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Beatriz Chadour-Sampson and Sandra Hindman

LES ENLUMINURES



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Produced and published for Sandra Hindman, *LES ENLUMINURES*

Project manager: Gaia Grizzi

Copy editor: Peter Bovenmyer

Design: Karen Gennaro

Photography and post production: Richard Goodbody and John Morgan

Printed in Italy: Verona e-graphic

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ISBN 978-2-9567024-2-9

Full descriptions are available on request



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Forward by Diana Scarisbrick

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Foreword

Renaissance and Baroque Courtly Culture

One of the rewards of collecting antique jewelry is that it brings us closer to the past than the major monuments of architecture, painting, and sculpture. This is particularly true of rings, but other ornaments can be equally revealing, as a study of this choice group ranging from Renaissance coral amulets to Baroque Transylvanian breast rosettes demonstrates.

An enamelled gold plaque depicting an episode from Roman history and a necklace terminating with a mischievous looking satyr evoke the influence of classical art and literature on Renaissance culture so eloquently expressed by Montaigne: "I knew the affairs of Rome long before I knew those of my own house, I knew the Capitol and its plan before I knew the Louvre and the Tiber before the Seine. The lives and fates of Lucullus, Metellus and Scipio are more familiar to me than those of my contemporaries...I like to think about their faces, their way of moving and their clothes and constantly brood on their great names." Other items declare the Roman Catholic faith of their owners during the religious upheaval brought about by the Reformation. To a believer, the relics of departed saints visible through glass apertures in a cross meant more than precious gems since they provided spiritual support, protection from misfortunes, and were instruments of healing. As for the beautiful rock crystal eight-pointed "Maltese cross," it conjures up a vision of aristocratic warrior knights, clad in black, vigorously protecting pilgrims and fighting the Turks. Divisions within the Christian world also brought death and destruction. France was rescued by Henry IV, depicted in a shimmering mother of pearl cameo portrait that conveys his affability and shrewd character. Associated with him too is a diamond lily, emblem of the Bourbon dynasty, which is mounted on a ring.

Most personal is the elaborate ruby and diamond marriage ring, supported by two hoops representing the man and wife making their journey through the hazards of life, inscribed with the Biblical pledge of commitment to each other. But every other one of these miraculous survivals also makes history real for us, which accounts for their abiding fascination.

Diana Scarisbrick



Introduction

"Living nobly": Jewelry of the Renaissance Courts

This book includes sixteen remarkable jewels from the Renaissance and Baroque eras, primarily dating from the sixteenth and seventeenth centuries. Among these are examples of different kinds of jewelry – hat badges, necklaces and chains, pendants, rings, and amulets. By the very nature of their materials, they are precious objects, composed of gold, silver gilt, enamel, rock crystal, diamonds, and other gems. In the hands of the virtuoso goldsmiths who made them, the deluxe materials were transformed into impressive works of art. Renaissance jewelry of this quality and artistry is quite rare (some of these pieces survive as the only example of their kind) because it was so often altered with the changing of fashion or melted down in the event of financial hardship. Or, being small, it was just plain lost.

Admired today as fine art, exhibited in museums, studied by scholars, collected by connoisseurs, and even worn by some collectors, these jewels nevertheless exist out of their original context. Documents, such as inventories and paintings, survive as primary sources for understanding who owned this jewelry, how it was worn, and what it meant. It was forty years ago in 1980 that a landmark exhibition at the Victoria and Albert Museum in London, entitled *Princely Magnificence*, attempted to present a broader contextual perspective for court jewels, confronting documents and paintings with the objects themselves. We draw on many of the findings from that publication. Subsequent studies of Renaissance jewelry have investigated more deeply the subject from the points of view of

material culture, social status, and gender difference and included period literature in the discussion. These have been particularly stimulating to help set a framework for our jewels.

One framework easily eliminated is geography. The international nature of jewelry of the courts makes it tough (“foolhardy and irrelevant” wrote the curators of *Princely Magnificence*) to define a country of manufacture. Goldsmiths traveled, printed books full of designs for jewelry were widely disseminated, and the very customs of court culture meant that jewels were often exchanged as gifts of diplomacy. Of the sixteen jewels in this book, only a few can be tied to a specific country or court.

All the jewels included here share the following characteristics: they are opulent, expensive objects worn on the body by the nobility as accessories of Renaissance dress. The two important qualifiers here are “by the nobility” and “on the body.” We will frame the jewels presented here within these two intersecting lenses: as status symbols of “living nobly” and as dynamic signs that acquire from and give meaning to the Renaissance body.

“Vivre noblement”

It is something of a truism to say that fashion including jewelry, then and now, broadcasts status. The collecting of jewels in the later Middle Ages and Renaissance came to be a vital aspect of “princeliness.” The Valois dukes of Berry, Burgundy, and Orleans in France and Flanders, the Holy Roman emperors Maximilian I, Charles V, and Rudolf II, and the kings and queens of state Francis I, Elizabeth I, and Henry VIII all owned significant numbers of precious metals and great jewels. Many of these rulers employed court goldsmiths to fashion gems and jewels for them on demand. All are shown in portraiture of the period wearing sumptuous jeweled ornaments.



Jean Bourdichon, *The State of Labor*, c. 1500-1510
(Paris, École nationale supérieure des Beaux-Arts, Mn.mas 92)

Kings and their relatives were of course at the highest rung of the social ladder, but the second estate, the nobility, came close behind in their predilection for wearing luxuriant jewels that dazzled. Documents of the period describe the state of “living nobly” (called “vivre noblement” in accounts) as avoiding any business activity, a situation that required lots of money for conspicuous consumption but forbid the learning of a trade or becoming a merchant. Essentially, a nobleman was born not made, although the king could reward someone who had served him well with a title. Landed property such as a country estate or a strategic marriage were suitable for “living nobly.” So too was the display of wealth in which clothing and jewelry played crucial roles. “Living nobly” was a state widely envied for its prestige and lifestyle, identified with privilege, judicial and political.

Viewers were clearly aware of the distinction between those who “lived nobly” and those who did not. Compare two miniatures by the same court artist, Jean Bourdichon, from around 1500: the idle nobleman and his family wear richly brocaded silk fabrics accessorized by gold jewelry, while the artisan and his wife working in their shop are plainly dressed (in cotton or linen?) and wear no such ornament.

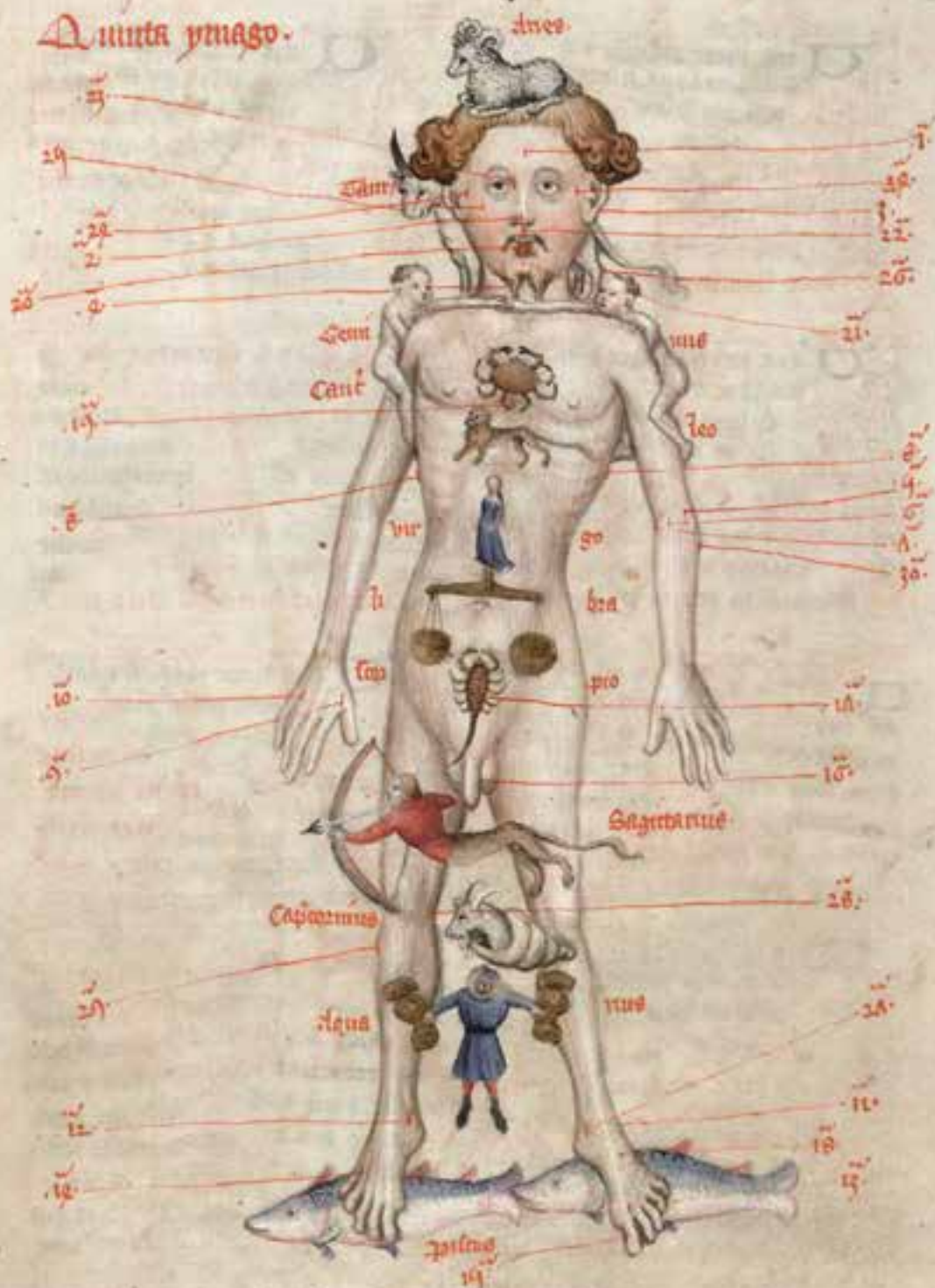
Bewildering though they may be, varying from place to place and even year to year, sumptuary laws suggest the multivalence of visual signs of clothing and accessories. Fabrics were controlled – type, amount, and color. Ermine was strictly for kings, followed by furs and silks (in France). Satin, velvet, and damasks were only for those who “live nobly” (in Bruges in 1497). Nobody working the land could wear crimson. Whereas one and a half meters of fabric could be used in a man’s chemise, a lady’s gown could be fashioned of up to fourteen and a half meters, an amount that changed nearly annually (in England in 1562). Just as legislation covered fabric, so too it included jewelry. Wives and daughters of knights could wear no pearl ornament on their heads, although a different gem was allowed;

another gem could adorn a necklace; and six rings were permitted on the fingers (in Bologna). Craftsmen could only wear two rings. Legislation even specified the amount of time certain articles could be worn: a mere fifteen days after the wedding for a betrothal or engagement ring (in Italy). Reconciling sumptuary laws with reality is a tricky business, and many recent studies suggest that they did not work and were scarcely followed. Still the nuances they imply regarding the visual codes communicated by dress are telling.

The Renaissance Body

The Zodiac Man, the Wound Man, the Vein Man – these are all images of the body that circulated extensively during the Middle Ages. Correlating the parts of the body from the head to the toes with the signs of the zodiac, and eventually also with the four humors as an aid to medical procedures like blood-letting, the Zodiac Man was considered essential enough to everyday civilian life to be included in virtually every Book of Hours published in Paris between 1480 and 1540. How different this vision of man (or woman) was from that put forward slightly later in Renaissance drama. Here it was not uncommon to catalogue body parts from head to toe, associating them with ideal beauty or, more blatantly, with desire, as in the theatrical dialogue “In a fair woman what thing is best” included here and written by Thomas Dekker in 1602. Different still is Baldassare Castiglione’s vision of the body in his sixteenth-century *Book of the Courtier*, where he coins *sprezzatura*, a sort of studied carelessness in one’s presence, as an essential feature of the ideal courtly man or woman, who should wear it (*sprezzatura*) like “a velvet glove.”

Fashion historians acknowledge that bodies were both concealed and revealed by clothes, going so far as to claim that without the body, clothing is but “a corpse or a mass of lifeless cloth.” The same dynamic applies to jewelry and the body. Echoing the allusion of “lifeless cloth,” we might



call jewelry a “surface of gleaming metal and colorful stones” without the body. That is not to say that the brilliance of jewelry went unnoticed. Italian prince Francesco Sforza is described as a star emitting “shimmering luster” who shines brilliantly. Borso d’Este is called “resplendent with his imperial presence ornamented by gold and gems.” Other noble *signori* were praised for their “luce” and “splendor,” and some texts even compared them with the “living sun.” The bejeweled body was a brilliant surface in the Renaissance, and the surface illusion exalted and even defined the character emanating from the person – a kind of *sprezzatura*.

But, worn in various positions on the body, how else did jewelry interact with the body? Uncovering the dynamic between jewels and the body during the Renaissance gives further meaning to both and creates a dialogue between them. In this book, we have therefore divided the jewels according to the parts of the body on which they would have been worn: from the head (the “noblest” part of the body), to the neck and shoulders, the breast or bodice (the “corps”), the hands (the “instrument of all instruments”), and finally the waist. Brief essays flesh out this dynamic. They are accompanied by portraits, which survive as telling visual records of how and on what parts of the body jewels appeared. Descriptions of the jewels with comparisons and relevant bibliography follow.

Glittering with precious metals and gems, jewels in this collection continue to reflect how the nobility of the Renaissance courts “lived nobly” in all their splendor. From head to waist, the absent body is made present again, opulently transformed, the jewels being messages that communicate reason, desire, power, speech, protection, and love to name but a few. In the present, these meanings continue, but worn on the body and with today’s fashion, the treasured jewels also resonate in new and different ways.

Sandra Hindman

In a fair woman what thing is best?

I think a coral **lip**.

No, no, you jest;

She has a better thing.

Then 'tis a pretty **eye**.

Yet 'tis a better thing,

Which more delight does bring.

Then 'tis a cherry **cheek**.

No, no, you lie.

Were neither lip, nor cheeks coral, nor pretty eyes,

Were not her swelling **breast** stuck with strawberries,

Nor her smooth **hand**, soft skin, white **neck**, pure eye,

Yet she at this alone your love can tie:

It is, O 'tis the only joy to men,

The only praise to women.

What is't then?

This it is, O, this it is, and in a woman's middle it is plac'd,

In a most beauteous body, a **heart** most chaste:

This is the **jewel** kings may buy;

If women sell this jewel, women lie.

Thomas Dekker,

The Spaniard's Night Walk or Blurt, Master Constable

(Dialogue between Simperina and Trivia)

London 1602





The Head

Renaissance costume drew attention to the head, considered the noblest part of the body and sometimes even referred to as the “window of the soul.” Throughout Europe men in the Renaissance regularly wore hats, from the relatively simple cap or bonnet to the more flamboyant broad-brimmed fedora. More often hatless, women had their heads piled high with elaborate coiffeurs, their hair adorned with gold chains, hairpins, or tied and woven with flowers, ribbons, and pearls. Framing the face, dangling earrings came into fashion in the beginning of the sixteenth century. Both men and women wore ruff collars, which further focused attention on the face and head. In 1583, the English pamphleteer Philip Stubbes (1555-1610) criticized these “excesses” of “capitall ornamentes,” complaining that their wearers would appear “full of affectation,” or “self-importance” or “arrogance.”

The European-wide fashion of wearing badges on hats, be they simple caps or broad-brimmed fedoras, evolved directly from the focus on the head in Renaissance dress. The sculptor and goldsmith Benvenuto Cellini (1500-1571) described how to make hat badges in his *Treatise on Goldsmithing*, which describes a badge depicting Hercules and the Nemean lion he made for a nobleman in Siena. So successful was Cellini’s hat badge that Michelangelo praised it as a work of art declaring that “if it were on a large scale ... it would astonish the world.” Michelangelo himself was then called on to design a hat badge, this time of Atlas, for Cellini to fabricate.



Numerous paintings portray sitters of high rank wearing hat badges. An English statesman who was a favorite of Queen Elizabeth I, Robert Dudley (1532-1588), Earl of Leicester, appears in a 1564 painting attributed to the Flemish artist Steven van der Meulen. Accessorizing his fur jacket and slashed doublet, and set off by a white ruff, he wears a red-plumed black bonnet on which is pinned a golden badge showing the ancient Roman hero Marcus Curtius on horseback. Dudley's badge acknowledges the position he held as Master of the Horse and at the same time recognizes his classical erudition.



HAT BADGE OF THE RAPE OF LUCRETIA

France or Northern Italy, c. 1550-1560; frame c. 1600

Finely rendered in gold and *ronde bosse* enamel, this plaque depicts the passionate mythological tale of the Rape of Lucretia by Tarquin, as recounted by Roman authors Livy and Ovid, and later by Shakespeare. Tarquin, the son of the Etruscan king of Rome, threatened to kill the Roman matron Lucretia if she did not submit to his advances. In response, she took her own life. Subsequently her family avenged her honor by overthrowing the tyrannical king and founded the Roman Republic.

Classical themes appear with considerable frequency on hat badges, which were mostly worn by men and usually pinned off-center on caps or on the raised brim of fedoras. Pilgrims wore them too on their hats (or sometimes clothes), but with religious scenes, tokens from their visits to pilgrimage sites.

Tarquin and Lucretia stand out in high relief on the gold ground. Tarquin is portrayed in brown and green enamel, his white enamel scimitar raised to threaten Lucretia, his white enamel horse with its golden saddle behind him on the left. Depicted in white opaque enamel, the nude Lucretia falls backward. The background is composed of a green enameled landscape with trees and arcaded buildings. On the front steps a standing female figure sculpted in gold witnesses the attack. Two pearls in gold collet settings flank a table-cut ruby in silver-gilt collet. The frame composed of foliate rim with twisted wires was likely added around 1600, transforming the plaque into a pendant. Parts of the enamel are slightly damaged or missing.







Neck and Shoulders

Although the fussy, increasingly substantial ruff took up space between the head and the body, there was still ample room for wearing necklaces of a variety of types to further accentuate the neck and shoulders. For women, through most of our period, dresses were open in a squared neckline, revealing creamy white skin above the bodice. This shape allowed for one if not more choker-style necklaces, complemented by several larger necklaces, often chains, worn dangling on the bodice or sometimes placed off the shoulders. For men, multiple chains hung off the shoulders or sometimes were draped transverse “prison-style.” Sumptuary laws designed to control the extravagance of dress went so far as to specify that numerous chains and necklaces should be accompanied by at least one with a cross.

Color and texture played important roles. Gold glowed brightly against the rich, black velvet fabric favored by men, and it sparkled against the red and green brocaded taffetas, often woven with metallic threads, that were all the vogue for Renaissance women.

In 1548, the chronicler Edward Hall remarked on the “massye chenes and curious Collers” worn by English noblemen. King Henry VIII, for example, paid 199£ for a chain weighing 98 ounces. Some idea of just how substantial Henry’s chain was can be gained by comparing it to the heavy silver gilt Saxon chain weighing seven ounces presented here. Chains were used



as presents from ambassadors at court or to any gentleman who rendered service to the king. Isabella d'Este noted that when Lucrezia Borgia visited Ferrara, seventy-five of the Duke of Ferrara's men wore gold chains that valued between 500 and 1,200 ducats (a master carpenter made about 50 ducats per year). In contrast to England and Italy, in Flanders and Germany, chains were chiefly worn by women. Starting in 1508, large chains are virtually ubiquitous on the women painted by Lucas Cranach the Elder (1471-1553), court artist to Frederick III of Saxony. Jewelry was so expensive that it became in the sixteenth century a commodity used to guarantee loans and, for princes, was for the first time considered "inalienable heirlooms."

RENAISSANCE ENAMEL NECKLACE WITH SATYR PENDANT

Likely France, c. late 16th century

Once worn hanging on pearly white skin within the open square of a lady's dress, this extraordinarily necklace is a veritable tour de force. Of the most intricate design and the finest workmanship, the delicate gold chain is composed of openwork beads, like petals of flowers, that are meticulously enameled opaque white with mottled red dots. Suspended from the chain, to which he is ingeniously attached by his tail, a satyr contorts his body, folding backward to grasp his legs with his hands. A large table-cut diamond in a box setting sits squarely on his stomach.

No single object offers a more vivid witness to the link between the goldsmith's workshop and the sculptor of the High Renaissance. Shimmering in white enamel and gold, the tiny contorted satyr displays all the monumentality of the half-human, half-animal bronzes attributed to Andrea Riccio (1470-1532) and his circle, a master sculptor who was Michelangelo's contemporary.

Although comparisons exist with late Renaissance figural pendants executed in *émail en ronde bosse*, thought to be either French or Italian in workmanship, as well as with Baroque gemstone vases and jugs from the time of Louis XIII (1601-1643) and Anna of Austria (1601-1646), the present remarkable necklace survives as a unique and extremely rare work that can only have been the creation of a master goldsmith. Its original owner was surely of high standing.





SAXON RIBBON CHAIN

Germany, early 16th century

This massive, long ribbon-like chain consists of forty-six silver-gilt oval links. Each of the interlocking links is made of a wide and thick strip of silver with molded profile edges on either side, twice twisted to form an almost rectangular shape, then gilt. Called ribbon chains, this chain type is also fancifully known as a *Hobelspankette*, which means wood shaving, referring to the shape of the individual curved elements.

Popular among the German aristocracy, wealthy patricians, and the merchant classes, such necklaces are depicted frequently in paintings by German artists such as Cranach, Conrad Faber von Kreuznach (1495-1558), and Barthel Beham (1502-1540). In Cranach's paintings, the Princess of Saxony wears them, so does Judith as she holds the head of Holofernes, as does the upper middle-class Anna Lindacker Büchner, wife of a successful merchant and city alderman. Even the Three Graces, otherwise stark naked, pose seductively wearing only giant ribbon chains.

Though near-ubiquitous in German Renaissance portrait paintings, these chains are now astonishingly rare. As fashions changed, they were often melted down and repurposed for new jewelry. Or shifting economic conditions led to their disassembly (period documents indicate that each link of a chain was weighed to a certain measure so it might be removed and used as currency). A scientific analysis of this necklace has proven that the metal used dates to the sixteenth century.





GOLD RELIQUARY CROSS PENDANT

Spain, c. 1600-1620

Jewelry in the form of crosses survives in large numbers from the Renaissance and Baroque periods. On portraits of the period, we see men, women, and children wearing crosses, sometimes large and prominently positioned in the center of the bodice or occasionally small and attached to the dress with a ribbon. Most often, however, crosses occur as pendants making up what the documents refer to as a “carcanet” (from the Old French, *carcan*, or iron collar), defined as a necklace or ornamental collar made of gold or set with jewels. The present reliquary cross was undoubtedly worn as a pendant suspended from such a gold necklace.

In lovely condition, this striking double-sided reliquary cross displays gold scrollwork in opaque black and white enamel. On one side of the pendant, there is an ornamental cross motif in white enamel in silhouette with medallions and foliage. On the other side, similar enameled scrollwork surrounds six openings all set with rock crystal covers. Each compartment holds a relic wrapped in a textile.

The wearing of reliquary crosses containing a multiplicity of small relics became popular in Spain and Italy toward the end of the sixteenth century, when sumptuary laws restricted non-religious personal adornment. Jewels containing relics served as gestures of piety while they affirmed personal wealth. Devotion overlapped with superstition as the owners invoked the powers of the saints and, through them, sought to safeguard themselves against illness, natural disasters, and all evil. Worn close to the skin, the relics acquired increased protective powers.





PENDANT WITH VIRGIN MARY AS QUEEN OF HEAVEN

Western Europe, Southern Germany (?), Italy (?), c. 1550-1560

This sumptuous image exudes regal power. It portrays the Virgin Mary as Queen of Heaven wearing a dress and crown studded with seven large diamonds and set against a translucent, rich blue celestial background. Far removed from the tender, humble Virgin seen in German and Netherlandish artworks of the period, she is a majestic ruler, mouth sternly set, head tilted upward, and face in full profile.

The oval pendant cast in high gold relief with a central medallion, the single figure filling the space, echoes jewelry portraits of the aristocracy during the Renaissance, which similarly offset the ruler's image against a blue field composed of enamel or lapis lazuli, symbolic of divine power. Only the rays of the shining gold halo that emerge behind the Virgin's head and her long flowing hair (instead of neatly coiffed) distinguish her from female ruler portraits of the period. Three studded pearls, forming an axis, also recall pendants of European rulers.

Wealth, royal status, and divine power come together in this opulent pendant. Portraits of the period show similar small oval pendants worn by women in the square of the garment or by men nestled inside multiple chains below the base of the neck.





GOLD CHAIN

Western Europe, Spain (?), c. 1530-1640

Plain gold chains rarely survive. They were either melted down to create new jewelry for rapidly changing fashions or sold when cash was needed. Many of those that have survived come from shipwrecks. Displayed in Mel Fisher Maritime Heritage Museum in Key West are variants of this chain type recovered from the Spanish treasure ships, the *Atocha* and its sister ship the *Santa Margarita*, that sunk in a hurricane off the Florida Keys in 1622. Romantically called pirate's gold, similar chains came from the wreck of the *Nuestra Señora de la Concepcion* in 1638 found near Manila. Royal treasuries are another source for gold chains, such as those of the Wittelsbach family, the Dukes of West Pomerania, and the Dukes of Saxony. Few are ever available on the art market.

This long gold chain is composed of 126 oval-shaped links that have been interlocked and soldered together, arriving at a length of approximately 110 cm. (approximately three and a half feet). Each link is made of an oval, cylindrical form with a protruding wide central ridge.

Chains like this could be looped around the neck several times or worn off shoulder, and they appear in Renaissance and Baroque paintings. Marguerite Numan wears a remarkably similar chain in her donor portrait in the Haneton Triptych, painted c. 1520-1521 by Bernard van Orley (1487-1541) for the first secretary of the Grand Council of Emperor Charles V. Pictured with other luxury



goods, a nautilus cup and a musk apple, warning of the transience of life, a comparable chain – this one with a suspended pendant – features in a Dutch Vanitas still-life painting by Pieter Claesz dated 1638 (see p.100).





Bodice or Breast

Large bodice or breast ornaments were among the most impressive jewels of the Middle Ages and were used continuously from the Carolingian period onward. Called a *morse* from the Latin *morsus*, to bite or clasp), the brooch was one of the personal ornaments of ecclesiastics well into the sixteenth century. Fastening together the opening of the cope worn by bishops and other ecclesiastics, the brooch as it appears in paintings was usually circular and sumptuously covered with gemstones, pearls, and enamel, sometimes on a gold frame but often also on one of more base metal and occasionally made of ivory or other materials. In sculpture of the period, even Christ wears a carved brooch.

The brooch was not, however, the preferred jewel on the bodice of Renaissance men and women, who wore dresses (for women) and doublets (for men) void of voluminous capes in need of closing. These favored garments were intended to emphasize the new flat, straight style of body constricted by the busk (sometimes called "corps" or body), an antecedent of the corset. Worn by men and women, the busk was the hidden private accessory of Renaissance dress, made of wood or metal, held together by whalebone and paste, and figuring in elegiac poetry of John Donne, among others. The busk was often gifted by the man to the woman. It was sometimes decorated with designs or poems, known only to the giver and the recipient (a bit like Posy Rings of the same era). When worn by women, it must have functioned to mold not only the body but male desire.





Understanding what went between the body and the garment makes it is easier to grasp the florescence of breast jewelry – the pendant with its swirling foliate decoration, the increasingly large bow jewel full of botanical detail, and also the livery collar with the requisite pendant, symbol of royal and knightly allegiance. Resting on the sculpted breast, these jewels focused attention on the body, creating a dazzling transition as the beholder’s eyes moved from the head, neck, and shoulders, down to the hands and waist.

BREAST ROSETTE SIGNED BY ANDREAS GORGAS

Transylvania, Braşov, c. 1680

Clasps, large and small, were worn throughout the Middle Ages, when they functioned to close the ample mantles or cloaks thrown over closer-fitting dress. As fashions changed in the Renaissance, clasps went out of style, yielding space to varieties of chains, collars, and pendants adorning the bodice. The present huge bejeweled clasp, called a breast rosette (or *Heftel* in German-speaking lands) is a type favored by Saxon Transylvanian women. Worn medieval-style, it was either pinned to the front of the garment or hung from the neck with a velvet ribbon.

Signed on the reverse with the maker's mark "AG", this clasp is by Andreas Gorgias active in Braşov, which was then the capital of the Transylvanian Saxons. From a family of goldsmiths, he became a master in 1671 and was still working as late as 1691. Braşov enjoyed a key position on the trade route between East and West and, as such, became the center of goldsmith activity from as early as the twelfth century until well into the nineteenth century. During these years, the Hungarian kings invited workers from all over Germany to develop the craft and further its trade. The height of their activity was during the seventeenth century.

Of elaborate construction and teeming with gems, this gilt silver rosette is decorated with spiraling cones and foliage into which are set pearls, turquoises, garnets, and paste (green and blue glass). A repoussé border encircles the clasp, and a rectangular rock crystal marks its center. Our lavish breast rosette, and others like it also of Transylvanian origin, hearken back to late medieval versions, recalling especially those worn by high-ranking ecclesiastics.





PENDANT WITH CAMEO OF KING HENRY IV OF FRANCE

France, late 16th century; mount: probably 18th century

In this shimmering mother of pearl pendant, King Henry IV of France (1553-1610; r. from 1589) is portrayed half-length in three quarter profile view. Wearing a ruff around his neck, armor, and a sash with a necklace draped over his shoulder, he is crowned with a laurel wreath. Capital letters around the rim read HENRICVS IIII. DEI. GRATIA FRANCORVM. ET. NAVARRAE. REX. The reverse is tortoise shell, and the later mount silver gilt.

Engraved gems and medals played a significant role in Henry IV's artistic patronage. He is directly responsible for the nucleus of the royal collection of the Cabinet des médailles in Paris, which owns nine cameos depicting Henry IV, more than for any other ruler. He not only purchased antique gems but employed his own gem engraver, Julien de Fontaney, who first appears in the royal accounts in 1590. He named Guillaume Dupré (1574-1643) as his medalist. Although the portrait here resembles medals by Dupré and prints by Thomas de Leu (1560-1612) and Crispin van de Passe de Oude (1564-1637), no exact match has been identified.

The exchange of portraits by sixteenth-century princes and rulers throughout Europe – Charles V, Elizabeth I, Rudolf II, among others – was a well-established diplomatic gesture. In technique and with the identical inscription, the present example resembles a slightly smaller full-profile mother of pearl medal of the king in the Cabinet des médailles.



ORDER OF MALTA (ST. JOHN) CROSS PENDANT

Italy, Milan (Cross) and Venice (Gold Filigree Setting),
c. 1550-1600

Nearly all chivalric orders – e.g., the Order of the Garter, the Order of the Golden Fleece, the Order of St. Michael – are associated with a special livery collar, an ornate gold chain worn as a symbol of membership. Livery collars feature prominently in contemporary portraits of royalty and the nobility. Sometimes the exuberant gold chains conveyed symbolism while in other instances the suspended pendant or badge signified the order. Such is the case with this elaborate, finely executed eight-pointed cross, which must have belonged to a high-ranking member of the Order of St. John, also known as the Knights Hospitaller.

Founded in the eleventh century by monks caring for pilgrims in the Holy Land, the Order of St. John played a military function from the time of the capture of Jerusalem by the Crusaders. Moving from Palestine to Rhodes then finally in the sixteenth century to Malta (hence the “Order of Malta”), the quasi-religious Order continued to protect travelers and provide medical care and even today counts more than 40,000 doctors in its worldwide relief corps.

Traditionally, the Order’s badge was a simple design, a white cross on a black ground (more elaborate versions are of gold with white enamel). The use of rock crystal – deeply imbued with spiritual connotations of purity – is extremely rare. Only one other example





is known, the famous Valette Cross, which was a gift in 1565 to the then-Grand Master Jean Parisot de Valette (1494-1568) by Pope Pius V (1504-1572) as a reward for defending Malta against Ottoman forces. The high quality of the skillfully cut and polished rock crystal of our pendant, coupled with the exceptionally fine gold filigree, confirms a similar commission of the highest order.



Hands

It is hard to overestimate the importance of the hand to the dressing of the Renaissance body. Renaissance physicians celebrated the hand. Following Galen, Helkiah Crooke's popular anatomy, *Microcosmographia*, written in 1615, called the hand "the great Organ, before all other Organes, the instrument of all instruments." Like Aristotle, for Crooke the hand judged and discerned touch. It was the agent of writing. It was the hand of speech so governed by Reason. Renaissance humanists likewise admired the hand. Setting the criteria for ideal beauty, Sperone Speroni degli Alvarotti wrote in his *Dialogo d'amore* published in 1542 "the beautiful hand shows itself like a target to all who come with their eyes and their souls to gaze at it."

It is thus no wonder that men and women in the Renaissance embellished the hand through accessories such as gloves, a fashion that began in the fifteenth century. Gloves could have tabs and ribbons, elaborate cuffs, extensive embroidery of costly threads, pearls, gems, and lace. They could be black or white or colored. They could be taken off and on. If the glove sheathing the hand stimulated the senses of sight, touch, and hearing, it also aroused the sense of smell through the scent wafting from it. Perfumed gloves were so fashionable that one researcher has identified three hundred recipes for perfuming gloves appearing in sixty different cookbooks from 1580 to 1640.

But what of the finger ring? Anxious to display her wealth and assert her prestige through her jewelry, the aristocratic woman



was faced with the dilemma of how to show off both her rings and gloves. Particularly fond of gloves, Queen Elizabeth I simply wore her many rings over her gloves. However, by the 1520s another clever solution came into vogue: fashion designers ingeniously created “slashed” gloves with fabric cut open in order to reveal the rings underneath. Portraits by Cranach from the 1520s and 1530s show fancily dressed women wearing this latest fashion of slashed gloves, their rings peeking through on all the joints of the fingers, including the thumb. The fashion extended to men as well, according to Bishop Hall’s *Satires* (1597, III, iv): “But he must cut his glove to show his pride/ that this trim jewel [a signet ring of Bristol diamond] be better spied.”

GIMMEL RING WITH RUBY AND DIAMOND

Western Europe, likely Germany, c. 1560-1580

This exceptional marriage ring takes its name from the Latin *gemellus* for "twin" (*gimmel*, in German) referring to the double bezel, a ruby and a table-cut diamond, and the interlocking double hoop, which opens to reveal a Latin inscription. The inscription *HOMO PATREM ET MATREM RELINQUET ET ADHERIBIT UXOR* is from the Bible: "Therefore shall a man leave his father and mother and shall cleave unto his wife" (Genesis 2: 24). The ruby symbolizes passionate love and the diamond virtue and constancy, reinforcing the message of marital union.

Historically, gimmel rings are well known. Shakespeare refers to a gimmel ring when Emilia tells Desdemona in *Othello* that "Marry, I would not do such a thing for a joint-ring." Martin Luther evidently wed Catherine Bora in 1525 with a gimmel ring that was inscribed "Whom God has joined together, Let no man put asunder." Most extant examples appear to be German.

But, the most extraordinary story surrounding this gimmel ring is its own unique history. It once belonged to the Baron Maurice de Rothschild (1881-1957), one of the richest men in France. In 1940 when the Nazis occupied Paris, the art collection of Rothschild was plundered, and the ring disappeared. From the Jeu de Paume in Paris, where cultural valuables were processed under the direction of Hermann Göring; to Lager Peter, the salt mine in Austria, where the ring was sent along with 6,500 other works of art; and finally to Munich, the Central Collection Checkpoint where the Allies assembled art they had rescued from the Nazis (thanks to the Monument Men), this gimmel ring underwent a long and arduous journey. It was restituted to the Rothschild family after the war. In 1981, it featured in a landmark exhibit in London on *Wunderkammer* before disappearing again into a private collection, from which it emerges today. It is incredible that it survives at all.







DIAMOND FLEUR-DE-LIS RING

Probably France, c. 1570-1600

Long associated with French royalty, the fleur-de-lis (or stylized lily flower) owes its origin to the Frankish king Clovis (466-511). Legend has it that Clovis saw a vision of the golden lily, which miraculously enabled him to cross a river and defeat the barbarian invaders. Mentioned for the first time in French inventories of the early fifteenth century ("un diamant fais en manière d'une fleur de lis"), fleur-de-lis jewelry is exceedingly rare and typically associated with royalty. The oldest example appears to be the Burgundian Goblet belonging to Duke Philip the Good dated 1463-1467 with multiple fleur-de-lis formed of cut rock crystal on the base and lid.

Studded with five table-cut diamonds shaped like petals, this magnificent ring is one of very few surviving examples from the High Renaissance. The gems are of superior quality and intricately set in collets with scalloped edges and blue enamel. An expertly modeled structure of plinths with enameled red, white, and blue motifs supports the flat bezel. The hefty, yet elegant, ring is the product of an experienced goldsmith of considerable talent.

A few other fleur-de-lis rings are known but this one is in a class by itself. Its rarity and virtuosity (and possible royal provenance) qualified it for the "collection of remarkable objects" assembled by Colnaghi in a landmark exhibition on *Wunderkammer* in London in 1981.





DIAMOND CLUSTER RING WITH LOCKET

Western Europe (or England?), c. 1670-1680

Locket rings were fashionable in the seventeenth century, but this ring remains an enigma because of its concealed message. When opened, the inside lid reveals an engraved portrait of a young man with long hair wearing a jabot. Inside the case against a translucent green enameled ground appears another little figure of a man wearing green clothing and pink sleeves. He swings a rope across his shoulders, and at his knee is placed an oversized pink rose.

Memorial ring or wedding ring? Published several times in the last quarter century, this unusual ring has been interpreted as a memorial ring, the portrait as a memento of a recently deceased family member. Understood in this context, the gardener could refer to the resurrected Jesus who appears to Mary Magdalene disguised as a gardener. The garden itself evokes nature, which dies in the winter and comes to life in the spring, again a fitting allusion for a memorial ring. An alternative interpretation, however, sees the gardener in a "Garden of Love," the rope slung over his shoulders symbolizing the bond of devotion, the rose at his feet a well-known allusion to love, and the green background suggesting the fertility of spring. Understood from this other perspective, the locket ring could have been given as a betrothal or wedding ring.



Whatever its meaning, the ring must have been commissioned for a special occasion, for there is none other like it. The eleven faceted diamonds vary in cut from table to rose to triangular. The underside of the bezel is richly enameled with symmetrically arranged floral speckles in white and rose on a blue background.





CLUSTER RING WITH FIFTEEN TABLE CUT DIAMONDS

Western Europe, c. 1680

While large diamonds were sought after for solitaire rings in the seventeenth century, jewelers grouped smaller diamonds in different patterns, known as “clusters” or “bouquets” to show off the gems. The introduction of new fabrics of silks and satins in pastel shades around 1620 may have helped promote this fashion for diamond cluster rings to harmonize with the textiles. Metal foil and more elaborate cuts, such as the rose cut, were employed to bring out more of the brilliance of the diamond.

Extensively published, this magnificent ring is unusual. It is set with fifteen large table-cut diamonds arranged mosaic-like in a lozenge with the middle stone slightly larger and higher. Black and white enamel scrolls decorate the sides and the shoulders. The underside of the bezel reveals a large rose in full bloom, expertly fashioned in black and white enamel. Probably the ring was made to order for a wealthy patron who wished to recuperate outmoded table cut diamonds from another jewel.

Such a ring would have been a status symbol for its aristocratic owner. But it may also have had other connotations. Symbolizing virtue and constancy, diamonds were used in betrothal or marriage rings. The open rose hidden underneath the bezel could also have conveyed a personal message of love to the wearer along the lines of Edmund Spencer’s poetry: “gather the rose of love while yet is time.”





LOVE RING WITH BOW AND FLOWERS

France (?), c. 1650-1680

By the seventeenth century, the bow jewel was a familiar ornament on European dress, although portraits show that ribbons pinned or sewn to dresses had been fashionable for years. Engravings, panel paintings, and inventories of jewelry show finely enameled bow jewels – pendants, brooches, and hairpins – composed of stones, pearls, rubies, and diamonds.

Bow rings are more unusual, and this one is replete with the symbolism of love. The bow itself is a natural evolution of the lover's knot, already popular in the later medieval era. Here a bow-shaped bezel houses a central pearl, and the four loops of the bow are enameled black with gold edging. Four white and pink enameled petals resemble pansies, the latter a symbol of love ("Pensez a moi" or "think of me"). The long-stemmed daisies, enameled white and pink on the shoulders, are also symbolic of love. Hopeful lovers would pluck the petals and play "he/she loves me, he/she loves me not." The central pearl represents purity and chastity.

The depiction of naturalistic flowers in this ring attests to the widespread interest in botanical subjects by seventeenth-century goldsmiths, such as the jewelry drawings of Gilles Légaré, published in 1663 in *Livre des ouvrages d'orfevrerie*.





EMERALD AND ENAMEL SOLITAIRE RING

Western Europe, c. 1680-1720

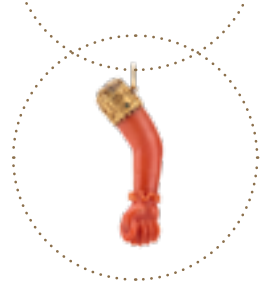
This flashy solitaire ring shows off a large Columbian table-cut emerald set with colored enamel on the trumpet-shaped shoulders and the underside of the bezel. The shapely form of the enamel shoulders and the vivid effects of color suggest the influence of Gilles Légaré, court jeweler to King Louis XIV, who published in 1663 a series of Baroque designs for rings that were widely disseminated, influencing goldsmiths throughout continental Europe.

The Spanish Conquistadors are credited with discovering emeralds in Columbia in the sixteenth century, and they went on to market them in European capitals. Along with diamonds, rock crystals, and rubies, emeralds are a popular gemstone in Renaissance and Baroque cluster rings of Spanish fabrication. The emerald was also a favorite at the French court of Louis XIV. Jewelry by Hungarian artisans also showed off emeralds, and well-traveled Hungarian artists and journeymen goldsmiths returned from obligatory tours of European cultural centers to adapt new forms and designs at home.

Symbolic of love, equated with happiness and hope, the emerald may have had a personal meaning for the giver as a token of sentiment.







Waist

The waist presented another opportunity for adornment. By the early thirteenth century, belt makers had separate guilds in Italy, one for silk belts and another for leather belts, the former often with sewed-on ornament. Fashionable in the Middle Ages, belts (“cords of love”) are described in medieval romance. In *Gawain and the Green Knight*, written in the late fourteenth century, Lady Bertilak gives Gawain a green silk belt with metal fittings and small hanging pendants as a “lover’s token.” Knotted and tied loosely at the waist or sometimes buckled, medieval examples remind us of the belt or girdle of the Virgin Mary, symbol of her chastity, which she allegedly gave to the doubting apostle Thomas at the moment of her assumption. Perhaps the girdle book, a devotional manuscript suspended from the waist, alludes to the girdle of the Virgin.

As garments were increasingly nipped in at the waist in the sixteenth and seventeenth centuries, creating an hourglass effect between the bodice and the hips, belts became more commonplace. The trousseau of an Italian noblewoman in the early sixteenth century lists two belts, one of “golden thread decorated with silver” and one of “gold cord decorated with enameled gold and with two chalcedony inserts.” The most widespread use of belts in the Renaissance, however, was in the Iberian Peninsula, where they were worn by royal, especially Spanish, children, presumably when presented at court. In a painting of the Infanta Ana Mauricia of Austria by Juan Pantoja de la Cruz of 1607, the young princess wears a “figa,” a bell,



and other amulets from a cord-like belt, and she holds in her hand a coral, useful for teething and a protection against harm. Princess Ana was just five years old at the time. Like the girdle book, relics suspended from the waist stood ready for devotion; close at hand, they could be fondled in the ordinary course of daily activities.

Belts could be purposeful, like the love belt or the amulet belt, or they could be practical. For men, they were often practical – the place to position the sword of a gentleman. It was not until the eighteenth century that the wearing of a long, often bejeweled sword in a strictly civilian setting went out of fashion.

CORAL AMULET WITH “FIGA”

Italy or Spain, 16th century

Here arm, hand, and finger combine in a single ornament, an amulet whose “figa” gesture – the thumb protruding between the first and second fingers – was believed to ward off the “evil eye.” Dating back to Roman times, then revived in Renaissance Europe, “figa” amulets were particularly popular in Spain and Italy, especially for children, and appear in many portrait paintings. The persons who wore them, either suspended from a chain or dangling from a belt, were thereby protected from misfortune or illness. It seems likely the present example hung from the waist attached to a child’s belt.

Jet, ivory, alabaster, and rock crystal were used for “figa” amulets. The use of coral, its red color said to come from Medusa’s blood and symbolic of the blood shed by Christ, is unusual and enhances the protective powers of the amulet, which was undoubtedly made for a princely clientele appreciative of the skillful artistry of the precious object.

Finely carved in coral in the form of an arm bent at the elbow with the hand clenched into a “figa,” this jewel is embellished with a ruffled cuff at the sleeve and a closed mount of sheet gold forming a cap on the upper arm with an open arcaded rim as a setting. The wire frieze of scrollwork and foliage bears traces of opaque white and translucent green enamel inlay. Enameled cells imitate gemstones. A ringed pendant loop attaches to one side.







1

HAT BADGE OF THE RAPE OF LUCRETIA

France or Northern Italy, c. 1550-1560; frame c. 1600
Gold, silver gilt, enamel, pearls, ruby
Weight 13.8 gr; Dimensions 35.8 × 41.3 mm

Literature

Published Scarisbrick 2017, p. 84. Two hat jewels are similar in style and rendering of subject: one in the British Museum, London, with the Judgement of Paris (WB. 152; Tait 1986a, no. 6, fig. 66) and one in Cabinet des médailles, Bibliothèque nationale de France, Paris, depicting a battle scene (inv. nr. 56.331; Hackenbroch 1996, fig. 45; Bimbinet-Privat 1992, pp. 203-4). Both are dated mid-sixteenth century and ascribed to France or Northern Italy.

Provenance

Collection of Arturo Lopez-Willshaw (1900-1962), wealthy and well-known socialite in Paris, renowned for his art collection and as a philanthropist; sold Monaco, Sotheby and Co. 1974, no. 22.



2

RENAISSANCE ENAMEL NECKLACE WITH SATYR PENDANT

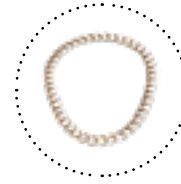
Likely France, c. late 16th century
Gold, *ronde bosse* enamel, silk thread
Weight 31.2 gr; Length of Chain 39.4 cm; Pendant 19.3 mm × 10.5 mm × 22.1 mm (L×W×H)

Literature

Compare the pendant design to a winged mermaid in the Medici collection, in the Museo degli Argenti, Florence (exh. cat. *I gioielli dell'Elettrice Palatina* 1988, no. 17; Sframeli 2003, no. 77) or merman in the treasury of Rosenborg Castle, Copenhagen (Hein 2009, no. 350). For the ornamental figures found on early seventeenth-century elaborate mounts of gemstone vases and jugs see the Musée du Louvre, Paris (exh. cat. *Un temps d'exubérance* 2002, nos. 169 and 170).

Provenance

European Private Collection



3

SAXON RIBBON CHAIN

Germany, early 16th century
Silver gilt
Weight 196 gr; Length 85 cm

Literature

Ribbon chains are extremely rare. The only other ribbon chain that has come to light is in the Bayerisches Nationalmuseum, Munich, also silver gilt made with engraved details and dated to the early sixteenth century (Hackenbroch 1979, p. 127, fig. 323); see also Warner 1990.

Provenance

European Private Collection



4

GOLD RELIQUARY CROSS PENDANT

Spain, c. 1600-1620
Gold, enamel, rock crystal, textile, relics
Weight 44 gr; Dimensions 77 × 43 × 5.5 mm

Literature

For comparisons, see the Hispanic Society of America, New York (Muller 2012, p. 69, fig. 88); the Museum of Lázaro Galdiano, Madrid (exh. cat. *El arte de la joyería* 2003, nos. 127 and 128); and two similar crosses with relics in the British Museum, London (Tait 1986b, no. 526) and the Victoria and Albert Museum, London (M.245-1975).

Provenance

European Private Collection



5

PENDANT WITH VIRGIN MARY AS QUEEN OF HEAVEN

Western Europe, Southern Germany (?), Italy (?), c. 1550-1560

Gold, enamel, diamonds, and pearls

Weight 15.5 gr; Length 60.4 mm

Literature

Compare images from ancient Rome, for example a sardonyx cameo with female head (Kugel 2000, no. 18; Milan, c. 1550), and a pendant with gold, pearls, and enamel in the Staatliche Museum Kassel (Schmidberger/Richter 2001, no. 43; France, c. 1555-1560). For ruler pendants with blue backgrounds see a pendant of King Frances I of France (Venturelli 1996, p. 153; Milan, c. 1547); of the Duke William the Pious of Bavaria (ext. cat. *Princely Magnificence* 1980, no. 79; 1572); and a pendant of Emperor Charles V in the Thyssen Bornemisza Collection, Madrid (Somers Cocks/Truman 1984, no. 40; mid-sixteenth century). A *comesso* in the Metropolitan Museum shows the figure of Prudence against a blue background (acc. no. 17.190.907, c. 1590). By the 1530s, clusters of diamonds in different shapes and cuts became fashionable (Scarlsbrick 2019, pp. 63, 68, 70).

Provenance

European Private Collection



6

GOLD CHAIN

Western Europe, Spain (?), c. 1530-1640

Gold

Weight 50.9 gr; Length 110 cm

Literature

For chains in shipwrecks, see Mathers et al 1990, pp. 185-242 and Mathewson 1986, pp. 113-115, as well as the exh. cat. *La joyería Española* 1998, no. 86. For chains in ducal treasuries, see Stolleis/Himmelheber 1977, exh. cat. *Princely Magnificence* 1980, no. 125; and Nagel 2009. On chains in general, Cappellieri 2018, pp. 46-63.

Provenance

European Private Collection



7

BREAST ROSETTE SIGNED BY ANDREAS GORGAS

Transylvania, Braşov, c. 1680

Gilded silver, enamel, pearls, turquoise, garnets, glass

Weight 314.7 gr; Diameter 126.9 mm

Exhibition

Baltimore Museum of Art 1962-1968; see exh. cat. *Renaissance Jewels and Jeweled Objects* 1968 (not in catalogue).

Literature

Examples from the fifteenth century onward can be found in the Museum für Angewandte Kunst, Cologne (Chadour/Joppien 1985, nos. 524-526) and the Victoria and Albert Museum (Perry 2013, pp. 52 ff.). See also designs on secular silver of Transylvanian origin (Klusck 1988, pp. 25-29 and Simion 1990). A similar breast rosette signed by Johannes II Süssmilch, c. 1675, was New York, Christie's 2011, lot 112 (for \$62,500); see exh. cat. *Baroque Goldsmiths and Jewelers* 1993, no. 89 and passim for other related examples.

Provenance

Melvin Gutman Collection (1886-1967), sale New York, Parke-Bernet 1969, lot 17; Eugene Victor Thaw (1927-2018), sale New York, Christie's 2018, lot 379.



8

PENDANT WITH CAMEO OF KING HENRY IV OF FRANCE

France, late 16th century; mount: probably 18th century

Mother of pearl, tortoise shell, silver gilt

Weight 9.5 gr; Dimensions 56 × 38.5 mm; Length (with loop) 62.9 mm; Cameo 37.9 × 28.4 mm

Literature

Mother of pearl cameos of this period are rare; see the examples of Henry III of France in the Musée du Louvre, Paris (inv. no. OA559) and of Henry IV in the Cabinet des médailles, BnF, Paris (exh. cat. *Princely Magnificence* 1980, no. 85); and, dated 1596, in the Hermitage, St. Petersburg (exh. cat. *Splendeurs de la collections de Catherine II* 2000, no. 180/87). Early seventeenth-century examples in sardonyx and chalcedony, also with later frames, are in the Cabinet des médailles, Paris (Scarlsbrick 2011, pp. 26-27, 159). Other cameos of Henry IV are in ivory (Musée de la Renaissance, Ecouen, inv. no. E.CI. 2640) and shell such as a double portrait with his wife Marie de Medici (Babelon 1897, pl. LXXIII, no. 789).

Provenance

Private Collection, France



9

ORDER OF MALTA (ST. JOHN) CROSS PENDANT

Italy, Milan (Cross) and Venice (Gold Filigree Setting), c. 1550-1600
Gold, rock crystal
Weight 55.2 gr; Dimensions 98.5 × 84.9 mm

Literature

Compare the craftsmanship of the rock crystal to Milanese workmanship (Venturelli 1996, pp. 51-57; Venturelli 2013) and the filigree wire to that of Venetian workshops (Pazzi 1995, p. 51). For the Valette Cross in the Museum of the Order of St. John in London (Syson/Thornton 2004).

Provenance

European Private Collection



10

GIMMEL RING WITH RUBY AND DIAMOND

Western Europe, likely Germany, c. 1560-1580
Gold, ruby, diamond, blue, red, and white enamel
Weight 6.4 gr; Circumference 53.16 mm; US size 6 ½; UK size N

Literature

Examples can be found in major collections: British Museum, London (Dalton 1912, no. 991); Victoria and Albert Museum, London (Church 2011, fig. 46); Hashimoto Collection of the National Museum of Western Art, Tokyo (Scarbrick/Toyama 2004, no. 170); and Alice and Louis Koch Collection in the Swiss National Museum, Zurich (Chadour 1994, nos. 705-706; see also Scarbrick 1993, pp. 62-63; Scarbrick 2007, figs. 97 and 98). A later gimmel ring with the same provenance is in the Griffin Collection on deposit in the Metropolitan Museum of Art (L.2015.73.1).

Provenance

Paris, Baron Maurice Edmond Charles de Rothschild (1881-1957), plundered in 1940; Austria, Lager Peter; Munich, Einsatzstab Reichsleiter Rosenberg inventory number R2121 with photo, restituted; London, Colnaghi 1981, no. 9; Private European Collection.



11

DIAMOND FLEUR-DE-LIS RING

Probably France, c. 1570-1600
Gold, enamel, diamonds
Weight 9.6 gr; Circumference 55.76 mm; US size 7 ½; UK size P

Literature

Two other examples, perhaps slightly later, are known, one in the Musée du Louvre, Paris (OA 3009) and the other in a private collection (Scarbrick 1993, p. 96; Scarbrick 2007, no. 437). On diamond lilies from the early 15th century, see exh. cat. *Princely Magnificence* 1980, p. 25; and on the Burgundian Goblet, Helfenstein 2012. See also two diamond-studded fleurs-de-lis rings in the Museum of Lázaro Galdiano, Madrid (exh. cat. *El arte de la joyería* 2003, nos. 185 and 186) and an example in the Guilhou Collection with Latin inscription "I do not prick" (de Ricci 1912, no. 1545).

Provenance

European Private Collection; London, Colnaghi 1981, no. 5, p. 8 (by Scarbrick, dating it 1570).



12

DIAMOND CLUSTER RING WITH LOCKET

Western Europe (or England?), c. 1670-1680
Gold, enamel, diamonds
Weight 6.6 gr; Circumference 42.13 mm; US size 2 ¼; UK size D ½

Literature

Published: Scarbrick 1993, pp. 110-111; exh. cat. *Een eeuw van schittering* 1993, no. 31. Compare locket rings in the Alice and Louis Koch Collection in the Swiss National Museum, Zurich (Chadour 1994, no. 782 with further examples); British Museum, London (Dalton 1912, nos. 2026, 2028, and 2029); and one with an empty compartment for an unknown substance (Hindman et al 2014, no. 36); and for a similar cluster ring, see Chadour-Sampson 2019, p. 60.

Provenance

European Private Collection



13

CLUSTER RING WITH FIFTEEN TABLE CUT DIAMONDS

Western Europe, c. 1680

Gold, enamel, diamonds

Weight 6.3 gr; Circumference 51.87 mm; US size 6; UK size M

Literature

Published: exh. cat. *Diamonds and the Power of Love* 2002, p. 29; Scarisbrick 1993, p. 95; Kockelbergh et al 1992, p. 85; exh. cat. *Een eeuw van schittering* 1993, no. 67. For the design, see two rings in the Musée du Louvre, Paris (ECL 15479 and ECL 15553); and for the enamelled ornament see Gilles Légaré in 1663 (*Livre des Ouvrages d'Orfèvrerie*).

Provenance

European Private Collection



14

LOVE RING WITH BOW AND FLOWERS

France (?), c. 1650-1680

Gold, enamel, pearl

Weight 4.8 gr; Circumference 56.45 mm; US size 7 ¾; UK size P ½

Literature

For a similar, slightly later bow see the Alice and Louis Koch Collection in the Swiss National Museum, Zurich (Chadour 1994, no. 866). The bow of the bezel also evokes the jeweled tops of hairpins, such as those in the Musée des Arts Décoratifs, Paris (Mauriès/Possémé 2017, pp. 28-9).

Provenance

European Private Collection



15

EMERALD AND ENAMEL SOLITAIRE RING

Western Europe, c. 1680-1720

Gold, enamel, emerald

Weight 6.4 gr; Circumference 53.16 mm; US size 6 ½; UK size N

Literature

Compare a ring in the Alice and Louis Koch Collection in the Swiss National Museum, Zurich, thought to be Hungarian from the second half of the seventeenth century (Chadour 1994, no. 745), and a necklace fragment made in Transylvania, late seventeenth century, in the Magyar Nemzeti Múzeum, Budapest (exh. cat. *Schätze des Ungarischen Barock* 1991, no. 171). For French examples, see Scarisbrick 1993, pp. 92-93, 98-99.

Provenance

European Private Collection



16

CORAL AMULET WITH "FIGA"

Italy or Spain, 16th century

Gold, enamel, coral

Weight 15.5 gr; Length 60.4 mm.

Literature

Only a few examples of "figa" amulets including the upper arm are known: Treasury of the Residenz, Munich, amulet of coral with multiple arms and "figa" hands (inv. no. 553-H50); and another in the Bayerisches Nationalmuseum, Munich (see Hansmann et al 1999, nos. 643 and 654). For a bejeweled arm amulet carved of alabaster see Hahn/Chadour-Sampson 2018, no. 10.

Provenance

European Private Collection

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Aknowledgments

We gratefully acknowledge the help of Timothy McCall, Scott Miller, and Jane Perry as well as the entire team at Les Enluminures.

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