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Jewelry Tour: Bejeweled, Bedazzled, Be-Wear!

Audience: Friends of the Institute

Subject/Theme: Jewelry Tour: Bejeweled, Bedazzled, Be-Wear!

Questions

- What did you think about when you selected your jewelry today?
 - What's your experience with—what do you wear, why, for what occasions
- When you hear the word jewelry what images come to mind
 - Define---What is jewelry—adornment
- Beyond rings, earrings, necklaces, bracelets...are there others?
 - ie: broad collar, belt buckle, hair ornaments
- What does jewelry tell about culture, religion, identity, cultural exchange?
- How do you see that jewelry taste changes over time?

Introduction

On our Friends Only tour we'll wind our way through some of the dazzling 'jewels' in Mia's collection. We'll explore jewelry from ancient Egypt, China, India, Africa, the Americas, and Europe.

Across the world and throughout the millennia, people have adorned themselves with jewelry in life and in death. Jewelry can denote status, power, wealth, and role in society. To the wearer, jewelry can offer protection, demonstrate religious devotion, and assure well-being in the afterlife. It can tell a story or convey a secret. Jewelry can open a door to how people lived and unveil stories of war, migration, and slavery. Jewelry can explain the effects of colonialism and cultural exchange. Both the rulers and the ruled are linked to jewelry.

Conclusion

We've seen ancient pieces and statement pieces, heirloom jewelry and heritage jewelry. Which would you like to wear to bejewel, bedazzle or be-Wear?

Object List:

	Artist	Title	Acquisition #	Medium	Culture	Dates
1	Unknown	Phoenix Hair Ornament	51.27.189	Gold	China	7 th -8 th Century
2	Unknown	Hair Ornaments	94.30.2.1,2	Gold	China, Liao dynasty	11 th Century
3	Unknown	Rudraksha Necklace	92.132.1	Gold, Rudraksha seed, green stones, rubies	India	Early 19 th Century
4	Unknown	Green Tara	99.124.2 Gift Ruth & Bruce Dayton	Bronze, turquoise, Gold	Tibet	14 th -15 th Century
5	Unknown	Broad Collar (Horas)	27.42.4	Faience	Ancient Egypt	2040-1783 BCE
6	Denise Wallace b. 1957	Necklace with two removable pendants and removable mask ornament	2016.76.3a-d	Sterling Silver, Fossilized walrus ivory	Aleut (Chugach Alutiiq)	c 1987
7	Keri Ataumbi, b. ~1971 Jamie Okuma b. 1977	Adornment: Iconic Perceptions	2014.93.1-3 a,b		Kiowa-Comanche Luiseno (So Cal) and Shoshone-Bannock (Idaho-Snake River)	
8	Unknown	Necklace-squash blossom	90.58.151 Bequest of Virginia Doneghy	Silver, Turquoise	Navajo	1940's
9	Unknown	Necklace-squash blossom	90.58.152 Bequest of Virginia Doneghy	Silver, Turquoise	Navajo	1940'a
10	Unknown	Ceremonial Wedding Ring	2001.177.2 a,b	Silver	Israel	c 1960
11	Archibald Knox, Liberty & Co. London est. 1895	Belt Buckle		Silver, enamel	English Manx (Isle of Mann-Scotland)	1910-11
12	Alexander Roslin	Comtesse d'Egmont Pignatelli in Spanish costume	2006.33		Europe	1763

Object 1 & 2: Phoenix Hair Ornament, Hair Ornaments

Unknown	Phoenix Hair Ornament	51.27.189	Gold	China	7 th -8 th Century
Unknown	Hair Ornaments	94.30.2.1,2	Gold	China, Liao dynasty 916-1125 Derived from Tang 618-906, Song 960-1279	11 th Century

Questions

What kind of hair ornaments do people use today?

What do they mean?

Key Points

Jewelry techniques, styles, fashion, and materials such as lapis, cobalt, turquoise traveled on the Silk Road. The Internet of that time.

Sasanian Empire 633-654CE invaded by Arabs. Artisans fled to China and India.

Bibliography

Appreciating China Robert D. Jacobsen. N7342.J332002

p. 35 Belt Buckle 2002.10.1 Eastern Han 1-2nd century

p. 43 Gilt Silver Belt set 96.52.3 a-n Liao 10th-11th century

p. 44 Gold hair ornaments 94.30.2.1,2

Bulletin of the Metropolitan Museum of Art Vol 16, 1921 pp 17-18

Bulletin of the Metropolitan Museum of Art Vol 26, 1931 pp 74-76

Bulletin of The Minneapolis Institute of Arts Vol. XLI, #9 March 1, 1952, pp 42-51

Notes

Appreciating China Robert D. Jacobsen. N7342.J332002

p. 44 Gold hair ornaments 94.30.2.1,2

- Women required variety of hair combs to maintain elaborate hairstyles. Excavated from Liao tombs.
- floral blossoms from hammered gold sheet, soldered wire
- overlapping prunus (first to bloom at end of winter, beginning of spring)
- Many tomb objects removed without professional archeologist, taken out of context, provenance unclear

Bulletin of the Metropolitan Museum of Art Vol 16, 1921 pp 17-18

- tomb of empress of the Tang period, provenance unclear
- filigree, enamel, tiny gold bead—**like early Greek**
- drilled glass beads, seed pearls
- 5 pieces formed ornament for head as seen on stone sculpture—Tang, similar to later Ming portraits
- like Shosoin treasure house—Nara and on a Nyoï—staff used by Buddhist priest
- Egyptian jewelry—tiny gold cells with original stones, lapis, turquoise, grape vine.

Bulletin of the Metropolitan Museum of Art Vol. 26, 1931 pp. 74-76

Jewelry Tour by Lynn Brofman & Sue Hamburge

- Chinese—no diamonds or “precious” stones. used pearls, amethyst, amber, jadeite, coral, enamel.
- Early pre Tang, Tang few “gems”
- Ming 1368-1644—headdress—increased size, women wore crown with 2 phoenixes—feng huang—symbol=good fortune, symbol of the empress. Primary feature filigree
- Ming & Ch’ing 1644-1912—used very similar technique to Euro
 - mold, casting, repousse, carving, graver, filigree, enamel, Kingfisher feathers

Bulletin, The Minneapolis Institute of Arts. March 1, 1952, Vol. XLI, #9 pp 42-51

- Rare Collection of Chinese Gold given in memory of Charles Stinson Pillsbury by Mrs. Charles Stinson Pillsbury
 - 269 pieces, C.T. Loo collected over 40 years—article of personal adornment
- Gold Phoenix T’ang headdress
- Crown for Empress T’ang dynasty—gold rosettes, fragile butterfly attached to fine wire spring adorns the open back.
- T’ang workmanship—spirited, full of movement
- Changing designs from late Chou to Ch’ing. Early—value in the work not precious stones
 - worn by men and women
- tomb looting—destroyed context. Buddhist painting, sculpture, Han reliefs, some bronze vessels, mirrors show context, hard to date.

Images/Props





Object 3: Rudraksha Necklace

Unknown	Rudraksha Necklace	92.132.1	Gold, Rudraksha seed, green stones, rubies	India	Early 19 th Century
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Questions

What kind of jewelry do men wear across the ages?

What does jewelry tell you about the wearer, religious practice and beliefs?

What similarities do you see in the use of jewelry between different religious practices across the globe?

Key Points

Religious

Organic material of religious significance

Protection by Shiva—beware

Common theme destruction and remorse

Bibliography

<https://artstories.artsmia.org/-/o/4379>

Wikipedia Tripura Mythology

The Asian Galleries Robert D. Jacobsen N7262.M56 1982 p. 10 Scene from Ramkai Ragini, Malwa school c1680 79.18.1 wearing necklace—west Central India—plateau of volcanic origin

Notes

Rudraksha/Rudraksh Sanskrit=seed—large evergreen “Blue Marble Tree”. Shiva’s eye.

Prayer beads worn by men for protection by Lord Shiva

Mala = string of prayer beads, garland. tracking—count while reciting, chanting

Rudra =Shiva, aksa = tear drops.

Rudraksa—the ability to wipe our tears, provide happiness.

Fruit is blue> turns black, central seed—1-21 faces

Story: “Lord Shiva opened his eyes after long period of yogic meditation and because of strong feelings he shed a tear. This single tear from Shiva’s eye grew in to the rudraksha tree.

Story: tears of deepest meditation shed by Rudra upon seeing unrighteous conduct of demon Tarakasur’s sons and their destruction by Shiva

Story: Tripura = 3 cities. Constructed by great Asura architect Mayasura. Great cities—prosperity, power, dominance but impious nature—destroyed by Shiva

Wikipedia Tripura Mythology

Pendant—suspended from a garland of twin rudraksha berries symbolize union of Shiva and consort Gauri (Parvati) riding the bull Nadin

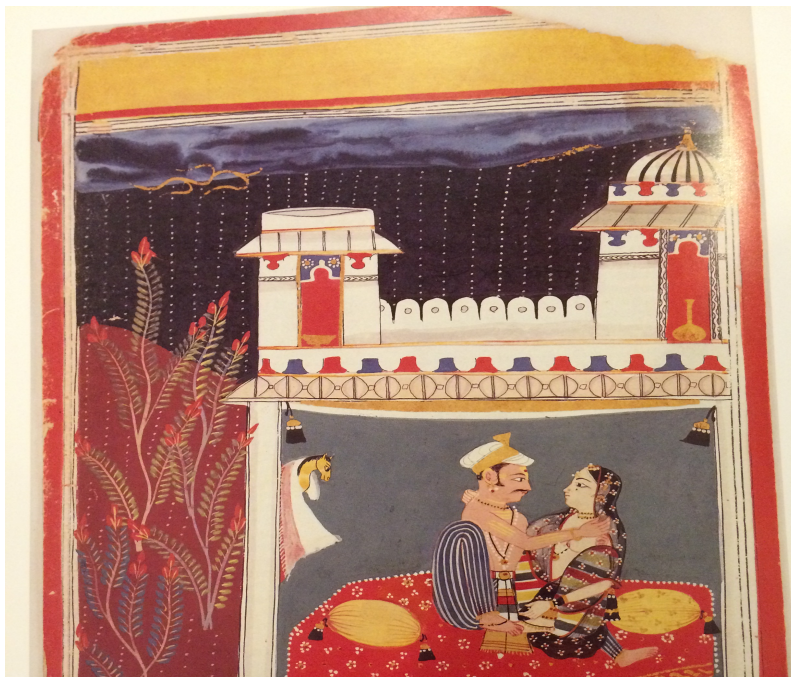
Technique: Cast

Worn by Brahmin Priest or wealthy Chettiar merchant (from Tamil Nadu, India)



Blue Marble Tree with berries





Example of Man wearing Necklace
Scene from Ramkai Ragini, Malwa school c1680 79.18.1
West Central India—plateau of volcanic origin

Object 4: Green Tara

Unknown	Green Tara	99.124.2 Gift Ruth & Bruce Dayton	Bronze, turquoise, Gold Statue, G212	Tibet	14 th -15 th Century
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Green Tara, 14-15th century, Unknown artist, Tibet, 99.124.2, bronze with turquoise and gold, statue, G212

Label G212

Green Tara is one of the most revered female bodhisattvas, and is worshipped for the ability to overcome obstacles. She is associated with the cosmic Buddha Amoghasiddhi, and transmits his wisdom to the worshipper. Remarkable for its size and age, most of this statue is made from separate pieces of hammered sheet copper (repoussé technique) fastened together with rivets. Certain features like the crown, hands, and earrings are cast bronze. Although the lower legs are missing, the bejeweled goddess sits in the posture of relaxation; wherein the left leg would have rested parallel to the base while the right leg was pendant. Her right hand, opened in the "gift bestowing" gesture, originally rested on her right knee. The deity's left hand once held the stem of a lotus, which blossomed at her shoulder



Questions

1. What types of jewelry adorn this goddess?
2. What materials are used? Were they easily accessible in Tibet?
3. What meanings might be assigned to either the materials or the style of jewelry?
4. Who is Green Tara? Is the jewelry part of her iconography?
5. What branch of Buddhism is this from?

Key Points

1. History and symbolic meaning of turquoise to Tibetans
2. Role of Tara in Buddhism and Hinduism
3. Iconography of Tara

Bibliography

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<https://www.durangosilver.com/tibetan-turquoise.html>

[Tibetan Turquoise Gemstone | Learning Library | Gemporia](https://www.gemporia.com/en-us/learning-library/.../tibetan%20turquoise%20gemstone/)

<https://www.gemporia.com/en-us/learning-library/.../tibetan%20turquoise%20gemstone/>

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Turquoisefacts.com

Heilbrun Timeline of Art essays, Kathryn Selig Brown, Independent Scholar

Notes

Turquoise in Tibet

- Turquoise is an opaque, blue-to-green [mineral](#) that is a [hydrated phosphate](#) of [copper](#) and [aluminum](#), with the [chemical formula](#) $\text{CuAl}_6(\text{PO}_4)_4(\text{OH})_8 \cdot 4\text{H}_2\text{O}$. It is rare and valuable in finer grades and has been prized as a [gemstone](#) and ornamental stone for thousands of years owing to its unique hue. In recent times, turquoise has been devalued, like most other opaque gems, by the introduction onto the market of treatments, imitations, and synthetics.
- The substance has been known by many names, but the word *turquoise* dates to the 17th century and is derived from the [French](#) *turquois* for "Turkish" because the mineral was first brought to Europe from [Turkey](#), from mines in the historical [Khorasan Province](#) of [Persia](#).^{[2][3][4][5]} [Pliny the Elder](#) referred to the mineral as *callais* and the [Aztecs](#) knew it as *chalchihuitl*.^[4]
- Turquoise is very rare in Tibet. Himalayan people value Tibetan turquoise and turquoise beads for its powers; it is the most prized stone among the Tibetan people. To the Tibetans, Turquoise is viewed as the sky stone, brought to earth from the heavens above.
- Tibetan turquoise is a rare luxury that is mined in the Himalayas – ours specifically is from the area around Lhasa in the Himalayan area. Lhasa is known as one of the 4 locations where the finest quality Tibetan turquoise is sourced, the others being Ngari-Khorsum, Draya and Derge.
- Turquoise is formed by the percolation of groundwater through aluminous rock in the presence of copper – and the intense underground conditions around the Himalayan Mountain Range have, over many millions of years, given us a beautiful colour of this gem. It tends to be blue-green in colour and is sought after for this fact as most turquoise found elsewhere leans more towards the blues.
- For thousands of years, Tibetan turquoise has been prized and coveted by Tibetan and Nepalese people for its alluring beauty and spiritual values. Each piece displays a

striking colour and unique pattern, caused by the matrix showing through on the finished pieces.

- Almost every person living in the Himalayas will have a piece of turquoise, if not multiple pieces. For them, it's a very spiritual thing to own, and it's the most prized gemstone in this part of the world. They believe it is the 'Sky Stone' and has been brought to the surface of the earth from the heavens. Tibetans have valued the stone in this way since at least 1,000 BC. It has been used as a token of love between people and is thought to protect both the person giving the gem and the person who received it as a gift.
- Tibetan children will always be given a piece of Tibetan turquoise jewelry in their early years, and it's believed this will act as a protector and stop them from falling. (Some of these villages are high in the mountains where fear of falling would be a real and dangerous concern.) Throughout their lives they will "upgrade" their turquoise talisman several times for bigger and finer pieces, and seeking a larger and cleaner piece can become a lifelong pursuit, such is the importance of the gem in this culture.
- Turquoise can be used for medicinal purposes too, as it has been crushed into a powder for medicine. It is believed that as the gem is porous and can absorb things from its surroundings that a turquoise can take on a personality of its own; as a person grows older it will begin to lose its intensity of colour, and will shift to a more green hue. On being passed down to a younger healthy person the turquoise is believed to recover its beauty and natural colour. The gem is also listed in several Sanskrit texts as being medicinal.
- In Padmasambhava's biography [see more below] it mentions that he availed himself of turquoise as well as other precious gemstones and metals for their uses in dyeing and staining. Turquoise though, is officially registered as a medicament in several standard medical works derived or modeled after Sanskrit texts. Practitioners of the healing art of gem therapy generally accept that there are three methods of applying a gemstone for medicinal purposes. Firstly, by allowing the patient to observe a gem; secondly, by allowing a patient to touch and feel it; and thirdly, by prescribing it as a powder usually mixed in with other preparations, such as herbs and animal products. In the first and second instances, a gemstone is used mainly as a tool and aid to the healer's power of suggestion. For its use as a medicinal preparation, turquoise must be crushed as finely as possible. The resulting mixtures are frequently prescribed for liver complaints, anemia and hysteria (Copper, one of the main ingredients of turquoise is found chiefly in the liver as well as in the blood and nerve cells).
- **Padmasambhava**^[note 1] (lit. "Lotus-Born"), also known as **Guru Rinpoche**, was an 8th-century Indian **Buddhist** master. Although there was a historical Padmasambhava, nothing is known of him apart from helping the construction of the first Buddhist monastery in Tibet at **Samye**, at the behest of **Trisong Detsen**,^[1] and shortly thereafter leaving Tibet due to court intrigues.^[2]
- A number of legends have grown around Padmasambhava's life and deeds, and he is widely venerated as a 'second Buddha' across Tibet, Nepal, Bhutan, and the Himalayan states of India.^{[3][4]}

- In [Tibetan Buddhism](#), he is a character of a genre of literature called [terma](#),^[2] an emanation of [Amitābha](#) that is said to appear to [tertöns](#) in visionary encounters and a focus of [guru yoga](#) practice, particularly in the [Rimé](#) schools. The [Nyingma](#) school considers Padmasambhava to be a founder of their tradition.^[5]
- The effects of colour in a gemstone are also worth noting as each individual has a particular colour spectrum that he or she is working with for the major portion of an embodiment. Usually having only a few specific colours around us in our daily routines, a need frequently arises for some people for a colour from the opposite end of the spectrum to maintain both physical and inner balance. The dark-red colour worn by the sangha is effectively balanced by the blue and blue-green of turquoise. Jewelry with fine blue gems is worn for healing purposes by people with tired and bloodshot eyes.
- As well as these very personal pieces of jewelry, Tibetan and Nepalese villagers will decorate their possessions and homes with other pieces of turquoise. Many wear pouches around their necks decorated with Turquoise and many will add the gem to vases, prayer wheels, musical instruments and other household items. One of their strongest beliefs is that there are no two gems alike – each one has its own personality, its own look and is distinct from all others.
- Tara ([Sanskrit](#): तारा, tārā; Tib. སྐྱེལ་མ་, Dölma) or Ārya Tārā, also known as Jetsun Dölma ([Tibetan language](#): *rje btsun sgröl ma*) in [Tibetan Buddhism](#), is a female [Bodhisattva](#) in [Mahayana](#) Buddhism who appears as a female [Buddha](#) in [Vajrayana](#) Buddhism. She is known as the "mother of liberation", and represents the virtues of success in work and achievements. She is known as *Tara Bosatsu* (羅薩) in [Japan](#), and occasionally as *Duōluó Púsà* (羅薩) in [Chinese Buddhism](#).^[1]
- Tara is a [meditation deity](#) whose practice is used by practitioners of the Tibetan branch of [Vajrayana](#) Buddhism to develop certain inner qualities and understand outer, inner and secret teachings about [compassion](#) and [emptiness](#). *Tara* may more properly be understood as different aspects of the same quality, as bodhisattvas are often considered [metaphors](#) for Buddhist [virtues](#).
- There is also recognition in some schools of [Buddhism](#) of *twenty-one Tārās*. A practice text entitled *In Praise of the 21 Tārās*, is the most important text on Tārā in [Tibetan Buddhism](#). Another key text is the *Tantra, which is the Source for All the Functions of Tara, Mother of All the Talhagatas*.^[2]
- The main Tārā [mantra](#) is the same for Buddhists and Hindus alike: [om tāre tuttāre ture svāhā](#). It is pronounced by Tibetans and Buddhists who follow the [Tibetan traditions](#) as om tāre tu tāre ture soha.
- Within [Tibetan Buddhism](#) Tārā is regarded as a [Bodhisattva](#) of compassion and action. She is the female aspect of [Avalokiteśvara](#) and in some origin stories she comes from his tears:
- *Then at last Avalokiteshvara arrived at the summit of Marpori, the 'Red Hill', in Lhasa. Gazing out, he perceived that the lake on Otang, the 'Plain of Milk', resembled the Hell of Ceaseless Torment. Myriads of being were undergoing the agonies of boiling, burning, hunger, thirst, yet they never perished, but let forth hideous cries of anguish all the while.*

When Avalokiteshvara saw this, tears sprang to his eyes. A teardrop from his right eye fell to the plain and became the reverend [Bhrikuti](#), who declared: "Son of your race! As you are striving for the sake of sentient beings in the Land of Snows, intercede in their suffering, and I shall be your companion in this endeavour!" Bhrikuti was then reabsorbed into Avalokiteshvara's right eye, and was reborn in a later life as the Nepalese princess Tritsun. A teardrop from his left eye fell upon the plain and became the reverend Tara. She also declared, "Son of your race! As you are striving for the sake of sentient beings in the Land of Snows, intercede in their suffering, and I shall be your companion in this endeavor!" Tara was also reabsorbed into Avalokiteshvara's left eye, and was reborn in a later life as the Chinese princess Kongjo ([Princess Wencheng](#)).^[3]

Tara's Iconography and Style

- Holds a lotus in left hand and right hand is the gift-bestowing mudra. ‘
- The Nepalese sculptures in the collection of The Metropolitan Museum of Art were created primarily by the Newars, one of Nepal's many ethnic groups, in the Kathmandu valley, an area encompassing about 200 square miles in central Nepal. Predominantly Buddhist, Newari artists became renowned throughout Asia for the high quality of their work. At times, Nepalese style had tremendous influence on the art of China and Tibet, as both countries imported art and artists from Nepal to adorn their temples and monasteries.
- The majority of these sculptures were created in the service of religion, and although most of the artists were Buddhist, neither a Hindu nor a Buddhist style is discernible. As in medieval India, the same artists probably produced art for both religions. Nepal is one of the few places in the world where [Buddhism](#) and [Hinduism](#) have coexisted peacefully for almost 2,000 years. Although Hinduism is the state religion, the two religions are not only historically entwined but also share many similar aspirations that make them far less distinguishable than in theory. At the popular level in Nepal, it makes little or no difference whether one receives blessings from a Hindu or Buddhist deity as long as that deity is efficacious.
- Nepalese sculptors worked in many media, including stone, metal, wood, and terracotta. Their metal sculptures are either heavily gilded or, if the gold has worn off, have a slightly reddish patina that derives from their high copper content. Many of these, especially later ones, are decorated with inlaid semi-precious stones. Wooden sculptures were generally architectural, many serving as struts to support roofs, as door surrounds, or as decorations. Works in terracotta are comparatively rare.
- Nepalese sculpture is a conservative tradition, with slight changes in proportion or decorative details appearing over hundreds of years. Stylistically, Nepalese sculpture grew out of the art of Gupta India, and later was influenced by that of Pala India. However, Nepalese artists created a distinctive style of their own, which can be recognized even on early bronzes such as a [Standing Vajrapani](#), dated to the sixth to seventh century. Nepalese artists later developed a distinctive physiognomy for their deities, with long, languid eyes and wider faces than those in eastern Indian models. A tendency toward ornamental flourishes, exaggerated postures, and a repertoire of unique jewelry styles is also symptomatic of the Nepalese sculptural tradition. (Kathryn Selig Brown, Independent Scholar)

- Centralized states gradually form in the Himalayan region. In the fifteenth century, Tibet, the Gelugpa sect of [Buddhism](#) consolidates its religious and temporal power in central Tibet with the help of Chinese patronage. Tibetan Buddhism, after centuries of looking to India for religious texts and teachers, develops a flourishing tradition of its own. A distinctive indigenous and hybrid Buddhist painting style emerges in Tibet, drawing principally on Chinese and [Nepali styles](#)

Images/Props

Metropolitan Museum of Art, NYC

Tara, the Buddhist Savior

Period: Malla period

Date: 14th century

Culture: Nepal (Kathmandu Valley)

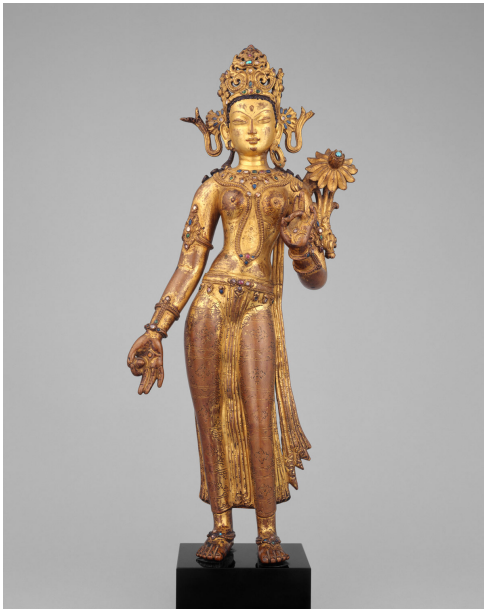
Medium: Gilt copper alloy with color, inlaid with semiprecious stones

Dimensions: H. 23 1/4 in. (59.1 cm); H. incl. base 26 in. (66 cm); W. 10 1/2 in. (26.7 cm); D. 5 in. (12.7 cm); Wt. 23 lbs (10.4 kg)

Classification: Sculpture

Credit Line: Louis V. Bell Fund, 1966

Accession Number: 66.179



Tara, the supreme Buddhist saviour, grants boons to devotees with her outstretched lower hand delicately clasping a flower bud. A lotus in full bloom adorns her shoulder. She is richly bejeweled, her openwork diadem inset with turquoise and semiprecious stones. In Vajrayana Buddhism, Tara is often presented as the spiritual counterpart to Avalokiteshvara and shares with him a premier role in Tibet as a compassionate protectress. Tara appears in many forms, of which Sitatara, the White Tara, who displays a lotus (padma), was the most popular. It is likely Sitatara who is represented here, the embodiment of perfected wisdom and wish-fulfilling granter of boons. (Label copy-The Met)

Object 5: Broad Collar

Unknown	Broad Collar (Horas)	27.42.4	Faience	Ancient Egypt	2040- 1783 BCE
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Label

Broad Collar, 2040-1783 BCE, Ancient Egyptian, Egyptian faience
27.42.4 G254

This *broad collar* with falcon head terminals is made of Egyptian faience, a glazed ceramic made not of clay but silica, one of the ingredients of glass. Its characteristic green color was likened to new plant shoots and was symbolic of regeneration, while its luster evoked the brilliance of the sun. Because Egyptians believed they could be reborn into the afterlife, these associations made faience the ideal material for funerary jewelry.



Questions

1. Where did Mia get this? Who gifted it to Mia and why?
2. How is it made? What is faience?
3. Who might wear this? Why is this a popular style?
4. What would it be like to wear this?
5. What was going on during the Middle Kingdom of Ancient Egypt?

Key Points

1. As a young museum, Mia received 'start-up' gifts for its collection.
2. Faience is an ancient and unique type of ceramic.
3. Style was driven by climate and comfort.

Bibliography

Bulletin of MIA, 2/4/1928 (gift was received in 1927)
Wikipedia: Middle Kingdom, faience
Amywallerpottery.com
Mia Library reference
Britannica

Notes

Acquisition of Broad Collar

- Mia received quite a gift in 1927, 20 objects from Ancient Egypt! From the Bulletin: “To the officers and trustees of the Society [of Fine Arts Mpls] the gift is particularly welcome not only for the value and beauty of the objects, which are exceptionally fine, but because it evidences the interest of an outsider [donor Mr. Edward S. Harkness] in a young and growing museum. Mr. Harkness is a trustee of the Metropolitan Museum of NYC, and it is to his keen interest and support that America’s continued participation in Egyptian excavations has been made possible. His gift to the Institute is not on a gesture of friendship but a recognition of the endeavors and the needs of a western museum.”
- The gift included: “...a striking set of funerary jewelry. This set consists of a ‘broad collar’ of blue faience beads, a string of hollow gold beads, each about an inch in diameter originally filled with gesso, and a second string of small gold beads. According to Mr. Ambrose Lansing, Curator of Egyptian Art at the Met, under whose supervision these objects were re-assembled, the ‘broad collar’, and larger gold necklace are extraordinary large examples of Middle Kingdom jewelry.”
- The other objects included vases and statuettes... The gold necklace had been on view until recently. Checking Mia’s website only shows 3 objects under Edward Harkness....the collar and two gold necklaces.

Middle Kingdom

- Middle Kingdom: The **Middle Kingdom of Egypt** (also known as The Period of Reunification) is the period in the history of ancient **Egypt** between circa 2050 BC and 1800 BC, stretching from the reunification of **Egypt** under the impulse of Mentuhotep II of the Eleventh Dynasty to the end of the Twelfth Dynasty. It is considered Ancient Egypt’s Classical Age. Osiris became the most important deity.
- Prosperity rose again once the XII Dynasty under Amenemhat II ascended the throne and reunited Egypt. This period of relative calm and order gave artists an opportunity to create beautiful objects. More mines were opened, the middle class and scribe class increased, language was standardized, concept of ‘maat’ which is morality, truth and justice, once again became an important foundation for the rule of the monarchy. [The rule should keep society in order/balance and all will be well—unlike the demise of the Old Kingdom.]
- King Tut was a ruler in the New Kingdom
- **Horus**, Egyptian **Hor, Har, Her, or Heru**, in ancient [Egyptian religion](#), a god in the form of a [falcon](#) whose right eye was the sun or morning star, representing power and [quintessence](#), and whose left eye was the moon or evening star, representing healing. Falcon cults, which were in evidence from late pre-dynastic times, were widespread in Egypt.

Faience

- There are two common uses of the word faience: Egyptian and European.
- Egyptian faience is: The term *faience* broadly encompassed finely glazed ceramic beads, figures and other small objects found in [Egypt](#) as early as 4000 BC, as well as in the [Ancient Near East](#), the [Indus Valley Civilization](#) and Europe. *However, this material is not pottery at all, containing no clay, but a vitreous frit, either self-glazing or glazed.* The Metropolitan Museum of Art displays a faience hippopotamus [nicknamed William] from Meir, Egypt, dated to Dynasty 12, c. 1981–1885 BC.^[3]



[Hippopotamus \("William"\)](#)

Date: ca. 1961–1878 B.C.

Medium: Faience

Accession Number: 17.9.1

- Examples of ancient faience are also found in [Minoan Crete](#), which was likely influenced by Egyptian culture. Faience material, for instance, has been recovered from the [Knossos archaeological](#) site. [There is a small statuette of Egyptian faience on view near Lady Tashat. Baboon (Moon God Thoth,) 7th-6th century BCE, 2017.27]
- European faience: **Faience** or **faience** ([/far'ɑːns/](#) or [/fer-/](#); French: [\[fajɑ̃s\]](#)) is the conventional name in [English](#) for fine [tin-glazed pottery](#) on a delicate pale buff [earthenware](#) body. It is originally used by French speakers with wares exported from [Faenza](#) in northern Italy.¹
- Technically speaking: ancient faience is: a ***sintered*** quartz ceramic displaying surface vitrification which creates a bright luster of various colors, blue/green is most common; a material made from powdered quartz such as sand or crushed quartz.
- **Sintered** quartz: polycrystalline unglazed material formed when heating the sand or ground quartz without melting it....a good example of the effect of sintering is when two ice cubes stick to each other in a glass of water---the water temp is higher than the ice and 'heats' the ice just enough to adhere them to each other, but not to melt the ice.
- Faience is more porous than glass and can be cast in molds; it is a common material for scarabs and other amulets; the 'glaze' [more below] made it feel smooth against the skin--hence its use in the broad collars.
- Just to make it more complicated: in ancient times there was a color/glaze named Egyptian Blue. It is calcium copper silicate or cuprorivaite and is considered the 1st synthetic pigment and was in use during Roman Empire as 'caeruleum' or cerulean. It fell out of favor and the method of its creation has been forgotten.

- The Egyptian word 'wadjet' means blue, blue-green, green.

Glazing Faience

- Three types of glazes could be used on ancient faience: 1, efflorescence of self-glazing; 2, cementation glazing; or application glazing. More than one type of glazing could be used on a piece. Efflorescence glazing: the sodium in the wet paste of the ground quartz comes to the surface as it dries and then forms a glaze when fired....any metal oxide in the paste turns color when fired (copper turns turquoise, cobalt turns blue.) Cementation glazing occurs when the beads are placed in a container of powdered glaze and rolled in it, then fired. Painting a glaze on an unfired work is called application glazing.

Jewelry in Ancient Egypt

- Goldsmithing was well established in the Old Kingdom. Simple, minimal designs look almost modern to us. They have pure, uncluttered lines. Goldsmiths and jewelers would work together to create gold jewelry.
- Egyptian jewelry suits the climate, customs, and costumes of ancient Egypt. A favorite piece, worn by both the living and the dead, was the broad collar. It would show off bare shoulders or shoulders covered with light-weight, sheer or pleated fabrics. And because the glazing made the beads smooth, it would be comfortable to wear. It's almost an article of apparel.
- Broad collars were worn by both men and women and by all classes except laborers. The familiar, tiered design is seen on wall paintings and statuary.
- Some broad collars were made of gold and given to Pharaohs as awards.
- Faience beads symbolized the elements of palm leaves, flowers, berries, grapes, dates, cornflowers, lotus petal

Images/Props



Egyptian collar from The Met
18th Dynasty, Rogers Fund, 1946

Object 6: Wallace Necklace

Denise Wallace b. 1957	Necklace with two removable pendants and removable mask ornament	2016.76.3a-d	Sterling Silver, Fossilized walrus ivory	Aleut (Chugach Alutiiq) Pronounce "Chew Gash"	c 1987
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Questions

1. What is your eye drawn to? What's the mood?
2. What relationships do you have with animals. If you were an animal what would you be?
3. Do you have a double?
4. If you are a parent—How did you learn to parent? Who were your role models?

Key Points

1. Essential spiritual relationship
2. Transformation, Ivory—protective power
3. Masterful
4. Joyful

Bibliography

Denise Wallace Jewelry website <http://www.denisewallace.com>

Metal Vol. 27nl_42-50 12/11/06 p.45

Southwest Art, July 2006; 36,2 pp. 56-58, Lois Sherr Dubin

American Indian Art Magazine, Spring 2006 pp.56-65 Lois Sherr Dubin

Additional Bibliography

Book that inspired Denise Wallace *INUA: Spirit World of the Bering Sea Eskimo (Fitzhugh & Kaplan 1983)* (Available via <http://www.hclib.org>)

Agyuliyararput: The Living Tradition of Yup'ik Masks: Our Way of Making Prayer

Available via <http://www.hclib.org> MNLink from Hamlin University

Notes

Notes from Jill Alberg Yohe

- core idea interconnection b/t animals and people
 - animals are people, people can become animals
- craftsmanship most important quality, meticulous
- life, joy, whimsy... joyful
- Highest level of mastery and craftsmanship-the finishing of an object shows this
- Locketts are symbols of transformation in Aleut and other NW Coast tribes
- Fossilized ivory has protective power; shaman embed meaning to it
- Spiritual relationship between human and animal world in Aleut and other NW tribes
- Aleut comes from Russian language
- Whimsy and joy abound in Wallace's work
- Wallace's belts tell stories
- Gift of Ruth Reister—primarily donated African Art and \$

From *Denise Wallace Jewelry website* <http://www.denisewallace.com>

Denise Hottinger was born in Seattle, Washington in 1957. She attended the Institute of American Indian Arts in Santa Fe, NM in the late 1970s. Denise along with her late husband, Samuel Wallace produced jewelry that is inspired by her Alaskan Native heritage. The couple had a studio/gallery in Santa Fe, NM for over 20 years and moved to the island of Hawaii in 1999. Their work has been the individual focus of many exhibitions, including the traveling exhibition, Arctic Transformations: The Jewelry of Denise and Samuel Wallace organized by the Anchorage Museum of History and Art in Anchorage, AK. Among the Personal Statement:

My work is a direct reflection on my home, my ancestors and my connection to the world. Along with my husband, we created work that blends our individual interests and knowledge. We have encouraged our children to find their way along this path of creativity and connections as well.

Metal Vol.27nl_42-50 12/11/06 p.45 (available in Mia Library)

“Master belts” Anchorage Museum of History and Art b/t 1984-97

Denise-b. Seattle, Chugach Aleut, Russian, German

Pronunciation: “Chugash”

Studied: Institute of American Indian Arts Santa Fe, NM

Nature, spirit forms and belief systems of Native Arctic people

1984 Killer Whale Belt—12 Sterling Silver whales

1987 Seal/Sea Otter Belt—greedy sea otter losing all its fish

central theme: masks

fossil ivory, scrimshaw

1990s increase use of silver, colored stones

1999—“Crossing of Continents Belt—depicts different natives of Arctic North

1999—moved to Hawaii—Hilo Big Island

2001 Pelle Pendant

Southwest Art, July 2006; 36,2 pp. 56-58, Lois Sherr Dubin (available in Mia Library)

Influence: Pueblo and Navajo artists

Santa Fe Indian Market—many 1st place ribbons, Wallace had her own gallery

Samuel—lapidary; Denise—meticulous research

American Indian Art Magazine, Spring 2006 pp.56-65 Lois Sherr Dubin (available in Mia

Library)Great Photos

Master story tellers, Transformation mask

“poetic, dramatic imagery of nature and supernatural” physical and spiritual world.

wealth of literal and metaphorical images, all seeing eye, amulets, whales, bears, walrus, seals—

essential relationship.

Everyone has a “yua’ **double**. Animals may appear **transformed** as human

- Shared personage—common ground for relationship b/t human and animal-non human
- Complimentary opposites/duality
- Vision imagery
- Masking
- Shamanism

- After High School Denise moved to Cordova, lived with maternal Grandmother Exenia Cherroff Barnes who lived entire life within Native culture.
 - Taught D—nature hikes in rugged mountains, sculpted animals, told family history, stories
 - **girls encouraged to watch sea otter mothers caring for young to learn mothering skills**
 - D- father fine woodworker—taught value of meticulous work.
- Sam Wallace—v.1936 in Calvin, VA coal mining town. Mineral, gem collector. Studied silver smithing & lapidary with D in Seattle.
- 1977—D&S moved to SantaFe, NM.
- Belts—4 months to make 800-1000 hours, Crossroads Belt—2500 hours; 1-2/year

Images/Props



Object 7: Adornment: Iconic Perceptions

Keri Ataumbi, b. 1971	Adornment: Iconic Perceptions	2014.93.1-3 a,b		Kiowa-Comanche	
Jamie Okuma b. 1977				Luiseno (So Cal) and Shoshone-Bannock (Idaho-Snake River)	

Questions

1. What is the style?
2. Would you wear?
3. What history do you see?

Key Points

1. Myth and reality
2. Breaking stereotypes, reasserting the true story
3. Highly valued commercial and artistic success of Native American artists.
4. Cosmopolitan, worldly women embracing heritage.
5. Made to be worn, in collections

Bibliography

NOVA | Pocahontas Revealed | Images of a Legend | PBS.pdf

Travel MN, "Behind the Scenes with Minneapolis Institute of Art's New Pieces" (Pocahontas 2015 New Pieces) by Quinton Skinner, Fall 2015

Jamie Okuma: https://en.wikipedia.org/wiki/Jamie_Okuma

BBC Video: <http://www.bbc.co.uk/programmes/b03hwn09>

Keri Atumbi article: <http://www.ornamentmagazine.org/blog/keri-ataumbi-volume-401>

Notes

Notes from Jill Alberg Yohe

Pocahontas Collection

Artists' motivation for creating these pieces?

- shattering myths surrounding the life and influence of Pocahontas
- reinsert the story of Pocahontas using the historical art record (paintings) and reclaiming Pocahontas herself by the use of wampum, diamonds, gold, pearls
- P was a diplomat, cosmopolitan, traveled to England
- key example: the design on the earrings is the tattoo on Pocahontas' cheeks---this was never shown in paintings
- since both Jaime Okuma and Keri Ataumbi are successful, well-travelled, cosmopolitan artists and Native American women who live native, their voice carries weight. Their art 'pushes out' our understanding of Native American culture then and now
- This piece won the Best of Show Innovation Award at the Santa Fe Market in August 19, 2014- purchased at 5am competed with 2 other institutions. Bold leap—not in collection plan
 - joke—what do you do when hire a woman—she buys jewelry

Images/Props



Object 8 & 9 Squash Blossom Necklaces

Unknown	Necklace-squash blossom	90.58.151 Bequest of Virginia Doneghy "Donna -High"	Silver, Turquoise	Navajo	1940's
Unknown	Necklace-squash blossom	90.58.152 Bequest of Virginia Doneghy	Silver, Turquoise	Navajo	1940'a

Questions

1. Who's got some turquoise jewelry? Do you wear it? What's the appeal?
2. If you were a jewelry collector what would you collect?

Key Points

1. Virginia's story (see notes below)
2. Artist attribution
3. How Navajo learned to make jewelry. Mexican, Spanish, Islamic—Moors influence, imagery. Spanish decorated horse bridles with Naja, a protective symbol.

Bibliography

Southwest Indian Silver from the Doneghy Collection Louise Lincoln ed. Assistant Curator for African, Oceanic, New World Cultures, The Minneapolis Institute of Arts. University of Texas Press, Austin E99.N3M63 1982 c.1

The Navajo and Pueblo Silversmiths Adair, John, 1913-1997, University of Oklahoma Press, Norman. © 1944 (wonderful stories told by original silversmiths)

Notes

Southwest Indian Silver from the Doneghy Collection—
Afterword by Virginia Doneghy

- late 1930s trip to CA>El Paso>Taos— on way to Taos from bus saw necklace in window of shop of La Fonda in Santa Fe. Stopped on way back \$75 "might well have been \$750" couldn't afford. Frank Patania" on the Plaza -shorter necklace with out earrings \$25
- Santa Fe RR station in Alb. gateway to Indian County—Alvarado Hotel
- Emphasis on Navajo, can not be distinguished from old Hopi, old Hope pieces from Hopi Dealer Chief Joe Secakuku of 2nd Mesa
- Collection—largely pawned, record of each piece: place, dealer's name \$, dealer's opinions, if told pawn, pawn ticket. All bill of sales, copies of checks
- trips to Hopi Snake Dance: took public transportation, mail buses, "delivered more baby chicks than any tourist" "did it the hard way but enjoyed it"

Introduction by Lousie Lincoln—MIA Assistant Curator for African, Oceanic, New World Cultures

- Navajo & Apache later arrivals after 10th century "Quereco"—recently arrived. Nomadic Athapaskans--original homeland Manitoba. Encountered by Coronado 1541--described as Bison hunters.
- Pueblo Settlements
- Spanish Occupation forced Navajo to remote areas, disrupted trade between Navajo and Pueblo peoples

Notes from Jill Alberg Yohe

Squash Blossom necklaces from Doneghy Collection

- Joe Horse Capture had the entire collection evaluated and deaccessed about half of it--- kept the best pieces; some question remains about determining individual artists
- Concept of hozho (ho-zho) is key to understanding Dine culture; there is no word for art in Dine; hozho comprises health, harmony, beauty, grace, balance, symmetry, protection
- protection in all that is good—the spirit of the artist pours into the art.
- Turquoise has long been a protective element in Dine life; it is one of the four rocks/directions/seasons in the creation story; turquoise is like the deity living in the beauty of the gods;
- wearing exude Hozho—show “holy people” to give them beauty—you are living in beauty
- Turquoise beads used since pre-contact; silver added later
- Dine women will only agree to photographed when they have donned their turquoise jewelry; the sense of community brought on when everyone wears turquoise is more important than the economic value of the pieces. Wear at any important event
- Turquoise jewelry ‘traded’ at pawn shops for cash during hard times

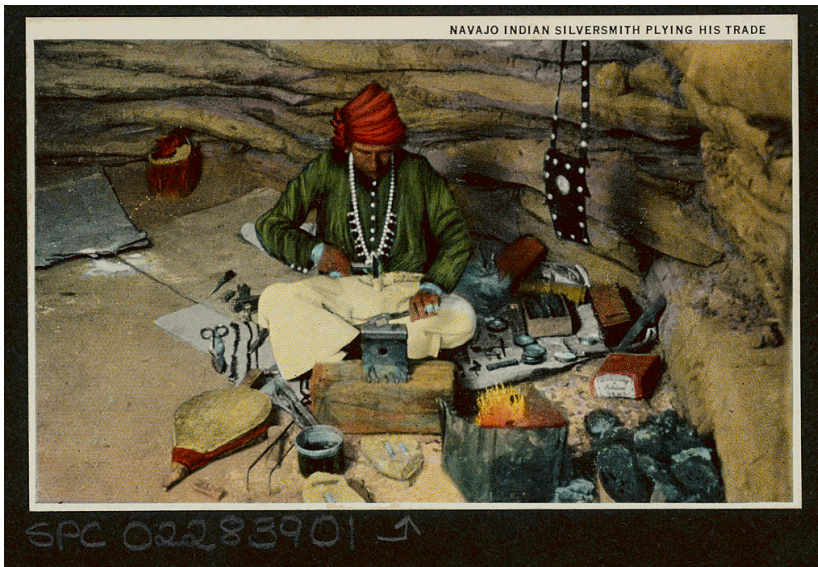
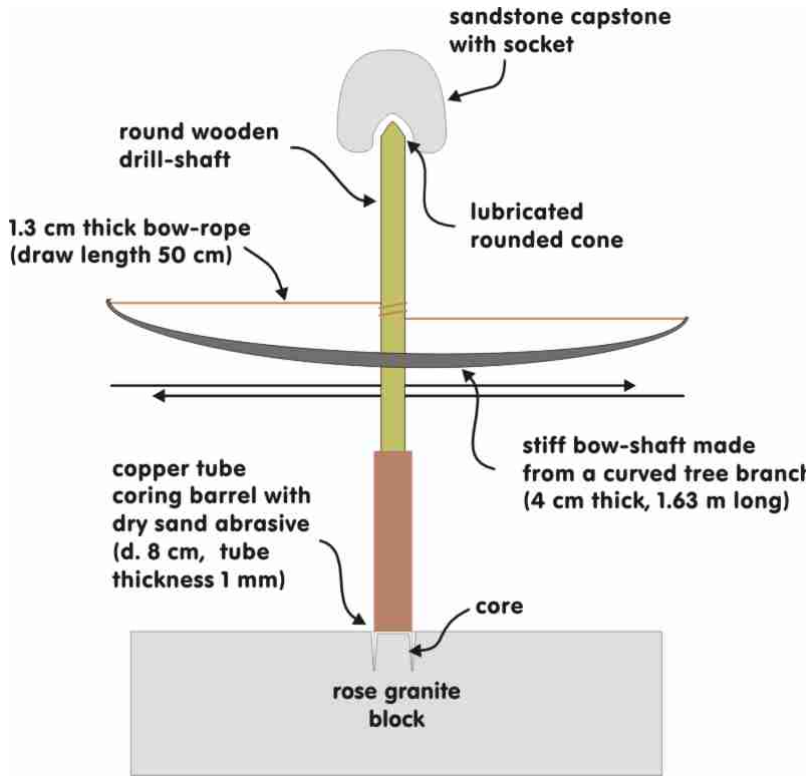
The Navajo and Pueblo Silversmiths

By Adair, John, 1913-1997, University of Oklahoma Press, Norman. © 1944

- Statement by Grey Moustache
“It was twenty years ago (c.1918) when the Navajo women first began to make silver. In those days money was falling down just like rain and everyone went crazy. The women began to make silver for money and put sacred things on blankets. When I first heard about some women over near Gallup making silver, I felt sort of sill. I thought that I was better than a woman because I could make silver jewelry and they couldn’t. But when I hear this, I had to admit that women were just as good as I was. I think that it is all right if women make silver. They can earn good money that way.” pp.9-10

Images/Props





Object 10: Ceremonial Wedding Ring

This was a “back-up object”

10	Unknown	Ceremonial Wedding Ring	2001.177.2 a,b	Silver	Israel	c 1960
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Label from Wedding Ring on Chain, c. 1985, Israeli, 2003.228.31 Not on View

no label copy for the ring that is on view

Rings are a time-honored symbol of marriage. In Jewish tradition, an essential part of the marriage ceremony is the time of betrothal, during which the groom places a ring on the bride’s right hand as a symbol of their dedication to each other. The particular house-like bezel shape of these rings, traditionally used since the Middle Ages, hints at another element of Jewish marriage tradition in which marriage is equated with the establishment of a household. Inside the bands are inscribed the initials “M” (מ) and “T” (ט), which stand for the phrase “Mazel tov” (מזל טוב). This phrase is colloquially used as “Good luck.” “Mazel” is believed to come from the Hebrew word mazal, meaning “constellation” or “destiny,” and tov, meaning “good.” When more literally understood, the phrase acts as an affirmation that life has been favorable for a person and should be considered more akin to saying, “Congratulations.” In the marriage ceremony, this phrase is typically shouted at the end of the ceremony after the traditional breaking of the glass, thereby affirming that life has been and will, with God’s blessing, continue to be favorable for the couple.

Questions

1. What does a wedding ring symbolize for you?
2. What are your marriage ceremony traditions?

Key Points

1. Meaning of the ring
2. Community provides the use of the ceremonial ring
3. Traditions—European conventions in Middle Ages

Bibliography and Notes

The History of Jewish Wedding Rings

from Blog by Chloe Lee Carson

October 13, 2014

Note: There are many references available. This blog provides a good overview

...The architectural symbols, which are thought to represent the marital home of the couple (and in some cases symbolized Solomon's Temple in Jerusalem), were often turned into a clasp which when opened read "Mazal Tov" (Good Luck in Hebrew). Jewish wedding rings were first documented as an official part of the wedding ceremony in **10th century**, though they probably date back much further. The earliest house rings that have been discovered date to 400 years later.

In a Jewish wedding ceremony the groom symbolically acquires the bride, this is done with the ring acting in place of money “The groom should give to the bride a plain ring, with a value not

less than one perutah” (the perutah was the lowest value coin in biblical times). The lack of value to the ring demonstrates that the bride is not being bought like a piece of property. Rather, the wife’s acceptance of the money is a symbolic way of demonstrating her acceptance of the husband.

To this day every Jewish wedding must accommodate such an exchange. However some Jewish opinions claim that the ring should be plain and made of solid gold with no detail. This condition has led some to believe that the ornate wedding rings of medieval Europe were ceremonial engagement rings, and that another plain ring would have also been used during the wedding ceremony.

The extravagance and price of the rings has also lead experts to believe that one ring would sometimes be owned and shared by an entire community, borrowed by each couple for ceremonial purposes during the wedding, and then returned. Within rich merchant and banking families the rings were traditionally family heirlooms passed from generation to generation.

Early Jewish Wedding Rings (14th - 15th Century)

In the 1340s Europe entered a dark chapter when town after town succumbed to the black death, which killed up to 200 million people. In response to this desperate situation, local communities turned on their Jewish residents, accusing them of starting the plague by poisoning wells and cursing Christians. Thousands of Jews were massacred and hundreds of communities destroyed in the ensuing pogroms. Fearing for their safety many Jews buried their valuables in the hope of one day returning, tragically they never did and their valuables remained undiscovered for centuries. Two of the most famous hoards of treasure to ever have been found from this period were in Erfurt and Colmar. These valuable collections contain two of the most ornate and

Later Jewish Wedding Rings (16th - 19th Century)

As history advanced, so did the craftsmanship of the rings and they began to take on incredibly intricate filigree and enameling (as depicted above). In spite of the incredible and varied examples of decorative work displayed across these rings, gemstones remain notably absent, most likely for religious reasons.

Object 11: Belt Buckle

11	Archibald Knox, 1864-1911 Liberty & Co. London est. 1895	Belt Buckle		Silver, enamel	English Manx (Isle of Mann-Scotland)	1910-11
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Label: Belt buckle, 1910-1911, Archibald Knox; [designer] 1864-1911, Manufacturer: Liberty & Company, Silver, enamel

GIFT OF CATHERINE L. FUTTER IN MEMORY OF OSWALDO RODRIGUEZ ROQUE 97.61A,B

Gallery G334, **Department**--Decorative Arts, Textiles and Sculpture

Dimension: 1 7/8 x 2 11/16 x 1/2 in. (4.76 x 6.83 x 1.27 cm)

Questions

1. Anonymity of jewelry designers and gem procurers.
 - a. What does Knox have in common with Native American Artists (Jamie Okuma and Keri Ataumbi have reclaimed this)
2. How does the commercial company Liberty of London figure into this work?
3. Archibald Knox was ahead of his times/ modernist designs?
4. What do artists have in common/how is an artist's environment and heritage evident in his work?

Key Points

1. Bridge the gap between 19th century functionalism and 20th century modernism
2. Artist/Craftsman produced vs. factory produced
 - a. put the domestic object on the same pedestal as a fine art object
3. Artists relationship with Liberty—anonymous, design belonged to company
4. Education Commission of Surrey County--new ideas are unacceptable, threaten the 'established order', AK stands in the way of student individuality
5. Celtic knot from an ancient emblem of birth/death/life
6. Buckles die-stamped flat, shaped by hand, openings sawn out by hand, chased/reposse decoration, tendrils wrapped, soldered in place

Bibliography

Archibald Knox, edited by Stephen A. Martin

Notes

#1 Bio of Archibald Knox—from Archibald Knox, edited by Stephen A. Martin

It's worth spending some time, I think, on AK's life. He is said to be an introvert and a reflection of both his Celtic and Christian influences. His designs bridge the gap between 19th century functionalism and 20th century modernism.

- life dates: 1864 – 1933 born and died in his home town of Braddan on the Isle of Mann
- father, William was a skilled cabinet and machine maker; AK 5th of 7 children
- schooling: at St. Barnabas in Bradden and at Douglas Grammar School in Douglas
- studied art at Douglas School of Art in 1890 where he won recognition for "Outline" and "Shaded Drawing" and qualified to teach art

- taught art for many years both in Douglas and London; considered to be a genuine and inspirational teacher
- by 1897, AK is teaching London and begins to make designs for the Silver Studio, a firm which then sells the designs to manufacturing firms so that multiples of the same design can be sold at Liberty of London [more on Liberty below] Eventually, AK creates over 5,000 designs for Liberty
- 1899 Liberty launches the Cymric silver and Tudric pewter lines-most likely designed by AK, but Liberty's records were lost in a fire
- AK returns to Isle of Mann in the early 1900s to work in peace and quiet
- 1904-1913 are somewhat chaotic for AK; he continues teaching at Kingston-upon-Thames near London and continues to design for Liberty. The Education Commission of Surrey County visits the school and finds that AK's new ideas are unacceptable, threaten the 'established order', and that AK stands in the way of student individuality. AK leaves at the end of the term. Meanwhile, Liberty continues to adapt his (and others) designs without consulting him. The Silver Studio wants him to drop the Celtic designs in favor of French Empire. AK spends about 6 months in Philadelphia, but returns to the Isle of Mann early in 1913 where he teaches and designs until his death in 1933.
- His former students defy the authorities and establish the Knox Guild of Design and Craft in order to keep in touch with AK and to perpetuate his ideas. The Guild holds exhibitions in London with great success. Knox attends one of the shows.

#2 Liberty of London, founded by Arthur Lasenby Liberty in 1874

- Liberty began the business by selling objects d'art from Japan and textiles. He achieved big success in a short time and introduced an apparel line in 1884 with the intent of rivaling the Paris fashion houses. The success in textiles set Liberty up to launch the successful Cymric silver and Tudric pewter lines. (see notes on Knox)
- By the 1890s, Liberty had developed commercial design relationships with many English designers like Knox who were working in the Arts and Crafts and Art Nouveau movement. Liberty saw what others were buying, had it copied and sold it cheaper. Through mail order catalogue sales and keeping the pulse on changing fashion trends, Liberty of London shops spread throughout the UK and to major world cities. In the 1960s, when Art Deco once again was in fashion, Liberty produced new designs based on its archives from the early 20th century.
- As retail habits shifted in the late 20th century, Liberty closed all of its stores except the ones in London; the business was sold in 2000 and taken over by a private equity firm in 2010. Today it features high-end goods both in its London shops and online.
- Arthur Liberty's vision of promoting on trend design is an important aspect of Knox (and others) relationship with Liberty of London. During the late 1800s, the Arts and Crafts Movement led by William Morris revived the concept of handmade textiles and other goods in response to the increased production of cheap, mass-produced goods. Arthur Liberty recognized the beauty of handmade objects, but also recognized the commercial value. "The true artist-craftsman of course should be able to produce a work of art within the artificial limits of mechanical production."
- As Liberty saw it, if a customer wanted to purchase 3 similar brooches from an artist/craftsman as gifts, she might have to wait many weeks and would not be guaranteed that they would be identical. Liberty's solution was to have talented designers like Knox create the designs for Liberty of London's silver, pewter, textile departments which would

then adapt or alter them for mass production. The designers were anonymous; the goods would be stamped with Liberty's mark.

- Liberty had a strict policy of secrecy about its designers; they were never mentioned in catalogues, press releases, or other publications.
- Arthur Liberty's 'sales-pitch' to market highly designed but 'factory produced' goods was this: ..."production of beautiful things adds grace and refinement to the domestic life of people." It put the domestic object on the same pedestal as a fine art object. By the late 1880s, Liberty was looking for the next 'fashion trend.' Both the Irish Exhibition in London in 1893 and the World's Fair in Chicago in 1893 featured Irish villages. Here was the inspiration for Liberty's next 'collection': the Celtic design, a familiar connection, (Ireland was still part of the UK) and a 'hand-crafted' look that could be manufactured. Knox's genius, of course, made it legendary.

#3 Archibald Knox and Cymric (Celtic) designs for Liberty.

The art

- Celtic knots or interlacing is known as entrelac. It is tight and symmetrical. It is ancient. There is no end or beginning to the knot. Born on the Isle of Man, it is in Knox's DNA.



- Knox transformed the Celtic knot from an ancient emblem of birth/death/life into a modern-almost calligraphic style. It has a 'handmade' quality to it, but also a futuristic look.
- Knox's design style is "less is more." It has a crisp, linear simplicity.
- The buckles were die-stamped flat, then shaped by hand, any openings sawn out by hand, raised decoration was embossed and chased, tendrils wrapped in accordance with the design and soldered in place. (Stephen A. Martin)
- Many different finishes were used, some had enameled panels or mother-of-pearl panels. Abstract blue/green was very popular.

The Artist's Eye/Genius

- Archibald Knox created over 5,000 designs for Liberty. He probably never met Arthur Lasenby Liberty. After Knox was approved for design work, he corresponded with the departments of silver and pewter. The only time he was acknowledged as designer occurred in 1902. When Liberty wanted to exhibit at the Arts and Crafts Society show, the rules required that the designers be named and so Knox was.

- Knox created designs for belt buckles of all sizes, cigarette cases, silverware, larger items like cups, chalices, vases, pitchers. He was commissioned to create the commemorative items for the coronation of Edward VII. His jewelry (necklaces, pendants) was handmade.
- After Knox left London in 1912, he continued to design for Liberty. He was commissioned to design the memorial stone for Arthur Liberty's grave in 1917.
- Knox was an introvert and his biographical info is limited. His home base was always the Isle of Mann. It was part and parcel of him and his creative work.
- Knox: "...not until...Self nature (the combination of Outside Nature and our Own Nature) is expressed was the work produced complete, distinctive by its individuality, growing as a stone mined from the recess of the unknown." 1910
- Knox: "...the higher the excellence is of the eye, not craft mastery; the imagination is satisfied if just within sight, is the thing it knows." 1925
- Knox's capacity for design came from his painter's eye, the ability to read, assimilate, dissect, and reflect upon an image. He could place a pattern or figure on a shape and incorporate it into the shape, making the piece whole-any handles or knobs are completely part of the whole design. (Miller)

Object 12: Comtesse c'Egmont Pignatelli in Spanish Costume

12	Alexander Roslin	Comtesse d'Egmont Pignatelli in Spanish costume	2006.33		Europe	1763
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(For this tour, the focus was on the pearls and not the painting and frame.)

Comtesse d'Egmont Pignatelli in Spanish Costume, 1763, Alexander Roslin, b. Sweden, 2006.33, oil on canvas G307

Label G307

The Comtesse Septimanie d'Egmont Pignatelli (1740–73), depicted here at age twenty-three, was the Jackie Kennedy of Parisian high society in the 1760s. Her father was a trusted adviser to King Louis XV. At fifteen, she married Casimir Pignatelli, Comte d'Egmont, descended from ancient nobility of the Netherlands and of Naples and Aragon. The Comtesse sponsored many leading figures of the Enlightenment, including Jean-Jacques Rousseau and Wolfgang Amadeus Mozart.

Swedish-born *Alexander Roslin* was famous for his portraits of French aristocrats. He painted the Comtesse in a fashionable Spanish-style gown, a reference to her husband's ancestry. The guitar at her side (she was a gifted player) continues the Spanish theme. The hand-carved, original frame is crowned with the torch of Hymen and the bow and quiver of Cupid, emblems of wedded bliss confirming that the Comtesse's husband commissioned the picture as a gift.



Purchased for \$3.5 in 2006, impeccable provenance.

Questions

1. Take time to let your eye rove back and forth across this painting and notice as much as you can.
2. How might you describe the 'styling' of the Comtesse for this portrait: clothes, hair, accessories, and, of course, jewelry?
3. What could this portrait tell us about the Comtesse? What does she want us to know about her?
4. What questions might you have about pearls?
5. How might you rank pearls compared with other gems? How valuable are pearls?
6. The exploitation of the pearl industry (as well as gold and silver) by the Spanish colonists is rarely discussed. Why might that matter?

Key Points

1. Pearls are the earliest known valued gem and have been worn since ancient times. Legends and stories about them continue into modern times.
2. Pearls became extremely popular at the time of the Spanish settlement in the Americas during the 16th century.
3. The harvesting of pearls sits in stark contrast to their beauty.

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August 31, 2017

IPE: 2 Muse articles (2006 and 2014), Five Facts: You Are What You Wear, Object File 2011 and 2017

Notes

All about Pearls

- The pearl is the oldest gem known to man, for centuries it has been a symbol of purity, wisdom, beauty and wealth.
- The main beauty of pearls lies in the fact that they glow and therefore reflect their beauty on the wearer. This has been recognized since the beginning of civilization and their story is full of symbolism and romance.
- Pearl beds are mentioned in Ptolemy 307 BCE and Marco Polo described about the dangers of pearl fishing.
- Pearls were a measure of wealth in ancient Rome and a fashion trend. Roman women preferred pear shaped pearl earrings. Women would wear their wealth in their

earlobes. It got so out of hand that Caesar decreed that only women of high rank could wear pearls.

- Theodora of Byzantine Empire loved wearing long strands of pearls so much that she had a crown fashioned so the strands would hang down the sides of her face. Images of her in this regalia are found in mosaics of the time.
- During the Middle Ages, pearls were thought to be pharmaceuticals, aphrodisiacs, fertilizer and more! It was believed that when an angel in heaven shed a tear, it dropped down into the heart of an open oyster it formed a pearl.
- Saltwater pearls grow within pearl oysters, family [Pteriidae](#), which live in oceans. Saltwater [pearl oysters](#) are usually cultivated in protected [lagoons](#) or volcanic atolls. (Wiki)
- Freshwater pearls form in various species of freshwater mussels, family [Unionidae](#), which live in lakes, rivers, ponds and other bodies of fresh water. These [freshwater pearl mussels](#) occur not only in hotter climates, but also in colder more temperate areas such as [Scotland](#) (where they are protected under law). Most freshwater [cultured pearls](#) sold today come from China. (Wiki)
- Cultured pearls are the response of the shell to a tissue implant. A tiny piece of mantle tissue (called a *graft*) from a donor shell is transplanted into a recipient shell, causing a pearl sac to form into which the tissue precipitates calcium carbonate. There are a number of methods for producing cultured pearls: using freshwater or seawater shells, transplanting the graft into the mantle or into the gonad, and adding a spherical bead as a nucleus. Most saltwater cultured pearls are grown with beads. Trade names of cultured pearls are Akoya, white or golden South Sea, and Black Tahitian. Most cultured pearls are mantle-grown in freshwater shells in China, and are known as freshwater cultured pearls. (Wiki)
- A well-equipped [gem testing laboratory](#) can distinguish natural pearls from cultured pearls by using gemological [X-ray](#) equipment to examine the center of a pearl. With X-rays it is possible to see the growth rings of the pearl, where the layers of calcium carbonate are separated by thin layers of conchiolin. The differentiation of natural pearls from non-beaded cultured pearls can be very difficult without the use of this X-ray technique.
- Fine quality natural pearls are very rare jewels. Their values are determined similarly to those of other precious gems, according to size, shape, color, quality of surface, orient and luster.

From 1998 NOVA presentation:

- No matter the origin, a reverence for pearls spread throughout the world over the ensuing millennia. India's sacred books and epic tales abound with pearl references. One legend has the Hindu god Krishna discovering pearls when he plucks the first one from the sea and presents it to his daughter Pandā'a on her wedding day. China's long recorded history also provides ample evidence of the importance of pearls. In the Shu King, a 23rd-century B.C. book, the scribe sniffs that as tribute, a lesser king sent "strings of pearls not quite round."
- In Egypt, decorative mother-of-pearl was used at least as far back as 4200 B.C., but the use of pearls themselves seems to have been later, perhaps related to the Persian conquest in the fifth century B.C. Rome's pearl craze reached its zenith during the first

century B.C. Roman women upholstered couches with pearls and sewed so many into their gowns that they actually walked on their pearl-encrusted hems. Caligula, having made his horse a consul, decorated it with a pearl necklace.

- Pearls, in fact, played the pivotal role at the most celebrated banquet in literature. To convince Rome that Egypt possessed a heritage and wealth that put it above conquest, Cleopatra wagered Marc Antony she could give the most expensive dinner in history. The Roman reclined as the queen sat with an empty plate and a goblet of wine (or vinegar). She crushed one large pearl of a pair of earrings, dissolved it in the liquid, then drank it down. [Pearls are composed of calcium carbonate layers, which would dissolve in an acid such as wine.] Astonished, Antony declined his dinner—the matching pearl—and admitted she had won. Pliny, the world's first gemologist, writes in his famous *Natural History* that the two pearls were worth an estimated 60 million sesterces, or 1,875,000 ounces of fine silver (\$9,375,000 with silver at \$5/ounce).
- The Arabs have shown the greatest love for pearls. The depth of their affection for pearls is enshrined in the Koran, especially within its description of Paradise, which says: "The stones are pearls and jacinths; the fruits of the trees are pearls and emeralds; and each person admitted to the delights of the celestial kingdom is provided with a tent of pearls, jacinths, and emeralds; is crowned with pearls of incomparable lustre, and is attended by beautiful maidens resembling hidden pearls."

Famous Pearls

- **Hanoverian Pearls:** Some of the pearls belonging to Elizabeth I came from her predecessor Mary Tudor, others from the crown jewels of Navarre, Portugal, Burgundy and Scotland. The finest pearls in Europe came into her possession when Mary Queen of Scots was beheaded and her jewels were sold to Elizabeth I despite strong contest from other heads of state like Catherine de Medici. These valuable gems, called the Hanoverian Pearls, consisted of 6 long rows and 25 loose pearls, some as big as nutmegs. They had been a wedding present to Mary Queen of Scots from her husband the Dauphin of France, whose mother Catherine de Medici had been given them by her uncle Pope Clement VII on her wedding day. [The pearls can be seen in many of Elizabeth's famous portraits.]
- **La Peregrina-** one of the largest, perfectly symmetrical, pear-shaped pearls found on the west coast of Panama by a slave in the 16th century. He gave it to Don Pedro de Temez and was rewarded with his freedom. The pearl weighed 223.8 grams (55.95 carats) before drilling. Temez gave it to the King of Spain, Philip II who presented it to Mary Tudor in hopes of marrying her. The pearl was returned to Spain after Mary's death in 1558 [they were married briefly] and it remained in the Spanish royal family for 250 years. Many Spanish portraits feature the pearl. The pearl was purchased at Sotheby's auction by Richard Burton for \$37,000 in 1969. He gave it to Elizabeth Taylor for Valentine's Day during their first marriage. Liz had it re-set with diamonds. After her death, it sold at Christie's for \$11 million. There's a great story at Wiki about Liz almost losing the pearl.
- Comtesse's pearls were a wedding gift from her husband. Valued at 1.2 million pounds in 1755.

Harvesting Pearls

- During the long history of pearls, the principal oyster beds lay in the Persian Gulf, along the coasts of India and Ceylon (now Sri Lanka), and in the Red Sea. Chinese pearls came mainly from freshwater rivers and ponds, whereas Japanese pearls were found near the coast in salt water. Nearly all the pearls in commerce originated from those few sources. Over the next millennium only three substantive events altered what appeared to be a very stable pattern. Considering the minimal state of pearling in the United States today, it is impressive that two of the three developments occurred in the New World. (PBS, NOVA-The History of Pearls)
- As Europe raced to capitalize on what Columbus had stumbled upon, the major powers of the day concentrated on spheres of influence. Spain focused its efforts in Central and South America and the Caribbean. Along both the Atlantic and Pacific coasts of Central America, the Spanish forced slaves to dive for pearls. The English colonizers along North America's Atlantic coast and French explorers to the north and west, all found native Americans wearing pearls, and they discovered freshwater pearls in the Ohio, Mississippi, and Tennessee River basins. [Oral tradition says that Pocahontas father gave her a pearl necklace.] So many gems were exported to Europe that the New World quickly gained the appellation "Land of Pearls." (PBS, NOVA-The History of Pearls)
- Human and environmental consequences along the Pearl Coast of Central America were extreme. Pearl Coast is the northern coast of South America and the Isthmus of Panama.
- Pearls first drew Spanish attention to South American coastline.
- Columbus negotiated a contract with Spain for 1/10th of the profits of pearls and gold. There's no evidence that he found any until his third voyage when he landed near Cubagua. He kept his discovery a secret but by 1499 a royal trading license was granted to Peralonso Nino (called Las Ninos). He traded for pearls wherever he wanted.
- Treasure hunters initially traded (*buttons, needles, scissors, etc.*) for pearls with indigenous residents of the coast and adjacent islands of Margarita and Cubagua.
- The 'king's fifth' in the early 1500s was worth about 15,000 ducats. By 1530, pearl exports were at their peak-about 800,000 pesos yearly. Pearl exports were more than all other exports combined. [This changed when the gold and silver mines opened in Peru and Mexico in the mid-1500s.] Pearls were reported by weight not quantity.
- The pearl trading business ultimately led to two more profitable businesses-that of pearl diving and procuring the slave divers. When indigenous divers were no longer available, African slaves were imported from the Bahamas. One slave cost about 150 gold pesos. The Spanish crown granted authority for slaves to be imported to Spanish colonies. The diving business led to establishments of settlements along the Pearl Coast.
- By 1521, the oyster beds were over-fished. However, by the late 1500s, pearl fishing relocated to the Pacific side of the Central America with mediocre success. There was no technique to work the deeper oyster beds, Indian rebellions created uncertainty, and mining was much more lucrative.
- When relations with the locals soured, Spaniards cast their net wider, enslaving people from the Bahamas to Brazil. In pursuit of profits, the colonial elite forced thousands of divers into a brutal labor regime in search of the jewel.
- Some residents of the Pearl Coast lamented the effects of such intensive harvesting on the region's ecology and sought protective measures for the oyster banks.
- Other observers focused on the human costs of the pearl industry. Bartolomé de Las Casas, a Dominican friar and later first Bishop of Chiapas, became the famed defender of America's indigenous peoples. He condemned prevailing practices, claiming that the

horrors of pearl diving exceeded those of laboring in the silver mines on the American mainland.

- The dangers of pearl diving were considerable: exploding eardrums, shark attacks, a punishing whip for divers who moved too slowly or failed to deliver the right numbers of oysters to the boat. Divers also suffered from hemorrhages, from the water pressure, intestinal disorders from the frigid water, and poor living conditions (put in stocks, not fed adequately.)
- Divers had a net tied to their neck or waist [for the oysters] and were weighted down with 2 heavy stones so they could stay under water longer, about 3-5 minutes.
- The greed of Spanish investors led to over-fishing, with enslaved divers harvesting young and mature oysters willy-nilly, tearing up the seabed that nourished them in the process. The corpses of slaves who drowned or died while in the water were often left there, the lifeless bodies drawing sharks to the vicinity and further endangering the surviving divers.
- The divers at the heart of this industry would secret away the best specimens for themselves [re-read Steinbeck's *The Pearl*] and relinquish the pearls to their putative masters only in return for highly-desired goods, such as playing cards, wine and clothes. Slippery, small pearls constantly evaded monopoly control.
- This long-ago maritime boom ended with in the exhaustion of a natural resource; the creation of a labor regime and social order that undermined monopoly control; and the formation of a regional, single source economy where pearls abounded and all else was scarce.
- For over a hundred years after European contact began with the Americas, extravagance in European courts soared to new heights and pearls exceeded all other gems desired by the Habsburgs, Tudors, Valois, Medici and Stuarts. By the early 1600s, attempts to revive the pearl business in the Americas sputtered and the value of pearls fell when imitation gems from Venice became fashionable.

Pearls Today

- The greatest peak in popularity of the natural pearl was reached at the end of the 19th Century and beginning of the 20th Century. With increasing wealth and a demand for rich, rather than gaudy or showy jewelry, there was no gem that commanded itself as highly as the pearl. Noted for never being obtrusive and always having a refining effect, pearls were used to harmonize diamonds, emeralds, rubies, sapphires and other colored stones.
- In 1917 Cartier acquired their New York building when they sold a double row of natural saltwater pearls, then valued at over 1 million dollars, to a lady in exchange for her town house. This house is still the main Cartier headquarters in New York. The same pearls were re-sold in 1957, at the bottom of the natural pearl market, for \$170,000.
- With the popularity of natural pearls at such a peak, demand outgrew supply and the depletion of pearl beds around the world began in earnest as fishermen used diving equipment and were no longer constrained by the limited staying power of divers' lungs. Dredging equipment was also used which brought up every shell on the ocean bed including infant shells that couldn't possibly contain a pearl. (pearls.co.uk)
- Single natural pearls are often sold as collectors' items, or set as centerpieces in unique jewelry. Very few matched strands of natural pearls exist, and those that do often sell for hundreds of thousands of dollars.

- The introduction and advance of the cultured pearl hit the pearl industry hard. Pearl dealers publicly disputed the authenticity of these cultured products, and left many consumers uneasy and confused about their much lower prices. The controversy damaged the images of both natural and cultured pearls.
- By the 1950s, when a significant number of women in developed countries could afford their own cultured pearl necklaces, natural pearls were reduced to a small, exclusive niche in the pearl industry.
- Previously, natural pearls were found in many parts of the world. Present day natural pearling is confined mostly to seas off [Bahrain](#). Australia also has one of the world's last remaining fleets of pearl diving ships. Australian pearl divers dive for south sea pearl oysters to be used in the cultured south sea pearl industry. The catch of pearl oysters is similar to the numbers of oysters taken during the natural pearl days. Hence significant numbers of natural pearls are still found in the Australian Indian Ocean waters from wild oysters. X-ray examination is required to positively verify natural pearls found today.
- Quotes: “Pearls are always appropriate.” Jackie Kennedy Onassis “I favor pearls onscreen and in my private life.” Grace Kelley “A woman needs ropes and ropes of pearls.” Coco Chanel

The Painting

- Comtesse d’Egmont Pignatelli in Spanish Costume, 1763, Alexander Roslin, b. Sweden, 2006.33, oil on canvas G307
- Everything one needs to know about the painting can be found at the IPE website: *2 Muse articles (2006 and 2014), Five Facts: You Are What You Wear, and Object File 2011 and 2017*
- Quick biographical details: Comtesse was married at 15, painted at 23, died at 33.
- Sophie Jeanne Septimanie du Plessis, Duchesse de Richelieu.-

Prop Pictures



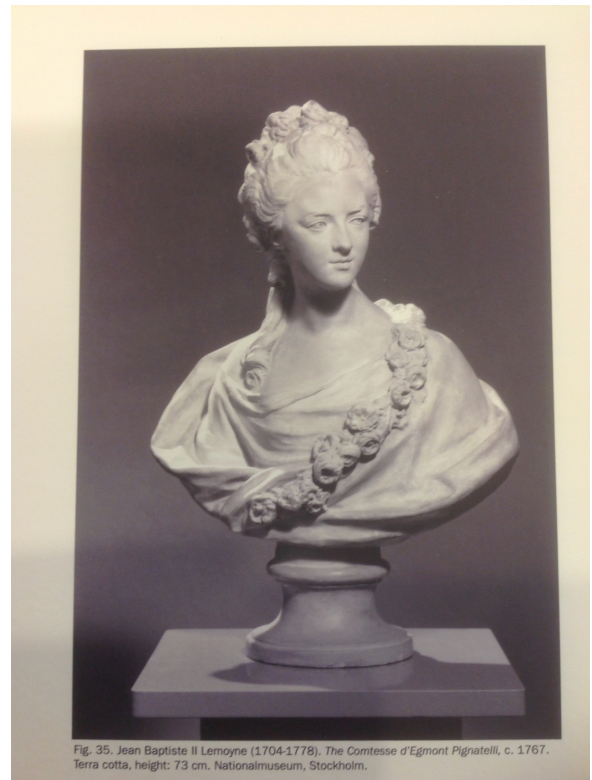
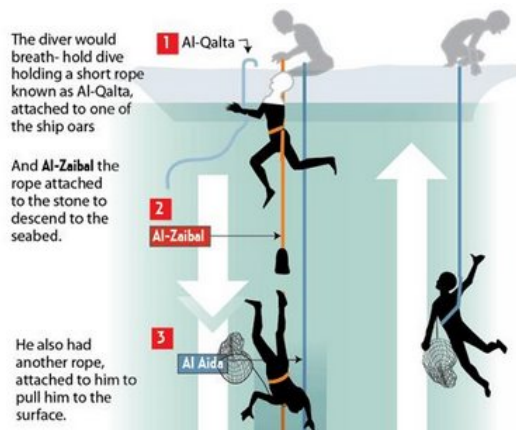


Fig. 35. Jean Baptiste II Lemoyne (1704-1778). *The Comtesse d'Egmont Pignatelli*, c. 1767. Terra cotta, height: 73 cm. Nationalmuseum, Stockholm.

Jewelry Tour by Lynn Brofman & Sue Hamburge

Routes

Lynn	Sue
Comtesse	China
Knox	India
China	Tibet
India	Africa
Tibet	Native American Wallace Pocahontas Squash Blossom
Africa	Knox
Native American Wallace Pocahontas Squash Blossom	Comtesse