have the significance of the Christian cross. I think that this cross-piece has no such hidden meaning at all, but that it simply represents a short piece of stick that the primitive jeweller found very useful as an aid to his fingers in bending the wire round at the top to make a spring. Such constructive aids have frequently been adopted as parts of ultimate designs, and in this case the simple Tau-topped brooches have progressed still further, as they suggested numbers of very ornamental rectangular and semi-spherical tops to Scandinavian workmen, who very likely thought they were making original designs.



The normal Roman fibula has an enlarged bow, heavy rings, spirals, and wire set with beads and discs, the bow reaching right across

from the hinge to the socket for the point. As the bow gets more arched, so the Tau head tends to disappear; but there are exceptions to every rule, and one beautiful silver fibula of the third century or thereabouts has a highly arched bow ornamented with niello patterns, and a Tau head with gilded ends.

In the normal Greek and Etruscan fibulæ the bow is very small, but the κλεις or socket for the pin is abnormally enlarged. In one exquisite specimen from Cervetri this κλεις has upon it a procession of little lions and sphinxes, and also has much of the wonderful Etruscan granular work all over it. Another has the κλεις flattened sideways, and upon it a mæander pattern shown in a double line of gold spheres so small that it requires a magnifying glass to distinguish them. How this extremely minute granular work was done is not now known. This fibula is Etruscan work of about the sixth century B.C.

Etymologically the Greeks support the theory of the evolution of the brooch from the pin in the successive meanings of the word *περόνη* first meaning a bone, next a pin, and finally a brooch. The Greeks also realised the double piercing of a material by the pin of a brooch,

in contradistinction to the single piercing of the pin of a buckle, by their use of the word *διβολος*, meaning originally a double piercing and eventually a brooch. Many of the Greek fibulæ with long point-sockets are ornamented with little figures of animals like those on the example from Cervetri, but not so elaborate. These little images seem to have been made in two pieces and then soldered together. The pieces were probably made by pressure with a stylus into a mould cut in stone. When complete the little figures were sometimes further finished by small lining with a graver, or by the addition of minute grains of gold very skilfully soldered in.

At Hallstatt some very curious modifications of the arched fibula have been found. In most instances, the ornamented arch is small enough to remain in the normal position of the upper side of an ordinary safety pin, but at Hallstatt the arches of several brooches were inordinately enlarged and ornamental pendants and fringes affixed to the outer edges. Such brooches were intended to be worn in such a manner as to allow the arch, normally the upper part, to hang downwards, the pin supporting it from above. This is a remark-

able and decorative form of fibula, and it may be heartily recommended to our rising school of jewellers for modern adoption.

In its slow journey from the Mediterranean to Scandinavia, the Roman fibula passed through many changes and assumed many shapes, but in all of the variations the original type can be traced. I have already mentioned how the turns of the Roman wire fibula joint can be recognised in the survival lines on the heavy Scandinavian boar's head brooches, a final form which has developed no further; and no doubt the designers of these brooches were quite unaware that they were perpetuating a tradition of long ago. The particular form, however, of these marks must have been preserved all through. I mean to say that they were not invented by the Scandinavians, but that they are a true survival and have a continuous succession from the very early form already described.

There is another survival from an early Roman type which also finds a temporary home in Scandinavia. I say temporary because it passed onwards beyond Scandinavia and reached its final development in England, as indeed many other Scandinavian forms of

jewellery did. This is the Tau fibula (p. 151), the original form of which is quite simple—a flattish arch or bow, with a cross-piece at the spring joint.

Like the earlier form of wire joint already shown to have become enshrined in the boar's head brooches, the Tau form must have travelled northwards through Europe very gradually, undergoing numberless minor changes, until in Scandinavia we find large and elaborate works of art which are, indeed, only a glorified expression of the same motive.

Common both in Denmark, Sweden, and Norway, these brooches are of silver or bronze, sometimes gilded. The characteristic feature is the rectangular or semicircular top. Below this there is usually the diminished survival of the original arch or bow of the Roman fibula, and lower again is a long ornamental piece which may, perhaps, be considered as an enlargement of the Roman point-socket. But it is not really this, because the pin of the Scandinavian brooches fixes its point quite at the far end of this lengthening. But whatever the backbone of the brooch may be decided to be, the enlarged top, typifying the cross of the Tau, is the main feature. The curves and

traceries on many of these brooches are often of great excellence, but I think that similar work in a still more decorative form can be found on some of the rarer Anglo-Saxon brooches which have clearly derived from them. In the Anglo-Saxon specimens are found inlays of flat garnets and bosses of mother-of-pearl, as well as niello work on strips of silver; if the brooch is of bronze the silver is inlaid, and these lines are usually laid right down the centre of the brooch or else in parallel lines to the outline. The enlarged tops are generally of a rectangular shape, but in many instances they are semicircular, and are moreover fringed with jewelled bosses or projections, indicating that the original tau shape is losing its force and is gradually differentiating itself. It seems, however, to stop here, as such brooches show no further development that I am aware of.

Buckles are closely analogous to the open-circle brooches, but they differ in that they are always attached on one side to a strap or tongue. This attachment takes the place of one of the two or more piercings of the material which is characteristic of the pin of a brooch, so that the pin of a buckle only needs to pierce the material once. Again, in the case of an



ANGLO-SAXON TRIPLE PIN OF BRONZE
ABOUT THE 9TH CENTURY, A.D.

ANGLO-SAXON BUCKLE OF GOLD SET WITH GARNETS AND PASTES
ABOUT THE 9TH CENTURY, A.D.



open-circle brooch, it is the circle itself which is made the object of decoration, but in a buckle it is the plate, or piece which is fixed to the material, that receives the ornamentation. Numbers of richly jewelled buckle plates are known, representing with tolerable accuracy the contemporary ornamentation on brooches. Many of the Teutonic and Merovingian buckle plates are handsomely set with flat garnets, but on them there is little or no supplementary goldsmith's work. I think altogether, some of the most charming buckles are to be found among the Anglo-Saxon specimens which have been found in the south-eastern parts of England. These are variously of bronze, gold, or silver, and are often most delicately finished with very fine filigree work in gold, of a peculiar character. The design seems to have been hammered up from the back of the metal, and then carefully capped with a minute twisted wire. This sort of work is, I believe, only to be found on the finest Anglo-Saxon gold work. The use of small, flat garnets, backed with figured gold foil, is usual in the buckle plates, and there is also a skilful use of polished hemispherical bosses of gold. On finer specimens are sometimes found models of fish or other creatures beauti-

fully wrought in bronze, and the designs frequently embody heads of animals and birds of Scandinavian character, but worked in a finer manner. In nearly all these cases, the pin itself is very short and the buckle-plate large. On some of the buckle plates are designs worked out in niello.

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Very few books, especially in English, have as yet been written dealing with the subject as a whole.

An admirable and long list of the scattered articles, as well as the books and pamphlets on particular divisions or articles of jewellery, will be found in the *List of Books and Pamphlets in the National Art Library illustrating Gold and Silversmith's work and Jewellery*, published by the South Kensington Museum in 1887.

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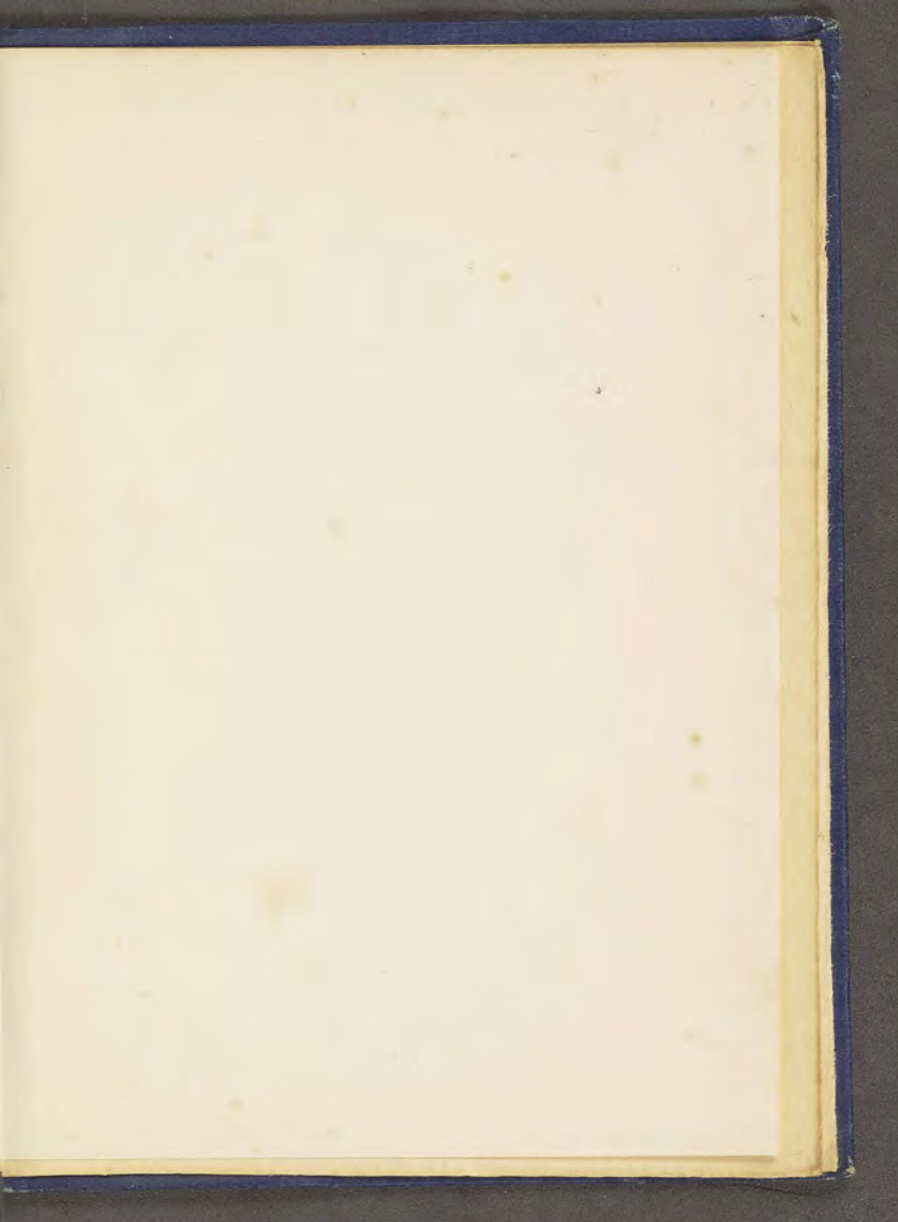
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