

THE S.J. PHILLIPS COLLECTION OF JEWELS OF PORTUGAL

DIANA SCARISBRICK



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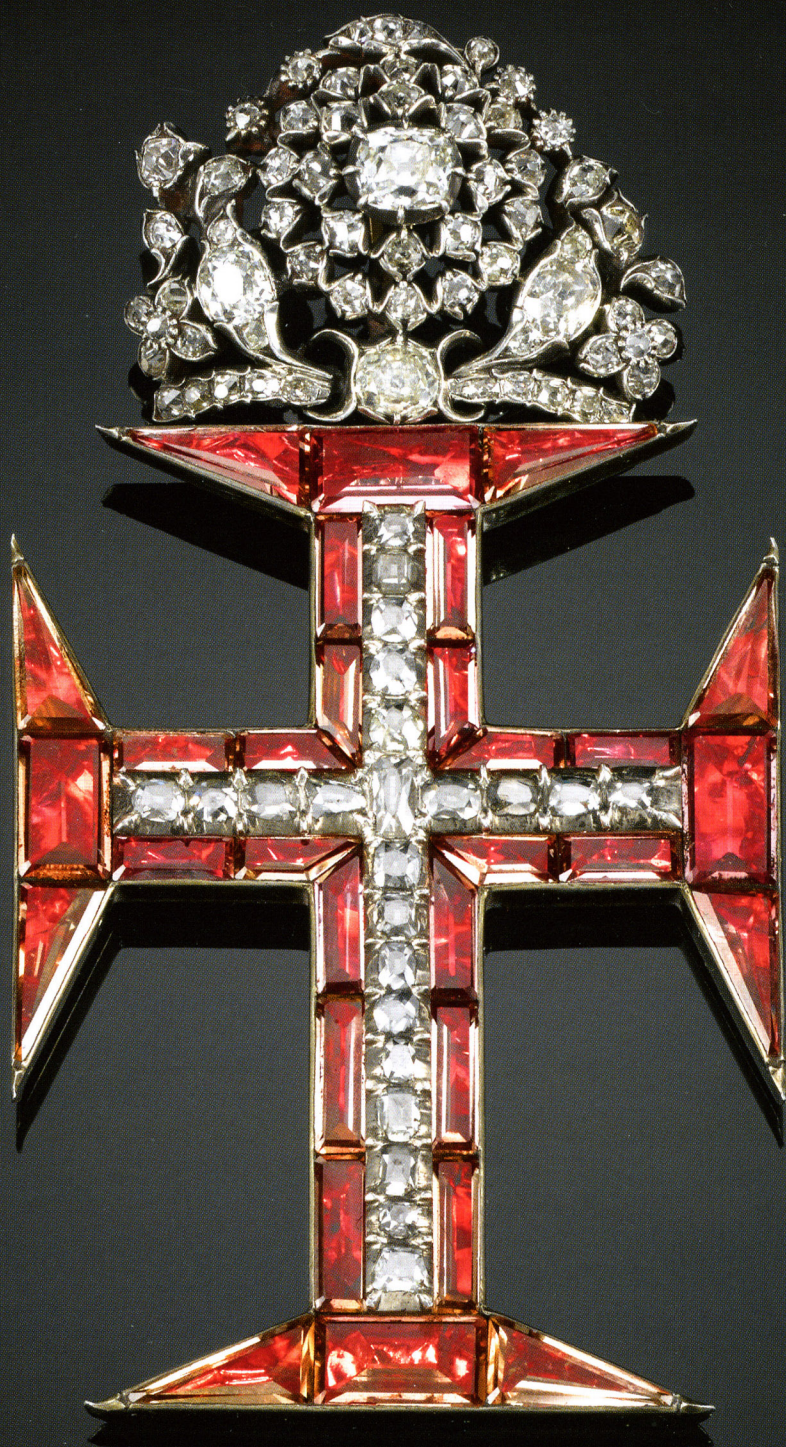
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with introduction by
DIANA SCARISBRICK

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FOREWORD

Our company has been dealing in important and historical jewels since it was founded by my great-grandfather, S.J. Phillips, almost 150 years ago. I joined the company in 1965 and since then, I cannot think of a time when we did not have a Portuguese piece in our collection.

We have always looked out for great pieces of jewellery, gold and silver objects and works of art, no matter what their origin. We were lucky enough to have sold objects such as the 15th-century Burghley House nef, one of the treasures in the Victoria & Albert Museum, a diamond brooch and many other jewels made for Catherine the Great, the emerald and diamond necklace, which belonged to Empress Marie Louise and snuff boxes made for Fredrick the Great. Outstanding design, exquisite craftsmanship, superb materials and great beauty were and still are our guidelines when acquiring any work of art. When an important piece of Portuguese jewellery appears on the market, we are always tempted by it, since jewels from this country have the extra quality of a distinctive and attractive identity in the European jewellery context, underlined by the wonderful Brazilian stones flowing to Portugal in the 18th century.

We have sold numerous Portuguese jewels in the past, but when we realized recently that we were still holding a considerable number of them in our stock, my cousins Nicolas and Jonathan and I, thought it was time to show them as a whole. When João Távora Magalhães from Sotheby's suggested that we exhibit the pieces in Lisbon, we immediately agreed. To have our dearest friend Diana Scarisbrick – the most distinguished jewellery historian in the world - to help us in this task, with the wonderful essays in this book, is a true privilege.

We would both like to thank Angela Delaforce for her help in giving us the benefit of her extensive knowledge of Iberian Art and for introducing us to José Luís Macedo Rosas who has shared his long experience of Portuguese jewellery with us. In Lisbon, we would like to thank Irene de Magalhães, and Luísa Penalva from Museu Nacional de Arte Antiga, for their support and expertise. Lastly, we would like to thank the private collectors, who have allowed us to reproduce images of pieces that were acquired through us and were once part of this fluid and ever-changing S.J.Phillips Collection of Jewels of Portugal.

We are delighted to present this exhibition in association with Sotheby's, with whom we have had a long and fruitful relationship.

Francis Norton

S.J. Phillips

FOREWORD

The story of this book - and of the exhibition that first accompanied it in Lisbon - starts with a fortuitous visit to S.J. Phillips on New Bond Street in October 2016. Captivated by an intriguing Instagram post, I walked into this legendary gallery hoping to see some fine jewels. Little did I know that what awaited me, understatedly in the back room, was a remarkable group of pieces whose colour and energy were both astonishing and yet familiar to my Portuguese eyes. At that moment, I realized that this wonderful collection had to be brought to Lisbon for public display. A quick conversation with Francis, Jonathan and Nicolas Norton, S.J. Phillips's partners, followed by a visit from our incredibly supportive Chairman of Sotheby's Asia, Patti Wong, put everything in motion.

In the context of European arts, Portugal has left its indelible mark by absorbing multiple, global influences from across the territories with which it was associated. This led to a distinctively national style, which found in the Decorative Arts its best material expression. The S.J. Phillips Collection of Jewels of Portugal, with its core of 18th century pieces, indeed reflects to perfection an important and incredibly rich moment in Portuguese Art, when great amounts of gold, diamonds and minerals were arriving in Lisbon from Brazil. In the capital, these goods met with the latest artistic trends from Europe, under the aegis of that magnificent patron of the Arts, King Dom João V.

Diana Scarisbrick, the great authority in historic jewellery, chronicles not only this particular moment in history but the entire development of this sophisticated art form and, through her words and insight, we hope it will reach a broader, interested audience, giving to Portuguese jewels the wide international recognition it deserves.

Sotheby's and S.J. Phillips have been neighbours in Bond Street, the epicentre of the art and antiques world, for 100 years, with a fruitful, cordial and always mutually enriching relationship. To celebrate this centenary friendship with this book is therefore deeply gratifying. On a personal note, it is with profound admiration that I thank Francis, Jonathan and Nicolas Norton for painstakingly building this exquisite collection and for allowing Sotheby's and I to be part of their history.

João Távora Magalhães

Sotheby's

THE JEWELS OF PORTUGAL

1520–1820: A VIEW FROM ABROAD

BY DIANA SCARISBRICK

As a country once celebrated in every quarter of the globe for its maritime discoveries, Portugal possessed valuable trading stations, forts and colonies in Brazil (1500), Goa (1510) and Macao (1557), which were the source of precious stones and pearls. These gems cast their spell, inspiring a distinctively national jewellery of richness and charm, which reached an apogee in the eighteenth century.

Now prized internationally, an early enthusiast was the indefatigable collector Lady Charlotte Schreiber, who was already looking for examples in 1875. She was lucky in Oporto, as her Journal records: “Called in every shop in the rua das Flores in search of old jewellery and found several pretty things - a pair of combs enamelled in flowers on silver etc. spent £10” and later, “bought two more chatelaines and then laid out more money on pretty last century jewellery in the rua das Flores”. ⁽¹⁾ Today, her successor is Anna Wintour, arbiter of taste and editor of American Vogue, who shows how well antique jewellery looks with modern fashions.

SIXTEENTH CENTURY: THE AGE OF DISCOVERY

Although situated at the most Western point of Europe, the early sixteenth century court of Dom Manuel I of Portugal (1495-1521) was aware of the importance the Dukes of Burgundy and the Habsburg rulers of Austria attached to jewellery as a means of affirming their status. It was then, after Vasco da Gama opened up the sea route to India via the Cape (1497-1498), followed by the conquest of Goa, that Lisbon gradually replaced Venice as the centre of world trade in precious stones and pearls. ⁽²⁾

Besides importing diamonds from Golconda, rubies from Sri Lanka and Burma, pearls from the Persian Gulf and the China seas, South American emeralds were sent from Seville to the Lisbon market. Encouraged by the court, the demand for jewellery led to the establishment of 53 workshops in the city by both foreign – Italian, Spanish, French, German, Flemish - and Portuguese goldsmiths.

A glimpse of what sixteenth century Portuguese jewellery was like can be seen in Renaissance portraits and paintings that depict the three Magi resplendent in enamelled

gold collars studded with emeralds, diamonds, pearls and tall crested crowns of interlaced leafy branches, inspired by those of contemporary royalty.

The great wealth and political power of Portugal during this Age of Discovery is reflected in the dress and jewellery of Manuel I and his family. Their sense of splendour is illustrated by the dowry of the Infanta Beatriz on her marriage to the Duke of Savoy in 1521. It consisted of gold collars, bracelets, finger rings, 103 pendants, a cameo hung with three pearls and a Sacred Monogram with the letters IHS (for Jesus) encrusted with diamonds. As well as jewels from Paris, Florence and Germany, her inventory lists a necklace with pendants and enamelled pairs of bracelets from India heavily encrusted with precious stones, and buttons from Sri Lanka, much appreciated at the Maneline court. ⁽³⁾

Even grander was Dona Catarina of Austria (1507-78) who on her marriage to Dom João III in 1525 brought the Habsburg love of display, etiquette and ceremony which was demonstrated in the many court festivities and royal entries she held as Queen and thereafter as Regent during the minority of her grandson Dom Sebastião (1557-62).

Throughout those years, her Castilian goldsmith, Baltasar Cornejo, made many additions and alterations to the dowry of jewels she received from her brother, the Emperor Charles V. The large sums she spent on her collection are recorded in the various inventories and valuations compiled at regular intervals and through them we can visualise the opulence and splendour of her personal taste, as well as the extent of the contribution made from Indian and Sri Lankan sources. These Asian jewels and objets de luxe were so important to her, that in 1545 she sent her own agent, Diogo Vaz, to Goa and Sri Lanka to buy gems and supervise her commissions over the next twenty years. ⁽⁴⁾



FIG. 1.
Adoration of the Magi, Gregório Lopes e Jorge Leal, c. 1524,
© Museu Nacional de Arte Antiga, photography José Pessoa,
(DGPC/ADF)

A portrait by Anthonis Mor depicts some of the jewels in her treasury, or Recâmara: a bilament or band of gold set with rubies and pearls on her head, a pair of earrings with double Cs – for her name- each hung with three pearls, a collar of ingeniously faceted diamond and ruby rosettes between pairs of pearls, a jewelled belt centred on an imposing heraldic clasp ornamented with a crowned ruby and diamond eagle,



FIG. 2.
Portrait of Queen Catherine of Portugal, Antonis Mor,
1552, © Madrid, Museo Nacional del Prado

jewelled buttons embellishing her dark velvet surcoat and sleeves, and large table diamond, ruby and emerald rings flashing out light and colour from her fingers and thumb.

A Flemish lapidary, Reynal, was responsible for faceting the Golconda diamonds into point, table, triangular or “jaquelado” cuts, and then for repolishing them. These, obtained from João de Castro, Viceroy of Portuguese India, included the 25.375 carat Mirror of Portugal which was eventually bought by Cardinal Mazarin ⁽⁵⁾ and another of 11.50 carats, acquired in 1557, subsequently recut to 5.75 carats. Four hundred smaller diamonds were set in a splendid gold necklace, another seventeen were clustered into a finger ring, while others embellished a cross with the figure of Saint Andrew. ⁽⁶⁾

As well as her diamonds, she owned rubies, emeralds, sapphires, catseyes, buttons, a ruby needle case, honeycomb patterned gold chains, ivory combs, fans and pearls, bracelets and anklets all from India and Sri Lanka. A huge quantity of pearls - round and pear shaped - and thousands of seed pearls from the Persian Gulf, came, at great expense, from Hormuz.

Not everything was new, one of her jewelled collars, inscribed JESUS, of gold links enamelled white with rubies alternating with pearls was inherited from her mother, Juana La Loca. ⁽⁷⁾

In addition to these she had many more devotional jewels: crosses, rosaries, some with crystal beads with gold and ruby Paternosters and cross, others of coral, jet, mother of pearl, cherry stones filled with amber, and one composed of cameos depicting the scenes of the Passion.

As was customary, her most important jewels were individualised by names - the Solomon, the Ofex, the Orphan and the Scallop Shell. Similarly indicative of her high rank were her jewelled accessories: four marten’s heads to embellish her fur pieces, scent containers, one in the form of a pomegranate, and a clock, the only example of a time piece in her collection.

During the course of her long life, stone cutters were drawn to Lisbon which was also the principal supplier of uncut diamonds sent on to Antwerp. Here, since bankers were needed to finance the jewel and precious stone business, came an opportunity seized by the Fuggers of Augsburg. From Lisbon their representative sent the Golden Counting house in Augsburg reports of carracks embarking for India and returning with imports of pepper, spices, and also coral, pearls and precious stones.

Thus informed, the house of Fugger made major purchases that were subsequently sold to the rulers of Europe. The agent, Johann von Schüren was impressed by the “magnificent diamonds and rubies, especially a large set of diamonds, a cabochon ruby mounted in an Indian ring and a beautiful emerald” bought by the Emperor Ferdinand I for the dowry of his daughter Eleanor on her marriage to the Duke of Mantua (1561), and by the treasures acquired by the art loving Duke Albrecht of Bavaria. ⁽⁸⁾

So great was the wealth of Anton Fugger that, in 1553, he too was able to buy jewels from Thomas Müller for the dowries of his daughters. Equally rich, the Welsers, another banking family, set up cutting workshops in 1538 and became very successful traders. In this atmosphere the citizens of Lisbon followed suit and demonstrated what became a national passion for jewellery, which continued after the dynastic union with the Spanish Crown in 1580.

The current Fugger representative described how “On September 3rd 1582, the Annual procession of merchants and plateros (silversmiths) started from Church of St. John, bearing the Blessed Sacrament, accompanied by tableaux representing scenes from the Bible from Creation to Resurrection presented by figures and living persons clad in rich garments of brocade and silk, all costly, not counting jewellery with which they were adorned. Even their shoes were worth an incredible sum, some more than a million in gold. The mouths of the Spanish soldiers watered much for the jewels and they wished for nothing better than that there should come one day an opportunity for plunder. No one imagined that the Portuguese owned such riches and treasures nor that they were clever enough to display them in such stately fashion”. ⁽⁹⁾

During the following reign other rich jewels were worn by actors performing on the stage following the entry of Philip III of Spain into Lisbon in 1619. ⁽¹⁰⁾



FIG. 3.
Pendant, Jewel Book of the Duchess Anna of Bavaria,
Hans Mielich, 1552 – 1555, © Bayerische Staatsbibliothek, Cod.icon. 429, fol. 23r

SEVENTEENTH CENTURY - EMERGENCE OF A NATIONAL STYLE

During the sixty years union with Spain, when the court was based in Madrid, Portuguese jewellery assumed a stronger religious character, which continued after independence and the establishment of the Braganza dynasty in 1640.

As in Spain, the Roman Catholic faith is affirmed by the wearing of crosses, reliquaries, rosaries, the abbreviated name of Jesus (IHS), images of the Virgin, and popular saints, particularly the Lisbon born Franciscan St. Antony of Padua (1193-1231) holding the infant Jesus in his arms. In an early portrait, the daughter of Dom João IV and sister of Dom Afonso VI, the devout young Infanta Catherine of Braganza, who married Charles II of England in 1662, displays two such devotional pendants – the Triangle of the Trinity and an enamelled gold Infant Christ holding orb and cross, hand raised in blessing.⁽¹¹⁾

The trade in diamonds, coloured stones and pearls through Goa continued and the marriage contract of Catherine of Braganza with Charles II stipulated that in addition to the cession of Bombay and Tangier, her dowry of two million cruzados would consist of precious stones as well as sugar and other merchandise. However, her arrival in London was greeted with astonishment that she and her entourage should be dressed in old fashioned fardingales, and her jewellery made no impression on the English court⁽¹²⁾, although she is said to have introduced the shoulder knot.⁽¹³⁾ She is still remembered in certain English families who have inherited diamonds given to her goddaughters.



FIG. 4.
Queen Catherine of Braganza, artist unknown, 17th century (?), © Museu
Nacional dos Coches, photography José Pessoa, (DGPC/ADF)

It was during the seventeenth century in the centres of Lisbon, Braga, Guimarães, Porto and Gondomar that a characteristically Portuguese style of jewellery emerged, made by goldsmiths in front of the customer across the counter in shops that opened directly onto the street. They worked the gold into lace like cruciform designs of trailing leaves and flowers hanging from bowknots called *laças* worn at the neck hanging on short black velvet ribbon or gold chain, or placed at the centre of a matching openwork necklace, with a pair of earrings *en suite*. The earrings were long, some composed of as many as five tiers, combining enamel and pearls.

For rich clients, the *laças* and earrings were embellished with rose cut diamonds and the combination of the beautiful 20 carat yellow gold and the soft glitter of diamonds was very attractive. Oval and lozenge shaped reliquaries with glass covers decorated with acanthus leaves chased in gold embellished with gems were worn hanging from bowknots, towards the end of the 17th century, following the fashion for secular jewellery.

Other jewels in the Portuguese tradition were hollow hearts or *coração* and *rosicler* pendants known as *resequilé* or *sequilé*. These last were composed of one lozenge shaped section only, without the bowknot, and ornamented with three to seven drops, some of gold simulating point-cut diamonds, hanging from centre, sides and base.

Much worn by countrywomen – especially in the North - they made a great show at festas, sung masses, weddings, christenings and bull fights, where family prosperity was judged by the amount of jewellery displayed. The effect of so many gold chains, crosses, earrings, *laças* and *rosiclars* shining in the brilliant sunshine was further enhanced by the picturesque traditional northern costume of long pleated serge petticoat, caught in at the waist, close fitting black bodice, white linen shirt sleeves and a coloured scarf across the breast.



FIG. 5.
Breast ornament, 1650-1700, © Museu Nacional de Arte Antiga, photography José Pessoa, (DGPC/ADF)

For noblemen, the goldsmiths created the insignia of the ancient Portuguese Orders of Chivalry, signifying civic and military services rendered to the Crown and country. The badge of the Order of Christ was a long red cross with expanded flat ends bearing a white cross, hung from a red ribbon ⁽¹⁴⁾. That of the Order of St. Benedict of Aviz was a green cross fleury, and for members of the Order of St. James of the Sword there was a lily hilted sword of St. James of Compostella, enamelled red, with gold borders.

During the late seventeenth century after the second marriage of Dom Pedro II to Maria-Sofia-Isabel of Neuberg (1687), the Portuguese became aware of French court fashions, disseminated by prints of designs for jewellery by Balthasar Lemercier, Gilles L'égaré and François Lefèvre.

As a result, in addition to the bowknot, the motifs of flowers, ribbons and feathers were adopted, and aigrettes such as a plume of gold and rubies enamelled in colours and girandole earrings appeared for the head. Brandebourgs, imitating the frogging on

military uniforms, were also introduced into the repertory of the Portuguese jeweller, and notwithstanding the national attachment to gleaming yellow gold, diamonds might be set in silver as elsewhere in Europe.

During the 1690's, there were two important developments in the Portuguese settlements in Brazil. Gold was discovered in alluvial deposits in Minas Gerais from 1693-1695. ⁽¹⁵⁾ Since every river, stream, brook, seemed to contain gold over this wide region, the gold rush which ensued was difficult for the Crown to control. The supply increased vastly: from the total of 1514 kilos which arrived in Lisbon in 1699 it increased to an annual amount of 25.000 kilos from 1720 until 1735-6, when, for the first time, imports declined.

Further more, miners looking for gold discovered diamonds lying in the river bed. At first these little stones were either thrown away as valueless crystals, or were used as counters or scoring points in card games, until Dom Lourenço de Almeida, Governor of Minas Gerais, recognised them for what they were. This he was qualified to do since, from 1697-1704, he had resided in Goa, the centre of the diamond trade until 1730. From 1729 after the Brazilian stones had been analysed and examined in Lisbon and Amsterdam, diamonds from this source were added to the imports of gold, giving a huge stimulus to the jewellery trade. The Crown wanted to enforce restrictive measures so as to maintain a monopoly, but it took some time before a contract basis was finally and successfully instituted so as to keep smuggling down and prices up. There was also a difficulty in that some experts, with vested interests, compared these New World diamonds disadvantageously with those from Golconda.

Very few jewels have survived from the first half of the eighteenth century because the catastrophic earthquake, tidal wave and fires of 1755 destroyed the contents of convent and royal treasuries as well as the private Lisbon collections.

THE APOGEE OF CRAFTSMANSHIP - 1750-1820

Travelling in Portugal in the first half of the 1760's, Giuseppe Baretti observed that "Portugal is very rich in gold and jewels. Their riches however are not the product of Portugal but of her ultramarine settlements". ⁽¹⁷⁾ By this date, the all-powerful Minister, Sebastião José de Carvalho e Melo, then Conde de Oeiras and later Ist Marquês de Pombal, had stabilised the market in diamonds, which were now sold at carefully regulated intervals to buyers from London and Amsterdam, while at the same time his policy attracted cutters and dealers to Lisbon. The aesthete, William

Beckford, in an amusing account of his visit to the leading trader, Dutchman Daniel Gildermeester, who benefited from a lucrative contract made (1761-71) with the astute Pombal, described how Madame Gildermeester “covered with diamonds sparkled like a star in the midst of the murky atmosphere of a damp garden”.⁽¹⁸⁾

Besides supplies of Brazilian diamonds, emeralds and rubies, the quantities of semi-precious tourmalines, aquamarines, topazes, chrysoberyls and amethysts not only inspired the Portuguese jewellers, but were now in the reach of women of relatively modest means. Dominating the range were the many and beautiful topazes which came in various colours: rose pink, richly coloured wine or amber yellow, blue, and pale green, enhanced by highly polished surfaces. In addition, properly cut colourless topazes of remarkable whiteness showed dazzling reflections of pure white light.

After the earthquake of 1755, aware of the commercial importance of jewellery in national life the Marquês de Pombal built three new streets - Rua Augusta, Rua da Prata, Rua do Ouro leading to the main square, the Praça do Comércio and to the Tagus. There, jewellers, silver and goldsmiths could be seen at work, making a tremendous noise. Similarly, according to the architect James Murphy, there was a narrow street in Oporto full of goldsmiths shops “where may be bought the heavy golden earrings and triple necklaces of Gondomar, that being the beautiful name of the suburb where is made jewellery worn by the peasant women in the neighbouring romarias”.⁽¹⁹⁾ He added that “the lower class of both sexes are very fond of gaudy apparel: we observe even the fish women with trinkets and bracelets of gold about the neck and wrist”.⁽²⁰⁾

At the other end of the social spectrum, as before, the lead came from the court. Enjoying a percentage income from the gold imported, and a fifth share of diamonds as well as a monopoly of all stones weighing more than 20 carats, the crown amassed a vast treasure.



FIG. 6.
Devant de corsage, porcelain flowers, topazes, rubies, emeralds
and silver, Portugal, second half of 18th century, Private Collection



FIG. 7.
Allegory of the Acclamation of King José I, Portuguese School, 18th century.
© Palácio das Necessidades, Lisbon, Ministério dos Negócios Estrangeiros

The splendour of jewels made in the reigns of Dom José I (1750-1777) and his devout daughter Dona Maria I (1777-1799), and Dom João VI, Regent (1799-1816), later King (1816-26) is illustrated by those now in the Ajuda Palace ⁽²¹⁾ and which were displayed on the numerous full court dress occasions celebrating Royal birthdays, Church feasts and anniversaries of national events.

At the ceremony of laying the foundation stone of the monument marking the failure of the conspiracy of the Duque de Aveiro, for instance, Giuseppe Baretta noticed the “Queen and Princesses most magnificently dressed wearing most ample hoops and their heads, necks, breasts, arms, wrists and feet glittering with jewels”. ⁽²²⁾

In his account of the Maundy Thursday ceremony held at the Bemposta Chapel in 1788, the French ambassador, the Marquis de Bombelles ⁽²³⁾, describes the jewels worn by the “Queen, Princesses, and noble women, both young and old, with black velvet dresses and lace veils covering the head. All the diamonds they possessed shone out brilliantly from aigrettes, ears, neck, arms, and bosom, marking the solemnity of Holy Week”.

Epitomising the magnificence of Portuguese royal jewellery is a diamond and emerald bowknot with tassel, designed for the bodice, a mid-century interpretation of the *laças*, which derives its effect from the grandeur of its proportions and the size and colour of the emeralds (300 carat, centre 48 carats, and the diamonds 200 ct).

Dona Maria I ordered jewels from Paris, then as always, the centre of fashion and luxury, and from Ambroise and Adam Pollet, two of several foreigners working in Lisbon; the latter, interestingly, produced and signed the impressive Bemposta Monstrance ⁽²⁴⁾. The Queen diamonds, as in all court jewellery, were now brilliant-cut, dazzling with their glitter. The quality of the diamonds and pearls worn by the Queen and Princesses continued to impress foreign visitors, especially Laure, the wife of General Junot, sent to Lisbon by Napoleon to negotiate with the Portuguese government in 1805. She was overwhelmed by the appearance of Carlota Joaquina, the Spanish wife of the Prince Regent and future João VI - “her dress of Indian mousseline embroidered with gold and

silver thread was fastened at the shoulders by two diamond brooches, and her bodice was bordered by a rope of the most beautiful pearls. On her head were more fine pearls and diamonds, but it was the girandole earrings which impressed most: composed of great pear shaped drops of the finest water, each an inch long, they were surmounted by two round diamonds of similar quality". Thirty years later she said she had never seen anything to equal them. ⁽²⁵⁾

Similarly, although the king rarely appeared without diamond epaulette, shoe buckles, buttons, jewelled cane handle and sword, it was his insignia which ensured that he was not outshone by his consort. As Grand Master of all three Portuguese orders of knighthood - of Christ, Aviz, and Saint James - as well as a member of foreign orders such as the Golden Fleece, his insignia matched the splendour of the Queen's jewellery.

In 1789 there was a new development when Dona Maria I placed all three orders under the patronage of the Sacred Heart of Jesus, represented by a ruby heart encircled by a crown of thorns, surmounted by a diamond cross. Two large cabochon drops below the



FIG. 8.
Devant de corsage, emeralds, diamonds and silver, Portugal, second half 18th century, © Palácio Nacional da Ajuda, photography Giorgio Bordino, (DGPC/ADF)



FIG. 9.
Design for a devant de corsage on the occasion of the marriage of Prince Dom João and Princess Carlota Joaquina, c. 1784, © AN/Torre do Tombo

thorns represent tears shed by Our Lord in compassion for mankind. ⁽²⁶⁾ Rubies, also from Brazil, are so often set with diamonds in jewels of Portuguese provenance that this combination became a national characteristic.

According to James Murphy, the Portuguese nobility were not very rich for although their estates were extensive their rents were very low. Between court duties and the social enjoyments of private parties they lived "an even tenor of domestic felicities"

and, unlike their aristocratic counterparts abroad, had “no race horses, nor expensive mistresses and did not frequent licensed gambling houses”.⁽²⁷⁾ He also observed the abstemiousness of Portuguese ladies, “conspicuous in their countenance which is pale, tranquil and modest; those who accustom themselves to exercise have nevertheless a beautiful carnation. Their eyes are black and expressive, their teeth extremely white and regular. In conversation polite and agreeable – the form of their dress does not undergo a change perhaps once in an age.”

Except for those of the wife of the Conde da Redinha, who, according to the Marquis de Bombelles, appeared at his birthday party in a white dress covered with diamonds, and a belt clasp designed as a ship in full sail⁽²⁸⁾, there are few descriptions made by foreign visitors of outstanding jewels worn.

Most travellers generalise, as did Giuseppe Baretti, who, attending a concert at the Amphitheatre was “pleased at the sight of ladies richly dressed, thickset with jewels many of them very handsome-open countenances, hair in simpering locks”.⁽²⁹⁾ Similarly, Richard Twiss in 1772 noticed that “Silk clothes sometimes elegantly embroidered with silk of a different colour and many jewels are displayed on gala days”. However, he then added “Topazes are very plentiful here and are extremely well set - but their silversmiths work is very clumsy”. He liked their high spirits “I never met with women more lively in any part of Europe. They are perpetually dancing, singing, laughing and talking and are sprightly and vivacious in the highest degree”.⁽³⁰⁾



FIG. 10.
Demi-parure.
Silver, close set chrysoberyls
Portugal, second half 18th century
Private Collection

In 1800 Robert Southey provides an evocative account of the annual Corpus Christi procession in honour of the Blessed Sacrament, describing the houses hung with crimson damask from top to bottom, “the soldiers lining the way having put on new uniforms... Every window and balcony crowded, the music, the blaze of dresses, the streets thronged, flooded with people. Of the finery of Portuguese full dress you can have but very inadequate ideas not a jewel in Lisbon but was displayed - rainbows and peacocks are Quaker comparisons...figure of St. George lives in the Castle and on his way to the Procession calls at the Duke of Cadaval’s where they dress his hat with all the jewels of the family and on his return he calls again and leaves them”.⁽³¹⁾



FIG. 11.
Devant de corsage, chrysolites, topazes, amethysts, garnets, crystals, silver, gold, circa 1771 © Museu Nacional Soares dos Reis, photography Carlos Monteiro, (DGPC/ADF). Made for the sculpture of Our Lady of Carmel, Lisbon, (see Penalva, Luísa, 2006. «As jóias da Virgem do Carmo», in *Revista de História da Arte*, nº 2, pp. 236-241).

While a sufficient number of jewels created for the royal family has survived to enable us to define their style, those worn by their subjects, which are even more plentiful, indicate the extent to which jewels were part of Portuguese life. Handed down in families, brought into convents as the dowries of nuns, adorning statues of the Virgin and of the Infant Jesus, more jewellery from the period 1755-1825 remains to us in Portugal than from any other country. Although executed in an unmistakably national style, these ornaments sometimes show the influence of Paris, as was the case in the late seventeenth century.

As before, Parisian designs, particularly those by the mid-century F.T. Mondon and J.H. Pouget, were diffused abroad by published sets of printed patterns, and the favourite themes of ribbons, bows and flowers were adopted by the Portuguese jewellers for their clients.

Describing the looks of Portuguese women, the Marquis de Bombelles observed that their “dark hair was the most beautiful, the longest and thickest in Europe”. To draw attention to this crowning glory they did not wear caps, but placed jewelled flowers to the side of the head, mounted on trembler springs.

Equally important were earrings. Whereas in other countries the preference for pearls attached to a plain gold ring overshadowed other types of earrings, Portugal was an exception. Made en suite with *laças* and *sequilés*, the favourite designs were the three drop girandole surmounted by a cluster, and also long, heavy pendants in several tiers, linked together by ribbons tied into bowknots. To avoid damaging the lobes of the ears,



FIG. 12.
Sacred Heart (from an insignia), ruby, diamonds, gold, Portugal,
late 18th century, Private Collection

the longest and heaviest were fitted with a small loop at the back so as to hang from a cord drawn round the head. Displayed close to the features, they enhanced the brilliance of dark eyes and brought a becoming glow to the complexion.

For the neck, the decorative bowknot – *laça* – or the *sequilé* might have slides behind so it could be worn on a black velvet ribbon like a choker, but there were also full sets of jewellery which included a row of floral links encircling the throat like a garland, centred on a *laça* with pendant to emphasise the front. Held up slightly by the shoulders, the richness and elegance of these necklaces would be shown off to striking effect by the bust below.

There were brooches, ranging in scale from the wide stomacher filling the space between neckline and waist to a modest pin, again using French designs featuring flowers, ribbons and bowknots. However gaudy or expensive the dress, these brooches, whether large or small, would still take the eye.

Bracelets are rarer, and these might be composed of a row of links, or a jewelled motif with loops behind so as to wear on a ribbon at the wrist.

As elsewhere, rings were popular, and followed the designs used in other European countries. They are the largest category, and it is through a reference to an episcopal ring listed in the inventory of possessions of the late Cardinal Patriarch Dom Tomás de Almeida, drawn up in 1754, that we can date the arrival of the semi-precious stones from Brazil, the year before the catastrophic earthquake, though he may have possessed it sometime before that. ⁽³²⁾

Inspired by the wonderful rainbow of coloured stones, available jewellers set them close in solid silver mounts, and enlivened the conservative designs with artistic combinations of the various tints and tones. Thus, when using stones of one colour, by setting them alongside each other in different shades, obtained by foiling, the monochrome effect was given additional interest and variety. Furthermore, unusual colour combinations were devised to bring out the beauty of each gem: golden topazes with amethysts or bright greenish yellow chrysoberyls, soft pink topazes with rock crystal, amethysts

with aquamarines. White topazes, called Minas Novas, faceted like diamonds, were mounted in both half (earrings and pendant) or full sets, (earrings, brooches, necklace, ring) and as borders to contrasting coloured stones.

From 1770's neo classical influence appears in larger scale, marquise or pointed oval shapes, especially for rings which were now worn so as to cover the finger from joint to knuckle. Brilliant cut chrysoberyls of different sizes seem to have been the most popular stones used, and were now pavé set and enclosed within beaded gold borders which contributed an additional series of reflections. Similarly, beads outline all the other categories of jewel made at this time.

In the 1780's, following the fashion for classical gems in jewellery, a ceramic substitute - similar to Wedgwood - for cameos was used for portraits of Dora Maria I, enclosed in brooches and pendants demonstrating political loyalty. These jewels were a source of national pride, and the Portuguese ambassador in France, the cultivated José Maria de Sousa Botelho, Morgado de Mateus, presented a parure of golden topazes to the Empress Josephine. Always generous, she gave them to her protégée, the actress, Mademoiselle Duchesnois, to wear with the fashionable dress of Indian mousseline embroidered in silver and gold thread.⁽³³⁾

THE 19TH CENTURY

Later, in 1817, when his stepson, the Napoleonic general Charles de Flahaut, married the Scottish heiress, Margaret Mercer Elphinstone, Sousa Botelho showed his pleasure at the match by sending the bride a set of splendid Brazilian amethysts. An English enthusiast was Lord Strangford, the diplomat and translator of the poetry of Camões, who had escorted the Portuguese royal family to Rio de Janeiro just before the Peninsular War following the French invasion of 1807. On his return to England in 1814, he presented the Prince Regent with "a very special beryl brought from Brazil which from its size and beauty is not unworthy of a place in the collection of His Royal Highness"⁽³⁴⁾. This was considered the largest aquamarine in the world.



FIG. 13.
Portrait of a girl, Brazilian school, c.1810; Formerly with Zervudacchi Collection, Geneva; present location unknown

During the Peninsular War which ended with the victories of the Duke of Wellington in 1814, the future João VI and Carlota Joaquina remained with their court in Brazil until 1821. The Portugal to which they returned was impoverished by the war, and the frequent uprisings and demands for constitutional government led to a long period of political instability, which resulted in a decline in the quality of jewellery. It is significant that, from Brazil in 1816, Carlota Joaquina ordered, through the assistance of a Baroness Ardisson and the Marquês de Valada, not only a new wardrobe for herself and her daughter, the Infanta Maria Francisca, but also jewels from Paris. The unpublished inventory of these purchases reveals a large collection of bandeaux and aigrettes for the hair, ruby, emerald and sapphire parures, earrings, rings, belt clasps, chains, necklaces, watches and other accessories, which were like the clothing, in the very latest fashion (see pp.22-26).

Again it was in Paris, from Jean-Baptiste Fossin in the rue Richelieu, that the diplomat and statesman, the Duque de Palmela (1781-51), brought his magnificent collection up to date in 1843. Taking the closest interest, he insisted on being present when his superb stones and pearls were removed from their old settings by dipping in acid and then listed and valued ⁽³⁵⁾.

Although the country people and fishwives continued to economise in order to buy the traditional gold sequilés and laças ⁽³⁶⁾, the decline continued and by mid-century it was impossible to obtain even a hinged locket, so out of touch were the Lisbon jewellers, according to Stéphanie of Hohenzollern Sigmaringen, who married Pedro V in 1859. She looked in vain for such a jewel to send to Queen Victoria, and in a letter to her parents she complained that she had to obtain the locket which was to hold a lock of her hair and that of the king from London ⁽³⁷⁾.

Happily, this situation changed after 1862, when Maria Pia of Savoy became the wife of Dom Luís I. During their reign, Leitão & Irmão, founded in Lisbon in 1840, were appointed court jewellers and the patronage of Queen Maria Pia provided a great stimulus, as did that of her daughter in law, the French Princess Amélia, wife of the future Dom Carlos.

Staying at Windsor in November 1909 as Queen Mother of Portugal, Queen Amélia made a point of presenting Queen Alexandra with jewels of a national character made by Leitão - a sapphire and diamond brooch inscribed POR BEM (hoping for the best), and earlier, during the visit of the English sovereigns to Lisbon in March 1905, a diamond and ruby miniature carrack, evoking the great age of discovery ⁽³⁸⁾, when the national passion for jewellery first took off.

NOTES

- 1) Lady Charlotte Schreiber, *Journals* (1911) I, p. 381 The leading firm of jewellers in the historic Rua das Flores in Oporto was founded by Manuel Vicente de Moura in 1851 and named Rosas after the family of his wife. It is currently managed by their direct descendant, José Luis Macado Rosas.
- 2) Nuno Vassallo e Silva, *The Portuguese Gem Trade in the Sixteenth Century*, *Jewellery Studies*, Vol 6, 1993 pp 19-28, Vassallo e Silva, *The Heritage of Rauluchantim*, exhibition catalogue Museu de São Roque, Lisbon 1996 and also Hugo Miguel Crespo, *Jewels From the India Run*, Catalogue of an exhibition at the Museu do Oriente, Lisbon, 2015.
- 3) J.A.Vasconcelos, *Historia de Ourivesaria e Joalharia Portuguesa, Sacra e Profana* (Oporto 1882) Extracts from an inventory of the dowry of the Infanta Beatriz, 94, 168, 174, 189, XXVI ff.
- 4) Annemarie Jordan Gschwend, *The Development of Catherine of Austria's Collection in the Queen's Household: Its Character and Cost*. Doctoral thesis, History of Art Department, Brown University, USA, (1994)
- 5) During the confusion which followed the union with Spain of 1580, António, Prior of Crato, a Pretender to the throne, stole the Crown Jewels and to raise funds to attack the army of Philip II he pawned the Mirror of Portugal to Queen Elizabeth. Since he was unable to redeem it, the diamond then entered the British royal collection, and Queen Henrietta Maria sold it to Cardinal Mazarin. The Mirror of Portugal vanished after the robbery of the French Crown Jewels in 1791 and has not been seen since.
- 6) The Portuguese court offered what was believed to be the best diamond yet obtained from India set in a ring, in 1551 to Pope Julius III in exchange for the joint titles of the Grand Mastership of two of the Portuguese Military Orders (Avis, Santiago) on behalf of João III, and Crespo, op. cit. p. 35, identifies it as a large 80 carat stone, subsequently cut and polished by Baltasar Cornejo. As his personal property the Pope bequeathed it to his nephew, and it has never been traced. Another important diamond was given to the Prince of Eboli, representative of Philip II.
- 7) P.Muller, *Jewels in Spain* (1974) p.56
- 8) Probably similar to those in the pictorial inventory of Duke Albrecht of Bavaria depicted by Hans Mielich, c.1552-1555 Cf Crespo, op. cit, fig 25 from Kleinodienbuch der Herzogin Anna von Bayern in the Bayerischen Staatsbibliothek, Munich, Cod. Icon.f. 50 and here, p.12
- 9) Vvon Klarwed, ed, *The Fugger News Letters 1568-1605* (London 1924) p.74
- 10) P.Muller, op.cit p.105, note 400, for rich jewels seen in Lisbon, cf João Baptista Lavanha, *Viaje de la Catholica Real Magestad del Rei D.Philippe III NS al reino de Portugal* (Madrid 1622), pp 14-14v, 32, 62v-63, 66v notes jewels, gems, pearls worn by actors in a tragedy-comedy, and also descriptions in verse in Gregorio de San Martin, *El Triunfo mas famoso que hizo Lisboa a la entrada del Rey Don Philippe Tercero*, Lisbon 1624, pp. 113-114, 118 136, 137
- 11) D.Antonio Caetano de Sousa, *Provas de Historia Genéalogica da Casa Real Portuguesa* (Coimbra 1950) IV, Part 2, p.195 quoted L.d'Orey, *Five Centuries of Jewellery* (1995) p.25
- 12) *Memoirs of Count Grammont I* (London 1908) I, p.96, 97
- 13) Joan Evans, *A History of Jewellery 1100-1870* (1970) p.147
- 14) Established in 1522 when the Grand Mastership was vested in the Crown of Portugal
- 15) C.R.Boxer, *The Portuguese Seaborne Empire 1415-1825* (1891) p.p.149, 155-7
- 16) G.Baretti, *Travels in Spain, Portugal and France I* (1790) p.140
- 17) idem, p.97
- 18) W.Beckford, *Journal of a Journey in Portugal and Spain 1787-1788* p.159
- 19) James Murphy, *Travels in Portugal in the Years 1789 & 1790* (London 1795) p.194
- 20) ibid, p.202
- 21) *Royal Treasures*, Exhibition Catalogue, Ajuda Palace, Lisbon 1992
- 22) Baretti, op. cit, p.157
- 23) Marquis de Bombelles, *Journal d'un Ambassadeur de France au Portugal 1786-1788* (Paris 1979) p.281
- 24) A rare instance of a fusion of goldsmith and jeweller crafts, see Penalva, Luisa; Franco, Anísio, 2013. «Custódia da Bemposta», in Pimentel, António Filipe, (ed.), *A Encomenda Prodigiosa. Da Patriarcal à Capela Real de São João Batista*. Lisboa: Imprensa Nacional-Casa da Moeda, Museu Nacional de Arte Antiga, Museu de São Roque, pp. 98-99, cat. 142.
- 25) Duchesse d'Abrantès, *Memoires de la duchesse d'Abrantes VII* (Paris 1832) p.275
- 26) This cult relates to the votive Basilica da Estrela built by Dona Maria in Lisbon, dedicated to the Most Sacred Heart of Jesus. Pius VI granted the concession to her, and the altarpieces were painted in Rome by Pompeo Batoni in 1779. The church was consecrated in 1789. My thanks to Angela Delaforce for pointing this out.
- 27) Murphy, op. cit, p.197 and p.206
- 28) Bombelles, op. cit p.122
- 29) Baretti, op. cit., p.161
- 30) Richard Twiss, *Travels Through Portugal and Spain 1772 and 1773* (London 1775) p.28 and p.34
- 31) A.Cabral, ed., Robert Southey *Journals of a Residence in Portugal 1800-1801* (Oxford 1960) Portugal, 15 June 1800 to Charles Danvers, p.99
- 32) Gonçalves de Vasconcelos e Sousa, *A Joalharia em Portugal 1750-1825* (1999) p.234 "Hum anel bispal esmaltado de preto tem no meio hum crital amarello a que chamão thopazio do Brazil, e no sicollo tem catorze diamantes chapas a brilhantados tudo em oiro e tudo" D. Tomás de Almeida (1670-1754) the first Patriarch of Lisbon (1717) lived in great splendour financed by Dom João V.
- 33) J.G. Ducrest, *Memoirs of the Court of the Empress Josephine* (1894) pp.42-3
- 34) Royal Archives Windsor 25967
- 35) D. Scarisbrick, *Chauvet: Master Jewellers Since 1780* (Paris 1995) p.66
- 36) M. Ratazzi, *Le Portugal au vol d' Oiseau* (Paris 1879) p.219
- 37) Marie writes to her mother in 1859 – "pour avoir des médaillons pour y mettre les cheveux de Pedro et de moi que je veux envoyer à la reine Victoire il a fallu que je les fasse venir de Londres - impossible d'en trouver ici."
- 38) L.Catino-Crost, *Amélie de Portugal* (2000) p.371

QUEEN CARLOTA JOAQUINA'S PURCHASES FROM PARIS 1816

Inventory and valuation of the clothing, accessories and jewels acquired in Paris by Baroness Ardisson on behalf of Carlota Joaquina, wife of João VI, while living in exile at Rio de Janeiro, and shipped to Brazil with the Marquês de Valada, head of the Queen's household.

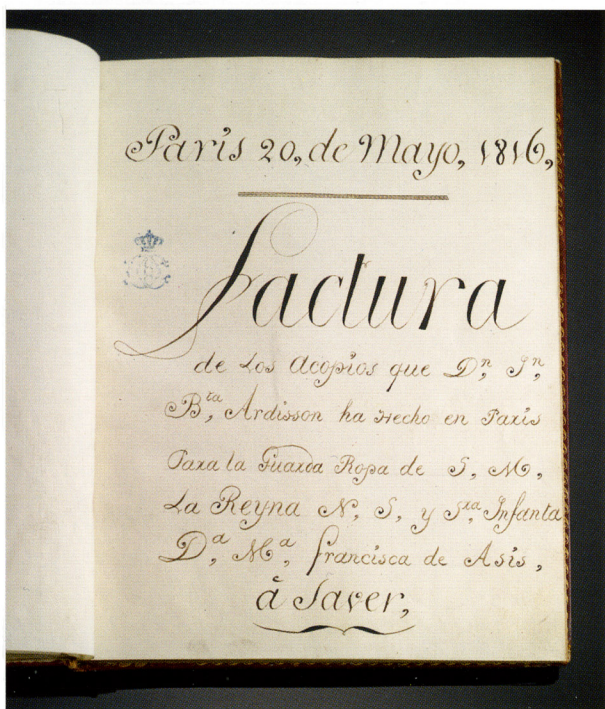
Manuscript on paper, dated 20th May 1816, Paris; bound in contemporary gilt tooled red morocco leather, with royal arms of Spain on each cover; 272 x 21mm; 71 pages.

PROVENANCE

Carlos I, King of Portugal (1863-1908), stamped with his cipher on the first leaf;
James P.R. Lyell (1871-1948), bearing his ex-libris.

This unpublished inventory which provides a portrait of the taste of the Portuguese court in exile, reveals a Queen keen on keeping up with the European fashions and certainly deserves further study. Dated only two months after the husband of Queen Carlota Joaquina inherited the throne while still in Brazil, it is mainly written in French, with a section in Spanish. This document not only recreates the elegance and splendor of a sovereign's wardrobe in the early 19th century, but also confirms the preeminence of Paris as the creative centre of luxury and fashion lost during the French Revolution but regained during the reign of Napoleon. Bought for Queen Carlota Joaquina and her daughters from the leading Parisian dressmakers, marchands de modes, jewellers, suppliers of lingerie, shoes, fans, gloves, hosiery, and cosmetics, these purchases illustrate the taste in dress which came with the restored Bourbon monarchy in France and the emergence of Romanticism. They also evoke the royal way of early nineteenth century life. Amidst the quantities of underwear - night caps and dresses, vests, house coats, fichus, frilled and pleated collars - there are no less than 560 handkerchiefs, each of superb quality, for always on view, held in the hand whether at home, walking en promenade or at a ball, the handkerchief was an essential part of the toilette.





The numerous dresses acquired for the Queen and Infantas were made in an impressive range of fabrics - silks, satins, gauze, crepe, tulle, wool, percale, muslin, gros de Naples, serge and Levantine - with either short or long sleeves, high necks for daytime and décolleté for evening, and since they were to be worn in the tropical climate of Brazil the majority were light in weight. The colours chosen were predominantly soft rose pinks, lilac, sky blue, enhanced by exquisite embroidery and the trimmings of Valenciennes and Malines lace. Created in Paris by an army of girls and women seamstresses the prices seem reasonable in comparison with the cost of acquiring the group of fashionable Kashmir shawls patterned with exotic Indian palm leaves.

Also part of the elegant toilette were the stockings of the finest transparent silk, now made by machine, embroidered satin shoes, ribbons of every width and colour, embroidered gloves, feathers, hats, bonnets and lace veils. Fans, so

necessary in the heat of Brazil, were more than a fashion accessory, and of the various types made of ivory, cut steel, mother of pearl, wood, the most expensive was made from a watercolour after a painting by Guérin of the passion of Phèdre for her stepson Hippolyte illustrating a scene from the play by Racine. Cosmetics include fragrances for the bath, mouthwashes, "régénératrice" lotions for the complexion, "Venus water" and six bottles of a scent, evocatively named after the famous 17th century courtesan, Ninon de l'Enclos.

Typical of Romantic period taste were the accessories-lorgnettes worn at end of long chain, snuff boxes, numerous watches, twenty five cassolettes, many seals, book and boat shaped necessaires and automata playing musical tunes, some presumably intended for presentation.

Jewels for the head, neck, waist, wrists and hands were bought to partner the fashionable new clothing. Tall combs, jet bandeaux, chains, floral aigrettes decorated the hair, neatly and smoothly drawn back from the face into a chignon massed high on the top of the head. For formal events there were parures - matching sets of necklace, earrings, bracelets in pairs - set not only with diamonds, sapphires, emeralds, rubies and amethysts, but also with mosaics imported from Italy, paste and imitation pearls. Although pearls were the favourite choice for earrings, others, of "forme chinoise", bunches of grapes, shells tassels, bells and a peacock's tail were more imaginative. These may have been chosen to amuse the young Princesses as was the owl's head in a belt buckle. Of the quantities of rings acquired, the majority were for sealing private correspondence, but there were also examples of a new design, the "semaine" a hoop set with seven stones, one for every day of the week.

Suma de Oros			Suma de enfrente		
729. 1. Alcaniz Madraç fina	250.	12477.30	1204. 1. Orosq. con collar, Brachitos y penda	1300.	6143. 128117.30
731. 1. Idem Madraç sul bordado de Oro	240.		1205. 1. Idem collar Brachitos y penda	1300.	
729. 1. Idem con Sanitas Marfil embreado de rosas y Cifra	400.		1206. 1. Idem con piedras rubies	1300.	
733. 1. Idem Madraç fina	160.		121. 1. Orosq. con collar y Pendiente de piedras rubies	736.	
3002. 1. Idem Idem sul bord. de Oro y Acero	540.	3340.	1206. 1. Placa de Oro p. Pinturas figurando unas Aguilas marinas	900.	
3004. 1. Idem Idem bordado	300.		1203. 1. Idem con piedras Constitutas figurando Cabezas y monas de Oro	1248.	
725. 2. Idem de Macar bordado y Cifra	240. 480.		1203. 1. Idem con piedras falsas	125.	
735. 1. Idem de Madraç fina	160.		1202. 1. Idem Idem Idem	125.	
738. 1. Idem Idem	210.		1203. 1. Idem Idem Idem	125.	
Joyeria de Oro.			1206. 1. Idem Idem Idem	125.	
685. 1. Reloca de Oro p. Inocencia con perlas y pintura	512.	740. 2	1202. 1. Par de Pendientes de Oro forma o Cuadrada	130.	
613. 1. Cadena de Oro p. el mismo Reloca	228.		1204. 1. Par Idem con rubies y perlas	120.	
642. 1. Reloca de Oro p. Inocencia con perlas y pintura	592.		1204. 1. Par Idem con turquesas falsas	47.	
612. 1. Cadena de Oro con dos Relocas	232.	824.	1207. 1. Par Idem imitando Campanillas	181.	
437. 1. Reloca de Oro con perlas	648.		1215. 1. Par Idem de Coral y perlas verdes	130.	
614. 1. Cadena de Oro con dos Relocas	228.	676.	1216. 1. Par Idem imitando bellotas y perlas	120.	
617. 1. Necesario con Musica	560.		1217. 2. Anillos de Oro a la Romana	60. 120.	
78. 1. Caza de Oro con Musica	2748.		1202. 3. Idem con granates falsos	237. 69. 21.	
1206. 1. Anillo con collar, brachitos y penda de Oro y un medallon de perlas en su buche	1100.		1218. 1. Idem fancea con piedras y perlas	70.	
Suma p. enfrente			Suma p. la buelta		
	6143.	128117.30		17407.21.	128117.30







1, 2, 3. Pendants

Gold and table cut diamonds; gold and rose cut diamonds

Portugal, 18th century

70mm; 68mm; 54 x 44mm



4. Pendant

Gold, rose cut diamonds

Portugal, second half of the 18th century

64 x 90mm



5. Necklace

Gold, rose cut diamonds
Portugal, 17th/18th century
355mm long



7. Pendant

Gilt metal, rubies, enamel
Portugal (?), 17th century
55mm wide



8. Pendant with cross

Silver gilt, rubies and rose cut diamonds
Possibly Spanish, 17th/early 18th century
60 x 73mm



9. Pendant

Silver, enamel, rubies and table cut diamonds
Possibly Spanish, early 18th century
49mm wide



6. Necklace

Silver, gold, diamonds

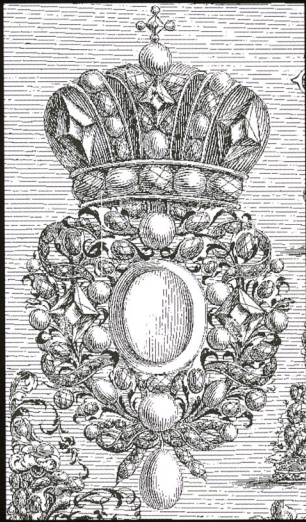
Portugal, first quarter 18th century

285mm long

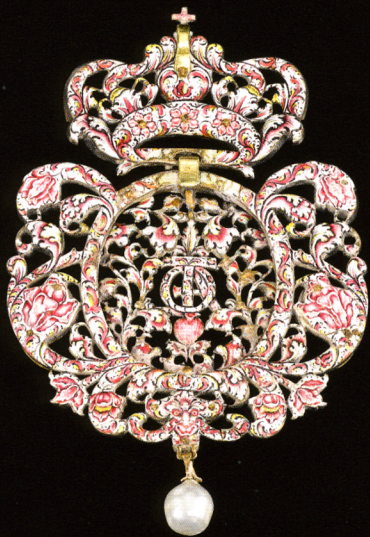


10. Pendant

Gold, silver, enamel, emeralds, diamonds
Probably Spanish, 17th century
125mm long



Design for pendant, France, last quarter 17th century



11. Pendant

Gold, silver emerald and diamond pendant centred on a monogram AOTL, the initials of the motto or name of the owner, within a diamond border amidst foliage surmounted by a crown with symbolic orb and cross. The enamelled white back is decorated with pink and white acanthus leaves and flowers, animated by the grotesque mask at the base. A pearl hangs below.

Portuguese or Spanish, late 17th century

160 x 110mm





12. Demi-parure

Silver, close set russet coloured topazes of different shades

Portugal, 18th century

Brooch 90 x 90mm; earrings 62 x 50mm



13. Necklace

Silver gilt, close set golden topazes of different shades
Portugal, 18th century
180mm long



14. Demi-parure

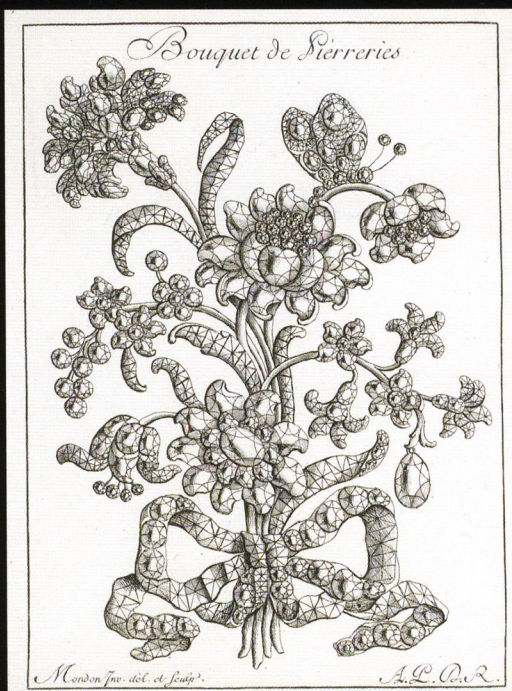
Silver gilt, close set topazes

Portugal, 18th century

Brooch 65mm wide; earrings 55mm wide



15, 16, 17, 18, 19. Flowerhead hair ornaments/brooches
Silver and silver gilt, close set white, pink, golden and tawny
coloured topazes
Portugal, 18th century
40mm (the widest)



Design for bouquet, F-T. Mondon,
Premier livre de pierres pour la parure des dames, 1736-1751

20. Large 18th century vari-coloured gem, diamond, paste and enamelled tremblant floral spray brooch, c.1760

The bouquet with a multitude of variously shaped flowers and buds set with combinations of pink and orange topaz, amethyst, chrysolite, diamond and paste, six of the blooms with tremblant action, green enamelled foliage, the longer stems to the back set with green tourmalines, shorter front stems set with orange topaz, tied with an emerald and ruby set ribbon tied bow. Close set in silver.

200mm

Private Collection





21, 22. Pair of earrings

Silver, close set chrysoberyls

Portugal, second half 18th century

85 mm; 80mm



23. Demi-parure

Silver, close set chrysoberyls

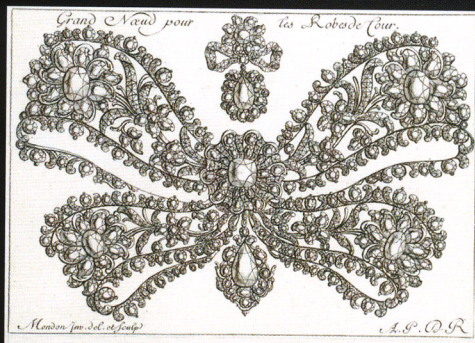
Portugal, second half 18th century

Pendant 90 x 68mm; earrings 70mm



24, 25, 26, 27. Rings

Silver, close set white topazes and golden topazes; white and pink topazes; tawny topazes, chrysoberyls and rock crystals
 Portugal, second half 18th century
 38mm; 38mm; 32mm; 25mm



28. Stomacher (Devant de Corsage)

Silver, gold, close set diamonds, golden and tawny coloured topazes

Portugal, last quarter 18th century

105mm

Design for stomacher F-T. Mondon,
Premier livre de pierreries pour la parure des dames, 1736-1751



29. Demi-parure

Silver, close set golden topazes

Portugal, 18th century

Brooch 50 x 55mm; earrings 46 mm wide



30. Demi-parure

Silver, close set topazes and chrysoberyls

Portugal, 18th century

Brooch 70 x 65mm; earrings 46mm long



31. Necklace, composite
Silver, close set topazes
Portugal, 18th century
430mm long; centrepiece 58mm



32, 33. Demi-parure; earrings

Silver, close set russet coloured topazes, topazes in various shades of pink

Portugal, 18th century

Brooch 65 x 65mm; earrings 40 x 52mm; 47 x 44mm



34. Set of Buttons

Silver gilt, chrysoberyls, with its original tooled leather case.

Portugal, mid-18th century

Larger 24 mm; smaller 17 mm



35. Insignia of the Order of St. Benedict of Aviz

Silver, chrysoberyls and green glass

Portugal, second half 18th century

94mm long



36. Insignia of the Order of St. James

Gold, enamel, mother of pearl, rubies, emeralds,
diamonds, pearls

Portugal, first half 18th century(?), *later chain*

Pendant 41mm long



37. Insignia of the Order of Christ

Silver, close set gold, garnets, diamonds, white topazes
Portugal, third quarter 18th century
90 x 48mm



38. Ring

Silver gilt, close set chrysoberyls
 Portugal 18th century
 41mm
 Private Collection

39. Brooch

Silver gilt, close set chrysoberyls
 Portugal, 18th century
 45mm

40. Pair of earrings

Silver gilt, close set chrysoberyls
 Portugal, 18th century/19th century
 22mm



41. Floral spray/hair ornament

Silver, close set chrysoberyls

Portugal, second half 18th century

95mm long



42. Necklace

Silver, close set chrysoberyls
Portugal, 18th century
360mm



43. Demi-parure

Silver, close set chrysoberyls
Portugal, third quarter 18th century
Brooch 95 x 80mm



44, 45, 46. Pairs of earrings

Gold, silver, close set chrysoberyls

Portugal, last quarter 18th century

105mm; 90mm; 85mm



47. Demi-parure

Gold, silver, close set chrysoberyls

Portugal, last quarter 18th century

Necklace 360mm long; earrings 80mm long



48. Necklace

Gold, silver, rubies, diamonds
Portugal (?), 18th century
380mm long



49. Demi-parure

Silver, close set chrysoberyls

Portugal, third quarter 18th century

Brooch 73mm; earrings 65mm



50, 51. Flowerheads/hair ornaments

The two pairs now converted into earrings
 Silver, close set golden topazes
 Portugal, 18th century
 25 mm

52. Flowerhead pendant/brooch

Silver gilt, garnets, golden topazes
 Portugal, 18th century
 33mm



53. Demi-parure

Silver gilt, close set golden coloured
topazes of different shades

Portugal, 18th century

Brooch 103 x 83mm; earrings 70mm



54. Double layer flowerhead brooch

Silver, amethysts, white topazes

Portugal, 18th century

55mm



55. Demi-parure

Silver, close set amethysts and chrysoberyls
Portugal, 18th century
Pendant 74mm



56. Floral spray with heart flaming stomacher brooch

Silver close set, rose cut diamonds golden yellow and pink topazes
Portugal, 18th century
70 mm wide

57. Floral spray brooch

Silver, close set garnets, golden topazes
Portugal, 18th century
43 x 43mm



58. Suite of six multi-coloured gemstone and diamond brooches

Two large and one smaller sprays, two flower baskets
and one bow set with topaz, amethyst and diamonds
Portugal (?), second half 18th century
Brooches 90mm long



59. Pair of earrings

Silver, close set rose cut diamonds
Portugal, second half 18th century
68mm long

60. Floral spray brooch

Silver, close set table cut diamonds
Portugal, 18th century
40mm long

61. Brooch

Silver, close set rose cut diamonds
Portugal, 18th century
30mm

62. Girandole earrings

Silver, close set rose cut diamonds, golden
topazes
Portugal, mid-18th century
62mm



63. Demi-parure

Silver, close set white topazes
Portugal, second half 18th century
Pendant 77mm wide



64. Pendant

Silver, close set golden yellow topazes, diamonds
Portugal, first half 18th century
60mm long

65. Maltese cross

Gold, transparent set golden topazes
Portugal, second half 18th century
40mm

66. Floral Spray

Silver, close set golden topazes
Portugal, 18th century
66mm long

67. Floral Spray

Silver, close set topazes
Portugal, 18th century
64mm long

68. Pendant/Brooch

Silver, close set pink topazes
Portugal, 18th century
45mm long

69. Bird Jewel

Silver, chrysoberyls
Portugal (?), 19th century
70 mm width



70. Parure

comprising top and drop earrings, two floral openwork pompoms
and a necklace of floral and foliate links and a pendant

Silver, diamonds, emeralds

Portugal (?), 18th century

Necklace 365mm long; earrings 55mm long



71. Pair of earrings

Silver, close set chrysoberyls
Portugal, third quarter 18th century
70mm

72. Pair of earrings

Gold, silver, chrysoberyls
Portugal, last quarter 18th century
78mm long
Private Collection



73. Floral spray for the hair
Silver, close set chrysoberyls
Portugal, 18th century
95mm long



74. Necklace

Gold, silver diamonds, golden topazes
Portugal, last quarter 18th century
327mm long



75. Chatelaine

Silver, close set chrysoberyls
Portugal, last quarter 18th century
120mm long
Private Collection





DIANA SCARISBRICK

Diana Scarisbrick, F.S.A., is an independent scholar. Her books include *Ancestral Jewels* (1989), *Rings, Symbols of Wealth, Power and Affection* (1993), *Jewellery in Britain 1066-1837* (1994), *Chaumet: Master Jewellers Since 1780* (1995) and *Portrait Jewels: Opulence and Intimacy from the Medici to the Romanovs* (2011).

She has been curator of exhibitions including: *Finger Rings from Ancient Egypt to the Present* (Ashmolean Museum, Oxford 1978, with G. Taylor), *Chaumet* (Musée Carnavalet with R.Hurel, Paris 1998) *200 Years of Tiaras* (Museum of Fine Arts, Boston 2000), *The Devonshire Inheritance: Five Centuries of Collecting at Chatsworth* (2003 with Nicholas Barker), *Brilliant Europe* (Brussels 2008, with C. Vachaudéz).

As Research Associate of the Beazley Archive at the Institute of Classical and Byzantine Studies, Oxford University, she has co-authored with Professor Sir John Boardman, F.B.A., F.S.A., and Dr Claudia Wagner, *The Marlborough Gems* (2009), *The Guy Ladrière collection of Gems and Rings* (2016) and *The Beverley Gems* (2016).

Her association with S.J.Phillips began when she co-authored with Professor Sir John Boardman, F.B.A., F.S.A, the catalogue of *The Ralph Harari Collection of Gems and Finger Rings* (1977), followed by exhibitions of *The Wellington Gems* (1979) and of *Brilliant Impressions* (2010), showing paste and antique jewellery.







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