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### **Pendant in the Jewelry Fashion of the Northern Renaissance and Mannerism**

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#### **Abstract**

The main objective of the study is to highlight the role of pendants in the general context of the jewelry art of the Northern Renaissance and Mannerism, the reasons for the popularization of this type of jewelry and offer a version of their classification. The methodological basis of the study is the application of iconological method of art history analysis to characterize the array of jewelry in the general context of artistic culture of the Renaissance and Mannerism of the countries, located north of the Alps; the historical method — to characterize the jewelry works in a certain chronological sequence, mainly — created in the second half of 16<sup>th</sup> and beginning of 17<sup>th</sup> centuries; comparative method — to compare the stylistic features of jewelry of different countries of Europe and track their transformation over time. The scientific novelty of the study is in the fact that pendants of Northern Renaissance and Mannerism as the most popular type of personal jewelry have never been considered as an object of serious scientific interest, they were characterized previously in general context of arts and crafts of this period. Therefore, this essay attempts to show pendants as an independent phenomenon, a segment of jewelry fashion of the 16<sup>th</sup> and early 17<sup>th</sup> centuries in the Ukrainian science of art. The article makes an excursion into the European jewelry of the 16<sup>th</sup> century, outlines the types of jewelry in demand during this period, shows their main stylistic features. The materials and techniques preferred by the experts of Northern Europe in the 16<sup>th</sup> and early 17<sup>th</sup> centuries, the main subjects and ornamental motifs which existed in the decoration of jewelry, the reasons for their popularization are highlighted. A variant of the classification of pendants of this epoch is proposed, in which the dominant motif of the décor is chosen as the main criterion. The characteristics of individual pendants created during the Renaissance and Mannerism in Spain, the Netherlands, England, Germany, France. Data is collected from the collections of the State Hermitage in St. Petersburg, the Art Institute of Chicago, Victoria and Albert Museum and British Museum in London.

**Keywords:** Jewelry, Pendant, Gold, Ruby, Emerald, Pearl, Diamond.

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## **Introduction**

Almost the entire 16th century, the art of Europe was marked by Mannerism, which was the logical end of the Renaissance for countries, located further north of the Alps. France is the best successor of Italy, which was among the first to be subjected to the process of “Italianization”, the Netherlands, Spain, Germany, and England were under the capricious, all-consuming influence of the Mannerist art, which encompassed all the spheres of the activities of the artists in Northern Europe until the first decades of the 17th century. It certainly covered the decorative and applied art, primarily, – metal art, in which the Mannerist doctrine, most vividly visualized in the complex of very characteristic features, was shown in the decoration of jewelry. This area seems to be one of the most difficult to analyze, because until this day only a small proportion of works, which were the product of the master's imagination, is preserved. Miraculously preserved works found in the treasures of Vienna, London, Moscow, Paris, St. Petersburg, and Chicago are the main sources for the study; these are the sketches of lost jewelry created by famous artists, including Hans Holbein the Younger, Benvenuto (who was an Italian, but worked at the French court), Etienne Delon, Hans Collaert Senior, Erasmus Hornick, Wenzel Jamnitzer (Romanenkova, 2018, pp.44-51). Due to the fact that the products were made of precious metals and precious stones, they were destroyed by smelting, sold in pieces simply as scrap, or stolen and sold, becoming an element of “black jewelry market” and, subsequently, went to private collections, while many owners do not have the desire to show their wealth to the general public. Therefore, the study of jewelry, namely the Renaissance and Mannerism ones, is among the most promising, albeit very difficult tasks of the art science, because there are many gaps in the field that need to be filled.

## **Literature Review**

Renaissance and Mannerist jewelry, as a leading segment of metal art, has only rarely been considered by domestic art critics, so the coverage of this material can be considered unsatisfactory. There are many works in foreign science dedicated to the Renaissance and post-Renaissance jewelry. Among the authors of the most significant works, we can name G. Munn (1993), P. Müller (2012), G. Nosan, S. F. Rossen, and R.V. Sharp (1995), D. Tornton (2015), K. Fregnac (1973), I. Hackenbroch (2015), P. Shirly and D. A. Tornton (2017). But more often there arises a need to collect and organize information from works of a more general nature, where the chronological boundaries of the study are much wider, and only sections are devoted to Renaissance and Mannerism (Afon'kin, 2003; Bennet & Masketti, 2005; Singayevskiy, 2011; Nikiforov & Tchernova, 2006). Educational works in the corpus of these studies can be characterized separately as the most superficial because due to the specifics of the type of publication, information is extremely short and can do little to help the process of illumination of the development of jewelry art, jewelry of Renaissance Europe. Separate foreign studies can also be blamed for superficiality (Bennet & Masketti, 2005, p.492), because no more than a few pages are dedicated to Renaissance jewelry, despite their significance. Another problem with the scientific material on the Renaissance and Mannerism in the jewelry world is the very poor coverage of jewelry itself, that is, jewelry techniques and technologies of jewelry processing, types of faceting, whereas, with the history of jewelry, the situation is slightly better. It is evident that this information is necessary for the examination of jewelry, dating of certain works, determination of the place of their manufacture, etc. A separate corpus of fairly satisfactory information richness is contained in catalogs and official sites of museum collections, which store jewelry of the 15th-17th

centuries: Louvre, the treasury of the Art History Museum of Vienna, the Gallery of the State Hermitage of St. Petersburg, the Armoury, the Victoria and Albert Museum and the British Museum in London, the Chicago Museum of Art, and more.

Domestic researchers rarely refer to foreign jewelry of the specified period (Romanenkova, 2018, pp.44-51; Nikiforov & Tchernova, 2006, pp.83-103), whereas in the later period the scholars dedicated their works much more often to the domestic metal or metal art.

The purpose of the article is to define the place and role of pendants in the general context of the Northern Renaissance jewelry and Mannerism, the reasons for the popularization of this type of jewelry and the attempt to classify them.

### **Discussion**

The days of the Northern Renaissance and Mannerism are a very fruitful period for the evolution of jewelry. First of all, the general dynamics and character of the transformation of artistic processes in these times were reflected in the jewelry world – the fact that the main customer change has justly been attributed to the main reasons for the rise of jewelry of the 16th century. There was a rapid increase in the number of secular adherents of jewelry, which belonged not only to the nobility, but later rich merchants, who were not distinguished by the ancient and aristocratic origin, but had the financial capacity to order valuable things for themselves. Such jewelry could also be received as a gift from the masters. Accordingly, the nature of those products that were in demand was already more secular, which also corresponded to the general processes that took place in the artistic field: admiration for ancient literature and mythology, the cult of beauty of the human body and return to the possibility of glorifying the naked body were reflected in the Renaissance jewelry. In Italy, though, these processes started earlier and happened faster, especially when it comes to nudity as an indicator of beauty and heroics. The same can be said about the richness and variety of fanciful ornaments, the quirkiness and tortuousness of the decor, artificially complicated, somewhat neurotic and painful rhythm as external signs of Mannerism – all of these were present in the Northern European jewelry, but slightly later than in Italy. French, German, Spanish, Dutch English jewelry in the 16th and at the beginning of the 17th century went unprecedented. Of course, in the Middle Ages, this sphere was in great demand, because the church was a very powerful customer force, the dominant, in fact, the only one through which jewelry developed. It was due to the high level of craftsmanship of the medieval leading cities that good preconditions were created for the rapid development of the Renaissance and post-Renaissance jewelry (Nikiforov & Tchernova, 2006, p.100). And, of course, many of the features of medieval jewelry are also preserved in the works of masters of the 16th century, and the percentage of objects of religious purpose remained, as before, very significant. But secular products were becoming increasingly popular with time.

It was the artists of the countries of the Northern Renaissance who demonstrated the technical skill that even Italians, who were the trend-setters, could envy. German artists were among the best in this field because even painting was exposed to the influence of jewelry, as the vast majority of artists received jeweler's training. Nuremberg, Augsburg, and Hamburg remained the centers of jewelry as well as gold and silver (Moran, 2011, p.380). Unfortunately, many artworks of these times were destroyed during the Reformation, insomuch as in England, but what remains boast of a very high level of artistry. The Dutch masters also tended towards detail because they had a miniature school. Many well-known Italians were under the tutelage of goldsmiths and silversmiths, long engaged in weaving, for example, gold threads, which is explained by such an attraction to the

meticulous study of details. Some of them eventually got to the leading European courts and promoted the spread of Italian traditions in the arts, especially in metal art.

The jewelry of Spain attained unprecedented success, as here we deal with great geographical discoveries. It was Spain that, after being attracted to the Crown territories of America, introduced fashion for worldly luxury, which was primarily expressed in the demand for new types of jewelry and the very lush nature of their décor (Moran, 2011, p.379). The jewelry of France was also flourishing – here the skill of enamel art reached a new level of technical mastery, the epicenter of which was Limoges. The glorious Limoges enamels would become a model for other European countries, and in those days enamels would actively decorate both cult objects and secular products.

Jewelers commissioned by laity had extraordinary blue-sky thinking, given the growing demand for luxury. Personal jewelry, including body and dress, a fashion that increasingly gained momentum, often carried symbolic meaning, and most importantly – was a sign of status.

In this paper, we focus on personal jewels, a wide range of products of which at this time allows us to analyze the leading trends of jewelry of the Northern Renaissance and Mannerism. A variety of jewelry for personal use involves the creation of many types of jewelry for the head (hats, hairstyles), for hands (bracelets and rings), jewelry belts, pomanders, a wide range of neck jewelry. The collection of jewelry for the neck, apparently, can be considered one of the most diverse in the number of types of jewels that it included. There were several types of necklaces. The sautoirs were very popular in the 16th century (especially in England); these were very long threads, most often of pearls, sometimes down a few lines to the belt, or even below.

Particularly typical were the sautoirs, for example, of Queen Elizabeth I of England, who combined them with other cervical jewelry, demonstrating an unwavering love for pearls, which is preserved in the English jewelry fashion, especially among the representatives of the royal family until the present. During the Renaissance and Mannerism, in the countries to the north of the Alps, there was also a great demand for carcanets, luxurious necklaces of quite a complex shape, which were sometimes created to be very multi-element, showing the wealth of the owner. They could also be worn in combination with other types of cervical jewelry, creating the effect of layers of jewelry and visual massiveness, proving the financial capacity of the customer. Carcanets usually lay on their shoulders, in the same manner as men's order chains, collars, were worn, to which the order decorations were attached in the form of pendant ornament or lockets. A characteristic feature of the carcanets was the usage of a large number of colored jewelry stones. Although monochrome gold chains were also in demand, they were sometimes very massive, with large braids worn by men just as much on the shoulders (this fashion was characteristic of German lands). At the same time the chokers were worn as well; these were the necklaces, styled as collars that were very tight to the neck, could be different in width and quite lush, but their "star time" would come later, they would become very popular in the 18th and 19th centuries, giving impetus to the popularization at this time and "velvet braid".

However, pendant ornament was among the unconditional favorites of the jewelry fashion of the day. It was especially popular during the Renaissance, both among men and women. These jewels were worn around the neck, more often – on chains, could be worn on the belt, fastened to clothing, and the same, mostly pendant ornaments were dress jewelry. But you can also see the pendant ornaments attached to the short necklace or chain, which provoked wearing it directly on the body and not on the fabric of the dress (this principle can be seen in the example of jewelry with a pendant

ornament on the neck of the heroine in the painting by Lucas Cranach the Elder “Lucretia”, 1510–1513, private collection). Unfortunately, there is a lack of material to create a complete picture of the evolution of the pendant ornament of those times, but the available collection of works is sufficient to study the leading trends. Also, auxiliary material for the study of the pendant ornaments of these years is their numerous representations in paintings – especially in the portrait gallery of nobles of France, Spain, the Netherlands, Germany, England, as well as surviving sketches of jewelry from some countries of 16th – early 17th century. The pendant ornaments created during this time differed primarily in function. Of course, they were used primarily as jewelry having an aesthetic function, but they were also used as amulets to protect the owner (both females and males, as they were worn by both sexes), furthermore, their design and features could depend on the occasion: whether it was created in order to become a gift and perform primarily representative functions, whether it should be worn as everyday jewelry on a customer’s suit, or worn as a wedding decoration. The design, storyline, of the pendant ornament composition, depended primarily on this, in other words, had the functional use.

The Renaissance ornaments, over time, increasingly gravitated towards capriciousness, complexity, and sophistication of both the form and the character of the decor, which would be especially characteristic of the decorations of Mannerism. More geometrized, with cut lines, fairly simple compositional solutions, laconic Renaissance forms closer to the second half, especially towards the end of the 16th century, turned into complex, ornamental odd shapes, overburdened by many elements. They became multicolored, artificially complicated, artificially complex, even a little exalted. Albeit in personal adornment, this was not signaled so much, still, the overall change in stylistic features is obvious, demonstrating the already Manneristic ghostly beauty, polychromy, that is, all that will soon allow a stylistic transformation into a baroque riot, in which ornamental riches, complicated exalted rhythmic, and splendor dominate.

Manneristic jewelry, including pendant ornaments, is prone to polychromy. Although the favorite metal was gold (mostly yellow), craftsmen often resorted to the use of enamels and, most importantly, a large number of jewelry inclusions. The precious stones that the masters of the sixteenth century loved gave them an unprecedented field of admiration for the kingdom of color: the most popular were rubies, emeralds, pearls, sapphires, diamonds, which meant that multi-colorism was guaranteed when these inclusions were used. The effect of variegation in the color aspect was amplified and the fact that diamonds, of which more often used white, were often highlighted by the substrates – colored foils were placed under them, which gave the stone a wide range of color. Of course, both the ornamental motifs and each type of stones used had a clearly defined meaning. The semantics of jewelry stones does not imply their accidental use just for the sake of color diversity, but it is more strictly regulated, for example, in rings, where an emerald or ruby had a different value. One gem was used for wedding rings, the other for engagement rings, some gem could be used only for mourning, which became popular a little later and was primarily related to the exploitation of black gems. The pendant ornament could be used more freely in terms of the use of jewelry inclusions, in this context their shape, size, color, and value were important. But the variety of design, décor and pictorial elements of the composition make it possible to conditionally classify the pendant ornaments of the time, which somewhat simplifies their analysis. We consider, that the main criteria are the composite elements of jewelry and their story base, because the techniques, material, which are used, are the same in most cases, and the reasons that gave impetus to the creation of a work, often remain unknown to us. So, the functional side and purpose should also not be used as a primary criterion for

the classification.

From the array of pendant ornaments, which can be considered as examples of jewelry of this type of Renaissance and Mannerism, we can distinguish *geometric, ornamental, portraiture, anthropomorphic, zoomorphic, memento mori*, a group of pendant ornaments themed on a ship, a separate group is made up of *anamorphosis* or *fantasy* pendants. Within the geometric type, crosses, which were still a popular element of clothing, worn on clothes, had a rather large size and many jewelry inclusions. They would remain popular later, too, as due to the religious orientation such a decoration that has a deep semantic load cannot go out of style, over time it can only change the character of the design (pendants of Spanish masters in the form of cross, gold, enamel, pearls, emeralds, 16th century, Walters Art Museum, Baltimore; cross-sketch of a cross in the work of the Spanish artist R. Carbo, 1612, Historical Archive of Barcelona).

The type of *geometric* pendants was the most characteristic one for a long time, regardless of geographical aspect – which is true about Italy and the territory of its followers. Sometimes the form of the pendant depended on the stone shape, while not much space was left for the actual pictorial elements (as, for example, in the pendant of Elizabeth I from the so-called “Hampden portrait” of 1536, which is attributed to either St. Gerwick or St. van der Meulen, private collection; in the late 15th century Spanish pendant from the treasury of the Cathedral of Barcelona, which has a rather coarse generalized diamond shape, where the accents are made on large pearls and rubies and a gold background with the inclusion of enamels, almost hidden by the weight of jewelry inclusions (Muller, 2012, p.24); of the same type is the pendant on the neck of St. Catherine in the painting by Lucas Cranach the Elder “St. Catherine of Alexandria and St. Barbara” the first third of the 16th century, The Museum Mayer van den Bergh, Antwerp). A cross was often the compositional and semantic center of such a pendant, in most cases formed of precious stones. Occasionally, a cross was created by placing jewelry stones around an oval or circle of the main pendant form. Examples of such pendant designs can often be seen in sketches of jewelry by Hans Holbein the Younger who referred to both geometric and ornamental types of pendants, but who very often made the cross a central motif of the composition. In his sketches to the pendants, the emphasis is also on the stones (pearls, sapphires, emeralds), the general form is rather concise, while we can observe insignificant metal texturing and embellishment. Holbein often refers to either a rhombus or a circle as the main forms of his pendants, contrasting the forms of jewelry inclusions with the general form of jewelry, forcing them not to contrast, but to complement one another: a circular pendant may contain rectangular or square sapphires; round pearls can decorate the pendant. Geometrical pendants can also be seen on men and houses from paintings by Lucas Cranach the Elder (for example, on the neck of St. Mauritius the artist depicted a large oval horizontally oriented pendant with a ribbon, “St. Mauritius”, 1520-1525, Metropolitan Museum, New York; on the neck of Venus we see an oval pendant, enriched with large pearls that form a cross outside the oval: Venus, 1532, City Institute of Arts, Frankfurt). The granulation of stones was not yet at a high level in that epoch. Each jewelry inclusion was still a rather laconic array; there was no multilevel play of light due to the complex facets. The example is Drake’s famous “pendant”, which is just a pink quartz egg-shaped bead (London, quartz, gold, enamel, painting, 1590, the State Hermitage, St. Petersburg). It is very concise in form, but this can be explained by some coincidence. It’s the fact that the exact history of the creation of this jewelry is unknown, only fragmentary data remained on its appearance and existence. A quartz bead with numerous cracks and natural inclusions in itself is of little material value, it is attached to a gold lining with a loop decorated with enamels – an image of a ship and an inscription with the name of Drake; but what makes it

valuable, not to say “priceless”, is its story, the fact that nothing is known about it. Probably, this decoration was created on request of Queen Elizabeth I in honor of either the circumnavigatory voyage of the famous pirate Francis Drake or in honor the rank of Vice-Admiral awarded to him. Since the mineral has a through-hole, it is suggested, that for some time the stone was used as a grain of worry beads (Kostyuk, 2010, p.24). Moreover, there is a version that Maria Stewart was the owner of these worry beads. This simple-looking mineral is legendary. According to one of them, it was through the loss of the amulet that the Scottish queen came to the scaffold and the stone fell into Drake’s hands. The pendants are ascribed fantastic power and good luck, and their loss is associated with misery. Thus, Drake’s brother stole his pendant and was killed shortly after the theft. The amulet was again taken by Drake from the killer, who later gave it to the Russian tsar, and the jewel for about two hundred years laid quietly in the treasury. Later, Catherine II presented the jewelry to Suvorov, who wore it on the sword-hilt, and at the end of his glorious affairs, returned it to the treasury.

By 1812, the quartz decoration had disappeared from the arena of history, until it was accidentally found by Emperor Alexander I in the rubble of a broken vase. Subsequently, the pendant came to be in Mikhail Frunze’s possession, and after his death, having the reputation of natural forces “tamer”, got to the State Hermitage, where it has delighted the eye till present (Singayevskiy, 2011).

Only a few *ornamental* pendants have been preserved; they could also be studied mainly by sketches. Such decorations differ in the fact that their main plane is filled with ornamental patterns, chain ornament of a vegetable character, sometimes –with the use, for example, of mascarons. The outer contours of such products are usually not very complicated, because the emphasis is placed on an ornamental chain inside the plane. In this case, all the attention is concentrated on the metal, since in such compositions not many stones are used. Thus, their polychromy was somewhat limited, unless gold was not enameled.

This type of pendants can be seen in the sketches, for instance, of H. Holbein the Younger, the Spanish master B. Guro turned to this type of jewelry, which can be seen in the sketch of the pendant of his work (1518, Historical Archive of Barcelona), in numerous portraits of the day (H. Holbein the Younger, “Portrait of Henry VIII”, 1536), indicating that this type was found in both men and women of different states of the time. The nature of the ornaments found in such pendants is surprising in variety – one can even see the motifs of arabesques (the pendant of the Spanish origin, 1600–1699, gold, diamonds, the Victoria and Albert Museum, London).

*Anthropomorphic* pendants can be singularized into a separate corpus only conditionally since portrait pendants existed separately within this array of such decorations. Decorations, in which masters placed Cupids, putti, in the center of the composition, were very popular in the 16th century due to the attraction of mythological subjects, the promotion of secularism in the arts and the increased role of courtesy in court culture. “Amorous” attributes were in such great demand that even later in the following centuries such jewelry continued to be popular, only they were made a little differently in terms of technology and had other stylistic features. The pendants with amours often served as wedding decorations. If they were used as an attribute of ceremonial attire, they were not worn often, the vast majority of the time being stored in special repositories (Kostyuk, 2010, p.32). Certainly, apart from such pendants, decorations of other semantic content, including religious orientation, were also used. Pendants with religious compositions made in the technique of gilded silver were quite common, which was peculiar to German masters of the 15th century, as, for example, pendants of German work, which still have a familiar medieval ring, both stylistically, and by semantic

meaning but are completely different by technique and materials: a pendant with a figure of the Virgin Mother (late 15th century, gilded silver, ivory, glass), pendant with the figure of Jesus bearing the cross (Germany, 1500–1520, gilded silver, engraving) (both – the Victoria and Albert Museum, London). These ornaments illustrate well the apparent transition of the masters of the Mature Renaissance and, moreover, of Mannerism, to other materials, plot filling and compositional solutions of the pendants, from the asceticism of the theologically oriented medieval culture to the chic of the courtly Renaissance and Manneristic culture. However, spirituality will always remain an inalienable part of a person, its essence is a dual one, so even in moments of the most acute enjoyment of earthly goods, a person remained God-fearing, reminding himself/herself of the inevitability of death, even with the help of jewelry. Pendants were such reminders, among which the most characteristic type with such a meaning is *memento mori*. An example is a pendant with a miniature human skeleton in a coffin created in England (1550–1560, gold, enamel, the Victoria and Albert Museum, London). It is an extremely interesting jewelry worn on the chain; it had no special decoration, because it was devoid of polychromy jewelry inclusions and had an emphasis on the spiritual side of the person who wore it, reminding of the inevitability of death, but urging (thanks to the inscriptions) not to be afraid of going into another world and to remember the Resurrection of Christ. This jewelry is another proof that if the decoration had a semantic load associated with the religious orientation and had to awaken the spirituality of the person, it was more often created rather discreet in color, almost or completely devoid of jewelry inclusions, and looked much more ascetic than luxurious pendants with enamels and precious stones, which were characterized by an antique motif, which is purely secular in nature.

Examples of anthropomorphic type jewelry include the “Amur” pendant, created in the Netherlands (1580s, gold, enamel, pearls, rubies, diamonds), the “Cupid standing on a skull” pendant (the Netherlands, late 15th century, gold, enamel, punchwork, diamonds, rubies, pearls) (both – the State Hermitage, St. Petersburg), pendant with a Cupid (the Netherlands, 16th century, gold, casting, enamel, rubies, sapphires, Armoury, Moscow), “Shooting Amur” pendant (Germany, 1600, gold, enamel, rubies, pearls, the Victoria and Albert Museum, London), “Mercy” pendant (1590, gold, enamel, pearls, the British Museum, London), very similar in composition and overall construction of the central part, but slightly lighter in the overall silhouette, are pendants “Goddess Diana” (unknown German or Flemish master, 16th century, with additions of the nineteenth century, gold, pearls, enamel, diamonds, rubies, the Walters Art Museum, Baltimore) and “Judgment Day” (probably Southern Germany, circa 1600, gold, enamels, diamonds, pearls, the Metropolitan-Museum, New York), French “Pendant with Woman’s Bust” (1550-1560, supplemented in the 19th century, gold, pearls, enamel, lapis-azure, Chicago, the Art Institute), German “Siren” pendant (1580, gold, diamonds, rubies, enamel, pearls, Green Vault, Dresden), pendants of German masters “Saint George” (1570-1600, gold, enamel, diamonds, rubies, pearls, Green Vault, Dresden), the Judgment of Paris (1570–1600, gold, enamel, diamonds, rubies, pearls) and “Head of a Warrior” (1570–1600, gold, enamel, diamonds, rubies, pearls) (both – Green Vault, Dresden), “Pendant with a horseman” (German work, 1526–1575, gold, enamel, the Museum of Jewelry, Antwerp), a “Justice” pendant (France, possibly by J. Delaunay’s sketch, 1550–1560, supplemented in the 19th century, gold, chalcedony, enamel, diamonds, rubies, emeralds, the Metropolitan-Museum, New York), al eds. The compositions of this group of pendants were more often of a mythological or religious nature, often even multi-figured; figures were created mainly by using enamel techniques, and the framing tended for pendeloques, predominantly made of pearl, in most cases triple ones. Pendeloques were a feature of most of the sixteenth-century pendants, most of them were made of drilled drop-shaped pearls, sometimes using

other minerals, but this was not so common. This compositional complexity and richness of the ornamental design of compositions with human figures was a typical Manneristic scheme of jewelry organization, which was rather intricate, complicated, somewhat reminding the architectural form by its central frame, that was typical for jewelry of the Medieval times, polychrome, with lots of jewelry inclusions of mostly green, white and red colors in all the variety of their shades.

This scheme would vary repeatedly already in the 16th century when Renaissance and Mannerist decorations would not only very often be restored and supplemented, but also the new ones would be created according to the same principles, stylistically approaching the sixteenth century as much as possible. Within this group of jewelry we can distinguish another type, which was not so numerous, but stood out by visual conciseness: compositions with several figures, often on religious subjects, could be executed in the technique of painting and placed in a medallion, ovals, created in enamel technique, framed by gems or ornamental details. This type, for example, includes a pendant with the scene of the Meeting of Mary and Elizabeth (France, circa 1600, gold, enamel, diamonds, the Victoria and Albert Museum, London). In some places, the religious orientation of the pendants was determined not only by the subjects of the compositions, but only by anagrams created either in various techniques of working with precious metals, or made from jewelry stones, such as in the pendant with the anagram of Christ of the years 1580-1600 (Northern Europe, gold, enamel, diamonds, the Victoria and Albert Museum, London). Sometimes the pendants also served as reliquary, relics holders, containing pieces of holy relics, such as a pendant of the Spanish origin with the face of the Virgin Mary and the relics of St. Tranquill (Spain, circa 1600, gold, rhinestone, enamel, parchment) as a relatively simple pendant-reliquary, made of silver, already less popular during these times and used mainly to make such jewelry (Portugal, 1500–1599, silver, rhinestone, glass) (both – the Victoria and Albert Museum, London). This is by no means the only example where the pendants were functional, performing not only the aesthetic functions and caressing the eyes of the owner and those around him. Thus, for example, a strange gold toothpick of the German mannerist Erasmus Hornick, made in about 1562 (gold, enamel, diamonds, rubies, the Victoria and Albert Museum, London), could be worn as a pendant. The jewelry in the form of a bottle from the London collection of Victoria and Albert also served as a pendant; it was created in the middle of the 16th century (gold, enamel sapphires, pearls). A small bottle could contain fragrances, and the decoration could be functional, turning into a pomander, which was very popular and fashionable at the time. Pomanders can also be considered as a kind of pendants, but they have different typology, with an emphasis on the functional side that was primary, as opposed to classical pendants, which performed a purely aesthetic function, that is, served as a decoration and a means of communication for those who knew the language of the symbols.

*Portrait* pendants usually contain a medallion with a portrait in the center of the composition, framed with ornamental accessories or decorated with jewelry stones, often with pearls. Portraits can be either personal (images of someone close to the owner of the jewelry), or the face of the monarch whom the customer served. Drake's famous jewelry can be attributed to this type of pendants (1580–1590, gold, enamel, pearls, sardonyx, rubies, diamonds, cameo, vellum, parchment, watercolor, private collection). This decoration also belonged to the famous pirate and was also often worn by him, having a symbolic meaning. It was a queen's gift that Drake supposedly received in honor of the defeat of the invincible Armada in 1588. The jewelry can be seen on portraits of a brave soldier – sometimes on a chain around his neck and sometimes on a jewelry belt. The pendant is two-sided, the center of the composition of the obverse is the cameo, which often became the basis for pendants of the 16th century, dictating the oval shape of the decoration, both in Italy and in the countries of the

Northern Renaissance, and the reverse contains a miniature portrait of Elizabeth I by Nicholas Hilliard. The vogue of a cameo can even provoke the separation of such jewelry into a separate group. The carving was done on different types of stones, although the most popular for this purpose was carnelian because of its fantastic color diversity and unusual texture, which allowed to make multi-layered cameos. But there were also cameos carved on many other minerals (the pendant with the head of the gorgon Medusa, England, circa 1500–1560, gold, amethyst, enamel, pearls, the Victoria and Albert Museum, London). The pendant is designed as a medallion because the portrait is covered with a gold lidded with phoenix. The symbolic value of the pendant is high, which makes it easy to comprehend the richness of the decor – jewelry inclusions densely decorate the jewelry, while diamonds, rubies around the portrait are complemented by a pendeloque made in the form of a pearl bunch.

Another historical jewel of England has the same pendeloque; it's the so-called Barbour Jewel, with a portrait of Queen Elizabeth in the center, but this time a cameo is carved on onyx (1575–1585, gold, enamel, cameo, rubies, diamonds, pearls, the Victoria and Albert Museum, London). Stylistically, the two pendants are very close to each other, but the mounting of the Barbour jewel differs from the central part, the researchers date it to a slightly different period, around 1615-1625. The group of portrait pendants also includes the famous Phoenix decoration, again with the portrait of Queen Elizabeth I – the English jewelers of that time especially tended to portrait pendants (1570–1580, gold, enamel, the British Museum, London). This pendant is a bit more monochrome, because the emphasis is on the gold silhouette of the monarch, and it is devoid of any jewelry inclusions, the colored blotches are provided with enamels and are very small. The reverse of the decoration contains a monogram of the queen and a scene of the phoenix in the flame, which provided the name of the decoration. Elizabeth I cameo portrait is the centerpiece of the composition and another pendant from the Victoria and Albert Museum (England, 1590, gold, enamel, rubies, diamonds, pearls). The portrait miniatures were also very popular, mostly oval-shaped, worn as pendants, but lacking jewelry inclusions and ornamental accessories – the form was laconic and the focus was on the portrait itself. Such miniatures were particularly popular in England; the peak of popularity was in the second half of the 16th century.

The group of *zoomorphic* pendants can be considered one of the most numerous ones; the center of the composition of which became the figure of an animal, real or mythical. The attraction to the mythological plot and the tendency to allegorical language, inherent in the Renaissance and, in particular, Mannerism, provoked frequent references both to images of lamb, fish, pelican, phoenix as Christian symbols associated with mercy, indiscriminate forgiveness, sacrifice, faith and to the images of dolphin, hippocampus, seahorse, which return us to ancient symbolism, or the amorous sphere, or the marine element, which was almost a “Klondike” for artists due to the dense population of bizarre, very picturesque and characteristic creatures, the images of which could be intensely used in jewelry. Among the examples of this type are the “Merciful Pelican” pendant, presumably made by the Spanish jewelers in 1550–1575 (gold, enamel, ruby imitation, pearls), parrot pendant (probably Germany, late 16th century, gold, enamel, rubies, emeralds, pearls), parrot pendant (Spain, 1600–1650, gold, enamel, quartz, ruby imitation, pearls (all of them – the State Hermitage Museum, St. Petersburg), pendant depicting a stork killing a snake (Europe, circa 1600, gold, enamel, rubies, emerald, pearls), dog pendant (Europe, 1580–1600), gold, enamels, rubies, diamonds, emerald, pearls (both – the Victoria and Albert Museum, London), a lamb pendant (Spain or the Spanish colonies, 1585–1650, supplemented later, gold, enamel, emeralds, rubies, pearls, the Art Institute, Chicago), pendant with a

cock (Spain, 1620, gold, enamel, pearls, Treasury of the Cathedral Barcelona), pendant with a frog (Spain, 16th century, gold, enamel, rubies, emeralds, the Louvre, Paris) and others.

*Marine* pendants were quite popular, namely ship decorations. The reasons for their popularization were quite simple: first, the ancient ship was one of the main Christian symbols associated with an attribute of faith; secondly, the 15th – 16th centuries were a period of great geographical discoveries, which is why the symbol of travel and the expansion of horizons was more than ever-popular, especially for the Spanish art. Pendants with ships can be found in Italy, this fashion has covered the whole of Europe. When creating pendants themed around sea vessels, the masters had to show miracles of their craft, because often the decorations, which were small in size, very accurately copied the vessels, which required filigree, technical skill. The ship is at the heart of the English pendant, which served as an amulet and was valued as a kind of indicator, a helper for detecting poison in drinking glasses, because it was made using a horn of narwhal (circa 1550, gold, horn of narwhal, enamel, Victoria and Albert Museum, London). The ship is also a semantic nucleus of pendant compositions, a sketch of which was made by the Spanish master M. Sannier in 1594 (the Historic Archives of the City of Barcelona). Sometimes jewelry had a rather complex compositional scheme, complemented even by tiny human figures, which turned it into a story composition in metal.

But very often we can come across unique jewelry models of ships, which are intrinsically valuable and extremely meticulously designed. The most famous in the world is a pendant with a ship, which can be called the beautiful jewel of “Caravel” (gold, enamel, emeralds, polishing, engraving) from the Jewelry Gallery of the State Hermitage (St. Petersburg). This is without exaggeration the unique creation of Spanish masters, which appeared in the years 1580-1590. This is an exact replica of the ship, with all the details made with unmatched detail. But the uniqueness of the decoration is not only in the extremely high level of professionalism of execution but also in the materials: the solid emerald was used as the main one for pendant making. It is this pendant that dictates the overall coloristic tone of jewels, where gold with enamels faded into the background compared to the large mass of deep dark green color of the famous Colombian emerald, weighing 125 carats. Unfortunately, the pendant has reached our time in a somewhat damaged state – small bunches in its lower part testify to the former presence of pendants, perhaps, drilled emeralds (Kostyuk, 2010, p. 26), or, probably, the traditional pearls of that time.

Particular attention should be paid to pendants, which are singularized into a separate group by a categorically different criterion, namely – by the material that serves as the basis for their making. We mean *anamorphous* or *fantasy* pendants of which the semantic center of the composition is a form created by the imagination of an artist by using the natural form of the so-called Baroque pearl, also called paragon. Natural forms gave such a wide field to the imagination of the artist that such jewelry became, perhaps, the most popular one in the 16th century and the baroque pearls were used to create not only personal jewelry of different categories but also, for example, interior jewelry, such as the paper-weight, for many years to come. The fascination with anamorphoses was very characteristic of the mannerists, and the opportunities offered by the paragons were best combined with the stylistic characteristics of the mannerist jewelry. Baroque pearls could be the basis for both anthropomorphic and zoomorphic images, including images of fantastic, mythical creatures, and the specificity of the shape of such a pearl, which was used without changing the natural outlines, but was made according to imagination of the artist, was most advantageous for making pendants, which allowed to vary the shape, unlike, for example, rings or bracelets, which slightly hampered the flight of masters' imagination with the functional side of the product – because it somehow had to be worn. Although

functionality has never been a criterion for assessing the quality of personal jewelry, baroque pearls, especially large and capricious in shape ones, are much more comfortable for making neck jewels and jewelry for hair or headwear (and sometimes pendants were used to adorn hats), that is, where it could exist in space, not bound by the plane. The popularity of this type of pendant fell in the second half of the sixteenth century. Perhaps the most famous pendant, which can be attributed to the type of fancy, is the so-called “Canning Jewel”, created by the German jewelers around 1580 (gold, enamel, diamonds, rubies, pearls, the Victoria and Albert Museum, London). This decoration is shrouded in legend, but there are also inaccuracies in the plane of rationality: now the British museum workers even classify the decoration as a 19th-century product because of additions made in the later period (the decoration was supplemented with additional pearls and carved with Indian rubies). The basis of the work is a large baroque pearl, which turned into Triton's torso with a sword in his hands. The styling of the product is synthetic – it combines Renaissance European features and Indian influence, which was especially evident in the use of jewelry inclusions of a certain type.

To *fantasy* ones we may refer “Hippocampus” pendant (Spain, possibly by an Italian master, circa 1600, gold, enamel, pearls), “Swan” (the Netherlands, circa 1590, gold, enamel, pearls, diamonds, emeralds, rubies), “Siren” (the Netherlands, 1610–1620, gold, pearls, sapphires, diamonds) (all – the State Hermitage, St. Petersburg), the pendant of a typically allegorical nature – with a snake conquering eagle (Europe, late 16th century, gold, enamel, pearls, ruby), German “Salamander” pendant (1575, gold, enamel, pearls, emerald) (both – the Victoria and Albert Museum, London), French “Hercules” pendant (circa 1540, gold, enamel, pearls, J. Paul Getty Museum, Los Angeles). The geographical diversity of fantasy pendants provokes the widespread fascination of the late Renaissance and the Mannerism masters of the Baroque pearls and the enormous range of opportunities that come with its use.

### **Conclusions**

The proposed classification is definitely far from a comprehensive one and does not claim uniqueness or perfection. Experts of the Renaissance and Mannerism created many types of pendants, which are difficult to attribute to any particular group of jewelry because they either have features of several types at one time or do not fit into any of the groups. These are, for example, 16th-century Spanish pendants in the form of a hand brush, which do not belong to a certain group, because both the specimens of the pendants themselves and their sketches are known (a pendant by the Spanish masters, 16th century, gold, enamel, ivory, the British Museum, London; an extraordinary pendant with a fig, Spanish work, 16th century, gold, enamel, rhinestone, rubies, the Lazaro Galdiano Foundation, Madrid; sketch of a pendant with a hand, P. Estivil's work, the Historic Archives of the City of Barcelona, etc.). It is of interest to note that the fig-shaped pendants were quite popular in the Renaissance jewelry, and can be found in different countries because the motif of figs in those days meant protection against sinister forces. Furthermore, a similar pendant could be worn as an amulet, a large number of which people wore, regardless of gender, during that period. Pendants had remained popular and had not gone out of fashion until the 17th century, after which this type of jewelry would withdraw into the shadows, giving way to the new favorites of the jewelry world. Since then, watches have been popularized, but they would be also reminiscent of fashion on pendants, as they would be worn on the belt on chatelaines in the same manner. The watch would become the heir to the pomander and pendant to a certain degree, but the chatelaine would be able to gain the status of a work of art due to its preciousness, sophistication, and virtuosity of performance. It is evident that after the pendant lost the status of the favorite jewelry it remained fashionable and did not disappear

as a type of jewelry, unlike pomanders, which would receive a kind of reincarnation at the turn of the 17th and 21st centuries in the form of aromatic pendants of unpretentious design. However, having lost the top priority in the jewelry rank, the pendant eventually evolved into a pendant that would be worn exclusively around the neck and have a completely different design.

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