

### III.

#### NOTES ON STUART JEWELLERY. BY ANDREW SHARP, F.S.A.Scot.

The jewellery of the Stuart period is of special interest, and perhaps none of it is so fascinating as the exquisite little rings, brooches, and clasps which were worn by the followers and adherents of the Stuart and Jacobite causes. The memorial jewellery, dating from the death of Charles I., is often of fine and rare design and workmanship, and the backs of the rings, brooches, etc., are beautifully enamelled in black and white and occasionally in colour. The fronts were mostly formed of a piece of rock-crystal cut in the shape of a rose diamond, and in special cases of a diamond itself, covering sometimes a miniature of the King, or his initials C. R., worked in gold wire surmounted by a crown and supported by cherubs. The actual jewellery given in memory of Charles I. is rare, but there are numerous rings and brooches of the type to be seen, almost alike in every detail, except that they contain various initials and devices showing that the fashion of wearing some article in memory of the Royal martyr was popular amongst his supporters. The devices of these pretty ornaments are many, symbolising various events in the lives of the people. In addition to initials there would be added cupids and flowers for a betrothal or wedding, and woven hair with initials and a skull and crossbones, or a skeleton

enamelled in gold or silver, for a death, all skilfully executed. Often there was a background of corded silk of some colour, possibly red, a minute examination of several examples showing that these faded backgrounds retained a body of colour sufficient to enable one to hazard an opinion as to the original hue. Behind the silk there would be a piece of cardboard, and one recently discovered specimen revealed a piece of a playing card, the King or Queen of Spades, as the printing on one side was quite distinct.

In the Londesborough collection is a memorial ring of Charles I. with a flat diamond and two smaller diamonds on each side; on the shank is an engraved skeleton, and a spade and pickaxe in black enamel at the feet. It has engraved within the initials C. R. January 30th, 1649, martyr.

In the British Museum, and fully described in their catalogue of finger-rings, No. 1365, is a ring said to be one of the "seven" mourning rings given at the burial of Charles I. This was sold at the Strawberry Hill sale in 1842. Another ring is described in the *Gentleman's Magazine* of July 1823 as belonging to the Gifford family; and in Hulbert's *History of Salop* is mention of a ring said to be one of those presented by Charles before his execution. All three rings have a portrait of the King, and in other features are very similar.

Another memorial ring is described in the *Gentleman's Magazine* of September 1823 as having belonged to a lady who died at Chelsea in 1809. The ring itself was of pure gold, and without ornament of any kind. On the top was an oval of white enamel not more than a  $\frac{1}{2}$  inch long, and apparently about an  $\frac{1}{8}$  inch thick. The surface was slightly convex, and divided into four compartments; in each was painted the four cardinal virtues, which, although so minute as to be scarcely perceptible to the clearest sight, by the application of a glass appeared perfectly distinct, each figure being well proportioned and having its appropriate attitude. By touching a secret spring the case opened and exposed to view a very beautiful miniature of the unfortunate Charles, with the pointed beard, mustachios, etc., as he is usually portrayed; from its resemblance to the portraits generally seen of the monarch it has every appearance of being a strong likeness. Within the lid of this little box (for box it was) were enamelled on a dark background a skull and crossbones.

In Lockhart's *Life of Scott*, it is stated that Sir Henry Halford gave Sir Walter a lock of Charles' hair when the remains of the King were discovered at Windsor in April 1813. Sir John Malcolm gave him some Indian coins to supply virgin gold for the setting of this relic, and for some years Sir Walter constantly wore the ring, which had "Remember" engraved on it.

Miss Gerard is in possession of a memorial gold ring, said to have been given by the King to Bishop Juxon on the morning of his death on the scaffold. This resembles those of the Henry VIII. period. It is described and engraved in the *Gentleman's Magazine* of October 1797. The bezel is hexagonal, with a Death's Head in white enamel on black ground, surrounded by the legend "Behold the End." At the back are the initials M. and L. tied with a mourning ribbon. Round the edge of this ring is engraved "Rather Death Than Fals Faith."

There is mention of another ring to be seen in the British Museum, and described in their catalogue, No. 1363, from the Braybrook collection. It appears to be of a somewhat unusual form, made as an oval box, richly enamelled in colours and containing a very fine portrait of Charles.

The mourning ring of Charles II. bore the inscription:—"Chs Rex Remem, obiit. ber. 6 Feby 1685."

In the Waterton collection at the South Kensington Museum is a memorial gold ring with oval bezel set with crystal; beneath is a crown with the initials C. R. K. B. in gold over hair—Charles II. and Katherine of Braganza. It is English, and dated about 1685; diameter  $\frac{3}{16}$  inch.

Probably the best proof that such memorial rings and other jewellery, as described, were actually worn, would be given by the study of Stuart and Jacobite portraits, where such jewels are sometimes seen among the ornaments.

I will now, by means of the lantern, illustrate more clearly a number of beautiful examples of Stuart jewellery which I have had the privilege of examining, at the same time describing them to the best of my ability.

*Necklet and Ear-rings* (fig. 1).—The necklet is formed of thirty-eight single rose diamonds, each set in a silver collet backed with a gold plate, with a distinctive toothed edge round each setting; the necklet graduates smaller to the ends. All the diamonds are of a pure white colour and well cut, in the form known as rose cutting. They have the appearance of being Indian or Golconda stones from their purity. As in most of the settings of this period, they are strung on thread, two parallel holes being bored at the base of each collet and a small cut steel bead being placed between to keep them separate. A curious feature about this necklet is a slight difference between the two sides, which leads one to think that they have been made at different times as bracelets. The toothed edging is finer in one half, and the colour of the gold differs, one being pale yellow and the other of a reddish tinge. I am inclined to think that they were made by different workmen, probably within a year or two, and later on, the owner wishing to make a necklet, had them joined up, at the same time using a beautiful clasp to make up the

centre. This small piece seems, from its pattern, to be of a slightly later date; and evidently this arrangement was meant to be temporary, as,



Fig. 1. Diamond Necklet and Ear-rings.

fortunately, the original bands at the back of the clasp have not been removed.

The pair of ear-rings are very interesting and graceful, and have

evidently been made at the same time as the first half of the necklet, which they match in the setting. There are seven diamonds in each—one large round centre, from which there are three pear-shaped drops, each suspended from a single smaller collet. In connection with this number of seven stones there is a curious coincidence. The constant use of seven diamonds or crystals has impressed itself upon me, as I have frequently had in my possession rings of the later Stuart period bearing this number of stones. Whether this was merely one of the fashions of the times or there was a special reason, I am unable to say, as I have found no documentary evidence on the point.

*Necklace of Thirty-one Pieces.*—This is a very rare and probably unique necklet (fig. 2), composed of thirty-one separate memorial miniature parts of cut crystals set in silver bezels, with the seventeenth-century toothed edge, the backs being of gold. The workmanship is very fine and the execution beautiful. Each piece has gold wire initials laid over woven hair, which in turn is surrounded by coiled designs of gold wire on top of a narrow margin—in the majority of them of blue enamel, others having a tinge of brown. Like other necklets of this period, these parts are strung on two lines of thread running through holes drilled horizontally at the backs. A very pleasing feature to be seen on the backs of them all are the initials engraved in the script seen in the very intricate but beautiful gold wire ciphers displayed in front. Owing to the small space used it is scarcely possible to decipher them. Altogether the origin or purpose of this necklet, or group of memorials, is difficult to ascertain. We are led to believe that it was to commemorate some band of Royalists, who may have suffered for their loyalty, as from the variety and number of initials they could scarcely have all been of one family. It is of interest at this point to make a comparison of the style of setting with the rose diamond necklet already described, and also of one which is of an earlier period, and noted in a famous collection of early Stuart relics, viz., the pearl necklet of Mary, Queen of Scots, in the possession of the Duke of Norfolk. All three necklets have one point in common, and that is the similarity of the toothed-edge setting below the bezel. It is quite distinctive of much of the Stuart jewellery, where the centres are stones or gems, and along with the beautifully rose-cut crystals form the principal feature of the jewellery used as memorials.

*Ring No. 1.*—(Belonging to Colonel le Rossignol.) A beautiful miniature portrait of Charles I. set under a large, flat triangular-shaped table diamond surmounted by a small diamond crown, is seen in this ring (fig. 3). The setting is of silver, rubbed smoothly over the edge of the diamond with an outer waved edge, and mounted on a gold ring with carved shoulders; inside the ring, at the back of the portrait, the initials

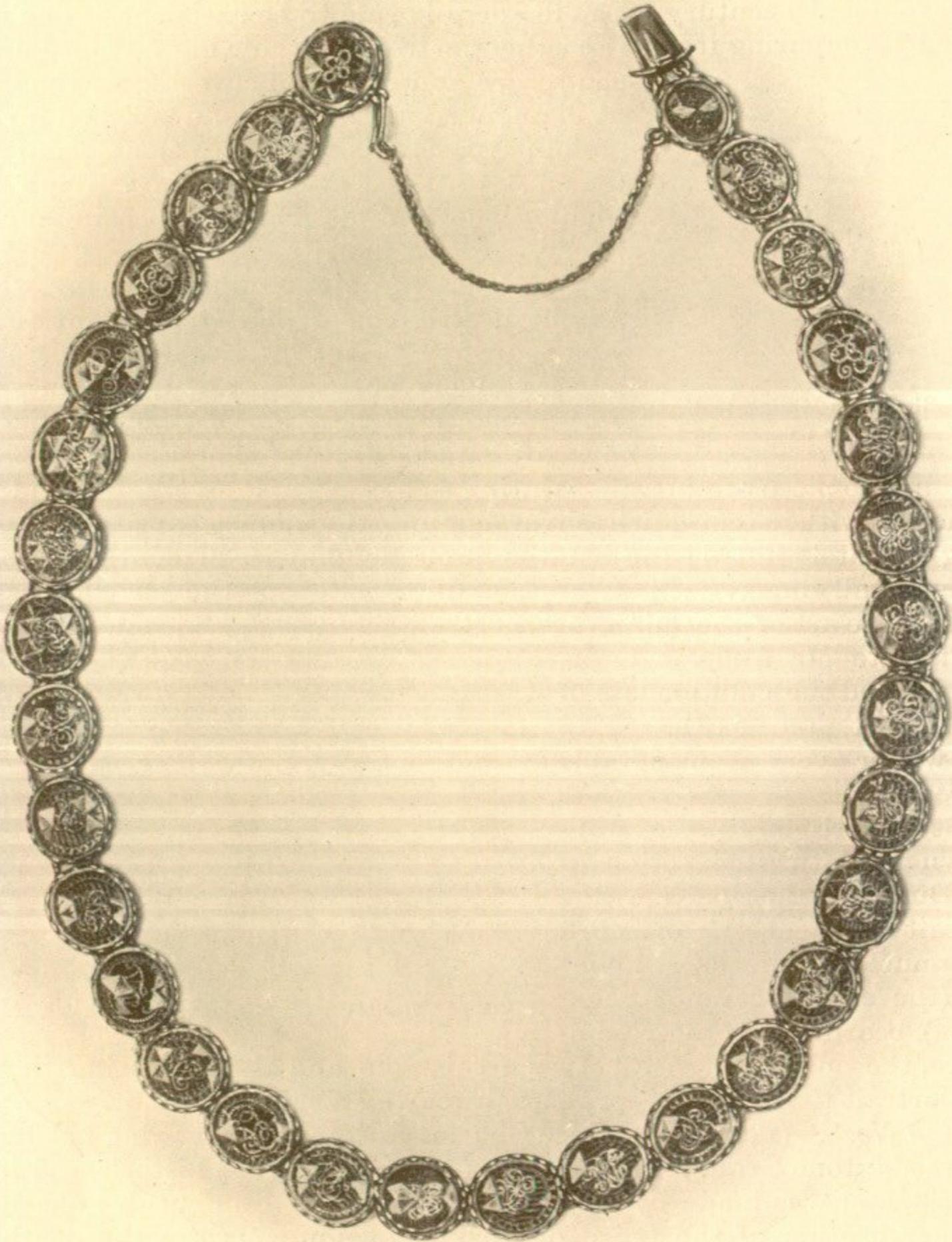


Fig. 2. Necklace with Memorial Medallions.

C. R. are engraved. The miniature itself is a fine piece of portrait painting, and exhibits the very high standard of art attained by miniature artists of the seventeenth century. The likeness is said to be excellent, if one may judge by comparing it with existing portraits of the King. Placed under

such a rare and beautiful covering as the large flat diamond, doubtless cut and polished for the special purpose, this ring is a valuable and rare memento of the Sovereign whose reign and unhappy end is a distinctive epoch in English history.



Fig. 3. Ring with Miniature of Charles I.

*Ring No. 2.*—Another miniature ring which I might describe here (fig. 4) was lent to me by the owner, Miss Christie, Cowden Castle, and was in my possession about fifteen years ago. It shows a portrait of James, Duke of York, afterwards James II. of England, 1685–8,

an exquisite piece of portrait painting, set in a circle of old Indian table diamonds with a cut-down silver edging, the dome-shaped gold back being delicately fluted; the band is a round gold wire evidently made for a very small finger. This is another illustration of the jeweller's craft allied to the art of the miniature portrait painter. This ring was shown to the late Mr Andrew Lang, who verified the genuineness of the subject, and expressed to the writer very considerable interest in it.

Also there is in the well-known miniature collection of the Duke of Buccleuch a fine portrait of the Duke of York by Samuel Cooper, dated about 1670 (the exact year not being stated), bearing a strong resemblance,

the only difference between this ring and the last being that in this portrait the Duke is represented wearing a suit of armour.

*Ring No. 3.*—(Period of Prince Charles Edward Stuart; ring belonging to Mrs Maxtone Graham.) This ring (fig. 5) is of great historic and local interest, and was made by Ebenezer Oliphant, an Edinburgh goldsmith, younger brother of the Laird of Gask. It commemorates the death by execution of four noblemen and twenty-one other supporters of Prince Charlie, who were captured after the failure of his attempt to regain the throne. It is made of fine gold, with an oblong-shaped shield and a white



Fig. 4. Ring with Miniature of James VII.

enamel ground, on which are depicted in gold letters at each corner the initials of the four noblemen, surmounted by an earl's and baron's coronet carved in the gold. There are dates <sup>1746</sup> 8th Dec. <sup>1747</sup> Apl. 9 <sup>1746</sup> Aug. 18, and in the centre 1746 above a representation of the executioner's axe. The shank of the ring is formed of two narrow bands entwined, with ground of white enamel, bearing initials and dates of twenty-one martyrs, and terminating on one side in an English rose and on the other in a Scottish thistle. As is well known, the names of the four noblemen are Earl of Kilmarnock, Lord Balmerino, Earl of Derwentwater, and Lord Lovat, the



Fig. 5. Ring with Initials.

dates of their execution being 18th August 1746, 8th December 1746, and 9th April 1747.

*Ring No. 4.*—(Belonging to Mrs Maxtone Graham.) This ring (fig. 6) contains a miniature of Prince Henry Stuart, brother of Charles Edward who became a cardinal; it is a beautiful portrait, set in a plain oval gold setting. It is placed within a round inlaid wood frame, and is lined inside with a groundwork of pale blue silk, the centre being a lozenge-shaped cushion on which the ring is embedded. There appear the initials H. R. on either side, a crown on top, and a wreath of roses and thistles below done in silver thread work, the whole showing evidence of amateur workmanship. One is led to speculate on the reason of the initials H. R. The first is Henry's, but whether the R. denotes the title of Rex we do not know, unless it was assumed after the death of Charles, when Henry might adopt the title of King in succession.

*Ring No. 5.*—(Belonging to Colonel le Rossignol.) This ring is of black enamel and gold set with a sard or red cornelian, on front of which is an intaglio portrait of Charles I. (fig. 7), and was probably meant to be used as a signet. On the other side of the stone, which turns on a swivel, there is engraved a floral pedestal or Hymenian altar

ornament surmounted by a Royal crown, on each side of which there are cherubs' heads. In the centre of the pedestal is the sun in full

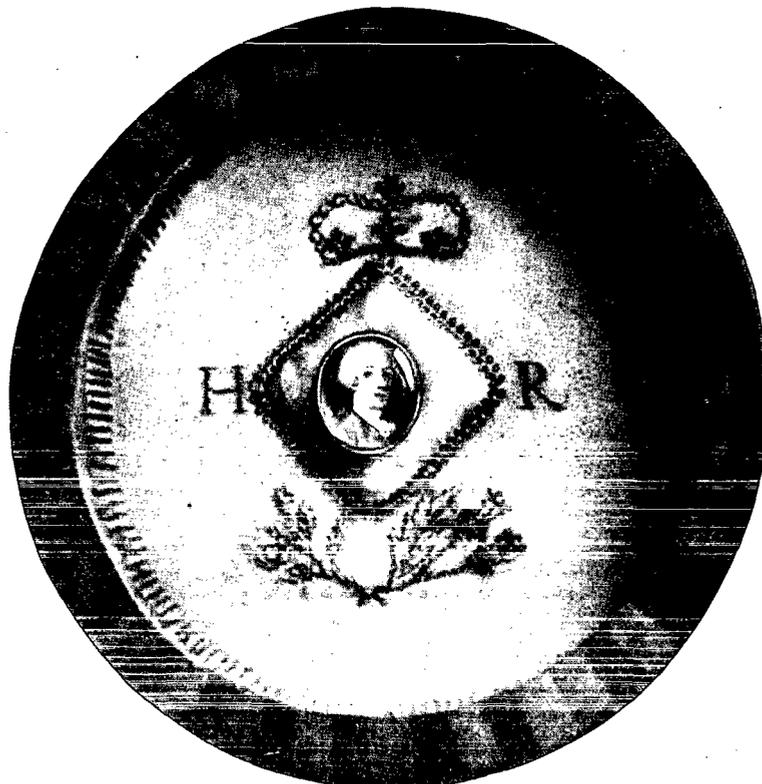


Fig. 6. Ring with Miniature of Cardinal York.



Fig. 7. Ring with Miniature of Charles I.

splendour. The gold setting has the usual serrated edge, but, in this case, is of black enamel with a row of panels round the straight bezel.

The hoop of the ring is most interesting and beautiful; it is composed of six oval loops enamelled on the sides and with a rose-cut diamond set in silver between each, giving it a dignified and charming effect. Of the many rings of the Stuart period I have examined, I feel strongly inclined to say that this is one of the most interesting. It is artistically designed and skilfully wrought, and its combination of intaglio engraving and enamelling shows it to have been the conception of a master craftsman, and, doubtless, made to adorn the finger of someone specially favoured by the King, who probably wore it in memory of him.

*Ring No. 6.*—Lozenge-shaped signet. This ring, which is of a later period than nearly all the rings already described, has a white crystal cut flat and engraved with a shield surmounted by a Royal crown. The shield has the quarterings of the Royal Arms, which, although small, can be distinguished—the lion rampant and the harp being quite noticeable; the initial M. is on one side of the shield and the initial R. on the other. Although it is merely a surmise, they might easily stand for Maria Regina; no other than Royalty would have the right to wear a Royal crown and the Royal Arms. The back is fluted according to the period of William and Mary, but the narrow split band is not interesting.

*Ring No. 7.*—This is an oblong flat table diamond with a baron's coronet in rose diamonds on top. Underneath is a groundwork of hair with the initial W. in gold wire. The setting is of silver, and its style shows a late period, probably that of William and Mary. The back is fluted gold work, and the band beautifully nurlled to match.

*Ring No. 8.*—This ruby and diamond ring is of a much earlier type than the last, and belongs probably to the first half of the seventeenth century. It has an oblong top, in which are set, within smooth gold edging, one flat cut table diamond and a ruby to match. The head of the ring is straight, sided with narrow panels of very delicate blue and white enamel carried all round. On the band of the ring the same ornament is displayed for half the distance, the back of the hoop being left plain.

*Neck Slide No. 1.*—Of the many slides which have passed through my hands, that shown in fig. 8 is a particularly fine specimen. It is made of fine gold with the usual toothed edge, which is rather less pointed, and one of the back wires is missing. The special feature is the beautifully embossed and modelled gold emblems under the faceted rose-cut pointed crystal coverings. Two cupids winged, with reversed outstretched arms and hands joined, form a bridge under which is a delicately formed cipher of finely beaded gold wire. The principal initial is the letter W. surrounded by curved scrolls. Above is a laurel wreath surmounted by a coronet. The modelling and execution of this

work has a very high artistic value, and is an object lesson to the modern craftsman. As is usual, these emblems are placed on hair—in this specimen there are two layers; the top is a square of very fine basket-pleating over a lozenge of straightly gummed hair of the



Fig. 8. Neck Slide with Coronet and Cipher.

same colour. Underneath both is a ground of spun material, probably linen dyed the same colour as the hair.

*Neck Slide No. 2.*—This exquisite example (fig. 9) is one of the very few that, to my knowledge, have probably an unbroken family history, and it is still in the possession of a descendant of the famous Scottish lady whose initials are shown beneath the rose-cut crystal. In outward appearance it follows the same conventional design of the other memorial slides, as it has the plain gold border with narrow toothed edging and the two bars at back. Internally, however, it has a character quite its own. The crystal is slightly higher, or thicker, than most of those that have been seen, which affords the lapidary more scope for cutting or faceting; and so exact has been the cutting, and so careful has been the choice of rock-crystal, that after



Fig. 9. Margaret Keith's Neck Slide.

more than two centuries of handling and wear not a mark or scratch is shown. In this example the internal design shows a demi-skeleton upright between two cherubs seated at each end of a black and gold platform, which might represent a coffin, the group being finished in enamel of pale colour, all resting on a gold bar bearing in raised letters the inscription:—"Come ye blessed." Underneath are the initials in gold wire M K, the groundwork being of woven hair in a circle of gold wire with an outer border of white silk. The owner of this slide has kindly

supplied the following interesting details of its history. The initials M. K. are those of "Margaret Keith," born about 1580, a daughter of Sir William Keith of Ludquharn, married in 1608 to George Graeme, 4th of Inchbrakie. She was the mother of the renowned "Black Pate" (Patrick Graeme of Inchbrakie), the devoted follower and friend of Montrose. There are many interesting stories of the heroic conduct of Margaret Keith when left in charge of her husband's lands about the year 1646.

*Neck Slides No. 3.*—These form a pair of very fine "wedding slides" (fig. 10), identical in size and style, but in many features different from what is usually seen in this kind of ornament. Being very much thicker and heavier than is usually the case, they have a flat crystal top with

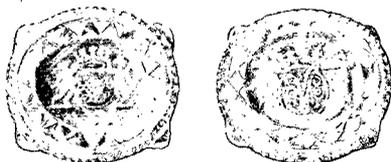


Fig. 10. Pair of "Wedding" Neck Slides.

faceted bevelled edge set in a smooth mount with points at intervals; below that is the finely toothed edge of the body of the ornament, which is entirely of silver gilt. The loops on the back, which hold the ribbon, are more ornate, and terminate in scrolls. There is something pleasing and romantic about these slides, and imagination could carry one a long way regarding their history. The beautiful designs beneath the crystals might supply the material to write it, but I must be content to give the descriptions as found.

The first shows a green enamel ground, on which, surrounded by a narrow border of red, is an ermine banner, tasselled and fringed with gold, with an oval shield of red with gold wire initials, probably L. M., surmounted by a Royal crown in the centre.

The second bears on a similar ground of green and red a red enamel heart-shaped centre with a gold thread cipher, too intricate to decipher, surmounted by a ducal crown upheld, on either side, by a cupid, each standing on a flat pedestal extended from a cherub's head underneath. So far as researches have gone, these are the only two slides that show

the fashion of the betrothal or wedding present exchanged between the contracting parties.

*Neck Slide No. 4.*—This is very different from the others, and in its way of an unusual type (fig. 11). It has a border of silver in which are

set twelve small half oriental pearls, each in its own setting of rubbed-over edging, and between each pearl a small ridge; the outer edge shows the usual toothed ornament. The back is another example of the beautiful enamel work so frequently seen in ornaments of this period—indeed, in many cases that part is more beautiful than the front. The separate settings make an outer border of white, black, and blue colour, with an inner row of small acanthus leaves of white and red, leaving an oval centre delicately tinted with the three colours. Underneath the rose-cut crystal, on a blue ground partly covered



Fig. 11. Neck Slide Enamelled and Jewelled.

by a piece of pale olive satin, is a gold and enamel device of two entwined hearts, over which hover two flying cherubs holding a wreath or garland of blossoms, emblem of wedding bells.

*Neck Slide No. 5.*—This example is an oval pearl miniature (fig. 12).

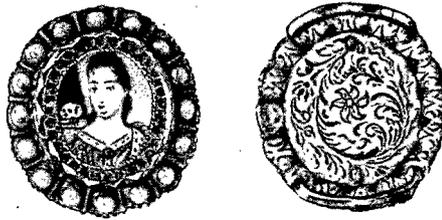


Fig. 12. Neck Slide with Miniature.

This slide is so very similar in construction to the preceding one, that one might say it was made by the same hands; the sole difference being that it has the miniature of a young lady wearing the low-cut dress of the period with an edging of ermine. The portrait is probably that

of a young person deceased, as shown by the skull above the right shoulder. The pearl border and exquisite back are also similar to the one before this.

*Neck Slide No. 6.*—This is of oval shape, and we have the usual rose crystal and gold-toothed edge. Inside is a ground of light blue, over which is a square of plaited hair. Above is the usual device of gold cupids upholding a crown, and initials W. L. underneath. Surrounding the group at intervals are single blossoms or petals, no doubt signifying a marriage. One feature of this piece is the additional engraving of the initials on the back.

*Neck Slide No. 7.*—This is a heart pendant in gold with a rose-cut crystal, the usual toothed edge, and plain setting. Inside is woven hair within a heart-shaped wire, and two lively enamel cherubs balancing a crown over an intricate set of gold initials. This is something different in the way of a wedding gift, and the jewel is nicely proportioned.

*Neck Slide No. 8.*—In our National Museum of Antiquities is a neck slide of considerable historical interest. It is of the later period, and was probably made after 1715. In size it is small, but it has all the characteristics of the earlier slides, having the usual pointed edge—not so well defined, however—and the cut crystal cover. Beneath the crystal and resting on a square of plaited hair is a Royal (?) crown and J. R., encircled by the motto, "God Save the King."

Undoubtedly this is a relic of the Stuart Rising of that period, and the hair is that of The Pretender. This is the only Stuart ornament we have seen in connection with this member of the family, and, although not perfect, it is of more than usual interest.

*Small Slide.*—This has twelve small green pastes surrounding a rose-cut crystal set in smooth gold setting and, underneath, hair and the initials S. L. The principal feature is the back, which is of white enamel worked with red and black designs.

*Oval Intaglio Pendant.*—This is a very rare and beautifully cut gem, being a red sard stone engraved with classical figures, probably Bacchanal. The stone might be Early Italian, and it is mounted in a most lovely enamelled setting. The back, which is domed, is entirely covered with a white ground, on which are vine leaves and bunches of grapes. The centre is oval, and shows urns, etc. The outer edge or border shows a design of acanthus leaves, which is very effective.

*Spray.*—This is a spray of richly enamelled flowers. The uppermost flower is bright red tipped with green; the lowermost flower has a daisy formation in the centre, surrounded by petals set with emeralds, and bright red leaves alternately. The chief interest in this rare piece

lies in the middle flower, in the form of a pink rose delicately shaped and tinted, and containing a miniature portrait of Charles I., most exquisitely and faithfully painted. This ornament is quite in the style of the period when artists found their chief work and glory in these rich colours so carefully and beautifully blended. It is difficult to describe the amount of skill and labour displayed in a piece of this description. We would like to believe it was the work of English goldsmiths, and all the evidence points to its being done by English hands. It is problematic,



Fig. 13. Loyalty Badge of Silver.



Fig. 14. Loyalty Badge of Silver.

but it may be that this is one of the four or five such ornaments executed to the order of King Charles for presentation to his own particular friends, and in our knowledge the only one that has come to light.

*Silver Loyalty Badge No. 1.*—This pear-shaped silver pendant (fig. 13), with an urn and scroll ornament at top surmounted by the ring for attachment, is a very interesting and modestly made ornament; it is one of the best Stuart relics I have seen. Probably worn by a devoted Royalist, it has had bestowed on it very skilful workmanship in portraiture in the finely modelled head of the King. Wearing the usual vandyke beard and flowing locks, the likeness is easily recognised. When showing it to Mr H. Gamley, R.S.A., he informed me that it was an excellent piece of work, which might possibly have been done by a French

artist in this country. The features are well preserved and show little signs of wear, owing, no doubt, to its having been protected by the cover, which bears inside it the Royal crown and initials C. R.; when closed the locket is little more than  $\frac{1}{8}$  inch thick.

*Silver Loyalty Badges Nos. 2 and 3.*—Other two silver portrait pendants are those of Charles I. and Queen Henrietta. They are interesting, but cannot be said to be of great merit. That of the King (fig. 14) is rude in construction, and has a border of beaded lines surrounding the portrait which is crowned, with a crowned C in front and a crowned R at the back. The pendant of the Queen is from every point a more artistic ornament. The sculpture work of the portrait is cleaner and more highly finished. The bust and drapery are well brought out, and the elaborate dressing of the hair shown to great advantage. The pendant is bordered by two lines of inverted twisted cords with rosettes at the four quarters, and the backs are finished plain. There are the usual loops and rings at the top of each pendant.

In closing this paper I wish to say there is no attempt to make it a history of the art of the seventeenth-century jeweller, but only a desire to bring to notice some interesting types of ornaments which were introduced after the death of Charles I., and are not to be found in any form after the close of that century, and a few others of later date associated with the Stuarts. The skill and resource of the craftsman are most admirable, and it is the want of leisure in a strenuous business life that prevents me pursuing this matter further. To the owners of the examples described I offer very sincere thanks for permitting me to illustrate them here—to Miss Christie of Cowden and Mrs Maxtone Graham, who have lent me interesting examples, and to Colonel le Rossignol, who has placed his unrivalled collection at my service; and they are to be congratulated on retaining in this country so many historical objects.