

**1**  
WERNER VAN DEN VALCKERT  
THE HAGUE 1580 – AMSTERDAM 1627/1644

**PORTRAIT OF A GOLDSMITH, PROBABLY BARTHOLOMEUS JANSZ VAN ASSENDELFT**

Amsterdam, 1617  
Oil on wood  
AMSTERDAM, RIJKSMUSEUM

This painting celebrates Bartholomeus Jansz van Assendelft's election as 'assayer' of the Leiden Goldsmiths' Guild, a role symbolised by the touchstone in his left hand. The many portraits of silversmiths produced in the 16th century illustrate the prestigious position held by these craftsmen in the world of trade and society.

**2**  
ÉTIENNE DELAUNE  
MILAN 1518/1519 – PARIS 1583

**GOLDSMITH'S WORKSHOP**

Augsburg, 1576  
Etching  
PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES ARTS GRAPHIQUES,  
COLLECTION EDMOND DE ROTHSCHILD



This rare view of a workshop shows the tools and gestures of goldsmiths at work. To the left of the workbench, an apprentice stretches gold wire and two journeymen chisel decorations on rings. To the right, the master goldsmith engraves a piece, while a worker supervises the enamelling of an object in the kiln.

**3**  
PIERRE WOERIOT  
NEUFCHÂTEAU 1531/1532 – DAMBLAIN 1599

**LIVRE D'ANEAUX D'ORFÈVRERIE**

Lyon, published by G. Roville, 1561  
PARIS, INSTITUT NATIONAL D'HISTOIRE DE L'ART, COLLECTIONS JACQUES DOUCET

**4**  
**OUROBOROS SHAPED RING**  
Eastern France (?), c. 1600-1620  
Gold, pearl  
COLMAR, MUSÉE UNTERLINDEN

In 1561, the silversmith Pierre Woeiriot published a collection of forty designs for rings. The design shown here is very close to a ring discovered in 1864 in the Trésor des Trois-Épis, near Colmar. The ouroboros (a snake biting its own tail) was interpreted in the Renaissance as a symbol of eternity.

**5**  
ATTRIBUTED TO HANS KELS THE YOUNGER  
KAUFBEUREN c. 1508/1510 – AUGSBURG c. 1565/1566

**DESIGN FOR A BRACELET (?)**

c. 1520-1530  
Cherrywood  
NUREMBERG, GERMANISCHES NATIONALMUSEUM

**6**  
**JEWELLERY DESIGNS**  
Germany, second half of the 16th century  
Lead  
LONDON, VICTORIA AND ALBERT MUSEUM

**7**  
**PAIR OF BRACELETS**  
Flanders or the Netherlands (?), c. 1580-1600  
Gold, enamel  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

**8**  
**BELT**  
France (?), final quarter of the 16th century  
Silver  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Lead models were used to make moulds for casting parts of jewellery, such as bracelet clasps or belt components. These belts were used in Renaissance bourgeois women's costume to hang keys, purses and necessities.

**9**  
BERNARD PALISSY  
AGENAIS c. 1510 – PARIS 1590

**CUP AND MOULD FOR A PIECE OF JEWELLERY**

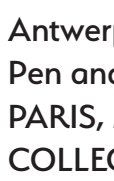
Paris, third quarter of the 16th century  
Glazed terracotta and plaster  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Known for his reproductions of animals and plants, the ceramicist Bernard Palissy also overmoulded and copied jewellery. Moulds and cups confirm that he reused elements from necklaces and bracelets as ornamentation for goldsmiths' objects.

**10**  
HANS I COLLAERT  
BRUSSELS c. 1530 – ANTWERP 1581

**PENDANT WITH NEPTUNE ON HIS CHARIOT**

Antwerp, c. 1575-1580  
Pen and grey ink, grey wash, watercolour highlights on vellum  
PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES ARTS GRAPHIQUES,  
COLLECTION EDMOND DE ROTHSCHILD



A draughtsman and engraver active in first in Brussels and then Antwerp, Hans Collaert provided designs for goldsmiths. This meticulous drawing was certainly intended to be presented to a patron so that he could approve the composition of a jewel before it was made.

**11**  
HANS SEBALD BEHAM  
NUREMBERG 1500 – FRANKFURT AM MAIN 1550

**BIBLICAE HISTORIAE ARTIFICIOSISSIMÈ DEPICTAE**

Frankfurt, published by Christian Egenolff, 1537  
PARIS, BIBLIOTHÈQUE NATIONALE DE FRANCE, ARSENAL

**12**  
**HAT ORNAMENT: SAMSON**  
Flanders or the Netherlands,  
c. 1534-1550  
Gold, enamel, gemstone  
AMSTERDAM, RIJKSMUSEUM

Illustrated Bibles often served as models for craftsmen. This ornament depicts the biblical hero Samson causing the temple where he was being held prisoner to collapse on his enemies. The goldsmith has transcribed the printed composition into relief and colour, taking advantage of all the technical possibilities of his material.

**13**  
**HANGING MIRROR**  
Flanders, c. 1570-1580  
Boxwood  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

This boxwood mirror frame, which could have been worn hung from a belt, is decorated with moral mottoes and a representation of the biblical story of Judith and Holofernes. The decoration of interlace, strapwork, lion masks, and fruit is reminiscent of jewellery designs from the same period.

**14**  
HANS I COLLAERT  
BRUSSELS c. 1530 – ANTWERP 1581

**MONILIUM BULLARUM INAURIUMQUE ARTIFICIOCISSIMAE ICONES**

Antwerp, published by Philippe Galle, 1581  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

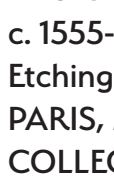
**15**  
**CASKET FITTINGS**  
c. 1565-1570  
Iron  
ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

This plaque, originally mounted on a casket, bears a striking resemblance to the temple-shaped jewels in fashion around 1560-1580, such as those by Hans Collaert. It illustrates the close links between the arts during the Renaissance, which inspired each other and drew on the same decorative sources.

**16**  
PIERRE WOERIOT  
NEUFCHÂTEAU 1532 – DAMBLAIN 1596/1599

**DESIGNS FOR PENDANTS**

c. 1555-1561  
Etching  
PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES ARTS GRAPHIQUES,  
COLLECTION EDMOND DE ROTHSCHILD



## 17

ATTRIBUTED TO GIROLAMO DA CARPI  
FERRARA 1501 – FERRARA 1556

### PORTRAIT OF A LADY (RENÉE DE FRANCE?)

c. 1530-1540  
Oil on panel

FRANKFURT AM MAIN, STÄDEL MUSEUM

The costume and finery reflect the evolution of style in the first half of the 16th century. A pearl necklace worn around the sitter's neck is characteristic of Italian fashion, as is the headdress, enhanced by a border of pearls and precious stones. The patron's interest in Antiquity is illustrated by the cameo worn as a pendant.

## 18

### COMMESSO: A MOOR'S HEAD

Milan, 1530-1540  
Gold, onyx, pearls, gemstone

VIENNA, KUNSTHISTORISCHES MUSEUM, KUNSTKAMMER

The shape of this jewellery derives from ancient statuary. The setting, decorated with vine leaves, is typical of Milanese workshops. The absence of enamel enhances the contrast between the dark onyx and the gold, which is worked in a wide range of effects, from the matt background to the smooth shine of the ivy fruits and the light texture of the leaves.

## 19

JEAN MIGNON

DOCUMENTED BETWEEN 1535 AND 1555  
AFTER LUCA PENNI

FLORENCE c. 1500 – PARIS 1556

### DIANA AND ACTEON

Fontainebleau, c. 1545-1555  
Burin

PARIS, BIBLIOTHÈQUE NATIONALE DE FRANCE, DÉPARTEMENT DES ESTAMPES ET DE LA PHOTOGRAPHIE

## 20

### PLAQUE: DIANA AND ACTEON

England or France (?), c. 1560-1580  
Gold, enamel

STAMFORD, LINCOLNSHIRE, THE BURGHLEY HOUSE COLLECTION

Ovid's *Metamorphoses*, from which the story of Diana and Acteon is taken, were a continual source of inspiration for the decorative arts. This plaque (possibly part of a necklace or a hat decoration) may derive from this model engraved after Luca Penni, a painter of the royal works at Fontainebleau.

## 21

PIERRE MILAN

ACTIVE IN PARIS BETWEEN 1540 AND 1557  
OR RENÉ BOYVIN

ANGERS 1526? – ANGERS? 1626?  
AFTER LÉONARD THIRY

? c. 1500 – ANTWERP 1550?

### PENDENTIVES

Etching

PARIS, INSTITUT NATIONAL D'HISTOIRE DE L'ART, COLLECTIONS JACQUES DOUCET

## 22

ÉTIENNE DELAUNE

MILAN 1518/1519 – PARIS 1583

### JEWELLERY DESIGNS

Paris, c. 1550-1560  
Etching

PARIS, FONDATION CUSTODIA, COLLECTION FRITS LUGT

These small medallions are probably designs for hat ornaments. Combining antique and biblical subjects, they are permeated with the Mannerist style developed at Fontainebleau. The decoration includes spaces for precious stones, which are incorporated into the composition as altars, pedestals or walls.

## 23

### RING

France (?), second half of the 16th century  
Gold, gemstone

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES OBJETS D'ART

## 24

### RING

Paris, c. 1580-1600  
Gold, gemstone

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

## 25

### RING

Paris, c. 1600-1620  
Gold, gemstone

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

## 26

### RING

Paris, second half of the 16th century  
Gold, gemstone

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Gold rings, embellished with enamel or precious stones, were the type of jewellery most commonly worn during the Renaissance. Although the enamel covering these rings has disappeared, the preparation of the metal allows us to imagine their original decoration, combining leather, moresques and coloured interlacing.

## 27

ÉTIENNE DELAUNE

MILAN 1518/1519 – PARIS 1583

### GROTESQUES ON A BLACK BACKGROUND

Paris, c. 1550-1560  
Burin

PARIS, FONDATION CUSTODIA, COLLECTION FRITS LUGT

Grotesques, combining foliage, candelabras, hybrid figures and monstrous masks, derive from wall paintings discovered at the end of the 15th century in the Domus Aurea, residence of the Roman emperor Nero. They can easily be applied to all types of objects, as shown here with the designs for the backs of pendants.

## 28

### PENDANT

Germany (?), second half of the 16th century  
Gold, enamel, gemstones, pearl

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

## 29

### CASKET

Germany, last quarter of the 16th century  
Iron

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

## 30

### BUTTONS WITH MORESQUES

France, c. 1560-1600  
Gold, enamel

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN,  
LONG TERM LOAN FROM THE MUSÉE DE PICARDIE, AMIENS

Moresques, or stylised symmetrical arabesques, were derived from Ottoman ornamental motifs and spread to Europe through engraved albums. Easily modulated and adaptable, they were highly successful in the decorative arts.

## 31

LÉONARD LIMOSIN

LIMOGES 1505 – LIMOGES 1575?

### DEJANIRA

Limoges, c. 1540  
Enamel on copper

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Dejanira wears an intaglio depicting her husband, the Greek hero Hercules, as jewellery. The enameller Léonard Limosin may have been inspired by a real antique intaglio or coin where this iconography is frequently found. The brilliance of the emerald is conveyed by a translucent green enamel on golden glitter.

## 32

JACOPO DA TREZZO (?)

MILAN 1515/1519 – MADRID 1589

### CAMEO WITH THE EFFIGY OF AN EMPEROR

Madrid, c. 1580-1588 (?)  
Gold, lapis lazuli

BELFAST, ULSTER MUSEUM, COURTESY OF THE BOARD OF TRUSTEES OF THE NATIONAL MUSEUMS NORTHERN IRELAND

This piece of jewellery is part of a series of twelve lapis lazuli cameos showing the first Roman emperors. Probably originally mounted as a necklace, they were found in the wreck of the *Girona*, a ship of the Invincible Armada that sank off the coast of Northern Ireland in 1588.

## 33

GIAMBATTISTA MORONI

ALBINO 1521/1524 – ALBINO 1578

### PORTRAIT OF A YOUNG LADY

c. 1570-1578



Oil on canvas

AMSTERDAM, RIJKSMUSEUM PURCHASED WITH THE SUPPORT OF THE VERENIGING REMBRANDT

This portrait focuses on costumes and jewellery that were fashionable in the 1570s. The pendant in the shape of an antique temple, a real miniature building, is decorated with an allegory of Fidelity, while the set of pearls, from the necklace to the earrings, highlights the model's virtue.

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**34**

#### COCKEREL SHAPED PENDANT

Northern Germany, c. 1590-1610

Gold, pearl, gemstones

AMSTERDAM, RIJKSMUSEUM

During the last decades of the 16th century, pendants took on fantastical shapes of animals or monsters in the round. Here, this cockerel set with a baroque pearl originally held a staff between its legs, a common walking stick of pilgrims.

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**35**

#### BEAR SHAPED PENDANT

Germany, c. 1590-1610

Gold, enamel, gemstones, pearl

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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**36**

#### NEWT SHAPED PENDANT

Spain (?), c. 1580-1600

Gold, enamel, pearl

PRIVATE COLLECTION

Derived from the fantastic tales told by travellers and merchants, jewellery depicting sea monsters was very popular in regions such as Spain where the sea and trade were important. During the 16th century, this newt belonged to a family of parliamentarians from Toulouse.

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**37**

#### DOUBLE-SIDED PENDANT IN THE SHAPE OF A PISTOL

Germany, c. 1600

Gold, enamel, gemstone, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

This pendant is in the shape of a German wheellock pistol, used both in battle and for hunting. Its hollow barrel acts as a whistle. The fashion for jewellery featuring contemporary weapons appeared at the end of the 16th century, reflecting changes in fighting styles.

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**38**

JACOPO LIGOZZI

VERONA 1547 – FLORENCE 1627

#### LADY SEEN BUST LENGTH IN PROFILE WEARING A DIADEM WITH A RED MULLET

c. 1600 or 1620

Black chalk, pen and brown ink, brown wash on beige prepared paper

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES ARTS GRAPHIQUES

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**39**

VIENNA, AUSTRIA OR SOUTHERN GERMANY

#### PORTRAIT OF THE ARCHDUCHESS ANNE OF AUSTRIA (1573-1598) AT THE AGE OF 18

1592

Oil on canvas

NUREMBERG, GERMANISCHES NATIONALMUSEUM, LONG TERM LOAN FROM THE BAYERISCHE STAATSGEMÄLDESAMMLUNGEN, MUNICH

The Archduchess is decked out with a magnificent necklace typical of late Mannerism, set with precious stones and enamelled with female figures, warriors, sea horses, and griffins. A large pendant features figures dressed in antique style, perhaps Jupiter and Danae.

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**40**

ALONSO SANCHEZ COELLO

BENIFAYÓ c. 1531 – MADRID 1588

#### PORTRAIT OF ANN OF AUSTRIA (1549-1580)

c. 1575-1580

Oil on canvas

TOULOUSE, FONDATION BEMBERG

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**41**

LÉONARD LIMOSIN

LIMOGES 1505 – LIMOGES 1575?

#### ELEANOR OF AUSTRIA (1498-1558)

Limoges, c. 1560

Enamel on copper

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Eleanor of Austria, the second wife of François I, is shown here wearing a costume and jewellery typical of the French court, combining two necklaces, one close to the neck (the carcan) and the other wider and clasped 'en berthe' in the centre of the bodice.

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**42**

AFTER JOOS VAN CLEVE

CLÈVES? c. 1485 – ANTWERP 1540/1541

#### PORTRAIT OF FRANÇOIS I (1494-1547)

c. 1530-1535

Oil on panel transposed onto canvas

FONTAINEBLEAU, CHÂTEAU DE FONTAINEBLEAU, LONG TERM LOAN FROM THE MUSÉE DU LOUVRE, PARIS

The appearance of monarchs is intended to reflect the prosperity of the state. Here, François I is dressed in a magnificent costume embroidered with gold and silver thread and embellished with pearls. On his head, the hat decorated with a female figure (perhaps Lucretia) confirms the king's good taste and interest in the culture of Antiquity.

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**43**

FRANÇOIS CLOUET

TOURS c. 1515 – PARIS 1572

#### PORTRAIT OF CHARLES IX (1550-1574)

c. 1570

Oil on panel

TOULOUSE, FONDATION BEMBERG

The portrait of a king is a political instrument. Here, Charles IX, a grandson of François I, wears the Order of Saint Michael at the end of a collar alternating clusters of pearls, diamonds and rubies. Knights, who were united by this common insignia, guaranteed the power of the King of France and the cohesion of the kingdom.

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**44**

MASTER OF THE VALOIS REVELS

#### PAVANE AT THE COURT OF HENRI III

Between 1582 and 1589

Oil on canvas

VERSAILLES, MUSÉE NATIONAL DES CHÂTEAUX DE VERSAILLES ET DE TRIANON

While the reign of Henry III was weakened by religious tensions, balls and celebrations created an illusion of unity and magnificence. Luxurious attire and finery gave the image of a rich and prosperous court, far removed from the Crown's real financial difficulties.

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**45**

#### MEDAL OF FERDINAND MARIA, ELECTOR OF BAVARIA (1550-1608)

Bavaria, c. 1580-1590

Gold, pearl

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Medals bearing the portrait of a sovereign and mounted as pendants were typical of the German principalities from the 1560s to the early 17th century. This medal was probably given as a reward by Ferdinand Maria of Bavaria to a member of his entourage.

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**46**

#### CAMEO: ELIZABETH I OF ENGLAND (1533-1603)

England, c. 1575 (19th-century mount)

Sardonyx, gold, enamel, garnets, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

More than any other sovereign, Elizabeth I used her image as a political tool, distributing her portraits as gifts. Her eternally youthful face embodied the immutability of royal power, a symbolic dimension reinforced by the solidity of the cameo chosen as the support.

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**47**

#### CHAIN WITH RECTANGULAR LINKS

France, mid-16th century

Gold

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN, LONG TERM LOAN FROM THE MUSÉE DE PICARDIE, AMIENS

This piece of jewellery was discovered in Picardy at the end of the 19th century. Gold chains were among the gifts given most frequently by monarchs. Thanks to their formal simplicity and weight in precious metal, they were used as portable monetary reserves in all levels of society.

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**48**

#### LETTER FROM CATHERINE DE' MEDICI TO FRANÇOIS DUJARDIN

Second half of 1571

Handwritten letter

PARIS, BIBLIOTHÈQUE NATIONALE DE FRANCE, DÉPARTEMENT DES MANUSCRITS

At the end of 1571, Catherine de' Medici commissioned two sets of buttons embellished with stones and pearls to give as presents to her entourage. Her

own hand-drawn design is visible in the margin of her letter to her goldsmith. Generosity, a virtue expected of sovereigns, was also an instrument of political power.

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**49**

#### DESIGN FOR A PENDANT

Antwerp, 1545

Pen and black ink, gouache, silver leaf on parchment

THE NATIONAL ARCHIVES, UK

In 1545, King Henry VIII of England negotiated several loans from Antwerp financiers to finance his military campaigns. One of them sent this drawing to the king to persuade him to accept an agreement that included the purchase of the jewellery whose value was greatly overestimated by the merchant.

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**50**

AFTER MARINUS VAN REYMERSWAELE

ZEELAND c. 1493 – ANTWERP c. 1567

#### THE MONEY COUNTERS

The Netherlands, c. 1545-1550

Oil on panel

NANCY, MUSÉE DES BEAUX-ARTS

This painting shows two usurers counting coins. A rich pendant hanging from a gold chain occupies the foreground, reminding us that in the 16th century, jewellery was frequently used as a means of exchange and payment.

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**51**

GIOVANNI PAOLO NEGROLI

MILAN 1513 – MILAN 1569

#### ARMOUR WITH LIONS

Milan, c. 1540-1545

Steel, gold and silver

PARIS, MUSÉE DE L'ARMÉE, HÔTEL NATIONAL DES INVALIDES

At the frontier between clothing and decoration, ceremonial armour (which was not intended to be used in battle), with its decoration inspired by the heroes of Antiquity, was used in the presentation of the monarch and the great nobles of the court. It gave them qualities of virtue, power, and legitimacy, and emphasized their magnificence. This armour may have belonged to King François I.

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**53**

FRANÇOIS LE BARBIER THE YOUNGER (?)

#### STATUTES OF THE ORDER OF SAINT MICHAEL OF THE DUC LOUIS D'ORLÉANS, FUTURE LOUIS XII

France, 1493-1494

Illuminated parchment and leather (the binding)

PARIS, MUSÉE DE LA LÉGION D'HONNEUR, LONG TERM LOAN FROM COLLECTION ALEXANDRE MOURA, ALMA FRC – SAPHIR PARIS

The Order of Saint Michael was founded in 1469 by Louis XI. The large collar shown on this page was the main distinctive insignia of membership of this order. In theory, it was to be returned to the King on the death of its owner, which explains why very few examples have survived from the Renaissance.

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**52**

ANONYMOUS, FRENCH SCHOOL

#### PORTRAIT OF A GENTLEMAN

c. 1570-1575

Oil on panel

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES PEINTURES

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**54**

#### PENDANT OF THE ORDER OF SAINT MICHAEL, KNOWN AS THE 'PETIT ORDRE'

France, early 17th century

Gold, enamel

PARIS, MUSÉE DE LA LÉGION D'HONNEUR

Unlike the large collar, which was worn on ceremonial occasions, the small order or 'petit ordre' was worn daily by the Knights of the Order of Saint Michael. These pendants could be richly enamelled, but the Order's statutes prohibited them from being set with precious stones.

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**55**

#### PENDANT OF THE ORDER OF THE GARTER CALLED THE 'LESSER GEORGE'

England, mid-17th century

Gold, gemstones, enamel

PARIS, MUSÉE DE LA LÉGION D'HONNEUR

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**56**

#### PENDANT OF A KNIGHT OF THE ORDER OF SAINT JAMES OF THE SWORD

Spain, second half of the 16th century

Gold, enamel

BELFAST, ULSTER MUSEUM, COURTESY OF THE BOARD OF TRUSTEES OF THE NATIONAL MUSEUMS NORTHERN IRELAND

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**57**

AFTER JAN MOSTAERT

HAARLEM c. 1475 – HAARLEM 1555/1556

#### PORTRAIT OF JAN VAN WASSENAER, VISCOUNT OF LEIDEN, GOVERNOR OF FRISIA

Oil on wood

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES PEINTURES

The jewellery worn by Jan van Wassenaer reflects the different facets of his identity. The diamond ring reflects the ordinary pomp of the nobility; the Golden Fleece, an order of chivalry from the Holy Roman Empire, highlights his proximity to royal power; and the hat ornament with a Virgin and Child shows his religious devotion.

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**58**

#### SIGNET RING WITH THE ARMS OF THE WIJNBERGEN FAMILY

Northern Netherlands, 1535

Gold, rock crystal

AMSTERDAM, RIJSMUSEUM

This signet ring bearing the arms of the Dutch Van Wijnbergen family can be impressed in wax to seal correspondence, guarantee a document or give one's word. Heraldic rings set with engraved rock crystal and painted on the reverse had been in fashion since the early 15th century.

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**59**

LUCAS CRANACH THE ELDER

KRONACH 1472 – WEIMAR 1553

#### PORTRAIT OF SYBILLE OF CLEVES

c. 1535

Oil on panel

TOULOUSE, FONDATION BEMBERG

The gold and pearl embroidery on the dress of the Electress Consort of Saxony shows her initials (SHS) and her motto 'Als in Eren' ('All is honour'). The hands clasping a heart symbolise loyalty, while the heavy gold chain with large flat links is characteristic of Germanic fashion in the early 16th century.

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**60**

#### ORNAMENT: CAVALRY BATTLE

Milan, c. 1535-1545 (mount, c. 1720)

Gold

VIENNA, KUNSTHISTORISCHES MUSEUM, KUNSTKAMMER

The hat ornament, an essentially masculine piece of jewellery, reflected the qualities and personality of its owner, such as the warrior virtues generally associated with nobility shown here. The horse on the left is an almost exact quote of the one in Leonardo da Vinci's famous *Battle of Anghiari*.

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**61**

BARTOLOMEO VENETO

BEFORE 1480 – 1531

#### PORTRAIT OF A MAN

c. 1525-1530

Oil on panel

BUDAPEST, SZÉPMŰVÉSZETI MŰZEUM

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**62**

HEINRICH ALDEGREVER

PADEBORN 1502 – SOEST c. 1555/1561

#### PORTRAIT OF JAN VAN LEIDEN

1536

Burin

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES ARTS GRAPHIQUES, COLLECTION EDMOND DE ROTHSCHILD



Jan Bockelson, known as Van Leyden, was the leader of the Anabaptist movement in Münster, a religious sect that grew out of the Protestant Reformation. The caption on the portrait, 'Such was my face, such my garments and finery when I held the sceptre', highlights the link between identity and pomp.

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**63**

CORNELIS BAZELAERE OR MASTER OF THE PARROT

ACTIVE IN ANTWERP c. 1523

#### PORTRAIT OF A YOUNG WOMAN WITH A RING

Second quarter of the 16th century

Oil on wood

TOULOUSE, FONDATION BEMBERG

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**64**

**DOUBLE RING**

Amiens (?), second half of the 16th century

Gold, silver

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN,  
LONG TERM LOAN FROM THE MUSÉE DE PICARDIE, AMIENS

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**65**

**DOUBLE RING**

Paris, c. 1560-1600

Gold, enamel, archaeological sediments

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

These pieces of jewellery could be engagement rings or wedding bands. The intertwined gold and silver rings reflect the union of two individuals who have become one. The ring, still embedded in the sediment of the Seine where it was discovered, is made up of two rings soldered together.

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**66**

**RING: CUPID LABOURING**

Italy (?), mid-16th century

Gold, enamel

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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**67**

**FIDELITY RING**

Paris, c. 1560-1600

Gold, enamel

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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**68**

**CAMEO FIDELITY RING**

Paris, c. 1600

Gold, enamel, agate

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

These two rings, which were found in the Seine between 1859 and 1863, show hands clasped in faith, a motif inherited from Antiquity and a symbol of promises made, but also a pledge of friendship or fidelity. These rings could have been given as wedding gifts, as a symbol of the couple's commitment to each other.

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**69**

ADRIAAN DE GREBBER

DELFT c. 1576 – HAARLEM 1661

**COMMEMORATIVE MEDAL OF PAULUS VAN BERESTEYN AND VOLCKERA NICOLAÏ**

Delft, 1624

Gold

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

To mark their 50th wedding anniversary, the merchant Paulus van Beresteyn commissioned commemorative medals. One side features the couple's profiles, while the other shows a couple of partridges in a flaming nest, encircled by a snake biting its tail, an image of conjugal love and eternity.

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**70**

**PARTS OF A NECKLACE**

Southern Germany or Hungary,

c. 1580-1600

Gold, enamel, pearls, gemstones

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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**71**

**PARTS OF A NECKLACE**

Southern Germany or Hungary,

c. 1580-1600

Gold, enamel

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

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**72**

**PENDANT**

Southern Germany or Hungary,

c. 1580-1600

Gold, enamel, pearls, gemstones

AMSTERDAM, RIJKSMUSEUM

The decoration on these jewels evokes marriage: a flaming heart in the centre, cornucopias on the sides (auguring prosperity and fertility), forget-me-nots and hands joined in faith (fidelity and keeping one's word), parrots and doves (reputed to have only one partner in their lifetime).

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**73**

**PENDANT OF CUPID**

The Netherlands or Germany, c. 1590-1620

Gold, enamel, gemstones, pearls

AMSTERDAM, RIJKSMUSEUM

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**74**

**PENDANT OF CUPID**

The Netherlands or Germany, c. 1590-1620

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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**75**

**PENDANT OF CUPID**

The Netherlands or Germany, c. 1618

Gold, enamel, gemstones, pearls

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

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**76**

**PENDANT OF JOINED HANDS**

c. 1590-1620

Gold, enamel, gemstones, pearl

LONDON, THE BRITISH MUSEUM

These Cupids were probably given or worn for a princely wedding in northern Europe. The decorative motif of joined hands certainly belonged to a similar piece of jewellery of which the chain has been changed. These pendants, which may come from the same workshop, are reunited here for the first time.

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**77**

ANONYMOUS DUTCH ARTIST

**PORTRAIT OF GRIETGE MAERTENSDOCHTER**

Frisia, 1629

Oil on panel

PARIS, FONDATION CUSTODIA, COLLECTION FRITS LUGT

The girl is wearing a number of items of jewellery for general use, play and protection: a whistle pendant, a silver rattle with a second whistle on her belt and a necklace made from coral, which was believed to be an antidote to poison and which children could suck on to relieve teething problems.

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**78**

ERASMUS HORNICK

ANTWERP 1524/1527 – PRAGUE 1583

**JEWELLERY DESIGNS**

Nuremberg, 1562

Burin

LONDON, THE BRITISH MUSEUM

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**79**

SARACCHI WORKSHOP (?)

**HEAD OF A MARTEN**

Milan, c. 1560

Rock crystal, garnets

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Marten heads reproduced in a precious material, here rock crystal, appeared in Italy around 1490 and quickly spread to the rest of Europe. Sewn to a fur worn around the neck or arm, these accessories were reserved for women, the marten being associated with chastity while also having the reputation of protecting childbirth.

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**80**

ERASMUS HORNICK

ANTWERP 1524/1527 – PRAGUE 1583

**DESIGNS FOR FAN-HOLDERS, TOOTHPICKS, EARRINGS AND OTHERS**

Nuremberg, 1562

Etching

LONDON, THE BRITISH MUSEUM

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**81**

ANONYMOUS

**PORTRAIT OF THE KING OF NAVARRE**

France, c. 1575-1576

Oil on canvas

PAU, MUSÉE NATIONAL ET DOMAINE DU CHÂTEAU DE PAU

Perfumes could be incorporated into any piece of jewellery, whether bracelets, necklaces, or buttons. In this portrait, the future Henry IV wears a necklace made of large brown beads, probably amber or musk grains, with a scent too powerful to be worn directly on the skin.

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**82**

**POMANDER**

Germany, c. 1600

Silver gilt

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN,  
LONG TERM LOAN FROM THE MUSÉE DE CLUNY, MUSÉE NATIONAL DU  
MOYEN ÂGE, PARIS

This pomander, which was worn hung from the belt, contained several scented materials (cinnamon, lemon, rosemary, etc.). Each scent was released by opening the corresponding compartment. Herbs or spices were associated with a medicinal virtue: this jewel was therefore both an object of pleasure and hygiene.

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**83****TOOTHPICK AND EARPICK**

Germany, last third of the 16th century

Gold, pearl

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

Self-care was a virtue associated with the elite: the toothpick, sometimes combined with an ear cleaner, was therefore a status symbol. The practical use of this jewellery is combined with an ornamental value: their forms vary, ranging from a simple, subtly decorated gold tool to the most extravagant monsters.

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**84****TALISMAN IN THE SHAPE OF A HAND**

Italy or Spain, c. 1600

Limewood, gold, gemstones, pearl, silver

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

**85****PENDANT FROM A BOAR'S TUSK**

Eastern France or Germany, c. 1600-1620

Silver, ivory

COLMAR, MUSÉE UNTERLINDEN

Due to its shape or materials, some jewellery can be protective. The talisman in the shape of a hand derives from ancient amulets depicting a 'figa' gesture, an obscene sign supposed to ward off bad luck. The boar's tusk, on the other hand, was associated with strength and fighting spirit.

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**86****SALAMANDER**

Spain, c. 1580-1588

Gold, gemstone

BELFAST, ULSTER MUSEUM, COURTESY OF THE BOARD OF TRUSTEES OF THE NATIONAL MUSEUMS NORTHERN IRELAND

A legendary animal that is supposed to live in fire and feed from it, this salamander was found in the wreck of one of the ships of the Invincible Armada. Fire being one of the main dangers for a warship, the jewel worn by one of the officers served as both a symbol of love and a talisman.

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**87**

PERUGINO

CITTÀ DELLA PIEVE c. 1450 – FONTIGNANO 1523

**VIRGIN AND CHILD**

c. 1470

Oil on wood

PARIS, MUSÉE JACQUEMART-ANDRÉ

During the 15th century, jewellery emphasized the Virgin Mary's divine nature by playing on analogies between material splendour and spiritual ardour. Pearls echo purity, rubies the mother's love for her Son, but also the future Passion of Jesus, who was nevertheless protected by a coral necklace.

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**88****IHS PENDANT**

England (?), c. 1590-1600

Gold, enamel, diamonds

LONDON, VICTORIA AND ALBERT MUSEUM

The monogram IHS is an abbreviation of the Greek spelling of Jesus, ΙΗΣΟΥΣ. Through its precious character and decoration, this piece of jewellery combines devotional value and pomp. It was probably worn like the cross depicted in the presumed portrait of Isabella of Austria shown nearby (no. 89).

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**89**

JOOS VAN CLEVE (?)

CLEVES? C. 1485 – ANTWERP 1540/1541

**PRESUMED PORTRAIT OF PRINCESS ISABELLA OF AUSTRIA**

c. 1513-1526

Oil on canvas, transferred from wood

TOURS, MUSÉE DES BEAUX-ARTS

This portrait may depict Isabella of Austria, a sister of Charles V. Her luxurious jewellery, a diamond cross and a medallion decorated with a Christ figure, emphasize her devotion but also play a political role. The Christ evokes the name of her fiancé, Christian II of Denmark, a reminder of the forthcoming alliance, which is also symbolized by the violet.

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**90**

ERASMUS HORNICK

ANTWERP 1524/1527 – PRAGUE 1583

**DESIGNS FOR JEWELLERY**

Nuremberg, 1562

Etching

LONDON, THE BRITISH MUSEUM

One of the engraved designs shows different elements of a bookbinding, in gold and precious stones: one plate decorated with a Nativity, the other with a Resurrection. It was probably intended to decorate a miniature book of hours, worn hung from a belt for use in private devotion.

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**91****PENDANT: CRUCIFIXION AND DESCENT FROM THE CROSS**

Mexico and Spain, second half of the 16th century

Wood, hummingbird feathers, rock crystal, gold, enamel, pearl

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES OBJETS D'ART

This pendant combines a Flemish technique, micro-sculpture, combined with Mexican skill, work with hummingbird feathers. This piece of jewellery reflects the Christianisation of the New World by Europeans. Made in Mexico, it was intended for the European market as an object of curiosity and devotion.

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**92****PENDANT: DANIEL IN THE LION'S DEN**

Germany or the Netherlands, c. 1550

Gold, enamel, gemstones, pearl

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES OBJETS D'ART

This pendant depicts the torture of the prophet Daniel. This story of a righteous man being thrown to the wild beasts was doubtless a deliberate choice on the part of the piece's owner, reflecting his personal situation. Protestants, for example, saw Daniel's story as a harbinger of their own trials and tribulations.

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**93****DOUBLE-SIDED MEDALLION: THE VIRGIN AND CHILD / ST. JOHN THE BAPTIST**

Spain (Castile or Aragon), first third of the 16th century

Silver gilt

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES OBJETS D'ART

This medal, finely engraved with figures inspired by Netherlandish models from the late 15th century, is typical of Spanish devotional jewellery from the Renaissance. Its large size suggests that it was hung from a child's belt as protection against evil.

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**94****ROSARY BEADS**

France (?), c. 1560-1580

Gold, enamel, rock crystal, glass, pearl

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN, LONG TERM LOAN FROM MUSÉE DE PICARDIE, AMIENS

**95****MEMENTO MORI RING**

Northern Europe, second half of the 17th century

Gold, enamel

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

**96****COFFIN PENDANT**

England, 1540-1550

Gold, enamel

LONDON, VICTORIA AND ALBERT MUSEUM

Coffin, tears, and skeletons act as a *memento mori* ('remember that you are going to die') while carrying a message of hope with the inscription on the perimeter: 'through the resurrection of Christ we shall all be sanctified'.

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**97**

REINHOLD VASTERS

ERKELENS 1827 – AACHEN 1909

**PENDANT DESIGN: THE MURDER OF ABEL**

Aachen, c. 1860-1885

Graphite, pen and ink, watercolour

LONDON, VICTORIA AND ALBERT MUSEUM

**98****PENDANT: THE MURDER OF ABEL**

Aachen, c. 1860-1885

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

A goldsmith and restorer, Vasters also produced forgeries for the art dealer Frédéric Spitzer. Following the rediscovery of drawings from his workshop, many pieces of jewellery considered to be Renaissance masterpieces turned out to date from the 19th century, such as this pendant.

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**99****CAMEO PENDANT DECORATED WITH A NEREID, CALLED THE 'CAMÉE DE SOSTRATOS'**

France, c. 1560-1570 and 19th century

Gold, enamel, pearl, sardonyx cameo

PARIS, MUSÉE DU LOUVRE, DÉPARTEMENT DES OBJETS D'ART

This piece of jewellery was restored by Alfred André, an important Parisian restorer and forger of the late 19th century. It incorporates a cameo probably dating from the 19th century and an older back plate from another piece. It is



not known whether the setting dates from the 16th or 19th century.

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## 100

### PENDANT: THE SHIP OF LOVE

Germany (?), early 17th century

Gold, enamel, gemstones, mother-of-pearl, pearl

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

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## 101

WORKSHOP OF HENRIK EGGER

1836 – 1914

### PENDANT: THE SHIP OF LOVE

Hungary, c. 1880

Gold, enamel, gemstones, mother-of-pearl, pearl

BUDAPEST, IPARMŰVÉSZETI MŰZEUM

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These two pendants, one from the 16th century and the other from the 19th century, embody the vicissitudes of Love, tossed by the waves. The Egger workshop specialised in the restoration and manufacture of historic pieces.

Here, comparison between the original and a faithful copy brings the talent of 19th-century goldsmiths face to face with a masterpiece from the past.

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## 102

### CHAIN WITH A SWAN PENDANT

Germany (?), c. 1860-1880

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 103

### RING

Germany (?), second half of the 19th century

Gold, enamel, imitation rubies

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 104

### RING

Germany (?), second half of the 19th century

Gold, enamel, imitation topaz

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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The outline of these 19th-century rings, with their bird's claw setting, imitates a form of ring popular around 1600. They probably come from the Zeichenakademie, the Hanau Academy of Arts and Crafts, where students were required to copy pieces of this type as part of their training.

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## 105

### RING

Germany (?), second half of the 19th century

Gold, enamel, gemstones

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 106

### DROMEDARY PENDANT

Germany (?), second half of the 19th century

Gold, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 107

### PENDANT: CHARITY

c. 1860-1880

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 108

### PENDANT: ST. GEORGE AND THE DRAGON

Germany (?), c. 1860-1880

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 109

### GONDOLA PENDANT

Hungary (?), second half of the 19th century

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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## 110

### PENDANT: PARROT IN A CIRCLE

Hungary or Paris, c. 1850-1880

Gold, enamel, gemstones, pearls

ÉCOUEN, MUSÉE NATIONAL DE LA RENAISSANCE – CHÂTEAU D'ÉCOUEN

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The lack of wear to the enamel and technical errors indicate that this piece of jewellery was made in the 19th century. Collectors appreciated pieces decorated in the shape of animals or monsters, which explains the large number of surviving fakes, including several parrots that are almost identical to this one.

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## 111

RENÉ LALIQUE

AY 1860 – PARIS 1945

### RENAISSANCE ORNAMENTS

France, 1897

Gold, gemstones, pearls, enamel, antique medal

PARIS, MUSÉE DES ARTS DÉCORATIFS

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This set of jewellery was commissioned from René Lalique in 1897 by the Marquise Arconati Visconti. It reflects their shared love of Renaissance art, without being a simple quotation of historical models: the enamel and shape of certain pieces hark back to the 16th century, but their curves and undulations already herald Art Nouveau.

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## 112

### PENDANT: HISTORY

France, early 19th century

Gold, enamel, sardonyx cameo

PARIS, MUSÉE DES ARTS DÉCORATIFS

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Like the Renaissance *commessi*, this piece of jewellery reflects the Neoclassical period's interest in the art of hardstone carving and the high value placed on cameos, of which the slightest fragment was carefully preserved and enhanced.

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## 113

ALPHONSE FOUQUET

ALENÇON 1828 – PARIS 1911, JEWELLER

ALBERT-ERNEST CARRIER-BELLEUSE

ANIZY-LE-CHÂTEAU 1824 – SÈVRES 1887, SCULPTOR

HONORÉ BOURDONCLE CALLED HONORÉ

1823 – 1893, CHISELER

PAUL-VICTOR GRANDHOMME

PARIS 1851 – SAINT-BRIAC-SUR-MER 1944, ENAMELLER

### BRACELET: DIANA

France, 1883

Gold, gemstones, enamel

PARIS, MUSÉE DES ARTS DÉCORATIFS

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Created for the 1883 Amsterdam International Exhibition, this jewel is decorated with scenes from the story of Diana and Actaeon. It reflects Alphonse Fouquet's deep interest in Renaissance art, of which he reinterpreted the sources of inspiration and techniques, especially Limoges enamel.