THE GOLD CHAINS, THE PENDANTS, THE PATERNOSTERS AND THE ZONES OF THE MIDDLE AGES, THE RENAISSANCE AND LATER TIMES.

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In attempting a general survey of the subjects under consideration, it will be convenient to recall in a very few words something of their ancestors of remote antiquity.

From Egypt we have the variety of chains of stones, semi-precious or otherwise, opaque glass and pottery beads, pendants simple, or of animal or insect forms, counter-changed with items of pure gold, plain or elaborate, fine plaited gold wire chains, and the innumerable strings of coloured beads, and sacred, mystic or propitiatory emblems.

From Trojan Hissarlik, of far distant date, come the wonderful jewellery and rude gold work, necklaces or chains, beads, pendent butterflies and rosettes, brooches, bracelets and diadems in series of plates of gold. Similarly, in the sepulchres at Mycenae, besides the golden goblets, masks and wreaths, exceptional chains were found, both of gold beads and with folded consecutive links, much as they are made at the present day. From the sarcophagi of the prehistoric tombs of Knossos in Crete, we have chains of gold, embossed or moulded in great variety and beauty,

some similar to those which the earth has surrendered at Mycenae; also plain beads in gold, lapis-lazuli, cornelian, crystal, and the like.[1]

Cyprus has yielded jewellery and gold work both of Egyptian and Greek character, but the Greeks learnt neither science nor art from the Egyptians, whose mental achievements were altogether primitive.

From the cemeteries of Etruria the figures on the sarcophagi exhibit neckchains, with alternate beads and pendants. The chain jewellery of this ancient race, which came from Egypt, purified from Greece, exhibits gold beads with plain and reptile pendants; and plaited gold chain-work with close pendants, as well as disc, leaf and open lattice work with small pendants alternating with long gold beads.

After the battle of Plataea, in 479 B.C, the helots stripped from the dead bodies of the Persians the golden bracelets (ψέλια) and necklaces, or neck bands or collars, (στρεπτοὺς), and their short swords ("acinaces"), which were all made of gold. Virgil,[2] in his description of the shield of Aeneas, as to the Gauls storming the capitol, speaks of the golden collars, the twisted torques, round their necks.[3] In strictly classic times, perhaps, neck chains were essentially barbaric, the Romans setting their precious stones in rings, sword hilts and drinking cups.

Turning for a moment to the Bible, we find that Pharaoh put his own ring on Joseph's finger and a gold chain round his neck; and in the great drama at Babylon, when the hand came forth and wrote the memorable words on the wall, the most valuable gift that could be promised to the interpreter was a chain of gold about his neck. In other places we find that, under a figure, Jerusalem is decked with a chain; chains of pure gold of wreathen work to the two *ouches* of Aaron, fastened to the breast-

[1] See *The Prehistoric Tombs of Knossos*, by A. J. Evans, *Archaeologia*, lix, 291. One series of gold beads, embossed on thin gold plates and quite distinct from Egyptian examples, came from the grave of a chieftain, in which were found the important long sword with ivory pommel, and the agate-pommelled short sword with gold-plated hilt, engraved with lions and wild goats.

[2] Herodotus, ix, 80.

[3] Virgil, *Aen.* viii, 660. The simplest kind of necklace, *monile baccatum*, of beads alternating with pendent drops is referred to in *Aen.* i, 657. According to Livy, xxxiv, 31, valuable chains were sometimes given as rewards to soldiers, and this practice has never died out.

plate and binding it to the ephod[1] are spoken of, and collars and chains of gold about the necks of camels.

That chains of Merovingian or Frankish times were decorated with slabs or tables of garnet, etc, cloisonné-wise and with filigree work, somewhat after the manner of Celtic examples, is suggested by the jewellery of that period, based, like the widely-dispersed Merovingian and Carlovingian glass vessels, upon late Roman models. Of Anglo-Saxon times we have the characteristic neck chain of turbinated gold beads, with *bulla*-like pendants, alternating with semi-precious stones *en cabochon*, gauded with gold, like the example from Desborough,[2] and the well-known circular brooches and fibulae of square-headed and cruciform shapes.

Entering into the mediaeval period, we encounter three main sources of information which will carry us indifferently through to the end, namely, the monuments, the documents and the pictures. These three sources of course overlap, more or less, backwards and forwards; and it will be seen further, in dealing with the subject as near as may be chronologically, that, valuable as is the evidence of monuments, documents rather than effigies form the backbone of the mediaeval story, just as the pictures from the early part of the fifteenth century onwards eminently illustrate, and finally surpass, the value of the records. It may also be noticed that the chain becomes known from period to period, as the form and materials vary, under different designations. Those of Renaissance times are constantly associated with other artistic attributes of jewellery in bands and borders for dress decorations, jewels for hats, following a late fifteenth century fashion, tirings for heads and for waists, and, particularly in early Elizabethan days, in the form of jewelled chains looped about the bust, and *en suite* with neck and shoulder ornaments, suspending also cross, fan, watch or pomander. Often, at this period, the chain is displaced, or reinforced, by a thin black or scarlet string suspending a jewel, the employment of the former colour being a

[1] The instructions are very explicit: Exodus xxviii. 14, and xxxix. 15–21.

[2] Now in the British Museum and illustrated in *Vict. Co. Hist, Northamptonshire*. Another example, found by Bateman in Derbyshire, appears in the *Vict. Co. Hist, Derbyshire*.

survival from black embroidered borders of the linen of Henry VIII.'s time.

Owing to circumstances beyond control, the number of survivals of even ordinary examples of the goldsmiths' work of Gothic and early Renaissance ages is lamentably small, and their representations on monuments are coarse, scanty and indifferent. While the illuminated manuscripts are too minute for practical detail, the appearance of ancient jewellery can be fairly recalled from the descriptions in wills and the representations in early pictures, and its character somewhat rescued from the past. On the other hand, the pictures give all that can possibly be desired respecting the delicate details of goldsmiths' work of later times.

And first with regard to gold chains as represented on monuments. Little can be gathered from effigies and statues of the late twelfth and early thirteenth centuries. The figures were then shown as dead persons, laid out on a bier : occasionally a table or tablet in the hand exhibits a devotional subject or contains a relic. These are often spoken of in fourteenth and fifteenth century wills. The effigy of Berengaria at Le Mans holds one. The mantle, fastened with a single morse or *ouche*, and later with two, and a cord, is amply shown in examples of French, Spanish and English sculpture, but no chains appear. Eleanor of Provence had nine chaplets of gold filigree for her hair, but the *fermail*, or brooch, remained the only set jewel for women during the thirteenth century. In Italian monuments also the representation of the dead body, laid out on a bier, naturally precluded the exhibition of chains ; and the custom prevalent throughout Europe during the thirteenth and the greater part of the fourteenth century, of wearing the wimple militated against the display of ornament. Countless monumental effigies illustrate this ; and it is owing to the modest tyranny of this picturesque and long-persistent item of costume that the great Fortibus heiress, Aveline, at Westminster, shows no chain ; similarly in the statues of queen Eleanor at Northampton and Geddington, and in the effigies and brasses generally up to about the middle of the last quarter of the fourteenth century.

As to France, Viollet le Duc says :

" Les Gaulois portaient des colliers de diverses matières, d'or, d'argent, de pâte de verre, de grains d'ambre. Il en était de même chez les peuplades de la Germaine ; et les barbares qui envahirent les Gaules paraient leur cou de colliers très-riches. Cependant, de l'époque carlovingienne jusq'au quatorzième siècle, il ne parait pas que les femmes aient porte des colliers ; ce bijou n'apparaît guère sur les statues et dans les peintures que vers le règne de Charles V. (1364–1380)."[1]

In 1389 a gold " chayenne " with bells was given by Jean Poulain to the duc de Bourbon. In 1469 a very delicate chain of fifty links belonged to Margaret of Brittany, and Louis XI. wore round his neck a little gold chain, from which hung a St. Michael.[2]

In the portrait of Margaret of York, duchess of Burgundy, who died in 1503, now in the possession of the Society of Antiquaries, she is shown wearing a carcanet of pearls and a pendent tablet ensigned with the Flame of Burgundy. In the will of Sir Thomas Scott, 1594, he leaves to his daughter-in-law, Dame Elizabeth Scott, the jewel of diamonds and rubies given to Sir John Scott in the time of Edward IV. by the duke of Burgundy, afterwards Charles the Bold. This jewel is depicted in the full-length portrait of Elizabeth Scott by Zuccharo. It is ensigned with five flames.[3] In 1599 Gabrielle d'Estrées, the *belle amie* of Henri IV, had an elaborate chain of *fleurs de lis*, knots and pillars in crystal, garnished with flames of gold and red and green enamel.[4]

The introduction during the latter part of the fifteenth century of the barbe, shown in so many brasses and some effigies of widows and vowesses, further veils from us a multitude of chains at a time when they were certainly the most popular and desired decoration of women.

In the Wardrobe and Household Accounts of the time of Edward I. and Edward II, we have many inventories of plate and jewels, gold bracelets, brooches and buckles, but apparently no specific mention of gold chains for personal wear. Perhaps a very diligent search would discover certain royal examples, though evidence of general use of chains at the time would not be in accord with the testimony of the manuscripts and the monuments, both as regards men and women. Under the dates 1314–1316

[1] *Mobilier Francais*, iii, 259.
[2] Victor Gay, *Comptes, Inventaires*, etc.
[3] J. R. Scott, *Scott of Scots' Hall*, 203, 219.
[4] *Inventaire de Gabrielle d'Estrees.*

are examples of silver-gilt chains for the king's bascinets.[1] Of this time we have knowledge of the employment of chains of armorial disks in France and England, as well as the Spanish specimens of castles and bustards, both of copper and of silver gilt, probably connected with bridle reins and horse trappings.

It appears that two industrious Frenchmen, MM. de Mely and Bishop, with an enthusiasm more likely perhaps to be admired than imitated, have printed a tabulated list of 7,421 inventories, one hundred of them being English registers.[2] It is not proposed now to go through any single series of this vast collection, but a careful *précis*, made by the writer of one of them, the great succession of York wills, dating from 1347 to 1509,[3] bears out the conclusion that has already been suggested, touching the period of the outward and visible wearing of chains by men and women.

The practice is better illustrated by the illuminated manuscripts than by the effigies, of which the coarse or stubborn material did not readily surrender to minute detail, though the results are better in the brasses. The chains and collars in the effigies, like the stony and the brazen faces, are therefore to be taken as likenesses *quelconques*.

With regard to the number of gold chains in the York wills between 1361 and 1503, only thirty-one are mentioned as against a hundred and fifty-two pairs of beads, par precum, par preculum, preces, par orationum, or paires de paternosters, sometimes called gaudes; and a hundred and ninety-four zones, gyrdils, or belts, with their corses or foundations of silk, cloth or russet, harnassed with gold or silver, and decorated in various ways. Some are of quite common sort, both beads and girdles being, however, of much less intrinsic value than chains of the noble metals and jewels. But that a change, or rather advance in

[1] Exchequer, Q. R. Accounts. $\frac{376}{19}$.
Particulare Ricardi de Grimesby aurifabri de custodis factis per ipsum ad precepta Regis, Annis viij°. et ix°.
Primes pur ij chaynes et ij lokes od ij clefs endorrez pur les cotes nostre seigneur le Roi . . . . . ij marcs.
Item pur iiij cheynes pur son bacynet xxs.
Item pur ij cheynes pur son bacynet, 1 marc.
Item pur vj chesnes dargent pur le bacinet le Roy . . . . . xxviijs.
Item pur ij chesnes dorrez et ij lokets dorrez, pris . . . . . xxs.

[2] *Bibliographie Générale des Inventaires imprimés*, 1892.

[3] *Testamenta Eboracensia*, Surtees Society, 1885.

fashion as to neck ornament, had early taken place, is indicated by the sumptuary edict of 1363, forbidding the lower classes to wear chains of gold and silver. The concatenations in the earlier period are spoken of as monilia, cathenae, colers, cheynes, chenes, torques, carcanets and carcans. Towards the middle of the century and onwards, we have "chains," "collars," "laces of gold of Venyse" and "of Damaske," of gold tissue work set close or laid with pearls, etc, also called "devyces," and occasionally the expression "monile aureum," with the desirable gloss, "Anglice a collar of gold." The Register of St. Albans further gives the explanation of the scribe that monile was an ornament worn by women, hanging at the neck, also called, as he says, "firmaculum or firmatorium," which seems to refer the word far back as a conventional expression of ancient standing.

Similarly, in a will of the beginning of the sixteenth century, we meet with the obsolete word "torque," which, like "celt," lingered in fact as late as to the time of the Authorized Version, "Unam torquem auream perlis ornatam, quod est ornamentum muliebre, qua circa collum mulieres uti consuaverant." This was certainly in 1503 a "necklace" or "devyce," so called from the middle of the fifteenth century. This again shows the confusing survival of technical terms in art, just as in armour, and the looseness of clerical descriptions.

In his will, dated 1397, John of Gaunt leaves a fermail of gold with the name of God in every part. This may have been an SS collar, the S standing for sanctus. Later, we hear of chains, or collars, left to be fashioned into pixes and other objects of ecclesiastical plate, for the adornment of statues of the Virgin and Child, and for the founding of obits and the laying down of memorial slabs. The brass of the wife of Robert Skirne, 1437, at Kingston, Surrey, gives an excellent example of a chain and pendant of the time. We also meet with chains or collars of roses: an effigy of a knight at Wetherall, near Carlisle, wears one, and an example is spoken of in 1466 as, "unum monile ditissimum vocata anglice a white rose, nuper domini ducis Eboracum"; and in 1480 Jane Methly left to her son a collar of roses. Certain chains are further described as with "waterlefe," or "water-flowers;" in a

succession of daisies, "chaplets cum Margaretis," the emblem of Margaret of Anjou; as of pansies, and of roses, enamelled in the Tudor colours. Fillets, or chaplets of pearls, frequently occur, gauded with gold, and chains jewelled and enamelled in various ways.[1]

As to the objects hanging from the chains, they are spoken of, as we have seen, as "monilia," "firmatoria" and "firmacula," but commonly as crosses of gold, and jewelled, such as that of Clare, about 1460. But they were frequently of silver, gilt, jewelled and enamelled, set with "trewloves de pearl," or other fanciful designs. Other pendants, or pentacols, were the tables, or tablets of gold and silver, enamelled or sculptured with subjects of serious religious import, containing relics, and worn under the wimple, or cote, or widow's barbe. The subjects of others had reference to incidents of love or chivalry. The former set forth such passages as the Coronation of Our Lady; the Salutation, the "Agnus Dei," so styled by a testator, Margaret Clifford, in 1446; the St. Christopher, as worn of silver by Chaucer's Forester, the popular St. James, and other saintly personages. Allied in form to these were the folding tables of silver gilt, or ivory, laid with wax; to these belonged a stylus and a smoother: "Unum tabelett de evore in duos foliis ligatis cum argento" and "unum par tabellarum cerearum de argento deauratum," are examples from wills. They were harnessed with gold or silver for suspension at the zone, girdle or corse. As a late example of a tablet, it will be remembered that during Sir Thomas Wyatt's perilous flirtation with Anne Boleyn in 1527, five years before her marriage, he took from her the jewelled tablet which hung by a chain from her pocket. In that thoughtless hour the unhappy beauty made the first step which led, nineteen years later, to the scaffold. In 1532 she took, at the king's request, her tablet of gold, hanging at her girdle, and sent it to Wolsey "with very gentle and comforting words."

Further names used for pendants, as time advanced, were "lokkes," "hangers," the tau cross, the trefoil known as a "toret," so often seen hanging from collars of SS, "breloques," "pendeloques," "grelots" and aglets. Of

[1] See Appendix, A.

early Tudor times, the pendent rose of chains of ordinary civilians, recalls that badge and the portcullis of the dynasty frequently seen suspended from the SS collars of legal dignitaries.[1]

With reference generally to the pairs of beads, called in mediaeval times paternosters from the recurring large one, also styled "gaudies," which, however, are often absent in both sculptured and painted representations, these comprised the ring for the finger, attached to them the small *ouches*, also called "monilia" and "rings," annexed to them, to steady the long string on the dress, and the cross, crucifix, Trinity ring, Agnus Dei, or other revered object, hanging from them. The materials used for the beads include gold, silver, "the moder of perle," ivory, jet, the popular amber, the rare coral and the modest sycamore. The "paternosters" and "aves" might all be gauded with chased gold or silver and enamelled. At Chatsworth is the pair of carved boxwood beads of Henry VIII, a delicate and notable example. The dissolution of the smaller convents, in 1536, gave the final blow to the public wearing of par precum. With the beads also occur in the wills the chains or attachments to the broad zones, to the "demysents" or narrow belts, "inde currente in medio," the girdle pendants, also sometimes called "demysents," and the great gold or pearl-studded and tasselled knops, clearly shown in the late fifteenth century brasses. From these evidences we know that the pairs of beads were often simply looped under the "demysents." Important features in the wills are the delicate and rich materials mentioned as forming the foundations of the gold and jewelled zones and corses, so well exemplified in the early Italian pictures.[2]

Further examples of chains, pendants, paternosters and zones of mediaeval and of Renaissance times will be touched upon later. It is a remarkable thing that we should have such an abundance of jewellery of remote times, and comparatively nothing tangible of so recent a date as the Middle Ages and the Renaissance.

Allusion has been made to the apparent paucity of information concerning chains, pendants, etc, to be derived

[1] See Appendix, B.

[2] See Appendix, C.

from wardrobe and household accounts of Edward I. and Edward II.'s time. Towards the end of the fourteenth century we have more material to work on.

When Richard II. and Anne of Bohemia visited London, in 1392, the queen wore a robe embroidered with an edging of broom-cods, and a rich carcanet round her neck. Necklaces formed part of the brilliant equipment of her youthful successor, Isabella of Valois, in 1396.

By a Patent of Acquittance of 1382, under the great seal, we have detailed cognizance for the first time of several very precious objects of crown jewellery. They were mortgaged by Henry V. for the glorious expedition which culminated at Agincourt, and were mainly redeemed by Henry VI.

We gather from the descriptions in the contracts for loans to Henry V. in 1415, that among these valuables were "the Great Crown," "the Crown Henry," "la corone de Spaigne," and that mysterious and fascinating item, which from that time has completely vanished, the golden palet of Spain, garnished with pearls and precious stones, and weighing eight pounds six ounces. From an expression in the confession of Richard, earl of Cambridge, to Henry V, "ye coroune of Speyne on a palet," it would seem that the unexplained object was a great gold charger on which the crown rested when not in use.[1] Among other things thus mortgaged for the glory of England, was the king's own great collar called "Pyzane d'or," having been made at Pisa, worked with antelopes and formerly belonging to Richard II; the king's large gold collar, called of Ilkington, after a former treasurer; a gold tablet, enamelled with the Salutation; another, richly jewelled, and containing a piece of the Holy Coat; gold paternosters; a gold chain, wrought with letters and crosses, and further tablets of gold.[2]

[1] With regard to the crown and the palet of Spain, they probably formed, together with the sword and the saddle of Spain, part of the regalia prepared by John of Gaunt, king of Castile and Leon in right of his wife, daughter of Pedro the Cruel: his claim was abandoned in 1388. The great weight of the palet seems to tell against the interpretation of a jewelled cushion; on the other hand, there appears to be no contemporary evidence of palet signifying a charger.

[2] A full and most interesting account of the preparations for the splendid expedition, the raising of the money, the terms of the mortgages, the account of the battle and the roll of the English men-at-arms, is given by Sir N. H. Nicolas, in his *History of the Battle of Agincourt.*

In a petition to parliament of the treasurer of England, 1423, praying for a discharge of the custody of the royal jewels, we have a valuable priced list, and many descriptions of no less than a hundred "colers" and "cheynes" of gold and jewels and silver-gilt, some being doubtless livery collars of SS. Among them is "la riche coler" which Henry VI. mortgaged on the occasion of his marriage in 1445, and could never redeem; also the "coler d'or de Bromecoddes," which must have belonged to Richard II, perhaps the one he wore in the City in 1396; also the "seintur' d'or," or zone, which belonged to Joan of Navarre; and there are two gold chains worked with acorns, and one of gold, enamelled, with the motto, "Aimey et servey." The collar shown in the unhappily-restored portrait at Westminster, is not here to be identified. It is closed in front with a fermaille, after the manner of the rich collar. There are also many fermailles, paternosters, tablets and other pendants.[1]

As soon as the French women were emancipated, as in England, from the mortifying thraldom of the wimple, chains begin to decorate their bare necks and shoulders, and not only simple concatenations with pentacols, but, already at the end of the reign of Charles VI, richly jewelled carcans and devices in gold tissue delicately enamelled in black, in several ranks, the lowest following the line of the purfled corsage, were in use.[2] Later occur single silk and gold cords, from which a solitary jewel, generally the ever-popular pearl, was suspended, while a tight chain-work, or carcanet of gold and precious stones, hung with pendeloques, encircled the throat. No doubt the numerous orders of knighthood established during the fifteenth century, gave an extraordinary impetus to the wearing of gold chains by women throughout Europe. Many in England, indeed, displayed the SS collar of livery, Joan of Navarre amongst them.

In Italy, and generally on the continent, from the custom already touched upon, recumbent figures present but little evidence as to chains, for we find the reverse of the practice in English effigies, which are always shown as alive, handling the sword or praying. But from the

[1] See Appendix, D.

[2] Viollet le Duc, *Mobilier Français*, iii, 260.

beginning of the fifteenth century we have a cloud of witnesses in the Italian pictures, quite unmatched in the world. Similarly, in Germany and the Low Countries, we turn to the early pictures for evidence from this point of artistic departure; and as for Spain, though early pictures do not serve, we have a series of monumental chains unequalled in any country. They are illustrated in Solano's *Iconographia Espanola*. This artist did for Spain what Hefner did better for Germany, and Stothard best of all for England.

In a letter of 1455, Margaret, wife of John Paston, requires of him "sommethyng for my nekke," since, when the queen, Margaret of Anjou, came to Norwich, mistress Paston had to borrow her "coseyn Elizabeth Clere's devys, for I durst not for shame go with my beds among so many fresch jauntylwomen." She renews her request nine months later, and also requires a girdle. Thirteen years after she lent her son John both her great and small chain. From this it would again appear that men's and women's chains did not differ in character.

Among the numerous valuables given, in 1467, by Sir John Howard to his wife, were two devices of gold, enamelled and set with rubies, diamonds and pearls; a pair of beads for a gentlewoman's neck, gauded with gold and pearls; a chain of gold with a "lokke"; a "coler" of gold with thirty-four roses, set on a corse of black silk; a girdle of cloth of gold, harnessed with gold; of green damask, harnassed with silver gilt, and "edges" of black velvet, set with pearls and "perfyled" or "furryd" with "ermyns"; a "demysent" of silk and gold, and a chain of gold of the old fashion. Sir John Fastolf, in 1466, had a chain of pure gold, weighing twenty ounces, and the "monile ditissimum vocata, a white Rose," mentioned above. This had been mortgaged to Fastolf with other jewels, by Richard, duke of York, father of Edward IV, killed at Wakefield, 1460, and all were in the charge of John Paston.

The wardrobe accounts of Edward IV, and the privy purse expenses of Elizabeth of York, his eldest daughter, wife of Henry VII, entirely corroborate the entries in the wills of the latter part of the fifteenth century, and give full details of the gorgeous civil costume of the period,

never perhaps approached in splendour since the glittering military array of Edward II.'s time. We find the richest material from the looms of the Low Countries, such as cloth of gold broached on satin ground; silk arras with imagery and verdure; arras paned with suns and roses; changeable (that is "shot") sarcenets; figured tawny and motley velvet; edges of black tinsel satin, and white cloth of gold tissue, such as the angels wear in the pictures. Jewelled collars, on cloth of gold, were worn over the tight or pleated-waisted doublets; tawny green and russet corses, as well as chains of gold with knots, and gold chains jingled of spangles and water-flowers. All these rich presentments are faithfully depicted in the early pictures, and partially on many a panel of an East Anglian parclose or screen; and all the gorgeous array fell under sumptuary restrictions. The laces and devices for the necks of the women were fashioned of "Venyse gold," and gold of "Damaske," a return to the importation in the thirteenth century of gleaming bezants from the Orient for the gilding of latten effigies and the like. Now we get the names of several English and foreign goldsmiths.[1]

Towards the end of the fifteenth century German women wore, besides their somewhat heavy gold chains, which were usually reeded and twisted with half a turn, bewildering and tasteless wreaths of leaves and flowers, enamelled on gold wire-work, tirings for the head, like the attire of a stag, such as never obtained in England. Also were displayed in both countries thick orles or turbans of rich tissues, spirally bound with pearls and other gems set in gold; and cable carcanets of gold tissue, fretted with pearls, just as they appear in the alabaster effigies[2] and in the early Italian pictures, particularly those in which angels are conspicuous.

[1] In 1480 Edward IV. disposed of two hundred and seventy-nine ounces of spangles and chains of water-flowers of silver and gilt.

In the privy purse expenses of Elizabeth of York, we find that in 1502 black tinsel satin was provided to make an "edge" of a gown of black velvet; and sarcenet of eight divers colours, and of tawny green and russet for her girdles. In the same year money was paid to Henry Warley and to Alexander Hove, goldsmiths, evidently English artists. Later in the year the queen acquired a chain of gold with "vij knottes," and shortly after goldsmiths with the foreign names of Vandelf and Lybart, were paid for work. *Privy Purse Expenses of Elizabeth of York; Wardrobe Accounts of Edward IV*, etc, by Sir N. H. Nicolas.

[2] In the *Trachten* of Hefner von Alteneck many excellent examples of the orles, head tirings, chains and carcanets of German women are given.

Referring more directly to a special class of evidence, many of the early pictures in the rooms of the Society of Antiquaries depict the appearance of the more moderate chains and collars of persons of distinction of the time following that which has just been spoken of; and the state papers, the documents, and the chronicles continue the story until far into the reign of Henry VIII, the most notable of all periods for the flaunting display of tasteless, massy gold chains, worn baudric-wise, from shoulder to shoulder, or many times round the neck, and usually without a pendant or with only a medallion. The vivid memoirs of Cellini give an idea of the higher character of Italian jewellery.

The intrinsic value of these decorations would be difficult to believe without the recurring testimony of the records. Chief among the pageants of the time, in which the profusion of gold chains was displayed, were the marriage in 1503 of the princess Margaret, the king's sister, to James IV. of Scotland; the coronation of Henry VIII,[1] and the tournament of 1509, on his marriage to Catherine of Arragon, delightfully illustrated by the roll at the College of Arms. On this occasion all the attendants on foot wore fourfold gold chains, and their hair clubbed in gold cauls, like knaves in a pack of cards. At the jousts, in 1514, in honour of the marriage of the princess Mary to Louis XII, gold chains of both countries were very conspicuous;[2] and, at the inauspicious arrival of Anne of Cleves, in 1539, they are spoken of as of great value, and, in reference to the German examples,[3] of

[1] At the coronation of Henry VIII. the king wore a "bauderike of great balasses about his necke, and there was more plenty and abundance of cloth of silver broderie or of Goldsmiths' workes than hath been seen or read of at any time before, and thereto many and a great number of chains of gold, and the Master of the Horse a great bauderike of gold trauserse his body." Hall, *Union of two Families*, 503. The jewelled chain had never been an item of coronations in mediaeval times.

[2] The banquetting and the subsequent disguisings in the pageant or masque at Greenwich, in honour of the proposed marriage, included among other conceits a somewhat disconcerting scene, in which a fair lady was discovered sitting on an artificial rock with a dolphin in her lap. To make matters more mysterious, the ladies who performed in the puerile business wore kerchiefs of pleasaunce set with letters of Greek "in gold of bullion," and the edges of the kerchiefs garnished with hanging pearls. Hall, *ibid*, 544.

[3] On this occasion the earl of Southampton, admiral of England, wore his great silver whistle, set with jewels, from his gold chain baudric-ways. At the London muster in the same year, every man of substance wore a gold chain, including even the four hundred Wiffelers who "kept the array." Hall, *ibid*, 829, 831.

strange fashion. The multitude of English gold chains formed a scene of quite barbaric splendour. Henry then wore, baudric-wise, a dazzling gold collar of balasses and pearls, of which, in the exaggerated language of the time, "few men ever sawe the like." The badges, mottoes, etc., adopted by Henry VIII. at his banquets and masques are as innumerable as his fantastic and gaudy costumes. At the siege of Terouenne, in 1519, the noble Englishmen wore great chains or baudrics of gold, hung with bells, just as we see them in the painted glass at Cologne and Gouda, and in the Swiss roundles. We know that Henry VIII. was very generous when the humour took him, and one hundred and forty pounds for a gold chain, to give to a favourite, was not an extraordinary incident. But when, as it was euphemistically expressed at the time, "he fell into a kind of pensiveness," meaning to say that he was in one of his terrible tempers, he conducted himself with quite oriental savagery, as he did, for instance, at his fourth marriage. Of these humours some of his queens had ample cognizance.

Of the monarch's personal jewellery, and that of his court, and the nature of the new year's gifts, which came into fashion during his reign, we know, from documents and portraits by Holbein and others, every detail of the numerous chains and of the dress decorations that he wore. Many of the former were doubtless designed by Holbein, who died in 1542. Others were by Peter Richardson, and by John of Antwerp and Cornelius Hayes, both of whom were friends of Holbein, and worked for queen Mary. As to Henry VIII, we see his burly form in many a picture, enveloped in a cassock, or a frock, replete with "jews' work," encircled by chains, by orle-like collars and baudrics of fabrics rich with gold, filigree and enamels. And we seem to know, both from miniatures and from pictures, almost to a chain and a ring, the deckings he bestowed on his six wives, including even some of those given to the unhappy Katherine Howard, whose portraits are so rare.

And if the chains in the king's court were astounding, what shall be said of those in the house of the cardinal. The veracious Cavendish tells us all about the five hundred

persons of Wolsey's establishment, where even the master-cook went daily in damask and velvet, and with a gold chain about his neck. The gentlemen wore crimson velvet and chains of gold. On the cardinal's two embassies to the emperor Charles V, they wore black velvet and massy chains, and their appearance may be judged by the pictures of the Field of the Cloth of Gold, at Hampton Court. On this occasion chains of gold and jewels, alternately of pansies and friars' knots, were devised; the far-fetched conceit signifying "think on Francis." As to the artistic character of the usual Tudor chains, they were merely of the common curb kind, which, like certain Gothic mouldings, went through the whole range of art.[1]

Very interesting among privy purse expenses of the time are those of the princess Mary. Besides giving the names of several goldsmiths, English and foreign, we have the cost both of making and mending all kinds of valuables, from 1536 until after her accession in 1554. Prominent objects are the "high colers" of goldsmiths' work; the "coler" of gold with nine diamonds, the king's marriage gift; the jewelled girdles; the entries for lengthening the old "demysents" for the changed fashion; the many "laces" of jewelled work, enamelled black and of divers colours; the carcanets and necklaces of great pearls, often enamelled black, laced with rubies or with diamonds; the jewelled edges or borders; the jewelled partletts, and upper and nether "abiliments"; the numerous "little chenes," such as men often wore, and many pairs of beads of great beauty. Many tablets occur garnished with gold, containing "the picture of the Trinity; of the history of Isaac; of Solomon's Temple, with a portcullis at the back in diamonds; of Christ healing; of "antike work"; of "friars' knots of gold," and the like. From the lengthened chains hung a dial, or cross, a knop, or a pomander, just as we see a watch

[1] When the embassy came from France to England after the peace between the two countries had been "sealed with the broad seal of both the realms graved in fine gold," a great feast was made by Wolsey at Hampton Court, with wonderful "subtileties," and the cups went so merrily about that many of the Frenchmen were "fain to be led to their beds." Before their return each one had great gifts of plate, rich gowns, horses, or "weighty chains of pure gold." *Life of Cardinal Wolsey*, by George Cavendish, written between 1554 and 1558.

worn in the so-called De Heere's portrait of the queen of the first year of her reign, now in the library of the Society of Antiquaries. We have seen that pomanders, then called "musk balls," were in use before 1487.[1]

Chronological tabulations, drawn up by the writer, of all the chains, carcanets, orphreys, and the like in the pictures in the National Gallery and in the National Portrait Gallery, form a continuous pictorial commentary on the revealments of the documents.

The pictures by the early Italian masters, of the Blessed Virgin enthroned, offer the most beautiful illustrations of the chains, laces, orphreys, jewels and orle-like jewelled collars during the fifteenth and sixteenth centuries. The Holy Child is shown wearing jewellery in five instances only in the National Gallery, all of the first half of the fifteenth century. One is a necklace and bracelets, two are necklaces, and the fourth is a string of beads, worn baudric-wise. All these are coral. The belief in the potency of coral as a charm has continued in Italy up to the present day. In the picture by the mystic, Mantegna, at Bergamo, the Infant Saviour wears a tight bracelet of coral beads round the right wrist. He is represented in an enthronement of the Virgin by Benvenuto da Sienna, in a sumptuous coat, enriched with jewellery, the waist encircled by a thick baudric of cloth of gold, He also wears a necklace of coral beads, with a pendent coral cross. It will be remembered that two strings of coral hang symmetrically from the canopy of the Ansedei Raphael. In a Virgin and Child by Pinturichio, the Saviour wears a very delicate chain of long turbinated gold beads, encrusted with pearls, with a square jewelled pendant.

We pass to the angels. There is nothing more beautiful in art than the representations of the choristers of heaven, with their calm and earnest faces. In the early pictures, they all wear rich apparels or collars to their albs, usually paned or fretted with pearls; often great

[1] The following are the names of goldsmiths employed by the princess Mary: Francis, Orton, Cornelys, Busshe, Mabell and Reynolds. Fernando supplied pearls, and William was one of the broiderers. In her will the queen bequeathed to Philip "The coler of golde set with nyne dyamonds, the which his Majestye gave me the Epiphaine after our Maryage." *Privy Purse Expenses of the Princess Mary*, by Sir F. Madden.

morses, crowns, circlets and coronets, like the angels of the East Anglian church roofs; or, as in Botticelli's great Assumption, only with a star on the breast. They are very rarely shown wearing necklaces or carcans fretted with pearls. They frequently wear veils of gold tissue, of white, blue, red and other colours, with jewelled or gold-broidered edges; and later, the most delicate carcans, and multi-coloured baudrics of the lightest possible gauzy fabrics, the "tishews" of the testaments, decorated with slight goldsmiths' work. In Francia's picture of the Nativity, the four angels wear tight necklaces of pearls, and in Matteo Giovanni's Assumption, all the brilliantly habited choir of angels wear rich apparels, or orphreys, or carcans of light goldsmiths' work, and satin buskins of striking hues. Lippi shows one youthful angel, who holds the Child in his arms, wearing a rich gold carcanet. But all these are exceptions. In a picture of Tobit and the Angel, attributed to Verocchio, Raphael wears a wide collar of goldsmiths' work, laced with black strings.

In the representations of women saints, in pictures and on church screens, they are usually shown in rich robes of cloth of gold of damask, of various colours, fastened by a morse or two *ouches* and a connecting band, after the practice which descended from the thirteenth century.

The copious inventories of the jewels of Mary, queen of Scots, taken between 1556 and 1569, give the fullest view of the casket of a lady of the first rank, and they have the further interest of supplying details regarding the crown and other jewels of France, of which realm the queen was then the dowager. It must suffice now, without dilating on their details, to mention only the exceeding great number of richly jewelled carcans, gorgerins, collars, tablets, paternosters of pearls, belts, pomanders and other gold, jewelled and enamelled chains and "accoutrements." Among them, particularly to be noticed, are the scented carcans of filigree beads and perfumed neck-bands, with pendent gold vases filled with scent, as shown in the Spanish effigies. Early seventeenth century examples had pierced gold scent-beads, or crystal vases alternating with

pearls, or death's heads with scent in them, counterchanged with diamonds, very lurid.[1]

The pictures so vividly show the luxury and ugliness in dress generally among the upper classes, and the tasteless excess in women's jewellery and lace during the reigns of Elizabeth and James; and these illustrations are so readily available for study that the subject need not be much enlarged upon here. Triple ropes of pearls, whose size and quantity was, surely, exaggerated by the painters, after the procedure of Mrs. Primrose's portrait, and accoutrements of pearls descending below the waist, are quite usual, and it will only be necessary to refer to such portraits in the National Gallery as those of queen Elizabeth, Mary, queen of Scots, Mary of Lorraine, Elizabeth of Hardwick and Margaret of Cumberland, mother of the dauntless Anne Clifford, which are so typical of the position. The equally well-known miniatures of course illustrate the subject minutely and beautifully. Also were worn long chains of jewels, lightly set in gold and looped up in front by a brooch, a fashion dating from Henry VIII.'s time, and intricate chains of the later Renaissance, enamelled in colours and set with diamonds. Even the tassels of the ruffs and the band strings were hung with delicate jewellery, while the fair dames went so constrained in their *justes à corps*, that "not a charm presumed to stay where nature placed it." None of these embellishments have a tithe of the interest of the works of the middle ages.

[1] "Shee brought with her als faire jewells, pretious stones and pearles as wer to be found in Europe." Knox's *History of the Reformation in Scotland*, vii, 264.

Among these were the diamond called "the Great Harry," given to Mary by her father-in-law, Henry II, and subsequently known as "the Mirror of Great Brytaigne"; one carcan, thirteen diamonds and thirteen roses of gold; a belt of roses of diamonds and pearls joined by golden cords; a chain of pearls, diamonds and rubies; a chain of sapphires and pearls; an "ecarquant" with a table diamond, rubies and pearls; and many others, jewelled in divers ways with diamonds, sapphires, emeralds, rubies and turquoises; one of sixty-four great pearls, and strings of pearls, "acoustrements de perles enfilees." The paternosters are often associated with the "senteurs" of diamonds and pearls, as in mediaeval times. A scented carcan is described as "ung petit carcan de petit grains à jour plains de perfum et de petis grains dor qui sont entredeux." No doubt many of the queen's jewels could be recognized in her portraits, or in those of queen Elizabeth, who bought them from the regent Murray, greatly to the chagrin of Catherine de Medicis. See *Catalogue of the Jewels, Dresses, Furniture, Books and Paintings of Mary, queen of Scots*, 1556–1569, Bannatyne Club, 1863, edited by Joseph Robertson.

We know that queen Elizabeth extorted gifts of all sorts from her courtiers and dependents, and accepted not only lordly jewels, but even night coifs, rails, and smocks, as well as cambric sheets, appallingly decorated with small fowls, beasts and worms. Gifts of less terrifying character were much the same as we find in the casket of her tragic cousin of Scotland, together with jewelled armlets, or "shackles," but without the pairs of beads. The bequest from Leicester, in 1588, comprised a great jewel of diamonds and emeralds suspended from a chain of six hundred pearls, and many other things of surpassing richness.

Anne of Denmark must have received quantities of jewels that belonged to queen Elizabeth. Her grotesque husband gave her valuable presents for ridiculous reasons, and she supplied herself from Heriot with ornaments to the value of thirty-six thousand pounds. It is astonishing to read that all these were purloined by her attendants on her death, in 1618.

At this time the mediaeval hat jewel was again in vogue, and thin black or scarlet strings or pale blue ribbons, suspending jewels, often took the place of the elaborate or many-fold thin gold chains, and foretell a welcome aesthetic change.[1]

At Christmas, 1662, Lady Castlemaine persuaded Charles II. to give her all the presents that the peers had presented to him. This is considered to be the main reason for the custom falling through.

With the reign of Charles I. the good taste began, and the pearl necklace became the most admired and desired decoration; and thus it was that the long Elizabethan ropes were expended. The pendants, like the chains, have clean vanished. Every portrait of Henrietta Maria shows her with a plain pearl necklace; and similarly,

[1] In the portrait in the National Portrait Gallery, Lord Burghley wears the Lesser George suspended by a tenfold thin gold chain. In a portrait painted in 1597, Devereux, earl of Essex, wears the same badge from a blue ribbon; if worn with armour it was hung by a chain, according to the statutes of 1519. Robert Cecil, painted in 1602, has an oval jewel pendent from a black ribbon and jewels from the band tassels. The earl of Nottingham and the earl of Devonshire, 1604, wear jewels suspended from bright blue ribbons. Mirevelt painted the unfortunate princess palatine, the "queen of hearts," with a six-rank carcanet of pearls and a large coral hung from a ring in the left ear, with a gold counterpoise and long black ear string.

in the case of such personages as Louise de Querouaille, Anne Hyde, Barbara Villiers and Mary of Modena. La Belle Hamilton, in her portrait painted by Lely, in 1669, wears no jewellery: her beauty needed no enhancement. Occasionally a brooch is seen, and often pearls and ribbons in the hair, and sometimes a few dark beads loop up the wanton draperies and the upper satin sleeves.

After the marriage of Charles II, the Portuguese fashion of jewels on the shoulder, both for men and women, obtained for a time.[1] Later on, queen Anne is shown wearing a waist-belt of diamonds. Although gold chains were at that time utterly rejected by fashion, they lingered long in the affections of the people, and in some cases have survived intact up to the present day. For instance, in 1660 George Pasfield bequeathed a gold chain of one hundred and twenty-three links, with a golden jewelled and enamelled wheel-lock pistol attached. This is still preserved in the possession of a descendant, Captain H. Oliver, R.N, who also possesses a life-size portrait of a young child, of about 1630, wearing the very chain and pendent pistol of which the details show the date to be about 1570.[2]

In the next stage of their long history, the gold chains became the recognized appanage of state officials and members of corporations "in their formalities." They were also acknowledged as fitting gifts to signalize national or public services. In 1653 Monk had a gold chain, of the value of three hundred pounds, presented to him by the parliament; and in 1662, on her arrival at Dover, Catherine of Braganza gave the captain of the *Royal Charles* a chain of gold.

When the king came back from his exile, May 29th,

[1] A refined portrait in pastels, signed Edmund Ashfield, 1671, in the possession of the writer, represents one of the three princes who came over with Catherine of Braganza. He wears a large jewel with pendent pearls on the left shoulder.

[2] A pistol must be a very uncommon pendant, and it may be remembered that in 1536 Henry VIII. gave Anne Boleyn a gold jewelled pistol as a whistle, a serpent entwined round the barrel. This she gave, on the morning of her execution, to the officer of the guard, Captain Gawyn, bidding him notice the serpent, and adding that "a serpent the giver has proved to me." This relic still exists.

In the possession of the late Mr. F. G. Hilton Price was an interesting chain of long rectangular links, decorated with filigree work. From it is suspended an oval medallion with a pendent pearl; the head of Charles I. is on one side and that of Henrietta on the other; on the exergue is the name Rawlins. It would have been much such a chain that the king gave to William Rainborough in recognition of his services against Salee. See *Archaeologia*, xlvi.

1660, the streets of Rochester were "decorated with garlands curiously made of scarves and ribbon, decorated with spoons and bodkins of silver, and small plate, and some with gold chains." This shows how completely the use of the ancient decoration had passed away. Mr. Evelyn, who stood in the Strand and saw the great triumph, has recorded that the Lord Mayor and the members of the corporation wore their chains, but that the lords and nobles were simply clad in cloth of silver, gold and velvet.

In 1671, when Charles II. and the duke of York paid their pleasant visit to East Anglia, the corporation of Yarmouth gave the king a rich gold chain with four golden herrings suspended from it. We are not told whether the merry monarch with the sardonic countenance ever had the courage to wear this odd decoration. There are in the Ashmolean Museum the remains of a gold chain, presented to Ashmole in 1674 by Christian V. of Denmark, and of another given to him by Frederic William of Brandenburgh, in 1678, as *praemia honoria*.

Long after, in 1794, George III. in person presented a gold chain to Lord Gardner in appreciation of his great naval services.[1] This was but a momentary revival of the ancient and honourable practice which dates, as we have seen, from the days of the Pharoahs.

Appendix.

A. A few special examples may be given from the York wills of chains and collars:

John of Gaunt, died 1399, leaves to his wife Katherine "mon meilliour coler oveque touts les diamondes ensemble." Richard, lord Scrope of Bolton, 1400, left to his son "unum par de paternosters de corale, cum monili aureo, cum una cruce de auro." Isabella Salvayn, 1429, left "unam cathenam auream" to the church of Chesewick, "ad faciendum pixidem pro corpore Christi." Thomas de Alta Ripa, 1437, left his son "unum coller deauratum de Corrodio Domini Regis," apparently an SS collar. Thomas Karr, 1444, left "100s. ad emendum duas cathenas, unam videlicet ad ponendum circa collum yemaginis Beatae Mariae Virginis stantis ad altare ejusdem Virginis Mariae, post summum altare ecclesiae Cathedralis

[1] At this time appeared the rare strings of wedgwood jasper beads, of minute disk and dumb-bell shape, doubtless designed by Flaxman. They vied in their extreme delicacy with the finest efforts of the Venetians. Beautiful examples are in the casket of Lady Dorothy Nevill. They are probably scarcer than complete sets of chess-men from the hand of the same master.

Beati Petri Eboracensis; et alteram ad ponendum circa collum Filii ymaginis predictae in brachiis ejusdem existentis." Euphemia Langton, widow of Sir John Langton, miles, 1463, left to a statue of the Virgin in alabaster, "unum coler de S, deauratis in parte, argenti et in parte auri ac unum monile auri cum tribus peerles et unum rube in eodem monile annexum cum duobus filettis de peerle," there ever to remain. The former must have been her husband's livery collar. Matilda Metkalf, 1491, left to her daughter-in-law Anna "unum monile aureum Anglice a colar of gold." Isabel Rawson, 1497, left to her god-daughter a "cheyne of gold with I. H. C. hanging thereby." Dame Elizabeth Bigod, 1503, a great personage, whose husband fell on the field of Towton, left to the monastery of Croxton "my chayne of gold to make a pix for the Sacrament of the awter." Sir William Calverley, 1506, left to his son Walter "my cheyne of gold" and "my cross of gold w^{t} a crappot in the same." This was a precious jewel supposed to have been taken from a toad's head. Dame Katherine Hastings, 1506, left to her brother Sir Robert her "chene of gold," in return for which he is to lay down memorial stones to herself, her husband, and her daughter, and to found "one obytt, ons in y^{e} yere perpetually," for their souls' sakes.

B. As examples of pendants, tablets, crosses, etc, the following items may be quoted from the York wills:

John, earl of Warren, died 1347, and left to the archbishop of Canterbury "j crotz d'argent dorre et emaille ove trois corals a les corners." Sir Gilbert de Aton, 1350, left "mes especiales jueles de peres preciouses en ore qui a mon corps apent." Richard de Bridesall, 1392, left "unum tabeler ov menyke." Brian de Stapilton, 1394, left to his daughter Elizabeth "un table d'argent endorre et eneymelle de la coronement de Nostre Dame, si el se porte devers moy naturelement." Maria de Roos, 1394, left "carissimo cognato meo Henry de Percy (Hotspur) unum tablet de auro." Another testator, in 1406, left "unum rubeum quarternum de papiro juxta literas alphabeti, vocatum a tabyll." Henry, lord Scrope, 1415, left "unum par tabellarum cerearum de argento deauratum." Stephen Lescrop, archdeacon of Richmond, 1418, left "j tabelett de evore in ij foliis ligatis cum argento." Matilda Clifford, countess of Cambridge, 1446, that most interesting and unhappy personage, left to Matilda Clifford "meum jocale vocatum Agnus Dei coopertum cum argento circumtextum cum lapidibus de perylls, unum broche quo utor cotidie"; to Alesca, countess of Salisbury, "unam crucem auream cum quatuor magnis perills et cum uno rubye in medio." John, lord Scrope, 1455, left to his wife "my cross and my cheyne that I bear aboute my nek." Peter Arderne, miles, late chief baron of the Exchequer, 1467, left to his niece, Margaret Newport, a table of ivory with the Salutation of Our Lady. John Carr, of York, 1497, states in his will, "I bewit my gold rynge with the dyamonde to hyng aboute the nek of the ymage of oure Lady y^{t} standes abowne oure Lady alter in the minster where they sing oure Lady messe. Also I bewit an other ryng w^{t} a ruby and one turcos to hynge aboute oure Lorde nek that is in the armes of the same ymage of oure Lady." Thomas Hopton, 1519, left to his son "the better of my roses of gold"; to his brother "the less of my roses of gold."

In an inventory of John Carter, 1485, occur " j hat lace de perle, xx^{d}." and " j hat band of perell xx^{d}." These recall the valuable hat jewels of late fifteenth and early sixteenth century times, as seen in the pictures. In 1496 William Warde of York left " j muske ball de argento." This was an early pomander.

C. As particular instances of pairs of beads, zones, belts, corses, etc, the following instances from the York wills may be given :

Richard de Bekyngham, 1369, left " Mariae filiae meae parvam mazeriam meum cum circulo deaurato et meliorem annulum meum aureum, quem habeo, excepto uno et meliorem zonam de viridi serico quem habeo, et volo quod singulis diebus bibat de illo cipho, et utatur annulo in digito, et succingatur cum zonâ in mei memoriam." Thus the character of men's and women's belts were much the same. Matilda, widow of William Marschall, 1392, left " j par beddes de gett majores cum gawdes argenti, et j monile ; j par bedes minores de gete, cum uno crucifixo et j monile argenti." Thomas de Malton, 1400, left " unum par bedis de gete et corall, cum annulis et monilibus argenteis eisdem annexis." The employment of these brooches is well shown by the rare sepulchral slab in low relief in Bangor cathedral. Eleven paternosters, five brooches and one finger ring are represented. It is illustrated in *Archaeological Journal*, xxxvii, 206. Isabella Salvayn, 142[illegible], left " unam zonam blodiam de serico," " j par de precibus," and a gold ring hanging from them. John Brompton, 1444, left " j zonam blodiam de serico deaurato . . . cum j par precum de corall cont. viij^{xx}x. cum xx gaudez deauratis et j annulum de auro cum cruce et imagine crucifixi et imagine Beatae Mariae facta in cruce cum nodo de perell." Hwise Aske, 1451, left " unam zonam de serico argento paratam et deauram cum ymagine trium regum de Colon sculpta en le bokyl ejusdem zonae." Margaret la Zouche, 1449, left " a devise of gold and a girdill purpull silk harnest with gold and a blewe girdil of silk checkkid werk harnest with silver and gilt." John Rodes, 1457, left " j zonam argentatam de argento, cum j chyne eidem zonae pertinente." Margaret Arden, 148[illegible], leaves four gilt zones, one white, one red, one blood colour and one black. Richard Knight, a zone with a chain, and one with letters on it ; the same date another lady's zone is described as " de blodio serico cum zona argentea parato," and John Dautre, the same year, " unam parvam zonam deauratam le corse de thiker russet." The gay corses fell under Reformation bans in the days of Edward IV. Further zones of the time are described as " barred throughout," and as decorated with " Kateren wheyls." Eleanor Gilliott, 1457, left " j payre of bedes gete with gawdes of silver, and j crucifix, and j Saynt James shell hanging at the same bedes." The shell was highly appreciated in Spain, where it was known as *azavache*. It was exported to the peninsula in the fifteenth and early sixteenth centuries, and much used in fashioning the figures of St. James and other relics given to pilgrims to the shrine at Compostella.

In the inventory of John Cadeby, *c.* 1439, occurs a zone " ornata cum literis," one " ornata cum literis," and another " cum stellis." Euphemia Langton, 1463, left " unam cincturam argenti et deauratam super unum blodio tisshew," another " super unum tisshew de nigro velvett, j rope de coral and j ouche auri cum tribus trewloves de pearl." Elizabeth Sywardby,

1468, had "j par precularum de corall cum les gaudes auri et j Agnus Dei annexo." In a list of girdles that belonged to a lady, *c.* 1470, occur examples of "purpyl" and of blue, red, russet, black, white, sad, "Frenchyd," all "gilted" or silver harnassed, both wide and narrow, some "welwet on one syd." Sir Brian Rouclif, 1495, left to his sister, Agnes Dawney, "unum preculare de corale cum annulo de Trinite cum caeteris eidem pendentibus." Catherine Saye, 1498, left "j zonam sericam blodii coloris, argentatam et deauratam cum j chine inde currente in medio, j par gold bedes, j demy-syn girdell, j loking girdell, and a pare of coralle beadis with langels of silver." Lady Scrope, 1498, left "to our Lady of Walsingham x of my grete beedes of goold lassed with silk crymmesyn and goold w^{t} a grete boton of goold and tassllyd w^{t} the same," just as we see them in the brasses. She also left ten of the same beads to our Lady of Pewe, the chapel built in the time of Edward III. on a foundation of heaps of stones in a marshy site at Westminster, to St. Edmund's of Bury, to St. Thomas's of Canterbury, and to my lord cardinal and to Thomas Fyncham ten aves with two paternosters, each of the same beads. Joan Chamberlyn of York, 1500, left to the monastery of Our Lady her wedding ring of gold, a girdle of gold of Venice, and a pair of coral beads, to the image of St. Anne: the ring, on the day of the testator's burial, to be put on the finger of the statue, the girdle about her and the beads in her hand. Thomas Rayner, 1501, left to his son "a pair of beads with ten gaudies and four silver rings." Robert Lascelles, 1507, left to his son, as an heirloom, a "small girdell harnest w^{t} silver and gilt called our Lady's girdill for sick women w^{t} chyled." Margaret Norton, 1508, left to her daughter "a gyrdill w^{t} a gold tusshwe," tissue, as shown in the pictures of the time.

A heavy silver Trinity ring of late Renaissance date, in the possession of the writer, is chased in high relief on the shoulders with demi-angels, winged; it is lined with gold and has a subsidiary ring for suspension to a par precum. The seal is engraved in modern times with TRIBUS, arranged as a symmetrical monogram.

The better known volumes of *Testamenta Vetusta*, of wider geographical range, give precisely the same results as do the York wills. As further examples, from the former sources, Sir William Marny, 1391, left his best chain to Sir Guy Brian. Eleanor, duchess of Gloucester, 1399, left a cross of gold, pendent by a chain, with a crucifix, set with pearls, "come chose de myen que jay mieux aimée." Isabel, countess of Warwick, 1439, who left such strange directions for her naked effigy beneath the stately vaults of Tewkesbury, bequeathed her cross of gold to our Lady of Caversham, and tables and tablets to be added to it. Eleanor, countess of Arundel, 1455, left to Lady Eleanor Percy, a golden collar for her neck, with a jewel set with precious stones hanging thereat, enclosing relics and tablets for suspension. The gold chain bequeathed by John, lord Mountjoy, 1485, had as a pendant a lion of gold set with diamonds, doubtless the White Lion of March. Margaret, duchess of Norfolk, 1490, left a chain of water-flowers. Anne Asteley, 1512, with her dead twins in her arm, in her brass at Blickling, wears a good example of a decorated corse, fastened with a Tudor rose, and suspending a pair of beads with paternoster and aves. Joan Wedderbourne, 1512, in her brass at Mickleham, Surrey, carries her beads suspended from a ring on her finger; they are steadied by six monilia. She

has a beautiful zone with a long pendent chain and knott, "inde currente." The gold chain left by Thomas, lord Berkeley, who died 1534, and that of Sir Thomas Parr, given to him by the king, were each valued at one hundred and forty pounds.

References having been made to collars of SS, it may be convenient to state here that the swan pendant, referring to Mary of Bohun, first wife of Henry IV, seems to be the only SS badge that has any special significance. Pendants of other livery collars of the latter part of the fifteenth century were, the Black Bull of Clare and the White Boar of Richard III. The subject of collars of orders of knighthood, private family collars and the chains of municipalities, would form too extensive a topic for inclusion in this paper: moreover, the chains of the latter bodies have been ably expounded in *Corporation Plate*, by Messrs. LI. Jewitt and W. H. St. John Hope. The three silver chains of the Town Waits of Lynn are noteworthy as having dragons' heads alternating with ornament in allusion to the prowess of St. Margaret.

D. The following are some of the items contained in the petition of the treasurer of England to parliament, praying for his discharge and dated 1423:

"En primes, la riche Coler fait en divers parcell, assavoir un Firmaille de la dite Coler garnis de la pluis gros Balais d'entaille, & de vj gros Perles en tout viij c. li. Item iii autres fermaill chescun garniz d'une Baleis & vj gros Perles, pris de chescun vj c. li., m. viij c. li. Item le Seintur d'or, q̄ fuist a la Reigne Jane, ovec j pendant garniz de iiij Balais, iiij Saphers, pris ix. li, xij Perles, pris le pec vj s viij d. iiij li, xvij Saph & xvij Bal' d'autre sort, pris de chescun xxs. xxxiiij li $\frac{\text{C}}{\text{IIII}}$ ij Perles, pris le pec iis. viii li iiij s, l'or pois' xx unc', ovec le abatement del tisseu, pris l'unce xxs. xxi li, en tout, lxxvi li iiijs. Item, i Crois d'or q jadis estoit a Thomas Duke de Gloucestr', ovec j Crucifix. . . ." together with other jewels thereto appertaining; this was valued at £423 16s. 8d. "Item, j Coler d'or de Bromecoddes, ovec j Saph', & ij Perles," etc. See *Rolls of Parliament*, 1423 (2 Hen. IV.), iv, 213–237.