

GODEY'S

Lady's Book and Magazine.

PHILADELPHIA, MARCH, 1863.

A LADY'S GLANCE AT THE LONDON INTERNATIONAL EXHIBITION.

PRECIOUS STONES.

THE development of taste and powers of execution made evident in the display of English jewelry, to be found in the central division of the South Court, seem to us more than proportioned to the time which has elapsed since the former general competition of forces eleven years ago. No one would then have sustained for a moment the pretensions of our own *chefs-d'œuvre* against those of the French jewellers, with Lemonnier (this time unrepresented) at their head; but now the position of things is somewhat changed. Not only is our exhibition of jewelry incomparably richer and more extensive, but distinguished by greater novelty and more enticeable achievements in the art of setting. We can scarcely suppose our fanciful and ingenious neighbors have been idle of late: a double portion of applause is therefore due to the activity which has given us the vantage-ground in an unexpected quarter.

In glancing at the contributions, honorable precedence is due to those of Messrs. Hunt and Roskell. The most remarkable gems in this collection are the Nassuck and Arcot diamonds, belonging to the Marquis of Westminster; a splendid suite of diamonds and sapphires exhibited by permission of the Earl Dudley; a remarkably fine ruby, a *pierre chantillant*, set in a tiara, the property of Mr. Holford; and a row of pearl beads, each worth £250. But even more attractive, in our eyes as ornaments, are a parure of diamonds intermingled with very large turquoises of perfect color; another, very delicate, of brilliants and pale coral-tinted pearls; a bouquet of diamonds, consisting of full-blown rose, carnations, fuchsias, and other flowers, tied with a ribbon, and mounted on springs to

form a stomacher; various tiaras of excellent arabesque, star, and scroll patterns; and a dazzling bracelet, with emerald set diamond-wise in the centre. Among the smaller objects, which could only appear trifling in such a neighborhood, a brooch and earrings of small diamonds, each representing a leaf with pink coral berry adhering to it, and a mossrose-bud with leaves, also imitated in diamonds, the flower alone being shaped from pink topaz, are beautiful, and should not be passed unnoticed. Messrs. Hunt and Roskell have contributed to the exhibition, besides this fine display of mounted gems, a mill for cutting diamonds, where the process is explained by the superintendent of this branch of their business. It is, of course, well known that the diamond can only be cut by itself. The first step, then, with stones of ordinary size—for very large ones are not exposed to the possible danger of this process—is to set them in cement on the ends of two pieces of wood, and to grind them together by hand until something like the desired form is attained; the diamond is afterwards embedded in soft metal, well secured by clamps, and subjected to the action of machinery brought to bear in this wise: A horizontal plate of soft iron, about twelve inches in diameter, well charged with diamond powder and oil, is set in rapid motion, performing upwards of 2000 revolutions per minute; the stone, placed in contact with it at the proper angles, presents in due time the required number of facets, sixty-two in the case of a double-cut gem. This part of the work completed, the same process is continued with diminished use of diamond-powder until the surface is sufficiently polished. Nothing can be more interesting than the illus-

tration which different departments mutually afford, and we have drawn attention to this instance, believing that the exhibition of machinery would become a source of greater pleasure to lady visitors if they viewed it—not *per se* as a whole, but sought out in it from time to time a practical knowledge of the processes which lead to the results that specially interest themselves.

The privilege of exhibiting the Koh-i-noor, and the celebrated Lahore rubies, the property of her Majesty, renders the case of Messrs. Gerrard and Co. supremely attractive to the multitude: it is, of course, unrivalled in its display of precious stones. The three large uncut rubies, bearing Persian inscriptions, and set, in India fashion, with fine brilliant drops to form a necklace, now constitute the great subject of wonder, the Mountain of Light being familiar to the public eye, and somewhat reduced from its wondrous size by the further operation of cutting which it has lately undergone, and to which these marvellous rubies must also be subjected before they produce their just effect. In juxtaposition with these are many fine examples of our own more advantageous mode of displaying jewels: parures of diamonds mounted with emeralds, with sapphires, with pearls of divers colors; diamonds arranged in scroll pattern for tiaras; in festoons for necklaces; diamonds, in short, under every conjunction of circumstances, even representing a lion's head with water, expressed by flexible brilliant pendants, flowing from the mouth, to be worn in the form of a brooch.

The collection of first-class gems exhibited by Mr. Hancock, though rather less extensive than the two already mentioned, can scarcely be classed below them. Here, also, we find stones almost worth a king's ransom, and the style of mounting is in each case so very well designed as to give a remarkably striking character to the ornaments. The most prominent decoration of the case is a complete suite of magnificent emeralds and diamonds. The diadem consists of a very open scroll framework in diamonds, within the interstices of which are nine solid pendent emeralds, increasing in size to the centre, and in their tremulous motion flashing out each moment fresh effects of color. The necklace to match has also nine emerald ornaments, with light settings of diamonds and pear-shaped emerald drops. The brooch is of immense size, and is rivalled only by another, equally large, in which the centre stone is a sapphire of exquisite hue, a second having been found worthy to be a pendant to the first. These

are surrounded by a broad arabesque open border of diamonds of simple but most effective design, which forms a complete frame angular on the four sides. Mere verbal description fails to do justice to its beauty, as our readers will admit if they see for themselves. Near at hand are other valuable necklaces, emeralds again, but this time arranged with studied negligence in block fashion; and fine opals with diamond *entourage*, and five large opal drops. Scarcely less precious than these dazzling jewels are a necklace, stomacher or comb, and head ornament of transparent stone intaglios with classical setting: they are masterpieces of the modern antique. Among the more unpretending ornaments, a brooch of the Louis XIV. style, with large pearl and pink coral coupled together, with drops, is worthy of admiration, as are likewise a *négligé* brooch and earrings of diamond form, the centre a chessboard pattern in turquoise and diamonds, with border of pearls, a diamond forming each angle.

The ebony and bronze trophy of Mr. Emanuel, forming so very conspicuous and elegant an object in the nave, is scarcely less thronged with visitors than the three great collections already alluded to, although its contents are necessarily thrown somewhat in the shade by the excess of light elsewhere. The *cheval de bataille* in this instance is the emerald brooch mounted in diamonds, valued at £10,000. Passing over a fine suite of opals and diamonds, for such things become almost common in our eyes when we have spent half an hour in the jewelry department, we may particularly refer to an effective diamond and pearl bracelet, with butterfly clasp—the centre, pearl, with diamond and emerald wings—and to the examples here put forth of Mr. Emanuel's *spécialité* ornaments, made in a kind of pink ivory and gold, inlaid with different gems. This pink substance, closely resembling pale coral, is cut from a rare shell found in the West Indies, and is, from its hardness, susceptible of a high degree of polish, and of being very variously applied.

By no means less noteworthy, though, from its position, less likely to obtain due recognition, is the case of Messrs. London and Ryder, to be sought for in the intricacies of the South Court. Here we find an opal which claims to be the finest in the building. It is not, we believe, the only one with such pretension; but a more perfect specimen of the magic stone could scarcely be desired than the one in question, set as a brooch, with floral margin of brilliants, large emerald drop, and ruby button. Near it, a fine contrast in color, is a wonderful carbuncle,

forming a bracelet clasp, which we are well disposed to accept on its own showing as the finest in the world; and a singular heart-shaped pearl which once enriched a crucifix, very large, but more curious than beautiful. The style of a diamond tiara exhibited here, and copied from the antique, is excellent; and another of pearls, lightly set in the form of scallop-shells, with branches of pink coral between, is, to our own thinking, a really covetable adornment. There is also an exquisite bijou in the shape of a carbuncle watch with radii of small brilliants, suspended from chain and brooch *en suite*. Very delicate to our modern ideas, though barbaric to those of the Greeks, as developed in the collection of M. Castellani, is a bracelet of the lightest pink coral cut into small lily-shaped cup-flowers, with gold stamen tipped with minute gems. This design is also to be met with elsewhere, as likewise the bracelet with revolving clasp pierced to display four small miniatures or photographs, which is somewhat of a novelty. To complete the attraction of this case, we have the Emperor of China's sceptre taken at the sack of the Summer Palace, and an illustration of the art of diamond-setting afforded in the progress of a bracelet. First is given the rough design on a card (commonly called the working model); next, the tracing of the pattern in red lines on black wax, with the stones arranged on a section of it; the silver form prepared, mounted, and pierced to receive the brilliants; and, finally, the half bracelet completed.

It is not a little pleasant, when due tribute has been paid to the gems *par excellence*, and our every faculty seems dulled by their dazzling brightness, to pause before the collections of one or two exhibitors, who may be said to have quitted the beaten track in this art, and to have sought in its byways a field for their skill. If, for example, the visitor seeks out the standing of Mr. Phillips, its chastened coloring affords relief to the eye, whilst the character of its contents well repays curious inspection. A large division of this case is appropriated to the exhibition of Neapolitan coral, at present held in peculiar estimation as one of the most *recherché* styles of feminine ornament. Fashion has for once set her approving seal on what is intrinsically beautiful, and ladies whose possessions are limited only by their desires will have reason to congratulate themselves on the power of substituting at will this simple yet finished style of ornament for others which bear more ostentatiously the impress of their value. Pink coral we have there before us in

all its manifold varieties, from the delicate hue of the blush-rose to a deep tint of cerise, just falling short of the old-fashioned red of nursery associations, which is scarcely admitted to be kindred with these refined treasures of the deep. The value of each rough specimen as won from its rocky bed is dependent on size, form, freedom from flaws, unity of coloring, but above all, on the comparative paleness of its tints; thus a parure consisting of tiara, bracelets, *négligé*, brooch, etc., of the tenderest approach to pink must be regarded as the pride of the collection, though it would be less effective for wear than others of warmer shade which surround it. The beauty of the carving, designed and executed by Italian skill, cannot be too highly praised. The brooches, bracelet, clasps, and other articles of that kind are generally fashioned into beautiful bouquets with fruit forms sometimes mingled by the fanciful taste of the artist, who not seldom finds his inspiration in the material, and, by yielding to Nature's suggestions, produces something worthy to become a model, if not exactly recognizable as an imitation. There are, of course, some examples of coral cameos; the favorite design of cherub's head with wings, and a more appropriate one of sea nymphs at play, are well executed; but this style of workmanship appears to be less in request than the groups of flowers. In the tiaras for the head, composed of branch coral variously arranged, the chief novelty we observed was the introduction of little berries or beads among the branches; and in one instance a combination of white and red, which had a striking appearance. For the information of persons who, like ourselves, have had very inadequate notions of the value of such manufactured coral, we may mention that the price of the coronets ranges from £6 to £30; and that the other articles constituting a complete suite would, if fine specimens, cost about £100. Turning from this division of Mr. Phillips' case, we find in another some remarkable ornaments in antique styles, executed under his own superintendence. Unrivalled in its way is a cinque-cento bracelet, opal centre, with elaborate mounting of grotesque masks and many-tinted gems. It is *en suite* with a small tripod jewel-stand, originally designed for a snuff-box, but finally deemed worthy of more honorable office. In necklaces there are specimens of each one of the classical styles—Etruscan with scarabei; Greek with medallion female heads in English porcelain enamel; Egyptian, copied from the original found on a mummy, by permission of Lord Henry Scott;

and also a noticeable collection of Oriental onyxes with cinque-cento setting. Nor must we overlook a bracelet formed of a massive gold band into which are introduced the beautiful green Brazilian beetles, which, by a peculiar process of drying, become hard and durable as stone. A variety of brooches, etc., with Roman, Greek, and Etruscan settings, complete this display of modern antiques. There may be a diversity of opinion as to the real value of such revivals applied to personal ornament; but the highest fashion of the day sanctions them, and, as works of art demanding research and careful study of detail in their workmanship, they are well worthy of examination.

The old-established firm of Lambert and Co., well known as producers of fine church plate, have likewise been fortunate in opening out a new style of jewelry peculiar to themselves. They exhibit, besides mounted specimens, a case of crystals, within which the semblance of some brilliant bird or characteristic head of dog, horse, or stag is rendered with the colors and roundness of nature. This effect is gained by cutting into the reverse of the crystal an intaglio of the form and depth required, which is afterwards carefully colored. Only one artist, we believe, can as yet compass this difficult task to perfection. His designs are evidently studies after nature, so that persons who can afford expensive fancies might probably wear in this form the portrait of some individual favorite. This invention is adapted to pins, rings, and brooches. The price of an average-sized crystal intaglio, mounted, would vary from seven to ten pounds.

Messrs. Howell and James make a fair show in this as in other departments. They exhibit a small suite of white Sidmouth pebbles with antique setting brightened with small beads of purple enamel; also some intaglios belonging to the Marquis of Breadalbane; and a variety of jewelry in the ordinary styles without character enough to claim description. The novelties in Mr. Attenborough's collection are gold ornaments of a large buttercup pattern, the open petals forming a shallow basin with central tuft in jewels; but its best features are a diamond butterfly brooch and an emerald and diamond locket, with green enamel and diamond chain. Messrs. Widdowson and Veale present large coral cameos mounted in diamonds, amethysts, with brilliants inserted, etc.; Messrs. Angell a tasteful collection of average value, adapted to the requirements of ordinary purchasers. Colored enamel, beautiful but fragile, is very successfully applied as a background for

jewels by these exhibitors; and we must direct attention to a geometrical-shaped reversible brooch, the central part of which turns on a swivel, and the mourning onyx and diamond give place in a second to some gayer device. This idea, susceptible of so many different modes of execution, will be rather attractive to ladies who are indifferent to variety for its own sake, and only desire in their ornaments the change of color which will adapt them to different dresses.

Among the various representations of Scotch jewelry, those contributed by Messrs. Muirhead display native minerals in very attractive dress. A cairngorm brooch, in which the stone is supported by diminutive stags' heads and antlers in silver, is very well designed; also a suite of the same stone mounted in gold inlaid with pebbles, imitative of the popular cinque-cento. Such memorials of tours in the north may now, if well chosen, have a value apart from that of association, which was formerly the only one we could attach to them.

FOOLISH THOUGHTS.—We are apt to believe in Providence so long as we have our own way; but if things are awry, then we think, if there is a God, He is in heaven and not on earth. The cricket in the spring builds its little house in the meadow, and chirps for joy, because all is going so well with him. But when he hears the sound of the plough a few furrows off, and the thunder of the oxen's tread, then the skies begin to look dark, and his heart fails him. The plough comes crunching along, and turns his dwelling bottom side up, and as he is rolling over and over without a home, his heart says, "Oh, the foundations of the world are destroyed, and everything is going to ruin!" But the husbandman, who walks behind his plow, singing and whistling as he goes, does he think the foundations of the world are breaking up? Why, he does not so much as know there was any house or cricket there. He thinks of the harvest that is to follow the track of the plough; and the cricket, too, if he will but wait, will find a thousand blades of grass where there was but one before. We are all like the crickets. If anything happens to overthrow our plans, we think all is gone to ruin.

A SMILE may be bright while the heart is sad. The rainbow is beautiful in the air, while beneath is the moaning of the sea.

GIVE a wise man health, and he will give himself everything else.