



A RETURN TO THE GRAND TOUR •
Micromosaic
— JEWELS —
FROM THE COLLECTION OF ELIZABETH LOCKE

SUSAN J. RAWLES, PhD
Associate Curator of American Painting
and Decorative Art

Acknowledgments

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Director's Note

The Virginia Museum of Fine Arts (VMFA) enjoys particular acclaim for its remarkable holdings of decorative art. For the past fifty years, it has proactively engaged in a robust acquisition program that has culminated in a collection broadly representative of our global material culture. Complementing this agenda—indeed, perhaps, driving it—have been the extraordinary gifts of generous patrons who share a love for these rare and beautiful objects. Singular assemblages like the Sydney and Frances Lewis Collection of Art Nouveau and Art Deco, the Lillian Thomas Pratt Collection of Fabergé, and the Jerome and Rita Gans Collection of English Silver have positioned VMFA at the forefront of museum holdings in these areas. It therefore seems fitting that we should bring to our audiences another leading collection of astonishing craftsmanship: the Elizabeth Locke Collection of Micromosaic Jewels. We are grateful to Elizabeth for sharing these remarkable works and to her and her husband, John Staelin, for their enduring commitment to VMFA.

Elizabeth Locke began acquiring micromosaics more than a quarter-century ago, before the internet brought these diminutive pieces to widespread public attention. Stellar examples were found on long days of vigilant walking and close looking with the occasional reward of an “ah-ha” moment. The result of that diligence is presented here in the array of works whose range is representative of micromosaic production during the heyday of the Grand Tour, when visitors to the ancient cities of Greece and Italy stored the memory of their journey in precious objects and souvenirs.

In addition to Elizabeth and John, I extend sincere thanks to Pam and Bill Royall and Peachtree House Foundation, our exhibition sponsors, and to John Guare for his engaging foreword. I also offer my gratitude to the many staff who worked together to realize this stunning installation, including: Dr. Susan J. Rawles and Dr. Michael J. Taylor, curatorial; John Crank, Ryan Schmidt, Laura Williams, and Daniel Young, design; Celeste Fetta and Courtney Morano, education; Courtney Burkhardt, Courtney Freeman, and Shannon Petska, exhibitions; Travis Fullerton and Shannon Gilbert, photography; Jennifer Lockhart, Stacy Moore, and Howell Perkins, publications; and Karen Daly, registrar. We are pleased to share the exhibition with the Gibbes Museum of Art, in Charleston, South Carolina, in 2020 and hope it will excite renewed appreciation for the ancient technique of mosaic while providing a lens on the famed experience of the Grand Tour.

Alex Nyerges
Director



Foreword

THE EDUCATION OF AN EYE by John Guare

ONE EVENING MANY YEARS AGO, as my wife, Adele, and I walked up Madison Avenue on our way to a dinner party, she suddenly stopped, mesmerized by a glowing shop window.

A pin had caught her eye, an amber lion framed in gold. I looked at the name of the shop. *Elizabeth Locke*.

I had missed Adele's birthday. She had said she didn't need anything. But that look in her eye . . .

The next day I circled back to the shop and asked about that pin. The sales girl reached in the window. "It's a Venetian *intaglio* with citrine *briolettes*." Whatever you say. I checked the price against my bank account. I brought it to Adele's office at Sixtieth Street and Fifth Avenue. *Happy belated birthday to you*. Adele unwrapped it and pinned it on her jacket. It lives there to this day.

Soon afterward, at an opening of a play, Linda Janklow, chairman of the Lincoln Center Theater board, spotted Adele's pin. *Elizabeth Locke*. "I collect her. You know she has a shop near you in Virginia." (My wife's family lives in Virginia.)

Where?

"Boyce."

"Boyce?"

Adele's brother raises thoroughbred racehorses on his farm near Boyce. You can drive through Boyce in two seconds.

We went to Boyce. Why does a near-empty town with a population of four hundred contain an unaccountably

large and handsome early twentieth-century railroad station? A sign on a wooden building that once must have been the town's general store reads: *The Other Elizabeth* (fig. 1).

We went in. Talk about surreal. Talk about walking into Ali Baba's cave. Serene. Beautifully lit, artfully displayed rows of golden bracelets, golden earrings, pins, brooches, necklaces, pendants, charms enclosing ancient Greek, Roman, and Byzantine coins, Japanese floral designs delicately painted on porcelain.

Elizabeth Locke was there.

What were these treasures doing in a town less than half a mile square? How in the name of God and Cartier did all this—you—come to Boyce? She smiled that smile that people have when they see her jewelry.

She was born in Staunton, Virginia, where her father, Louis Locke, taught literature at Mary Baldwin College. He had written a freshman English textbook. Its success enabled him and his wife and two daughters to travel every summer throughout the Mediterranean to savor his obsession with Ancient Greece and Rome. Her father made the Classics an alive and joyous pursuit.

She got a degree in English and Italian literature at Duke. Middlebury College offered her a graduate project at the University of Florence. She moved there, taking a degree in Modern Italian Literature. For the next five years, she lived in Florence next to the Boboli Gardens, the pleasure garden of the Medici, which stands behind the fabled Pitti Palace. She found herself

drawn not to its legendary collection of Renaissance masterpieces but rather to Il Museo degli Argenti, The Silver Museum, "The Medici Treasury," with its stunning collection of ancient vases, cameos, priceless silver, works in semiprecious gemstones, an *intaglio* of an asp biting Cleopatra. She was taken by delicate objects called micromosaics—miniature mosaics of Roman buildings, classical scenes and motifs, each made of hundreds if not thousands of shards of glass covered in some kind of colored enamel (fig. 2). What was their history? They sat in captionless trays, Mona Lisa-like remnants of another time.

When the recession hit Italy in 1974, she came back to New York, working at Rizzoli as assistant to their bestselling author, Oriana Fallaci, the legendary Italian journalist then living in America.

In 1979, Locke married John Staelin, a management consultant with clients all over the country. They settled in Millwood, Virginia, where he served on the Clarke County Board of Supervisors for eighteen years—thirteen as its chairman—successfully working to keep Clarke

County a rural oasis against the urban development threatening to swallow it up.

She began writing for *Town & Country* magazine. A random assignment in 1986 changed her life. T&C sent her to Thailand to cover shopping in Bangkok with Hilary Cushing Block, the glamorous director of special events at Sotheby's whose husband was director of Sotheby's jewelry division.

Bangkok was an enchantment. Locke wrote in that piece: *Imagine a kingdom far, far away where visitors are treated with kindness, where magnificent rubies and sapphires can be set overnight according to your own specifications and where a rainbow-hued silk wardrobe can be custom-made in days.*

Bangkok's "exuberant street life, mirrored skyscrapers and saffron-cloaked Buddhist monks riding on the backs of motorcycles" exhilarated her. Her hotel even returned her clothes "meticulously ironed on orchid-adorned hangers."



Fig. 2 **Piazza Granducale**, 1599–1600, Bernardino Gaffurri (d. 1606), mosaicist, and Jacques Bylivelt (1550–1603) goldsmith, chalcedony, lapis lazuli, cornelian, heliotrope, rock crystal, gold and gilt metal. Museo degli Argenti, Florence

Fig. 1 PREVIOUS **The Other Elizabeth**, interior view, Boyce, Virginia



Fig. 3 Intaglio rings by Elizabeth Locke

She met a Thai sapphire dealer who kept a tiger as a pet along with his Rolls Royce.

That's what I want. Yes.

She went to workshops and watched jewelers shape their gems and goldsmiths work their precious metals—all by hand. She watched them tap clumps of gold into graceful bars and circles as their ancestors had done for generations. She learned that 24K gold was orange and ugly, 19K gold was the malleable weight. She learned techniques like *granulation*: an ancient Etruscan decorative process wherein the goldsmith takes a small filament of gold, heats it, and as it melts, lets it drop as granules onto bamboo. He then solders the granules in a decorative pattern onto the piece of jewelry. She was fascinated by the way goldsmiths used tiny hammers to beat the gold into a flat, lustrous finish, proud that no piece was ever cast. However, she found their designs unworthy of the jewelry they produced. Could she do better?

Locke returned to New York City to study gemology at the Gemological Institute in the diamond district. She learned

how to judge the color, clarity, cut and carat weight of diamonds. She built a knowledge of the gemstone market, how they were fashioned, how they came to the market place, how to evaluate their quality. She also learned the perils of the stone dealer's cutthroat life.

Should she back off?

But Bangkok was still with her.

Not to mention that tiger and the Rolls Royce.

She took her husband's frequent-flyer miles, borrowed \$20,000 from his father, and returned to Bangkok. She scoured the shops for semiprecious gems of exquisite color like chalcedony, spinel, malachite, peridot, tourmaline. She learned to bargain. She hired stonecutters to carve her gems into rounded shapes called cabochon or briolette: a faceted drop such as you'd see on a chandelier. She learned a new word: *bezel*, the grooved ring holding the gem in place. She employed goldsmiths to set her stones in that distinctive lustrous hammered gold.

Her first work showed her flailing, trying to guess what people wanted. That didn't work. She began designing for herself.

She returned to New York in 1989 with a trove of rings (fig. 3), pendants, brooches, clunky gold bracelets, and charms. She used the apartment of a *Town & Country* magazine friend as the site of her first show. A public relations expert came to the show and offered to help her in exchange for jewelry.

Two months later, Locke sat in her Millwood kitchen to read the latest issue of *W* magazine—the fashion bible—that had just arrived. The cover featured an enormous full-page photo of a blue-green tourmaline ring she had designed and shown in New York. The word was out. The reviews poured in. She installed a phone with a direct line from New York to her kitchen.

The phone came alive.

She sold seventeen rings from that cover. It took the Thai goldsmiths a couple of weeks to fill the orders.

She went back to Bangkok, incorporating that Venetian technique called intaglio wherein *pâte de verre*, a glass paste, is poured into antique molds and then carved. She framed them in gold, adding golden spokes, each holding precious gems.

She flew to Dallas and walked in cold to Neiman Marcus with her entire inventory in a gym bag. Neiman Marcus looked at her work. On the spot, they gave her a check for \$50,000 provided she not show her pieces to anyone else.

She called her father from the airport to tell him his summer vacations had paid off.

Her routine began. She'd make her pins and charms and

clunky gold bracelets in Bangkok, come back to New York, and sell them off the dining room tables of friends.

Her husband saw her sitting at their kitchen table counting a stack of checks. \$30,000. \$40,000. He dropped his toast. "Are you keeping records?" "No."

He took over the finances.

No more dining room tables. She opened the Madison Avenue shop. But her roots were in Virginia. She moved into the abandoned general store in Boyce and transformed it.

Business is flourishing. Her overhead is quite high. She orders 24K ingots to be sent from Switzerland to Bangkok. John learns to hedge gold futures. They figure out how to bring her work from Bangkok to America. Brinks will pick it up in Bangkok and take it to London. American Brinks will deliver it to New York and Boyce.

She casts her net wide. At the Victoria & Albert Museum in London, she sees in a vitrine those micromosaics! She learns that in the second half of the eighteenth century, Vatican workshops designed them to sell to travelers on the Grand Tour. Of course they'd have ended up in England or France. But, outside the V&A, where to find them today? She learned of a man named Eros. He would meet her at 7 am at the Portobello Road and take her to a special stall. There she saw a tray of the elusive micromosaics. She examined one of the Temple of Vesta in Rome. She paid in cash for the entire tray. Back in Bangkok, she set each one in a gold brooch. She brought them back to New York. They sold in a second.

She became a collector of micromosaics, hunting them down with the fervor of Nabokov and his butterflies. She put the special ones in a safe. [She now, by count, has a hundred micromosaics in that safe.]

She still keeps looking for new *objects* to transform. Her searches around the world uncover eighteenth-century Chinese gambling counters, armorial seals, nineteenth-century porcelain buttons, Satsuma pieces circa 1840 with delicate gold and a colored enamel overglaze painted onto porcelain (fig. 4).

When my wife stepped down in 2014 after twenty-five years as President of the American Academy in Rome, this remarkable chapter demanded a fitting punctuation mark. I came to Elizabeth Locke with a plea. Did she have a micromosaic of the Pantheon, Adele's favorite building in the world, which could be set into a brooch?

Locke went into her private stash and produced a gold brooch containing a micromosaic of the Pantheon framed by pearl, emerald and ruby spokes, the colors of the Italian flag. It did the trick.

And now the circle is rounded—like a cabochon. From Florence's Il Museo degli Argenti, where Elizabeth

Locke's eye began its education, to the Virginia Museum of Fine Arts in Richmond.

A museum is the proper setting for her creations. Like Shaker craftsmen, like the great couturiers, like Cellini, Elizabeth produces work that blurs the fine line between the artisan and the artist.

How does she keep on doing it? She's quite clear. Forget her passion. Forget her dedication. "I have an eye, a sense of color, plus a husband who can read a spreadsheet!"

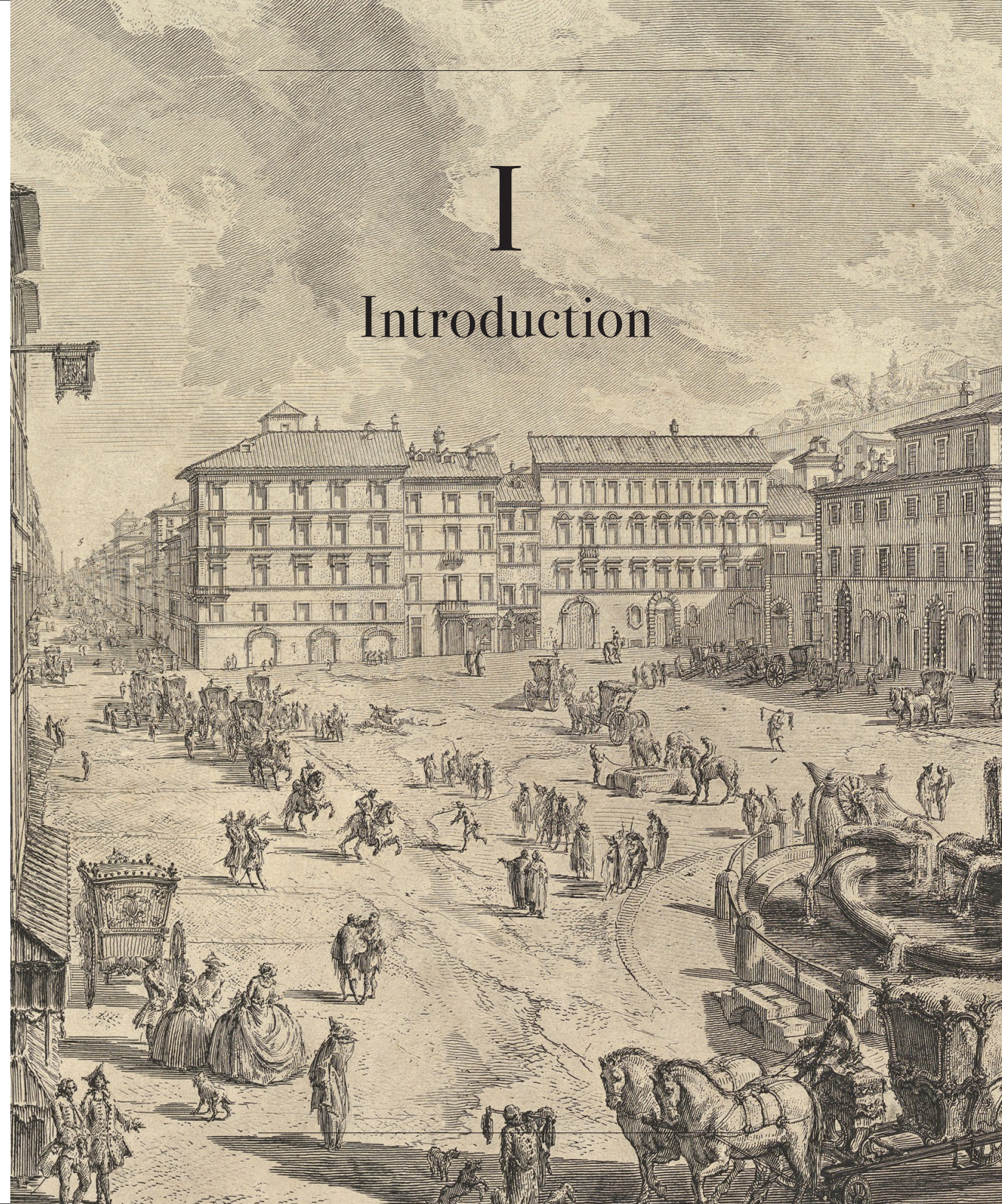
She's never been bored. She works with the same Thai craftsmen she first met all those years ago. They've never had a contract. Only a loving handshake.

Any regrets? One. That tiger. And she never got that Rolls Royce. It's not too late. Boyce! You are warned! □

Fig. 4 **Satsuma pendants** by Elizabeth Locke



I Introduction



I

PART I Introduction



Fig. 1.1 **Veduta di Piazza di Spagna**, ca. 1750, Giovanni Battista Piranesi (1720–1778), etching. Metropolitan Museum of Art, New York, Gift of Edward W. Root, Elihu Root, Jr., and Mrs. Ulysses S. Grant III, 37.17.2

FROM HER ROOM at the Albergo Di Parigi (Hotel de Paris) in Via della Croce, adjacent the Piazza di Spagna (fig. 1.1), the English writer Charlotte Waldie Eaton (1788–1859) penned her newsy observations of contemporary Roman life during her 1817–18 visit to the city. Subsequently republished in six editions, the popular *Rome in the Nineteenth Century* promised armchair travelers a “complete account of the ruins of the ancient city, the remains of the Middle Ages, and the monuments of modern times with remarks on the fine arts, on the state of society, and on the religious ceremonies, manners, and customs of the modern Romans.”¹ Narrated as a series of real-time letters, Eaton begins her third entry with a “pilgrimage” from “the village of Poggibonzi” to Siena,

“the top of an ugly hill, unsheltered by a single tree . . . at the very verge of the fertile region of Tuscany.” Guiding her readers through streets “so slippery and so narrow that they seem never to have been intended for the ordinary purposes of passage,” among “high gloomy old-fashioned houses, looking like jails, and . . . miscalled palaces . . . fallen into decay like their possessors,” she arrives at the city’s thirteenth-century cathedral (figs. 1.2, 1.3). There, despite a lamentable exterior, Eaton extolls the virtues of a chapel mosaic “executed at Rome, [and] . . . so admirably done, that I could scarcely believe it was Mosaic, and not painting.” She goes on to concede the “wonderful . . . fidelity, both in design and colouring, a mere mechanic art can give [to] . . . masterpieces of the pencil.”²



Fig. 1.2 **Interior of Siena Cathedral**, Siena, Italy, with mosaic floors completed between the 14th and 16th centuries



Fig. 1.3 **Massacre of the Innocents** (detail), 16th century, Siena Cathedral, Siena, Italy, Mattei di Giovanni (1435–1495), floor mosaic



Fig. 1.4 **The Standard of Ur** (detail), 2500 BC (Dynasty III), Royal Cemetery, Ur (Southern Iraq, Mesopotamia), box inlaid with shell, red limestone, and lapis lazuli in bitumen. British Museum, London, 121201

Eaton's description pays (reluctant) homage to the talents of long-dead mosaicists who decorated walls and floors of the Roman Empire during the centuries preceding the Renaissance. Yet, a box detailed with inlaid stones (fig. 1.4) found at the royal cemetery in Ur (Iraq) gives evidence that the earliest mosaics date to ancient Mesopotamia around 2500 BC. Over the next millennia, the craft was enhanced with the introduction of glazing. The artisans at Susa in present-day Iran are credited with these improvements, which are evident in preserved mosaics from their local palace of Darius I (fig. 1.5).



Fig. 1.5 **Frieze of Archers** (detail), ca. 510 BC (Middle Elamite/Achaemenid Period), Palace of Darius, Susa, glazed wall mosaic. Musée du Louvre, Paris, AOD 487

By the time that well-heeled Greeks and Romans were fashioning their residences, geometric and figural wall and floor mosaics had become elegant features of the domestic sphere. Collections at the Virginia Museum of Fine Arts (VMFA) include a series of floor mosaics titled *Four Seasons* from the third-century House of the Drinking Contest (fig. 1.7). However, as Eaton records,

Fig. 1.6 **Mosaic of Theodora** (detail), 6th century, Basilica of San Vitale, Ravenna, Italy, wall mosaic



Fig. 1.7 **The Four Seasons** (detail of **Autumn**) from the House of the Drinking Contest, 250–300 AD, Rome, stone and glass tesserae. Virginia Museum of Fine Arts, Adolph D. and Wilkins C. Williams Fund, 51.13

mosaics realized their most dramatic and ornamental promise in the early Christian churches of the Eastern Roman Empire (Byzantium). Astonishing viewers with holistic orchestrations in marble, stone, and glass, their colored and gilded domes boasted pictorial displays of otherworldly figures hovering in the ether between heaven and earth. Serving simultaneously to awe and to educate, the mosaics in the San Vitale Chapel at Ravenna, for example, conflated the forces of religion and politics in famed depictions of Emperor Justinian I and Empress Theodora crafted by the era's most talented artisans (fig. 1.6). Despite these developments, the popularity of mosaics declined in the fourteenth century with advances in painting and fresco. It was not until the sixteenth century, when adverse climate conditions had severely damaged painted decorations, that interest in the art form was revived. In response, Eaton notes, government-sponsored studios were established to reproduce paintings "moldering away on the walls" to



Fig. 1.8 **Dome** (detail), 17th century, Saint Peter's Basilica, Vatican City, Rome, ceiling mosaic

"render them imperishable." Among the handful of new manufactories was the Vatican Mosaic Studio established at Rome in 1576 under the patronage of Pope Gregory XIII (ca. 1572–85). Trained by an unidentified master from Saint Mark's Basilica in Venice, where the proximity of local glass factories had ensured the continuity of mosaic production, its artisans were responsible for executing mosaics at Saint Peter's Basilica (fig. 1.8).

The location and immense scale of Saint Peter's Basilica (built 1506–1626) left it particularly susceptible to environmental effects; indeed, so extreme were these conditions that, situated among the wetlands of the Tiber River, its interior dome was occasionally doused in cloud cover. While the mosaics were unaffected, earlier paintings by Renaissance masters such as Michelangelo, Raphael, and Caravaggio suffered rapid

deterioration. Consequently, as Eaton notes, by 1632 the workshop's artisans were charged with reproducing paintings. The shift in production from distant structural works to proximate freestanding works occasioned entrepreneurial experiments that resulted in technical developments in the craft of mosaic. These included new kinds of tesserae whose matte finish and myriad tones were suited to imitating brushwork. One studio historian described the material as "crystal mixed with various oxides which give different color bases," combinations of which are then fused at high temperature to achieve the various shades.³ Even with these advancements, the task of translating an easel painting into glass required considerable skill and patience; according to Eaton, a single commission could take two men nearly a decade to complete (fig. 1.9).



Fig. 1.9 **Saint Jerome in the Wilderness**, 1566, Venice, Francesco Zuccato (16th century) after a composition by Titian, glass micromosaic with gilded wood frame. Victoria and Albert Museum, London, courtesy of The Rosalinde and Arthur Gilbert Collection, 962:1, 2-2008

The process and its requirements are recorded in the journal of American painter Rembrandt Peale (1778–1860), whose travels to Rome from 1828 to 1830 sparked his curiosity in the specialty. “Desirous of knowing the manner of performing this extraordinary imitation of painting,” the artist descended the steps to “a lower apartment of the Vatican” and recalled: “Various rooms are occupied by mosaic workers, some copying small pictures for the purpose of learning and practicing the art; and others, who are more experienced, occupied with larger works for the churches.” Continuing on to “a great hall, the walls of which are covered with shelves, containing, in store, the material for the mosaics work,” he describes the procedures employed by the workshop, starting with the “enamel, melted and poured into cakes half an inch thick and several inches in diameter” and going on to explain:

These cakes are of every colour that may be required, all arranged, numbered, registered, and weighted out, by an accountant, to the workmen as they are wanted, to be afterwards broken into bits. . . . The great magazine [room] . . . contains sixteen thousand assorted tints. . . . Pictures three or four feet long are each done on a sheet of copper, stiffened with strong iron bars within a rim of metal. The interior irregular surface is then nearly filled up with a level mass of cement [white plaster]; upon which, when dry, the design is correctly traced. . . . The artist, having carefully traced the contours of his picture on the smooth surface of the cement, procures from the adjoining magazine an assortment of tints to suit the part he purposes working at; and is furnished with a little table, on which is fixed a chisel, with the edge upwards, in the manner of an anvil, on which, with a hammer, he breaks the semivitreous composition into small squares or other shapes, to suit the part to be

copied. . . . The artist then chisels out his composition, within the lines of his drawing, any spot he chooses to fill up with his mosaic. . . . [When] the picture is finished, and the surface . . . perfectly polished, the white cement is carefully scraped out of the interstices to a little depth. A variety of painter’s colours, in fine powder, are then each mixed with a small portion of melted wax, and put on a palette. With these, by means of a hot pointed iron, like a tinman’s soldering-iron, the artist melts a little of the coloured wax to match the . . . [enamel], and runs it from the point of his iron into all the crevices—then scrapes off the superfluous wax, and cleans the surface with the spirits of turpentine.⁴



Fig. 1.10 **Brooch**, ca. 1800, micromosaic. Victoria and Albert Museum, London, courtesy of The Rosalinde and Arthur Gilbert Collection, 161-2008.

Peale’s account conjures an orderly precision at the Vatican Studio, where each cake of enamel is prepared, recorded, and distributed to artisans by an “accountant.” The same artisans and processes were employed in the making of miniature mosaics (fig. 1.10). Peale writes,



Fig. 1.11 **The Beautiful Sky of Italy Table** (detail of top), 1845, Michelangelo Barberi (1787–1867), micromosaic set into ormolu frame. Victoria and Albert Museum, London, courtesy of The Rosalinde and Arthur Gilbert Collection, 894:1, 2-2008

“cakes of enamel composition” were acquired by “the numerous artists who execute mosaics of a small size, which are bought by strangers as specimens of an art almost peculiar to Rome.” However, to accommodate the scale of their work, artisans of “miniature mosaics are furnished with the enamel in slender sticks, which they heat in the flame of a lamp, and draw out as fine as may be required. . . . These filaments are broken by a pair of pliers into lengths of an eighth or a quarter of an inch, and put together in the same manner as the large works.”⁵

This testament to organized efficiency stands in sharp contrast to contemporary descriptions of Rome itself. According to one observer, the neighborhoods of Saint Peter’s Basilica and the Spanish Steps included “houses . . . common to several tenants . . . [where] courtyards and staircases [had] become the receptacles of every kind of filth . . . converted into veritable cesspools.”⁶



Fig. 1.12 **Snuffbox**, ca. 1825, Tomaso Calandrelli (n.d.), micromosaic set into engine-turned and chased varicolored-gold case. Victoria and Albert Museum, London, courtesy of The Rosalinde and Arthur Gilbert Collection, 430-2008



Fig. 1.13 **Necklace**, 1810, Antonio Aguatti (died ca. 1846), micromosaic set in cut blue glass and molded gold. Victoria and Albert Museum, London, courtesy of The Rosalinde and Arthur Gilbert Collection, 156:1, 2-2008



Fig. 1.14 **Archaeological-Revival necklace**, ca. 1880, Firm of Castellani, gold, glass. Metropolitan Museum of Art, New York, Gift of the Jacqueline Loewe Fowler, in honor of Stephanie Fowler Levin and Clay Fowler, 2016.711.2

Another described the Roman Forum as “some ancient palace . . . occupied by beggars and paupers.”⁷ The contrasts of wealth and waste marked all aspects of Roman life. As the clergy and nobility owned all the property, and work was prohibited on the 120 religious holidays, nearly half the population was employed by the Church and commerce was limited to small shops and supporting trades.⁸ It was into this small coterie that entrepreneurial “moonlighting” mosaicists ventured, crafting and selling smaller wares for a clientele of local elites and international tourists. Their skills were passed on to successive generations of apprentices whose numbers increased during the second decade of the nineteenth century.

Before the Napoleonic Wars (1803–15), access to Rome was severely restricted, requiring risky passage across



Fig. 1.15 **Castellani studio interior**, Rome.¹⁴ Museo Nazionale Etrusco di Villa Giulia, Rome

steep Alps or fickle seas. The Grand Tour, highlights of which were ancient Greece and Rome, attracted primarily young men of aristocratic blood (or deep pockets) desirous of improving their education and status. In 1753, roughly forty travelers from England were recorded; a half century later, the number approximated 150.⁹ As road travel improved, English tourists of more varied social standing arrived in Rome to settle temporarily in the neighborhood of the Spanish Steps.¹⁰ There, too, Vatican-trained artisans configured makeshift stands to sell bespoke works or ready-made pieces. These small-scale gifts and souvenirs could be executed more expediently than larger works for a growing number of carriage-trade patrons. According to Eaton, “all the streets leading to the Piazza di Spagna, are lined with the shops of these Mosaicisti, &c.”¹¹

By the nineteenth century, the popularity of “micromosaics”—a term first coined in the 1970s by collector Sir Arthur Gilbert—had given rise to numerous independent studios.

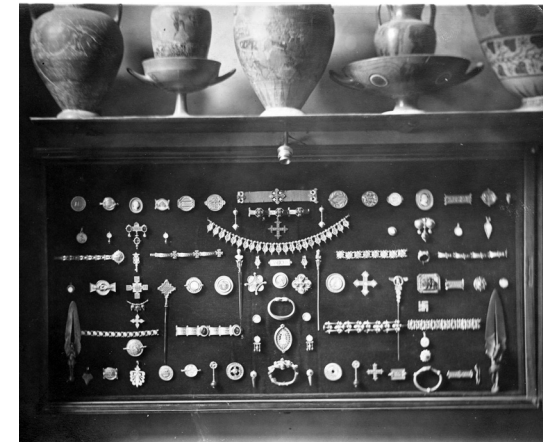


Fig. 1.16 **Jewelry case at Castellani studio**. Museo Nazionale Etrusco di Villa Giulia, Rome

In fashioning their wares, the craftsmen of these small commercial concerns turned to earlier themes and subjects and the contemporary popularity of ancient sites. Copies of well-known paintings in the Vatican and famous architectural monuments featured predominantly in early works. These included details from recently discovered decorations at Herculaneum and Pompeii, such as the popular “Doves on a Fountain Basin” motif derived from a mosaic in Hadrian’s villa then in the collection of the Capitoline Museum. Biblical, mythological, historical, and literary subjects were also popular. Finally, secular figures, portraits, and animals appeared, including shepherds, spaniels, and other fashionable imagery sourced readily through contemporary publications.¹² Ultimately, even the Vatican Mosaic Studio began taking commissions from private clients.¹³

Today, evidence of the mosaicist’s skill survives in the furniture (fig. 1.11) and objects of art (fig. 1.12) that graced the homes of eighteenth- and nineteenth-century collectors. Jewelry, however, was perhaps the most popular medium to feature the mosaicist’s craft (fig. 1.13).



Fig. 1.17 **Brooch**, before 1888, possibly Luigi Podio (d. 1888), for the Firm of Castellani, micromosaic set in gold. Metropolitan Museum of Art, New York, Gift of Jacqueline Loewe Fowler, 2007.299.1



Fig. 1.18 **Pendant**, ca. 1865, Firm of Castellani, micromosaic set in gold, inscribed on reverse with interlocking Cs. British Museum, London, 2006, 0311.1

Fortunato Pio Castellani (1794–1865) opened shop in 1814 and is credited as the first goldsmith to envision Archeological-Revival jewelry designs (fig. 1.14).¹⁵ With the encouragement of archaeologist Michelangelo Caetani, later duke of Sermoneta, Castellani fashioned adornments in his studio based on classical works excavated and admired during the period (figs. 1.15, 1.16). At the duke's urging, he also included micromosaics (fig. 1.18). These he encased in a chemically crafted yellow gold to imitate the color of ancient settings. Details like granulation were also revived to reproduce the historic effects (fig. 1.17). By midcentury, the success of Castellani's experiment had prompted an increased demand for micromosaics set in classically inspired casings, provoking Eaton to remark that "hundreds of artists, or rather artisans, carry on the manufactory of . . . snuff-boxes, rings, necklaces, broaches, ear-rings, &c., . . . in immense quantity."¹⁶



Fig. 1.19 **Piazza del Popolo**, 19th century, micromosaic, flanked by "Astra" granulation, set in wide gold bangle with granulated edges. Collection of Elizabeth Locke (cat. no. 36)

This exhibition of works from the collection of Elizabeth Locke provides a lens on the continuity of the ancient art form of mosaic into the modern era (fig. 1.19). When the victory at Waterloo ended the Napoleonic Wars and the gates of Europe reopened, well-heeled English travelers like Eaton returned to the Continent, reviving the Grand Tour and its particular interest in the ancient sites of Greece and Rome. Contemporary admiration for the "cradle of western civilization" prompted a demand for classically inspired objects evocative of the journey, instigating the production of micromosaics with subjects ranging from the biblical and antique to the pastoral and rustic. Locke's appreciation for the art of the mosaicist was likewise sparked by travels abroad, and her talent for setting micromosaics as the featured ornament in her jewelry designs continues a tradition begun by her predecessors more than two hundred years ago.

TECHNIQUE

As developed at the Vatican Mosaic Workshop, the technique of the micromosaicist involves the painstaking application of tiny tesserae—small bits of opaque enamel glass—to a prepared surface, commonly copper brushed with a slow-drying adhesive. The tesserae are broken off from long thin threads of enamel called *filati*, which are formed from chips of a larger cake of enamel, or *smalti*, held over heat until softened and then stretched out like taffy with specialized pliers. Tweezers were used to break off the *tesserae* from the *filati* and place them vertically side by side on the prepared surface. Ultimately, the hundreds of tesserae served as brushstrokes, their different colors blending to create a holistic image. Once completed, the entire piece was waxed and polished for likely inclusion in a decorative object.¹⁷ □

II Interview with Elizabeth Locke



II

PART II Interview with Elizabeth Locke

SUSIE RAWLES: Elizabeth, you number among a small group of noteworthy collectors of micromosaics. What is it that so intrigued you about these diminutive images and prompted you to begin acquiring them?

ELIZABETH LOCKE: Once upon a time, I lived in Florence near the Boboli Gardens (fig. 2.2). On Sundays, admission to the Pitti Palace collections was free, so I visited often. I especially loved the Museo degli Argenti, where there was a small room with a collection of micromosaics housed in dusty cases. I admired their craftsmanship and use of color and wished that I could have one to wear. Many years later I found some for sale at a market in London. By that time, I had started my career as a jewelry designer and was able to purchase some micromosaics and remount them in new settings. I was hooked!

Fig. 2.1 PREVIOUS Elizabeth Locke. Photograph by Peter Hurley, New York

SR: Did you always intend to build a collection?

EL: I never intended to build a collection. Initially, I purchased the micromosaics only to reset and sell, but as I became more and more interested in the subject, I found myself unable to part with my favorites, and I started putting them aside in the safe.

SR: How has your collection changed over time?

EL: As my knowledge of micromosaics has grown over the years, I have changed my criteria for purchasing. In addition to superlative craftsmanship, I am also extremely interested in finding unusual subjects such as the horse that I found last year. I have only seen two horses in my career as a collector.

SR: Were you inspired by other collectors or collections—like Sir Arthur Gilbert, whose collection has recently been reinstalled at London’s Victoria and Albert Museum? If so, how?

EL: As soon as I heard about the Gilbert Collection, perhaps twenty-five years ago, I was determined to see it. At the time, it was in California and went back and forth between the Gilbert residence and a local museum. For ten years I tried to make arrangements to visit, but every time that I was going to California, the collection was in the process of being moved yet again. Finally, it ended up at Somerset House in London and I rushed over to see it. There are some extraordinary examples to be seen—especially the tiger that remains my favorite. I was, however, slightly disappointed to see how very few examples of micromosaic jewelry were displayed.



Fig. 2.2 Isolotto's Basin, 17th century, Boboli Gardens, Florence

The collection is now at the V&A, and I hope that it has found the permanent home that it deserves.

SR: What about the history of mosaics in general as the originating form of these smaller works; do you link your interest in micromosaics to an interest in the early decorations of Saint Mark's Basilica in Venice or Saint Peter's Basilica at the Vatican?

EL: Absolutely! My father, who was an ardent classicist, took me as a child to countless archeological sites with spectacular mosaics in Italy, Greece, and Turkey. While at the time I wasn't wild about spending entire days wandering around dusty ruins under the Mediterranean sun, I always loved seeing the mosaics—probably because they featured brightly colored monkeys, birds, snakes, and other wonderful creatures, and possibly because they were in the shade. . . . I vividly remember visiting the Byzantine mosaics in Ravenna, which still remain a favorite destination.

SR: Your collection spans the era of the Grand Tour and beyond, with most pieces dating from nineteenth-century Rome. Do you seek out works from a particular time period, or is your reaction more visual and visceral—meaning, you see something you like and you know you have to have it?

EL: It's entirely visceral and visual. Either I love a piece and wish to buy it or it doesn't speak to me, in which case I walk on. I enjoy finding late eighteenth-century micromosaics because they are rarer than the nineteenth-century ones, but I don't discriminate based on the year of creation.

SR: When you look for these works of art, are you concerned with provenance? Does the history of ownership interest you?

EL: Sadly, I don't know the provenance of any of the

micromosaics that I own. I wish that I did, but almost none are signed, and one can merely speculate who the artist was. A few in my collection are in the original boxes in which they were sold and have tattered paper stickers with the shops' addresses. These I have not set because I find the boxes so evocative of their era.

SR: Do you look for works by particular artisans or workshops?

EL: No, I only look for well-crafted pieces with interesting subjects.

SR: I think of micromosaics as wonderful souvenirs of the Grand Tour. Not quite as monumental as the paintings acquired and commissioned by the nobility (fig. 2.3), but more personal for being keepsakes and gifts shared between friends. Does this romanticism imbue them with additional value or interest for you?

EL: It very much does! As much as I admire the micromosaic boxes and tables, I love the diminutive pieces the most because they can be worn. Micromosaics were sold as souvenirs of the Grand Tour, and I always imagine how pleased a nineteenth-century lady would have been on a gray London day when she looked at her wrist and saw a bracelet depicting the famous sights of Rome that she had visited in a previous summer.

SR: When you are out hunting for micromosaics—indeed, do you actually go out hunting for them?—what kinds of images are you looking for: architectural, animalia? What appeals to you most? Do you have dealers who know what you are looking for?

EL: I am always looking but rarely finding today! I do have a few dealers who will contact me when something special comes along. Sometimes I get lucky and find micromosaics in out-of-the-way places, but with the advent of the internet, you no longer find a fine micromosaic heaped in with a box of costume jewelry at a flea market. I most love the animals, but I also think the architectural subjects are terrific.

SR: Do you have a favorite piece?

EL: This is a “house on fire, what to save?” question. I think it would come down to a wonderful eighteenth-century seated hound that I found years ago at the Portobello Market in London. There’s also my twenty-fifth-anniversary necklace. I saw a fabulous micromosaic bracelet in the window of an antique jewelry store in Milan and went in to ask the price. When I heard the figure I rushed right out! Six months later on our twenty-fifth anniversary, John handed me a box with that bracelet, and I reset it as a necklace that is very precious to me.

SR: Most of the works in the exhibition display micromosaics as the centerpiece of an item of jewelry, a combination that dates back to the nineteenth century. Were you inspired by these early designs to begin collecting micromosaics, or did the impulse to collect lead you to design your jewelry around them?

EL: I feel that most of the original settings for the micromosaics do not do justice to the beauty and refinement of the art that they surround. Most are in low-carat gold filigree or have a thin bezel and a pin on the back. Of course, one occasionally sees a wonderful



Fig. 2.3 **The Tribuna of the Uffizi**, 1772–77, Johann Zoffany (1733–1810), oil on canvas. Windsor Castle, Windsor, England, RCIN 406983

suite of matching necklace, bangles, and earrings that are beautifully set (fig. 2.4). These I admire but do not acquire. For me the joy and challenge of what I do is taking an unset micromosaic and creating a setting that enhances its beauty.

SR: Do you envision your collection developing in any particular or different way in the future?

EL: No, but I do enjoy being surprised! I once had a client who asked for a micromosaic poodle. I rather archly told her that no such thing existed because I had never seen one in the twenty plus years that I had been

collecting. In the ten days after that conversation, I saw not one but two micromosaic poodles for sale! I have never again seen one, but I'm always hoping to be pleasantly surprised by an astonishing find.

SR: Do you have any advice for others interested in collecting micromosaics?

EL: Buy a loupe and learn to use it! A lot of micromosaics are damaged and have small cracks that are hard to see. And when you wear a micromosaic piece, don't stand on a marble floor when you're putting it on! Repairs are possible but extremely expensive and difficult. □

Fig. 2.4 **Suite of Micromosaic Jewelry**, 1800–1825, micromosaic set in gold. Cooper Hewitt, Smithsonian Design Museum, New York, Gift of Frederick Saal in honor of Dr. and Mrs. Joseph Saal, 1991–160-1/8



III

PART III Catalogue



Fig. 3.1 **Flight into Egypt**, 19th century, micromosaic set in gold as a pendant, with double bands on bezel. Collection of Elizabeth Locke (cat. no. 23)

DURING THE HEIGHT OF MICROMOSAIC production, from the mid-eighteenth to the late nineteenth century, more than two hundred mosaicists lived and worked in Rome. These artisans catered not only to the Vatican's needs but also to the transient patronage of primarily British tourists whose curiosity lured them to the Eternal City. For these visitors, furnishings and pictures were crafted whose effects were "so near to painting that it is literally a deception."¹⁸

The commercial turning point came in 1775, when Giacomo Raffaelli (1753–1836) became the first artist to exhibit micromosaics at his studio adjacent the Spanish Steps; by the end of the Napoleonic Wars, more than twenty such workshops were in nearby operation. Raffaelli's ingenuity may be attributed, in part, to his family's purported involvement in the manufacturing of glass mosaic tile known as *smalti* for the Vatican

workshop. However, while Raffaelli was important in realizing their market, micromosaics owe their artistry to the skills of Roman chemist Alessio Mattioli (n.d.), whose creative invention resulted in thousands of shades of *smalti filati*. Placed side by side in numbers approaching five thousand per square inch, these miniscule nuances of tone and texture assumed the quality of painterly brushstrokes, providing entrepreneurial artisans the wherewithal to craft small-scale orchestrations of enameled glass whose virtues rivaled that of large-scale compositions. Moreover, these pocket-size mementoes of the Grand Tour could accompany travelers with minimal risk and inconvenience.

1. PART III CATALOGUE RELIGIOUS, MYTHOLOGICAL, AND ANTIQUE SUBJECTS (cat. nos. 1–23)



Fig. 3.2 **The Flight into Egypt**, ca. 1603, Annibale Carracci (1560–1609), oil on canvas. Galleria Doria Pamphili, Rome (FC236)

Not surprisingly, the majority of subjects represented in micromosaics were inspired by Rome's vast historic and artistic resources. Paintings in the Vatican and other collections were convenient source material for the earliest works. Locke's micromosaic pendant *Flight into Egypt* (fig. 3.1) recalls treatment of the subject by Roman artist Annibale Carracci (1560–1609), whose celebrated circa 1603 painting of the same title (fig. 3.2) was commissioned by Cardinal Pietro Aldobrandini for his palace chapel in Rome.

In addition to religious imagery, micromosaics featured scenes from mythology and antiquity. The mosaic of *Romulus and Remus* in Locke's collection



Fig. 3.3 **Romulus and Remus**, 19th century, micromosaic set in gold as a pendant with four 4.5-mm white pearls flanked by 2.5-mm rubies on godron bezel. Collection of Elizabeth Locke (cat. no. 1)



(fig. 3.3) references the myth of the twin brothers and the founding of Rome. The work was inspired by the allegorical marble sculpture of Tiber posed with the she-wolf and twins, now in the collection of the Louvre (fig. 3.4). Discovered in Rome in 1512, the sculpture promptly entered the Vatican collections until seized by Napoleon in 1797. A source for numerous reproductions in various media, the marble group remained in France after the Napoleonic era as a gift from Pope Pius VII to the restored Bourbon dynasty.

Fig. 3.4 **Le Tibre** (detail of Romulus and Remus), 1st or 2nd century, marble, originally located in the Campus Martius, Rome. Musée du Louvre, Paris (Ma593)¹⁹



Fig. 3.5 **Doves of Pliny**, 19th century, Giacochino Barberi (1783–1857), micromosaic set in black plaque. Collection of Elizabeth Locke (cat. no. 8)

A similar history surrounds the plaque titled *Doves of Pliny* (fig. 3.5) in Locke’s collection, which bears a rare label in French (fig. 3.6)—the universal language of the era’s elite—documenting the Italian master Giacochino Barberi (1783–1857). It replicates a second-century BC floor mosaic from Hadrian’s Villa (fig. 3.7) discovered in 1737 by the archaeologist Guiseppe Furietti (1685–1764). The ancient mosaic is believed to be a duplicate of one attributed by Pliny the Elder to Sosus of Pergamon. Pliny’s *Naturalis Historia* describes a dove at



Fig. 3.6 **Detail of label**: “Joachim Barb[er]i/ Mosaiciste/ Place d’Espagne num[er] 99/ Rome” (verso, cat. no. 8)



Fig. 3.7 **Doves**, floor mosaic from Hadrian's Villa, Tivoli. Musei Capitolini, Rome, MC 0402

Pergamon, "drinking and darkening the water with the shadow of her head; on the lip of the vessel are other doves pluming themselves."²⁰ In 1765, Hadrian's mosaic was purchased by Pope Clement XIII (r. 1758–69) and installed at Rome's new Capitoline Museum, where one nineteenth-century visitor observed: "The revolutions of two thousand years have not changed the eye or the taste of man; this graceful composition is still popular, and constantly repeated by the mosaic workers of Rome."²¹ A large-scale version of the subject was subsequently commissioned by William Cavendish, 6th Duke of Devonshire, to grace the chimney-piece at Chatsworth. Locke's plaque is one of many works in her collection that reference the ancient subject; others include a painting, a bowl, and a pendant (cat. nos. 9, 10, 11).

When paintings or other images were too large to reproduce, individual motifs served as featured subjects. The popularity of paintings by Renaissance masters united with the allegorical power of early Christian painting in micromosaics based on iconographic symbols. While birds of all types were widely popular, the goldfinch was a particular favorite, as signaled by Locke's collection (figs. 3.8, 3.9). The goldfinch was domesticated in the age of Pliny, who admired its dexterity and intelligence, but the bird acquired allegorical meaning in later centuries when it was featured in paintings by eminent artists.

Fig. 3.8 **Goldfinches on Roses**, 19th century, micromosaic set in gold as a pendant, with 6-mm and 5-mm iolites around bezel; hinged bale. Collection of Elizabeth Locke (cat. no. 20)



Fig. 3.9 **Goldfinch on Rose**, 19th century, micromosaic set in gold as a ring, with gold triads on bezel; thin shank. Collection of Elizabeth Locke (cat. no. 21)



Fig. 3.10 **Madonna del cardellino** (Madonna of the Goldfinch), 1505–6, Raphael (1483–1520), oil on panel. Uffizi Gallery, Florence (no. 1447)

Raphael's celebrated painting of the Madonna and Child with John the Baptist (fig. 3.10) centers a goldfinch in place of a cross as the iconographic messenger of Christ's Passion. The red streak John enfolds with his right hand foreshadows the drop of blood that would mark the merciful goldfinch who drew a thorn from Christ's brow during the Way of the Cross. The triangular association between the goldfinch and its diet of thistle seeds, and thistles and the thorns of the crown, reinforced the allegorical message of sacrifice. At the same time, contemporary belief in the thistle's medicinal power in

withstanding severe illness was likewise understood as the metaphorical promise of salvation.

The popularity of ancient motifs based on classical and Christian iconography continued throughout the nineteenth century. The following pages feature a selection of works similarly inspired by religious, mythological, and antique subjects. □



1.

Romulus and Remus

Rome, 19th century
Micromosaic set in gold as a pendant, with triads of 4.5-mm white pearls flanked by 2.5-mm rubies on godron bezel 52 x 65 mm



2.

Goddess Ceres

Rome, 19th century
Micromosaic set in gold as a pendant, with square 3-mm blue zircons on puffy rimmed bezel; hinged bale 39 x 36 mm; 13-mm hinged bale



3.

Bacchante

Rome, 19th century

Micromosaic set in gold as a pendant, with malachite surround and "Astra" granulation around bezel; hinged bale

51 x 40 mm; 13-mm hinged bale



4.

Goddess with Blue Drapery

Rome, 19th century

Micromosaic set in gold as a pendant, with puffy godron bezel; banded bale

55 x 42 mm; 13-mm banded bale



5.

Diana in a Chariot Pulled by Deer

Rome, 19th century

Micromosaic set in gold as a pendant, with round turquoise and blue zircons around bezel and button turquoise drop

65 x 48 mm; 13-mm hinged bale



6.

Doves with Chariot

Rome, 19th century

Micromosaic set in gold as a brooch, with pearl spokes and diamond tips around bezel

68 x 75 mm



7.

Urn

Rome, 19th century

Micromosaic set into framed paperweight

133 x 133 mm



8.

Doves of Pliny

Rome, 19th century

Giacchino Barberi

Italian, 1783–1857

Micromosaic set into black plaque

Labeled on verso: *Joachim Barb[er]i/ Mosaiciste/ d'Espagne num[... 99]/ Rome*

54 x 78 mm



9.

Doves of Pliny

Possibly Rome, 19th century

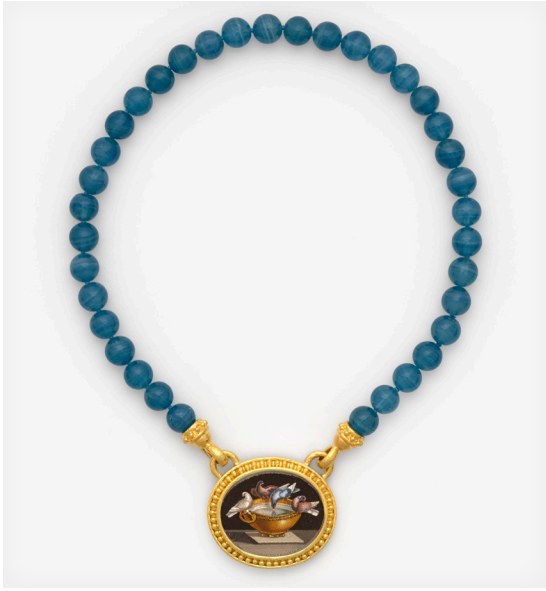
Oil on canvas

18 x 18 in.



10.

Doves of Pliny
 Rome, 19th century
 Micromosaic set into base of basalt bowl
 Bowl 61 x 83 x 18 mm



11.

Doves of Pliny
 Rome, 19th century
 Micromosaic set in gold as a pendant, suspended from
 a 10-mm blue calcite bead necklace
 17 in.; mosaic 33 x 40 mm



12.

Doves on a Checkerboard
 Rome, 19th century
 Micromosaic set in gold as a brooch, with black pearls
 and festoons set around bezel
 54 x 71 mm



13.

Dove with Olive Branch
 Rome, 19th century
 Micromosaic set in gold as a brooch, with 14-mm pearl
 spokes and triads of 3.5-mm and 2-mm diamonds around
 bezel
 75 x 75 mm



14.

Doves and Flowers

Rome, 19th century

Micromosaic set in gold as a pendant, with alternating 7-mm cushion and 6-mm round moonstones around bezel

60 x 70 mm



15.

Peacock

Rome, 19th century

Micromosaic set in gold as a pendant, with triads of 7 x 9 mm amethysts flanked by 3.5-mm purple sapphires on godron bezel

58 x 71 mm



16.

Mute Swan

Rome, 19th century

Micromosaic mounted as a brooch in original gold and hair setting

25 x 32 mm



17.

Bird, Rose, and Butterfly

Rome, 19th century

Micromosaic set in gold as a pendant, suspended from a white agate bead and gold link necklace

17 1/2 in.; mosaic 38 x 46 mm



18.

Birds and Flowers

Rome, 19th century

Micromosaics set in gold as a link bracelet, with alternating citrine drops; gold toggle and ring
7 3/4 in.



19.

Birds and Flowers

Rome, 19th century

Micromosaics set in gold as earrings, each suspended by a chain from a gold dome detailed with 8-mm black spinels
56 x 22 mm



20.

Goldfinches on Roses

Rome, 19th century

Micromosaic set in gold as a pendant, with 6-mm and 5-mm iolites around bezel; hinged bale
47 x 54 mm; 13-mm hinged bale



21.

Goldfinch on Rose

Rome, 19th century

Micromosaic set in gold as a ring, with gold triads on bezel; thin shank
29 x 25 mm

2. PART III CATALOGUE SCENES FROM THE GRAND TOUR (cat. nos. 24–47)



22.

Lion of St. Mark

Rome, 19th century

Micromosaic set in gold as a pendant, with pearl
studded wire festoons around bezel

55 x 50 mm



23.

Flight into Egypt

Rome, 19th century

Micromosaic set in gold as a pendant, with double
bands on bezel

50 x 63 mm



Fig. 3.11 *La nuova topografia di Roma*, 1748, Giambattista Nolli (ca. 1692–1756), engraving. University of California, Berkeley

“All roads lead to Rome”—or so said one medieval scholar intent on explaining how different paths can arrive at the same end. This was certainly true for the Grand Tour, which customarily culminated at the “cradle of civilization” (fig. 3.11). However, the streamlining of tour itineraries was not immediate; rather, it evolved as part of a larger cultural phenomenon that coincided with the recognition of a consolidated entity called “Europe” and a cosmopolitan people of multinational origins. In the beginning, elites from all regions traveled to different locales according to their individual interests—political, economic, religious, or other.²² Over time, the journey itself assumed new value, not merely as the means to an end but as an end in itself. Wealthy young men on the final cusp of their academic careers took part in a

prescribed itinerary to achieve cultural familiarity and polish among an international community of likeminded peers. Francis Bacon’s essay *Travel* (1625) established early precepts for an educational journey suitable to England’s intellectual elite. A generation later, and a century and a half before Charlotte Eaton’s *Rome in the Nineteenth Century*, Richard Lassels (1603?–1668) wrote *The voyage of Italy*, introducing in his preface the concept of the “grand tour.” He outlines the ten advantages of travel, concluding: “In fine, I would have my yong *traveler* make the same prayer of God, as *Apollonius Thyanaeus* made to the Sunn, at his going out to travell, that is, that hee would bee so favourable to him as to shew him all the Bravest and Best men in the world.”²³

Edited and published by his friend and fellow traveler Simon Wilson, who resided in Rome from 1644 to 1651, Lassels’s work is not only the first-known reference to the “grand tour” but a proclamation on the centrality of Rome to the civilized world and the education of its citizens: “And although *Rome* were anciently stiled *the Head, and Mistress of the world; an Earthly Goddess; The Eternal Citie; The Compendium of the World; The Common Mother, and Nurse of all Vertues*; (while she was yet *Heathen*;) Yet sinc hir Ladyship was Baptized and became *Christian* . . . I find no Title so honorable to hir as that of *Roma la Santa, Rome the Holy*.”²⁴ This sanctified status became increasingly accepted as travel conditions improved and archaeological excavations uncovered new locales worthy of the travel writer’s attention and the layman’s visit. Eighteenth-century discoveries at Herculaneum and Pompeii, once buried under the ashes of Mount Vesuvius (79 AD), were particularly influential in sparking an influx of tourists. By the middle of the century, a growing number of travel journals and guidebooks had forged a more uniform itinerary of “must-sees” that directed the English traveler across the channel to France, the first stop on a southern route that ultimately led to Rome.



Fig. 3.12 **Francis Basset, 1st Baron de Dunstanville and Basset, 1778**, Pompeo Batoni (1708–1787), oil on canvas. Museo Nacional del Prado, Madrid (P00049)

Fig. 3.13 **Detail of Figure 3.12**, showing map



Pompeo Batoni’s portrait of Francis Basset (1757–1835; fig. 3.12) records the subsequent generations of travelers who subscribed to Lassels’s vision. Heir to a historic Cornwall family, pockets lined with the profits of copper mining, Basset departed King’s College, Cambridge, in his final year and arrived in Rome in 1777. There, armed with letters of introduction, he launched upon the well-trod path of his predecessors. Like them, he was lured by the near-mythical perceptions of Rome as an al-fresco museum of art and archeology graced with sunny skies, verdant countryside, and unparalleled history, a perception even the filth of its streets could not mitigate. Moreover, like two hundred other grand tourists, Basset marked the successful completion of his tour with a commissioned portrait from the fashionable Batoni.

Batoni’s superb full-length portrait is an iconic statement on the Grand Tour and the central place of Rome in its itinerary. Leisurely posed in elegant contrapposto, a classical trope used repeatedly in aristocratic “swagger” portraits, Basset’s left hand grasps a partially rolled copy of the plan (fig. 3.13) designed by the Italian architect Giambattista Nolli, (*ca.* 1692–1756). *La nuova topografia di Roma*, conveniently known as “Nolli’s Map,” was engraved in 1748 in twelve sections (fig. 3.14) and widely disseminated in a reduced form convenient for travelers. The central upper quadrant featured in Batoni’s painting outlines the region dating specifically to antiquity, which was republished in various forms over the next two centuries. Batoni’s portrait also includes a bas-relief plinth of the sculptural group Orestes and Electra—presented

Fig. 3.14 **Map of Rome during antiquity**, adapted from Giambattista Nolli, *Pianta Grande*, 1748, and featuring the expanding walls of Rome from the 8th century BC to the 3rd century AD. G. Droysens Allgemeiner Historischer Handatlas, 1886

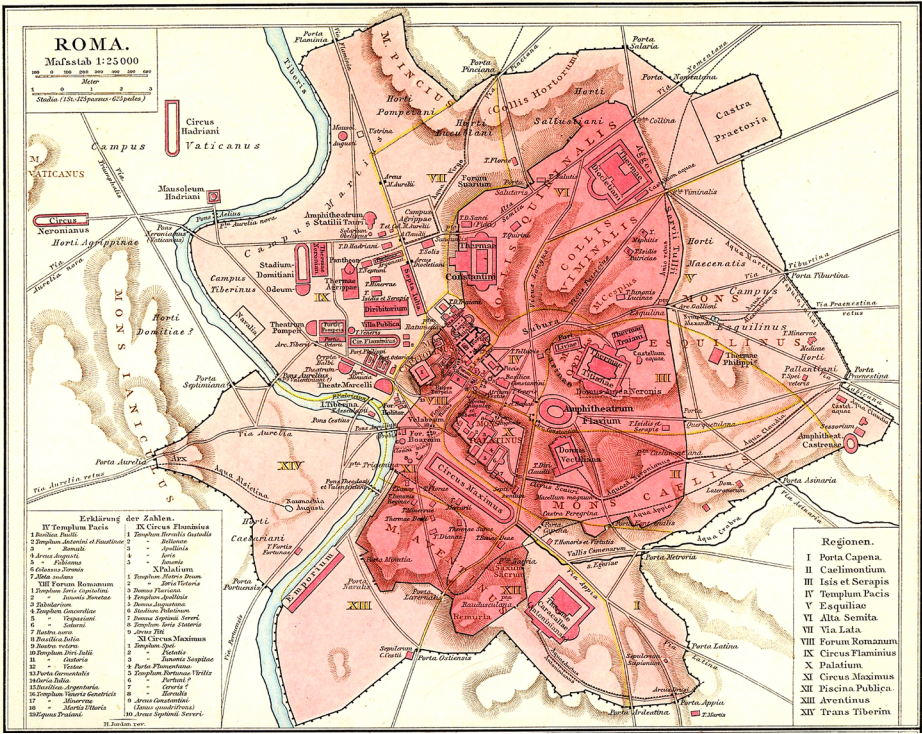




Fig. 3.15 **Detail** of Figure 3.12, showing St. Peter's Basilica

in reverse. Additional references to sources of intellectual and cultural polish ascribed to the Italian journey include distant views of Saint Castel Sant'Angelo and Saint Peter's Basilica (fig. 3.15), iconic structures featured in various media, including micromosaics (fig. 3.16).

The numerous attractions of Italy's Eternal City were captured in a range of media. Among the earliest dated micromosaic examples is a pair of images detailing the Temple of Vesta at Tivoli (fig. 3.17) and the Coliseum (fig. 3.18). Crafted in 1774 by Roman artist Cesare Aguatti (n.d.),



Fig. 3.16 **St. Peter's Square**, 19th century, micromosaic set in gold as a pendant, suspended on a 12-mm malachite bead necklace; necklace. Collection of Elizabeth Locke (cat. no. 26)



Fig. 3.17 **The Temple of Vesta at Tivoli**, signed and dated 1774, Cesare Aguatti (n.d.), micromosaic. The Burghley House Collection, Stamford, England



Fig. 3.18 **The Coliseum**, signed and dated 1774, Cesare Aguatti (n.d.), micromosaic. The Burghley House Collection, Stamford, England



Fig. 3.19 **Portrait of Brownlow Cecil, 9th Earl of Exeter**, 1764, Angelica Kauffman (1741–1807), oil on canvas. Painted in Naples during the earl's first Grand Tour. The Burghley House Collection, Stamford, England

they were acquired by Brownlow Cecil (1725–1793), 9th Earl of Exeter (fig. 3.19), during his tour of Rome in 1775 and installed at Burghley House (fig. 3.20) as a representative sampling of “the best workman that ever was in Mosaick.”²⁵ Aristocratic Grand Tourists such as Cecil consumed everything from mosaic chimneypieces to precious tabletops, relying on agents like Thomas Jenkins (ca. 1722–1798) to manage their transactions and oversee the logistics of crating and shipping their costly treasures (fig. 3.21). The task was not always a straightforward one; the famed 1779 capture of the British frigate *Westmorland* during the American Revolution hints at the inherent risks of such ventures. Ninety crates of precious cargo, ranging from parmesan cheese (thirty-two wheels) to neoclassical paintings, were seized by French vessels and sold to Spain, where they entered the holdings of King Carlos III, the Real Academia, and other collections. Among the most notable works was Anton Raphael Mengs's (1728–1779) painting *Perseus and Andromeda* (fig. 3.22) subsequently purchased by Catherine the Great.²⁶



Fig. 3.20 **The Burghley House**, Stamford, England



Fig. 3.21 **Thomas Jenkins with His Niece Anna Maria**, 1790, Angelica Kauffman (1741–1807), oil on canvas. National Portrait Gallery, London, NPG 5044



Fig. 3.22 **Perseus and Andromeda**, exh. Rome, 1777, Anton Raphael Mengs (1728–1779), oil on canvas. State Hermitage Museum, St. Petersburg (no. 1328)



Fig. 3.23 **Roman Forum**, 19th century, micromosaic set into scalloped paperweight. Collection of Elizabeth Locke (cat. no. 28)



Fig. 3.24 **Arco di Settimio Severo**, ca. 1759, Giovanni Battista Piranesi (1720–1778), engraving. Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1937, 37.45.3(63)

Such risks persisted until the end of the Napoleonic Wars. Indeed, although Batoni's portrait of Francis Basset was intended for the family seat in Cornwall, it was one of the works on the fated *Westmorland* diverted to Spain. It remains there today in the royal collection at the Prado. Instances like these likely contributed to the fascination with diminutive works and the popularity of micromosaics.

Locke's extensive collection of architectural micromosaics includes detailed representations of Italian monuments (fig. 3.23) that, like Batoni's rendering of Orestes and Electra, were largely based on popular engravings (fig. 3.24). The collection includes highlights from Rome, Venice, and other Italian cities, including an extraordinarily intricate piece featuring Milan Cathedral (fig. 3.25), the largest duomo in Italy. Populated with figures in the foreground, the image compares closely with a hand-colored picture (fig. 3.26) included in an 1831 album of small-scale works collected by Margaret Chisholm Landreth (n.d.) of Cheltenham in Gloucester, England.²⁷



Fig. 3.25 **Milan Cathedral**, 19th century, micromosaic set in gold as a pendant, with wire arches and 4-mm white pearls around bezel. Collection of Elizabeth Locke (cat. no. 47)

Fig. 3.26 **Milan Cathedral**, 19th century, hand-colored engraving





Fig. 3.27 **Veduta della Facciata e Fianco Destro Del Duomo di Milano** (View of Milan Cathedral with Flaneurs in the Foreground), 1816, Caroline Lose (German, n.d.) after Friedrich Lose (German, n.d.), published by Francesco Bernucca (Italian, n.d.), etching with aquatint, printed in sepia, on paper. The Trustees of the British Museum, London, 1872,0713.495

Acquired during travels, the similarities between the two works are a reminder of the correlation between micromosaic scenes of the Grand Tour and small-scale painted and engraved *vedute* (fig. 3.27), highly detailed “views” assembled by travelers and pasted into albums as visual mementos. Like their painterly counterparts, micromosaics of architectural monuments imbued their owners with the sheen of refinement ascribed to the experience of the Grand Tour. The following pages feature a selection of works inspired by this social, cultural, and intellectual pilgrimage. □



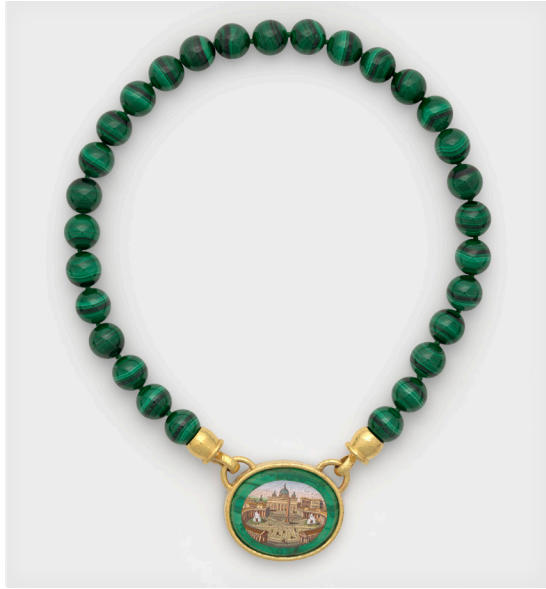
24.

St. Peter's Square and Eight Views of Rome
Rome, 19th century
Micromosaics set into circular paperweight
130 mm dia.



25.

St. Peter's Square and Four Views of Rome
Rome, 19th century
Micromosaics set into scalloped paperweight
106 x 150 mm



26.

St. Peter's Square

Rome, 19th century

Micromosaic set in gold as a pendant, with malachite surround, suspended on 12-mm malachite bead necklace

17 in.; mosaic 33 x 40 mm



27.

St. Peter's Basilica

Rome, 19th century

Micromosaic set in gold as a pendant, with delineated puffy godron bezel; banded bale
53 x 62 mm; 13-mm banded bale



28.

Roman Forum

Rome, 19th century

Micromosaic set into scalloped paperweight
120 x 203 mm



29.

Roman Forum

Rome, 19th century

Micromosaic set in gold as a brooch, with 6-mm cabochon aquamarines flanked by gold dots and 5-mm faceted aquamarines around bezel
54 x 62 mm



30.

Roman Forum Ruins

Rome, 19th century

Micromosaic set in gold as a pendant, with "O" ring flanked by gold dots at top of godron bezel; banded bale

31 mm; 13-mm banded bale



31.

Arch of Septimius Severus

Rome, 19th century

Micromosaic set in gold as a ring, flanked by 2.5-mm champagne diamond triads; thin shank

13 x 13 mm



32.

Arch of Septimius Severus; Temple of Concordia

Rome, 19th century

Micromosaics set in gold as ear clips, each with gold triads and wire arches around bezel

25 x 25 mm each



33.

Pantheon

Rome, 19th century

Micromosaic set in wide hammered gold bangle with braided edges

1 1/4 x 2 1/2 x 2 3/8 in.; mosaic 32 mm wide



34.

Pantheon

Rome, 19th century

Micromosaic set in gold as a pendant, with two rows of granulation around bezel; hinged bale

46 x 55 mm; 13 mm hinged bale



35.

Piazza del Popolo

Rome, 19th century

Micromosaic set in gold as a pendant, suspended from a gold and black jade link necklace; gold toggle and ring

17 in.; mosaic 41 x 48 mm



36.

Piazza del Popolo

Rome, 19th century

Micromosaic flanked by "Astra" granulation, set in wide gold bangle with granulated edges

1 1/2 x 2 1/2 x 2 3/8 in.; mosaic 38 mm wide



37.

Coliseum

Rome, 19th century

Micromosaic set in metal box detailed with enamel paint

Box 45 x 45 x 39 mm



38.

The Coliseum; The Pyramid of Caius Cestius; The Temple of Minerva Medica

Rome, 19th century

Micromosaics set in gold as a necklace, on smooth link chain with cognac diamond-studded connectors; gold toggle and ring

17 in.; mosaics 25 x 28 mm



39.

Tomb of Cecilia Metella; Temple of the Sybil at Tivoli; Temple of Hercules Victor

Rome, 19th century

Micromosaics set in gold as a necklace, with double strand of 8-mm lapis bead and gold link chain; gold toggle and ring

17 in.; mosaics 19 mm wide



40.

Tomb of the Plautii

Rome, 19th century

Micromosaic set in gold as a pendant, with 8-mm cabochon and 5-mm faceted peridots on bezel; hinged bale

51 x 57 mm; 13-mm hinged bale



41.

Ponto Lucano and Tomb of the Plautii

Rome, 19th century

Micromosaic set in gold as a pendant, with granulated bezel, suspended from a link chain necklace; stone-set toggle and ring

17 in.; mosaic 44 x 48 mm



42.

Tomb of Cecilia Metella

Rome, 19th century

Micromosaic set in gold as a pendant, with triad of 4-mm cabochon blue sapphires on top of bezel; hinged bale

47 x 32 mm; 13-mm hinged bale



43.

Temple of the Sun

Rome, 19th century

Micromosaic set in gold as a ring, with granulated collar; thin shank

25 x 21 mm



44.

Grotto of the Nymph Egeria

Rome, 19th century

Micromosaic set in gold as a pendant, with 6-mm faceted peridots flanked by gold dots on bezel

55 x 65 mm



45.

St. Mark's Basilica and Six Scenes of Venice

Rome, 19th century

Micromosaics set in gold as a pendant, with black background and "Astra" granulation around bezel; hinged bale

50 x 50 mm; 13-mm hinged bale



46.

St. Mark's Basilica, Venice

Rome, 19th century

Micromosaic set in gold as a brooch, with malachite surround and alternating red spinels and topknots around bezel

45 x 54 mm



47.

Milan Cathedral

Rome, 19th century

Micromosaics set in gold as a pendant, with wire arches and 4-mm white pearls around bezel

55 x 65 mm

3. PART III CATALOGUE ANIMALIA (cat. nos. 48–74)



The early seventeenth-century advent of a “scientific revolution” prompted a diversified interest in travel as a necessary means not only of economic and political connection but of knowledge. By this time, the concept of knowledge had transitioned from an otherworldly endowment received via the Catholic Church to an earthly understanding developed through empirical observation, critical comparison, and intellectual conversation. This so-called Age of Enlightenment encouraged firsthand study and a taxonomic understanding of the natural world, and a once religious journey modeled on obedience and self-restraint became a secular journey motivated by curiosity and self-improvement. As foreign geographies became increasingly accessible and the pilgrim was

Fig. 3.28 **Collection of Butterflies**, ca. 1775–1800, attributed to Giacomo Raffaelli (1753–1836), micromosaics set in original box that closes into a book. Collection of Elizabeth Locke (cat. no. 48)

supplanted by the philosopher, new societies were born and publications written to serve the interests of aspiring professional and amateur scientists. Among them was the Royal Society, founded in London in 1660, and *English Moths and Butterflies*, published in 1749 by the English artist-turned-naturalist Benjamin Wilkes (d. 1749). Dedicated to the president and fellows of the Royal Society, Wilkes’s catalogue recorded his close observation of the species drawn largely from the famed assemblage of noted collector-illustrator Joseph Dandridge (1665–1747), whose work may have



Fig. 3.29 **Butterfly** (detail) from Benjamin Wilkes (d. 1749), *English Moths and Butterflies*, London, 1749. American Museum of Natural History, New York

inspired a related brooch by the Castellani firm (fig. 3.31). Wilkes's book was not the first of its type; it followed the artistic example set by Maria Sibylla Merian's innovative folio, *De Metamorphosis Insectorum Surinamensium* (1705), which featured sixty species of insects in their South American environment. Like Merian, Wilkes included 120 copperplates of various types of moths and butterflies (fig. 3.29), providing a valuable resource for both artisans (figs. 3.30, 3.31) and collectors. By the time of its publication, entomology had emerged as one of the



Fig. 3.30 **Walking Butterfly** (detail), 19th century, attributed to Giacomo Raffaelli (1753–1836), micromosaic set in gold as a pendant, with gold bezel and hinged bale; 35 x 35 mm with 13-mm hinged bale. Collection of Elizabeth Locke (cat. no. 50)

most popular branches of the natural sciences, exciting those enthusiasts who used nets and pins to capture and catalogue myriad types of flying insects. In conflating art and science, Wilkes's catalogue also appealed to the same class of wealthy and educated elites making the Grand Tour, and perhaps it was even one of these entomologists who ordered Locke's extraordinary set of twenty butterfly micromosaics (fig. 3.28) attributed to Giacomo Raffaelli (1753–1836). The bespoke commission likely served as a treasured encyclopedia of nature's fragile specimens.



Fig. 3.31 **Insect**, 19th century, Firm of Castellani, micromosaic set in gold. Museo Nazionale Etrusco di Villa Giulia, Rome

While Enlightenment studies in entomology gave rise to empirical images of butterflies and insects, other sources of influence inspired different subject matter. Birds, wild animals, and domestic pets also feature in contemporary micromosaics in response to the demands of acquisitive tourists. Among the era's most noteworthy consumers were art collectors William Beckford (1760–1844) and his son-in-law Alexander, 10th Duke of Hamilton (1767–1852). John Hoppner's portrait of Beckford

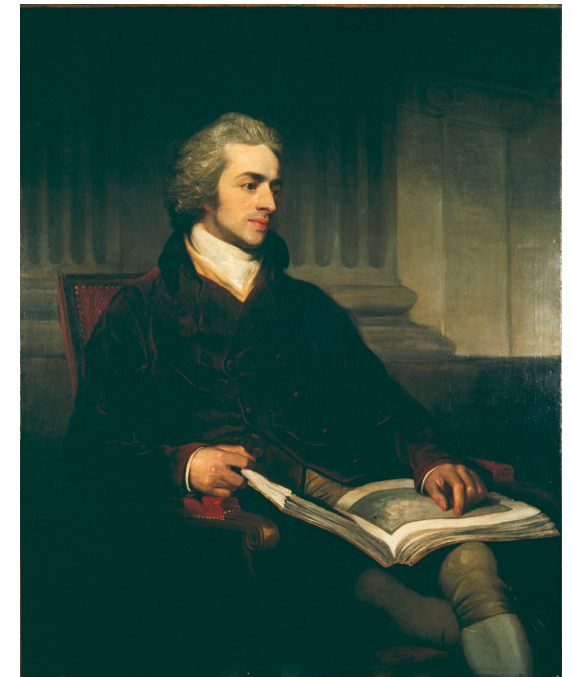


Fig. 3.32 **William Beckford**, ca. 1800, John Hoppner (1758–1810), oil on canvas. Salford Museum & Art Gallery, Peel Park, Crescent, Salford, Greater Manchester, England, Gift of Thomas Agnew, Esq., 1868.21

(fig. 3.32) captures the seasoned classicist just after his return from the Grand Tour. The somewhat notorious son of one of London's lord mayors, Beckford inherited a million pounds, an estate in Wiltshire, and several Jamaican sugar plantations at age ten. A decade later,

Fig. 3.33 **Path of William Beckford's Grand Tour, 1780**²⁹



he embarked on an extended journey from London to Rome (fig. 3.33) and began acquiring the extraordinary art collection for which he became famous. Disparagingly described by the critic William Hazlitt (1778–1830) as overly polished and magnificent—boasting “all the splendour of Solomon's Temple”—it included “in miniature whatever is far-fetched and dear-bought, rich in the

materials, or rare and difficult in the workmanship.”²⁸ Housed at the gothic Fonthill Abbey (fig. 3.34), the collection was inherited by his daughter Susan Euphemia Beckford Douglas-Hamilton (1786–1859), duchess of Hamilton, in 1844, when it joined the impressive holdings of the 10th Duke of Hamilton (fig. 3.35)—known as “El Magnifico”—at Hamilton Palace (fig. 3.36).

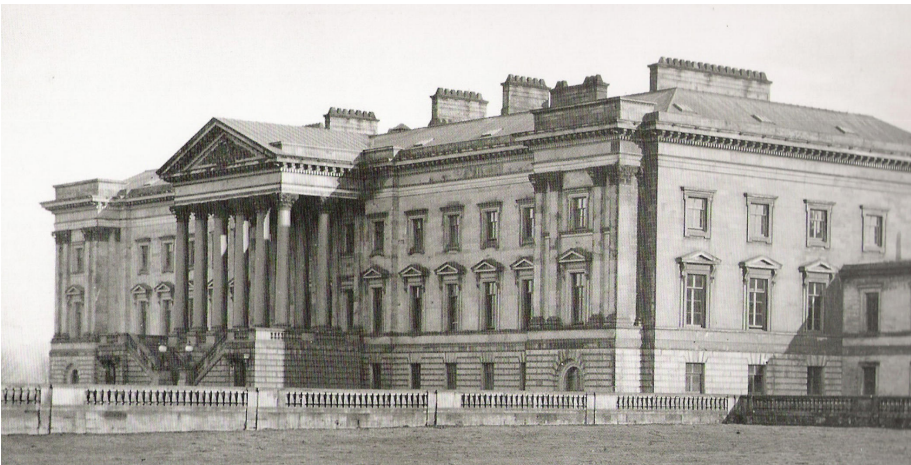


Fig. 3.34 **Perspective View of Fonthill Abbey from the South-West**, ca. 1799, Joseph Mallord William Turner (1775–1851), watercolor on paper. Tate Gallery, London, TW0051



Fig. 3.35 **Alexander Douglas-Hamilton, 10th Duke of Hamilton**, ca. 1812, Sir Henry Raeburn (1756–1823), oil on canvas. Lennoxlove House, East Lothian, Scotland³⁰

Fig. 3.36 **Hamilton Palace**, 1916 (demolished 1927), Lanarkshire, Scotland, postcard



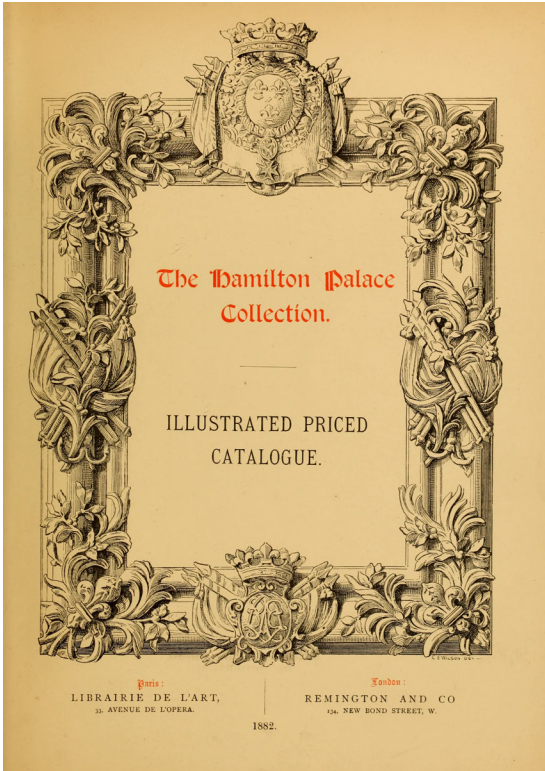


Fig. 3.37 **The Hamilton Palace Collection Illustrated Priced Catalogue** (London: Remington and Co., 1882)³¹

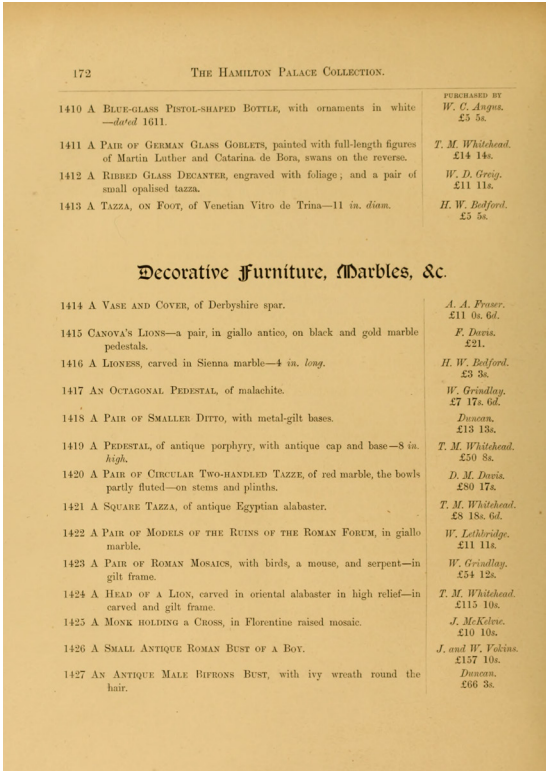


Fig. 3.38 **The Hamilton Palace Collection Illustrated Priced Catalogue** (London: Remington and Co., 1882), no. 1423³²

In 1882, when the storied riches of the Hamilton coalfields could no longer sustain the family's extravagance, the 12th duke of Hamilton, mutual heir of Beckford and the 10th duke, initiated the first of two famous Hamilton Palace sales (figs. 3.37, 3.38).³³ Among the 2,200 works sold between June 17 and July 20 was lot "1423: A Pair of Roman Mosaics with birds, a mouse, and a serpent—in gilt frame". Crafted by Giacomo Raffaelli (1753–1836) the two works feature a chaffinch (fig. 3.39) and a goldfinch (fig. 3.40), respectively, each defending its nests from predators.



Fig. 3.39 **Chaffinch and Mouse**, ca. 1797–1804, Giacomo Raffaelli (1753–1836), framed micromosaic. Private collection



Fig. 3.40 **Goldfinch and Serpent**, ca. 1797–1804, Giacomo Raffaelli (1753–1836), framed micromosaic. Private collection



Fig. 3.41 **Parrot**, 19th century, micromosaic set in gold as a pendant, with triads of 4-mm tsavoriteites flanked by 2.7-mm demantoid garnets around bezel. Collection of Elizabeth Locke (cat. no. 54)

The popularity of avian subjects turned in part on their multivalent symbolism; Locke's collection includes a number of species imbued with both biblical and secular meaning. The extraordinary talents demonstrated by the intricacy of pieces like *Parrot* (fig. 3.41) suggest that such works were rendered by specialists, a tradition with precedent among professional painters. The expatriate Czech artist Johann Wenzel Peter (1745–1829) and English artist George Stubbs (1724–1806) were admired experts in animalia whose paintings served as important resources for Roman mosaicists. Perhaps the best-known example of Peter's influence is his painting of "Tawney,"

(fig. 3.42). Commissioned by the famed collector William George Spencer Cavendish (1790–1858), 6th Duke of Devonshire (fig. 3.43), the portrait situates the animal in a classical landscape amid distant views of the Palatine and Coliseum—"said by his owner to be the dog's favorite resort."³⁴ The work was completed during the duke's grand tour in 1819, and its preparatory sketches were subsequently used as a design resource for contemporary mosaicists.

Fig. 3.42 **Tawney**, 1819, Johann Wenzel Peter (1745–1829), oil on canvas. Devonshire Collection, Chatsworth, England



Fig. 3.43 **William Spencer Cavendish, 6th Duke of Devonshire**, 1811, Sir Thomas Lawrence (1769–1830), oil on canvas. Devonshire Collection, Chatsworth, England





Fig. 3.44 **Toy Spaniel**, 19th century, in the manner of Agostino Francescangeli (active ca. 1830), micromosaic set in gold as a brooch, with gold dots on bezel. Collection of Elizabeth Locke (cat. no. 64)

Peter's reclining spaniel served similarly as the source for Locke's *Toy Spaniel* (fig. 3.44), whose variegated tesserae are in the manner of Agostino Francescangeli.³⁵ Stubbs provided another store for animalia specialists; Locke's *Spanish Pointer with Duck* (fig. 3.45) was fashioned after an engraving (fig. 3.46) of Stubbs's famous original (fig. 3.47).³⁶



Fig. 3.45 **Spanish Pointer with Duck**, 19th century, after George Stubbs (1724–1806), micromosaic plaque. Collection of Elizabeth Locke (cat. no. 58)

Fig. 3.46 **Spanish Pointer**, 1768, William Woollett (1735–1785), after original painting by George Stubbs, engraving and etching, third state. Yale Center for British Art, Paul Mellon Collection, New Haven, Conn., B1985.36.316



Fig. 3.47 **Spanish Pointer**, 1766, George Stubbs (1724–1806), oil on canvas. Private collection



Fig. 3.48 **Horse in a Landscape**, 19th century, micromosaic set in gold as a pendant, with 3.5-mm diamonds and granulation on bezel; hinged bale. Collection of Elizabeth Locke (cat. no. 73)

Though spaniels, pointers, and greyhounds make up a large number of Locke’s subjects, her collection also includes singular works of notable rarity. *Horse in a Landscape* (fig. 3.48) and *Seated Poodle* (fig. 3.49) reflect the range of topics available to tourists as bespoke commissions. The variety of design resources, the specialized talents of Roman artisans, and the diverse tastes of contemporary patrons is further illustrated on the following pages. □



Fig. 3.49 **Seated Poodle**, 19th century, possibly by Gioacchino Barberi (1772–1857), micromosaic plaque in original box. Collection of Elizabeth Locke (cat. no. 59)



48.

Collection of Butterflies

Rome, ca. 1775–1800
Attributed to Giacomo Raffaelli
Italian, 1753–1836
Micromosaics set in original box; closes into a book
Book 11 x 9 in. closed; mosaics 35 mm dia. each



49.

Butterfly

Rome, ca. 1775–1800
Attributed to Giacomo Raffaelli
Italian, 1753–1836
Micromosaic set in gold as a pendant, with lapis surround and simple godron bezel; split hinged bale
32 x 32 mm; 13-mm hinged bale



50.

Walking Butterfly

Rome, 19th century
 Attributed to Giacomo Raffaelli
 Italian, 1753–1836
 Micromosaic set in gold as a pendant, with gold bezel;
 hinged bale
 35 x 35 mm; 13-mm hinged bale



51.

Beetle

Rome, 19th century
 Micromosaic set in octagonal paperweight
 64 x 57 mm



52.

Fly

Rome, 19th century
 Micromosaic set in gold as a ring, with turquoise
 surround flanked by a triad of gold dots at shank
 17 x 14 mm



53.

Duck

Rome, 19th century
 Micromosaic set in gold as a pendant, with 5 x 7 mm
 aquamarines flanked by gold dots on octagonal bezel
 49 x 56 mm



54.

Parrot

Rome, 19th century

Micromosaic set in gold as a pendant, with triads of 4-mm tsavorites flanked by 2.7-mm demantoid garnets around bezel

50 x 45 mm; 13-mm hinged bale



55.

Blue Parrot

Rome, 19th century

Micromosaic set in gold as a pendant, with 4-mm cushion faceted blue sapphires around bezel; hinged bale

48 x 59 mm; 13-mm hinged bale



56.

Parrot

Rome, 19th century

Micromosaic plaque
63 x 50 mm



57.

Seated Pointer
 Rome, ca. 1775–1800
 Attributed to Giacomo Raffaelli
 Italian, 1753–1836
 Micromosaic set in gold as a pendant, with top “O” ring
 flanked by gold dots on top of bezel; banded bale
 37 x 29 mm; 13-mm banded bale



58.

Spanish Pointer with Duck
 Rome, 19th century
 Micromosaic plaque
 38 x 60 mm



59.

Seated Poodle
 Rome, 19th century
 Micromosaic plaque, in original box
 Box 75 x 65 mm



60.

Greyhound
 Rome, 19th century
 Micromosaic, with malachite surround, set into scalloped
 paperweight
 128 x 165 mm



61.

Greyhound

Rome, 19th century

Micromosaic set in gold as a pendant, with alternating 4.5-mm and 3.5-mm square faceted red spinels around bezel; hinged bale

48 x 56 mm; 13-mm hinged bale



62.

Greyhound Head

Rome, 19th century

Micromosaic set in gold as a pendant, with oval red spinels set into puffy bezel

40 x 40 mm



63.

Spaniel

Rome, 19th century

Micromosaic plaque in original box

Box 57 x 70 mm; mosaic 33 x 35 mm



64.

Toy Spaniel

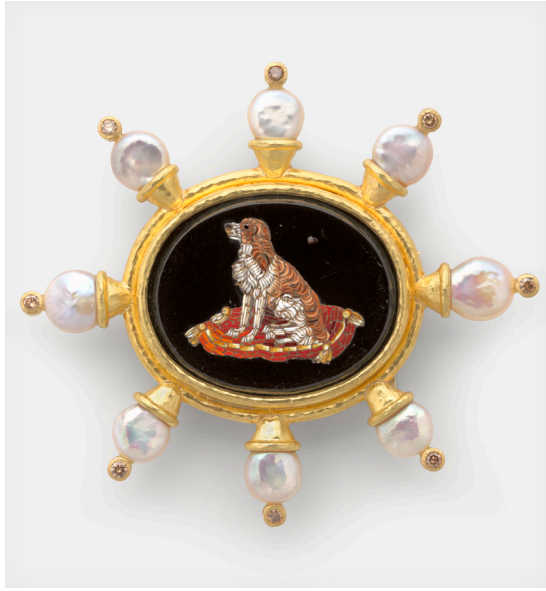
Rome, 19th century

Manner of Agostino Francescangeli

Italian, active ca. 1830

Micromosaic set in gold as a brooch, with gold dots on bezel

50 x 58 mm



65.

Spaniel Seated on Cushion

Rome, 19th century

Micromosaic set in gold as a brooch, with pearl spokes with cognac diamond tips around bezel

68 x 78 mm



66.

Spaniel in Repose

Rome, 19th century

Micromosaic set in gold as a pendant, with 10 x 12 mm faceted capri-cut oval aquamarine spokes and 7 x 9 mm cabochon pear-shaped aquamarines on godron bezel

71 x 80 mm



67.

Leaping Spaniel

Rome, 19th century

Micromosaic set in gold as a pendant, with 10-mm cushion onyx spokes and 4-mm black spinel tops around bezel

76 x 84 mm



68.

Spaniel Heads

Rome, 19th century

Micromosaics set in gold as ear clips, each with gold triads on bezel

21 x 21 mm each



69.

Spaniel Head

Rome, 19th century

Micromosaic set in gold as a ring, with blue surround;

"Marilyn" shank

15 x 18 mm



70.

Seated Spaniel

Rome, 19th century

Micromosaic set in gold as a ring, with 2-mm diamond

collar; thin shank

22 x 22 mm



71.

Cat

Rome, 19th century

Micromosaic mounted in original gold setting as a

pendant, with blue stone triads

83 x 64 mm



72.

Cat Head

Rome, 19th century

Micromosaic set in gold as a pendant, with gold dots

around octagonal bezel; hinged bale

32 x 32 mm; 13-mm hinged bale



73.

Horse in Landscape

Rome, 19th century

Micromosaic set in gold as a pendant, with 3.5-mm diamonds and granulation on bezel; hinged bale 47 x 55 mm; 13-mm hinged bale



74.

Running Stag

Rome, 19th century

Micromosaic set in gold as a brooch, with alternating faceted briolette and round citrine spokes around bezel 85 x 96 mm

4. PART III CATALOGUE LANDSCAPE AND THE PASTORAL IDYLL (cat. nos. 75–89)



English landscape was invented by gardeners imitating foreign painters who were evoking classical authors. The whole thing was brought home in the luggage from the grand tour. Here, look—Capability Brown doing Claude, who was doing Virgil. Arcadia! And here, superimposed by Richard Noakes, untamed nature in the style of Salvator Rosa. It's the Gothic novel expressed in landscape. Everything but vampires.
—Tom Stoppard, *Arcadia* (1993)

As British playwright Sir Tom Stoppard claims, the culture and setting of the English country house had their origins in the exchange of classically inspired ideas and styles cultivated by the Grand Tour. Though rooted in Netherlandish painting, in which a Protestant

Fig. 3.50 **Wilderness**, 19th century, micromosaic set in gold as a pendant, with gold balls flanked by granulation around bezel. Collection of Elizabeth Locke (cat. no. 75)

demand for secular works inspired artistic renderings of flora and fauna, landscape compositions spread to southern Europe as a backdrop for more elevated genres. Salvator Rosa (1615–1673) was instrumental in assimilating the taste into grander mythological subjects, and Rosa is the likely source for *Wilderness* (fig. 3.50) in Locke's collection; the micromosaic is a direct quotation from the famed Italian artist's *Mercury, Argus, and Io* (fig. 3.51). However, the dramatic proto-Romantic sensibility of Rosa's work, manifest in the rocky outcroppings and jagged trees, did not have widespread artistic following until a century later. Rather, it was the work of expatriates



Fig. 3.51 **Mercury, Argus, and Io**, 1653–1654, Salvator Rosa (1615–1673), oil on canvas. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase, William Rockhill Nelson Trust, 32.192/1

Nicolas Poussin (1594–1665) and Claude Lorrain (1600–1682) that inspired the production and collection of landscape paintings among artists and patrons of the Grand Tour. By the mid-seventeenth century, Lorrain had combined classicism's penchant for the universal and ideal with sweeping views, distant vistas, and the pastoral inclusion of sheep and cattle (fig. 3.52). As Stoppard points out, the classical arcadian landscape Lorrain espoused had roots in the ancient poetry of Theocritus and Virgil and, through him, went on to inform the development of the eighteenth-century British country house.

But Sidley Park is already a picture, and a most amiable picture too. The slopes are green and gentle. The trees are companionably grouped at intervals that

*show them to advantage. The rill is a serpentine ribbon unwound from the lake peaceably contained by meadows on which the right amount of sheep are tastefully arranged—in short, it is nature as God intended, and I can say with the painter, 'Et in Arcadia ego!' 'Here I am in Arcadia.'*³⁷

Variations on Classicism and Romanticism—orderly, timeless, and tempered on one hand yet edgy, unpredictable, and emotional on the other—had informed the literary and visual art of landscape since the Renaissance, including the topographic, pastoral, arcadian, Georgic, gothic, and picturesque. Claude's works, however, captured the imagination of roaming aristocrats and numbered among the most treasured acquisitions of the Grand Tour. The

popularity of pastorals among the leisured elite was owed, at least in part, to their cultural resonance. As with historical, religious, and mythological pictures, classical landscapes served as a visual medium for imparting conceptual narratives. While pastorals promoted the civilizing effects of rural life, they did not condemn their patrons to labor—as was characteristic of the agriculturally minded georgics.³⁸ Moreover, they permitted an urban aristocrat to project onto the rural landscape an idealized narrative of simplicity and virtue that reflected back upon him beneficially through his rural estate.³⁹ In other words, the eighteenth-century marriage of classical architecture and pastoral landscape located landowners in the center of a pleasing scene whose controlled construction justified their lofty but virtuous gaze.

Fig. 3.52 **Classical River scene with a view of a town**, 17th century, Claude Lorrain (1600–1682), oil on canvas, Holkham Hall, Norfolk, England





One example of this union is the Italian-inspired country house Holkham Hall (fig. 3.53). Designed by William Kent (1685–1748) for the Norfolk nobleman Thomas William Coke, 1st Earl of Leicester (fig. 3.54), it was conceived during Coke’s Grand Tour, a journey intended to reform the reprobate teenager into a cultured antiquarian. The six-year venture resulted in Coke’s remarkable collection of paintings, sculpture, and

Fig. 3.53 **Holkham Hall**, Norfolk, England

other works, which then demanded installation in an appropriate setting. To that end, Coke commissioned Kent to remodel his family seat in the tradition of Renaissance architect Andrea Palladio (1508–1580). The four-wing structure took three decades to complete and included a “Landscape Room” (fig. 3.55) with seven paintings by



Fig. 3.54 **Thomas William Coke (1752–1842), later 1st Earl of Leicester (of the Second Creation)**, 1774, Pompeo Batoni (1708–1787), oil on canvas. Holkham Hall, Norfolk, England



Fig. 3.55 **Landscape Room**, Holkham Hall, Norfolk, England



Fig. 3.56 **Shepherd with Sheep**, 19th century, after etchings by Bartolomeo Pinelli (1781–1835), micromosaic set in gold as a pendant, with 5.5-mm and 4-mm faceted cushion blue sapphires on top of hinged bale. Collection of Elizabeth Locke (cat. no. 77)

Claude Lorrain. The Roman-style villa was situated in a pastoral landscape designed and inspired by Lancelot “Capability” Brown, whose plan included the construction of a “ha-ha”—a trench-like threshold that was invisible from the pleasure grounds—as a means of enjoying livestock at a convenient distance.

The distinction between labor and leisure symptomatic of the pastoral idyll simultaneously admitted the benefits of rural labor while ascribing its activity to an idyllic peasant class. The farmer-herdsmen celebrated by



Fig. 3.57 **Rooster, Hen, and Chicks**, 19th century, after composition by Johann Wenzel Peter (1745–1829), micromosaic set in gold as a pendant, with triads of 8 x 8 mm faceted citrines flanked by 3.8-mm faceted Mandarin garnets on bezel. Collection of Elizabeth Locke (cat. no. 84)

Virgil’s *Eclogues* (30 BC) was popularly recorded in later paintings and prints by Italian artists such as Francesco Londonio (1723–1783) and Bartolomeo Pinelli (1771–1835). In addition to landscapes, these figures also appear in micromosaic. Locke’s collection includes several works featuring rural Neapolitan peasants with goats and sheep (fig. 3.56).

This bucolic theme of rural domesticity extended beyond people to farm animals; images of nesting fowl are a feature of Locke’s collection (fig. 3.57). The same is true



Fig. 3.58 **Temple of Vesta (also known as Temple of Hercules Victor)**, 19th century, micromosaic set in gold as a pendant, with 5-mm pearls flanked by gold dots on bezel; hinged bale. Collection of Elizabeth Locke (cat. no. 87)

of florals. The collection includes an unusual example depicting the Temple of Vesta encircled by a wreath of flowers (fig. 3.58). Vesta, or Mother Earth, was celebrated by Ovid and the ancients as an agricultural deity “vested” in flowers.⁴⁰ Affiliated with nature and agriculture, she served not only to celebrate the pastoral idyll but the source of Rome’s enduring wealth and power.

Additionally, however, seventeenth-century Dutch floral paintings provided a valuable model of communication appealing to contemporary Victorians. Their blooms



Fig. 3.59 **Floral Bouquet**, 19th century, micromosaic set in gold as a pendant, with 3 x 4 mm oval pink sapphires on bezel. Collection of Elizabeth Locke (cat. no. 88)

conveyed meanings ranging from *vanitas* to abundance. Yet the origin of floral symbolism is attributed to *selam*, a practice used by Turkish harem women to conduct nonverbal communication undetected by their guards. Observed by Mary Wortley Montagu (1689–1762), wife of the English Ambassador to Turkey, during her Ottoman tenure, the secret language of flowers was admiringly described in her *Letters from the Levant* (1763), which deployed the formula of the travel narrative for an audience of would-be tourists. These complemented contemporary interest in floriography (fig. 3.59). A half-century later, authoritative dictionaries on floral symbolism were published in France.⁴¹ These



Fig. 3.60a **The Language of Flowers** (London: George Routledge and Sons [1884]), Kate Greenaway (1846–1901). Virginia Museum of Fine Arts, Rare Books Collection (15012979)

were followed by works in English, including Robert Tyas’s *The Sentiment of Flowers; or, Language of Flora*, published in the 1830s and 1840s, and Kate Greenaway’s *The Language of Flowers* (1884), which continues to be printed today (figs. 3.60a, b, c). As in the *haremlık*, the practice of using flowers to encrypt private messages—be they of scandal (hellebore) or romantic affection (red rose) or death (cypress)—was a useful tool in a Victorian environment of demanding decorum. While crafters and recipients of floral posies could code and decode their gifts using the relatively modest purchase of a personal dictionary, such activity was largely the privilege of an educated class with



Fig. 3.60b

leisured access to extensive gardens and conservatories. The appeal of the exotic, coupled with the resources of time, talent, and treasure, explain the taste for floral micromosaics among patrons of the Grand Tour. Despite their charm, the challenge of achieving the requisite



Fig. 3.61c

naturalism limited their production to specialist masters. The following pages feature works whose celebration of flora and fauna conveyed the era's penchant for the pastoral idyll and its complementary cultural implications for patrons of the Grand Tour. □



75.

Wilderness
Rome, 19th century
Micromosaic set in gold as a pendant, with gold balls, flanked by granulation around bezel
45 x 50 mm



76.

Five Landscape Scenes
Rome, 19th century
Micromosaics set in gold as pendants, each with top "O" ring flanked by gold dots, suspended from gold link chain by hinged bales; gold toggle and ring
17 in.; 32 x 35 mm, each; 13-mm hinged bales



77.

Shepherd with Sheep

Rome, 19th century

After etchings by Bartolomeo Pinelli

Italian, 1781–1835

Micromosaic set in gold as a pendant, with 5.5-mm and 4-mm faceted cushion blue sapphires on top of bezel;

hinged bale

58 x 62 mm; 13-mm hinged bale



78.

Goatherd with Goat

Rome, 19th century

After etchings by Bartolomeo Pinelli

Italian, 1781–1835

Micromosaic set in gold as a pendant, with 3-mm pearls on bezel

49 x 59 mm



79.

Peasant Man with Walking Stick

Rome, 19th century

After etchings by Bartolomeo Pinelli

Italian, 1781–1835

Micromosaic flanked by black jade cushions with gold triads, set in wide hammered gold bangle with rolled edges

1 3/8 x 2 1/2 x 2 3/8 in.; mosaic 35 mm wide



80.

Peasant Man

Rome, 19th century

After etchings by Bartolomeo Pinelli

Italian, 1781–1835

Micromosaic set in gold as a ring, with 3.5-mm and 2-mm blue sapphires at shank

18 x 22 mm



81.

Peasant Man with Water Gourd and Walking Stick

Rome, 19th century
After etchings by Bartolomeo Pinelli
Italian, 1781–1829
Micromosaic mounted in original gold brooch setting
50 x 43 mm



82.

Brigand

Rome, 19th century
Giacchino Barberi
Italian, 1783–1857
After etchings by Bartolomeo Pinelli
Italian, 1781–1835
Micromosaic plaque set in frame
70 x 60 mm



83.

Rooster

Rome, 19th century
After composition by Johann Wenzel Peter
Austrian-Czech, 1745–1829
Micromosaic plaque
134 x 83 mm



84.

Rooster, Hen, and Chicks

Rome, 19th century

After composition by Johann Wenzel Peter

Austrian-Czech, 1745–1829

Micromosaic set in gold as a pendant, with triads of 8 x 8 mm faceted citrines flanked by 3.8-mm faceted Mandarin garnets on bezel
63 x 71 mm



85.

Hen and Chicks

Rome, 19th century

After composition by Johann Wenzel Peter

Austrian-Czech, 1745–1829

Micromosaic mounted on stone box, trimmed with pearl surround
Box 52 x 62 x 45 mm



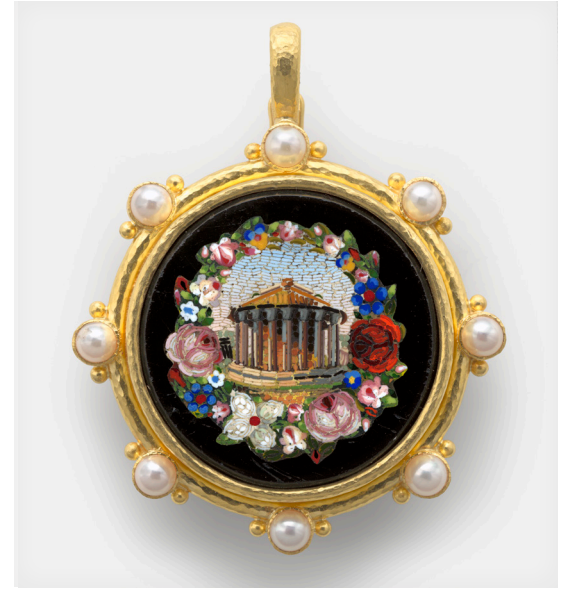
86.

Still Life with Fruit

Rome, 19th century

Micromosaic plaque

40 x 48 mm



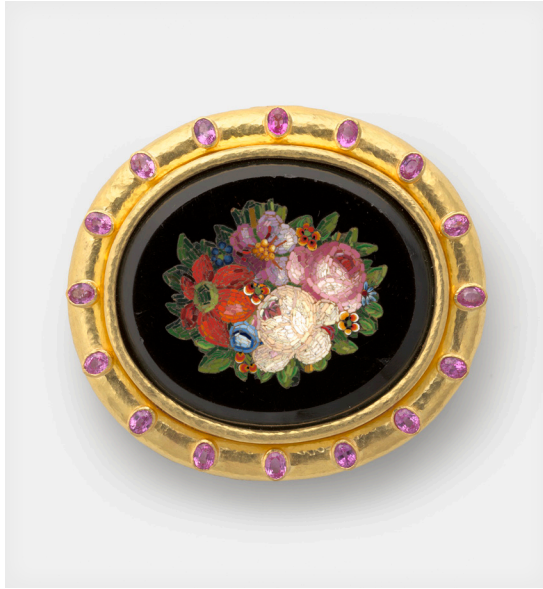
87.

Temple of Vesta (also known as Temple of Hercules Victor)

Rome, 19th century

Micromosaic set in gold as a pendant, with 5-mm pearls flanked by gold dots on bezel; hinged bale
52 x 52 mm; 13-mm hinged bale

5. PART III CATALOGUE OTHER WORKS (cat. nos. 90–92)



88.

Floral Bouquet

Rome, 19th century

Micromosaic set in gold as a pendant, with 3 x 4 mm oval pink sapphires on bezel
55 x 62 mm



89.

Florals

Rome, 19th century

Micromosaics set in gold as earrings, with cobalt surround, each suspended from an "O" ring and double-banded mount
1.5 in.; 13 x 13 each



Fig. 3.61 **Tomb of Triclinium wall painting**, Tarquinia, Italy, 480–470 BC

In 1840, Elizabeth C. J. Gray (1800–1887) published an account of her 1839 tour through Tuscany, in which she described the ancient capital of Tarquinia and the splendid tombs that had been recently unearthed (fig. 3.61). Writing for other "English travelers," she urges: "'hasten to Tarquinia'; hasten and delay not. Wander over the necropolis, and summon the funeral pomp of one of her proud chiefs. Open the gates of the city of the dead, and behold the royal lucumo deposited in his painted chamber, clad in the trappings of his rank, and surrounded by the objects of his luxury."⁴² Invoking Livy, she goes on to proclaim Etruria's role in the grandeur of Rome: "The crown and scepter, the ivory throne, the robe of honour, and the colleges of augurs and aruspices . . . all came from Etruria . . . completed by the polished Etruscan race who governed the Roman state."⁴³

A decade later, the British explorer George Dennis (1814–1898) documented his five-year trek through ancient Tuscany in a book titled *The cities and cemeteries of ancient Etruria*.⁴⁴ On "a bright but cool morning in October," the "guide" recounts a journey across the ancient landscapes of the Campagna, imparting a cursory overview of the military, geographic, linguistic, and religious foundations of the region. Like Gray, Dennis highlights the role of Etrurian "artificers" in molding the greatness of Rome: "It was on the Etruscan soil that the seeds of culture, dormant through the long winter of barbarism, broke forth anew when a genial spring smiled on the human intellect: it was in Etruria that immortality was first bestowed on the lyre, the canvass, the marble, the science of modern Europe."⁴⁵



Fig. 3.62 **Johann Joachim Winckelmann**, ca. 1777, Anton Raphael Mengs (1728–1779), oil on canvas. Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 48.141

In constructing these verbal dialogues, travel writers like Gray and Dennis borrowed on foundations established decades earlier by historians and archaeologists such as Johann Joachim Winckelmann (1717–1768; fig. 3.62), who distinguished the material cultures of Egypt, Greece, Etruria, and Rome according to a systematic analysis of their stylistic and technical differences. Arriving in Rome in 1755, Winckelmann served as librarian to several Catholic noblemen before assuming the position of Prefect of Antiquities for Pope Clement XIII (r. 1758–1769), who acquired the famed “Doves of Pliny” for the Capitoline Museum during Winckelmann’s tenure.

Author of the 1764 work *The History of Art in Antiquity*, Winckelmann was also the wellspring of a neoclassical movement seeking to revive the stylistic principles of the ancient works being collected. The movement informed not only acquisitions on the Grand Tour but also works produced by the era’s leading artists and architects. Portraits by the German-born painter Anton Raphael Mengs (1728–1779), mansions by the British-born



Fig. 3.63 **Portland Vase**, ca. 1840–60, Josiah Wedgwood and Sons Manufacturer (active 1759–present), jasperware. Metropolitan Museum of Art, New York, Gift of Henry Marquand, 1894.4.172

architect Robert Adam (1728–1792), and “Etrurian” ceramics by Josiah Wedgwood (1730–1795) were de rigueur among fashionable aristocratic tourists. Wedgwood’s famed *Portland Vase* (fig. 3.63) was modeled in jasperware after a first-century BC or AD blue and white glass vase recorded in Rome around 1600. Purchased by the celebrity tourist-collector Sir William Hamilton, it was acquired by the 3rd duke of Portland in 1786 and loaned to Wedgwood for copying. Wedgwood’s innovative process took three years to perfect; however, first unveiled in 1790, its tremendous success set a new standard for innovative luxury goods.⁴⁶



It was likely Wedgwood's genius that prompted Frederick William III of Prussia to undertake similarly expensive risks in the production of the rare and exquisite tea and coffee service in Locke's collection (fig. 3.64). Like Wedgwood, the royal owner of the *Königliche Porzellan-Manufaktur* (KPM) in Berlin (est. 1763) charged his artisans with fabricating creative and precious wares for a noble clientele. To that end, the firm indulged in producing a small handful of labor-intensive porcelain works whose intricately detailed painted reserves featured antique, architectural, and animal motifs in imitation of micromosaic. Considered a triumph of *trompe-l'oeil* exactness, "*en mosaïque*" was employed in the similar service commissioned by the king of Prussia in 1818. Like Locke's set, the royal order included a gilded ground with faux-mosaic reserves featuring birds and vases. Another example was produced for the Royal House of Hanover.⁴⁷

Fig. 3.64 **Tea and Coffee Service**, ca. 1820, *Königliche Porzellan-Manufaktur*, Berlin (est. 1763), porcelain painted in imitation micromosaic (detail below). Collection of Elizabeth Locke (cat. no. 90)



The taste for micromosaics evolved in the nineteenth century alongside the fascination with Etruria and ancient jewelry. Its ubiquity was made evident by mainstream newspaper accounts from across the United States; in 1874, for example, a Missouri paper described an ancient Etruscan cemetery near Bologna, Italy, where the remains of 2,500-year-old skeletons included "bracelets, breastpins, and ear-rings."⁴⁸ Fueling this taste for antique-inspired jewelry were the Archaeological Revival ornaments made by the Castellani family of Rome.

In 1876, the United States celebrated its hundredth birthday with a landmark Centennial International Exhibition held in Philadelphia from May to November. Among the world's fair exhibitors was the Castellani firm. That same summer, a global gathering of intellectuals met in Buffalo, New York, at the American Association for the Advancement of Science, where Alessandro Castellani (1823–1883; fig. 3.65), eldest son of the firm's patriarch, captured the attention of his colleagues.⁴⁹

A savvy businessman responsible for expanding the company's presence to Paris, London, and Naples, the fifty-three-year-old Alessandro was also a talented designer and, in a nod to the evidence "at present rising, as if by enchantment, from the forgotten cemeteries of Etruria," he took the podium to extoll the virtues of "the art of jewelry practiced by the ancients."⁵⁰ Championing those artisans who, before the rise of Rome, had achieved a level of "workmanship so perfect that . . . our civilization can neither mistake them nor even explain theoretically the processes of their execution," he decried the degrading methods that had gradually transformed the ancient art of jewelry into a modern industry, "losing every year its artistic character to become more and more in modern times a mere object of trade and of paltry speculation."⁵¹



Fig. 3.65 **Alessandro Castellani**. Victoria & Albert Museum, London



The discovery of the ancient Etruscan necropolis of Tarquinia at Cerveteri in 1830 had first introduced the Castellanis to the superiority of ancient forms and techniques; “Every one was struck with admiration at the beautiful ornaments discovered in the cemeteries of this mysterious country, and my father was the first to form the design of imitating some of them.” Subsequent findings at the Regolini-Galassi tomb (ca. 650–600 BC) in 1836, uncovered by Vincenzo Galassi and archpriest

Fig. 3.66 **Collection of Etruscan gold jewelry from a tomb at Vulci**, early 5th century BC, gold and semiprecious stones. Metropolitan Museum of Art, New York, Harry Brisbane Dick Fund, 40.11.7–.18

Alessandro Regolini, prompted the Vatican to request the Castellanis’ assistance in examining its horde of Etruscan gold jewelry. As Alessandro noted: “We had thus an opportunity of studying the particular character of Etruscan jewelry, and holding thereby in our hands the

thread which was to guide us through our researches.” Additional inspiration came from other ancient sites, including “Vulci [which] . . . revealed new treasures [and] . . . furnished models of the most exquisite elegance” (fig. 3.66).⁵²

Despite these revelations, the Castellanis were still at a loss as to how to implement the early construction methods; the ancient use of appliqué rather than incised decoration, for example, evident in details like granulation, meant soldering to gold with precision and delicacy. Along with the natural variations introduced by inspired artists, such techniques gave the ancient works their unmistakable character, distinguishing them “from the cold and regular execution of the [modern] workman.” In search of these methods, the family studied the output of other centers and consulted the writings of Pliny, Theophilus, and Benvenuto Cellini. Ultimately, however, “in a remote corner of the Marches at Saint Angelo in Vado, a little district hidden in the recesses of the Apennines, far from every centre of civilization” they found male and female artisans who, “caring nothing for those mechanical contrivances by which geometrical exactness is attained in modern jewelry,” had continued certain ancient Etruscan practices. Back in Rome, they adapted their free style to the chemically crafted gold of Fortunato, producing the classically inspired works for which the firm became famous.⁵³

By the early nineteenth century, the popularity of micromosaics had prompted Eaton to remark on the excessive number of mosaicists lining the streets near the Spanish steps. Her description aptly conveys the

impact of micromosaics on contemporary design and production, a circumstance made clear by the labor-intensive efforts of the Royal Porcelain Factory in Berlin to reproduce its diminutive effects on costly wares. Ultimately, so fashionable was micromosaic that its history was brought *half circle*: from that of a mosaicist reproducing paint in glass to that of a painter reproducing glass in paint.

When Fortunato Pio Castellani (1794–1865) opened shop in 1814, he could only have imagined the impact contemporary excavations in Etruria would have on the success of his venture. Credited, in part, to the visionary urging of Duke Michaelangelo Caetani, the Archaeological Revival style changed contemporary taste for modern jewelry, prompting the fashion for antique relics and micromosaics suspended from “Etruscan” gold.⁵⁴ But the success of the firm’s designs and production was also indebted to the experience of the Grand Tour, which shaped practices of consumption among a new and sophisticated international elite. In addition to examining the ancient art form of mosaic and its progress into the modern era, this exhibition invokes *A Return to the Grand Tour* as a means of celebrating the patrons and protagonists of those eighteenth- and nineteenth-century travels, the implications of their worldly sojourns on the development of western culture, and the thread of continuity that links the artistry of micromosaic jewelry to the talents and ingenuity of antiquity’s craftsmen. □

CATALOGUE NOS. 90–92



90.

Tea and Coffee Service (including teapot, coffee pot, milk pitcher, sugar, and two cups and saucers)
Königliche Porzellan-Manufaktur, Berlin (established 1763)
Berlin, ca. 1820
Porcelain painted in faux micromosaic pattern
Various dimensions



91.

Scarf Pin
Probably Rome, 19th century
Micromosaic set into a silver framework
7 in.



92.

Charm Bracelet with Collection of Antiquities
Various dates
Gold link bracelet set with a collection of antiquities, including micromosaic "Cat," antique cameo, Maltese cross set with turquoise stones, antique carnelian seal, *pietra dura* "Rooster Head" with gold topnots around bezel, antique carved ivory "Resting Hound" with granulation on bezel, and micromosaic "Shell" set in gold godron bezel
7 1/2 in.

NOTES

¹ Charlotte Eaton, *Rome in the Nineteenth Century*, 3 vols., 2nd ed. (Edinburgh, 1822), title page.

² For this and subsequent quotations from Eaton, see *ibid.*, 42–46.

³ Studio del Mosaico della Rev. Fabbrica di S. Pietro in Vaticano to Arthur Gilbert, 14 March 1970, cited in Jeanette Hanisee Gabriel, *Micromosaics: Private Collections* (Brian McCarthy, 2016), 2.

⁴ Rembrandt Peale, 1831, quoted in Gabriel, 3.

⁵ *Ibid.*

⁶ Alessandro Gavazzi, 1858, quoted in Gabriel, 5.

⁷ George Stillman Hillard, quoted in Gabriel, 5.

⁸ Gabriel, 5–7.

⁹ *Ibid.*, 4, according to Lord North in 1753 and Lady Phillipina Knight in 1792.

¹⁰ A number of workshops were established or closed under Napoleonic rule. Following the wars, other studios were established by artisans from these various workshops. Eaton, 13.

¹¹ Eaton, 338–39. See image *The Piazza di Spagna* (Veduta di Piazza di Spagna), etching, ca. 1750, Metropolitan Museum of Art, Gift of Edith Root Grant, Edward W. Root, and Elihu Root, Jr., 37.17.12.

¹² Gabriel, 13–15.

¹³ *Ibid.*, 7.

¹⁴ http://www.langantiques.com/university/Micromosaic#mediaviewer/File:Castellani_Studio_Showrooms.jpg

¹⁵ See Geoffrey Munn, *Castellani and Giuliano: Revivalist Jewellers of the 19th Century* (London: Trefoil Books, 1984) and Susan Weber Soros, *Castellani and Italian Archaeological Jewelry* (New Haven and London: Yale University Press for Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, 2004).

¹⁶ Eaton, 338–39.

¹⁷ Jeanette Hanisee Gabriel, “Introduction,” in *The Gilbert Collection: Micromosaics* (London: Philip Wilson Publishers Ltd., 2000), 11–12.

¹⁸ Charles Tatham to Henry Holland, Rome, 1795, cited in Simon Swynfen Jervis and Dudley Dodd, *Roman Splendour, English Arcadia: The English Taste for Pietre Dure and the Sixtus Cabinet at Stourhead* (London: Philip Wilson Publishers for The National Trust, 2015), 35.

¹⁹ <https://commons.wikimedia.org/w/index.php?curid=49949407> (accessed May 30, 2018).

²⁰ Pliny, *Naturalis Historia*, Book XXXV, quoted in Gabriel, 2016, 177.

²¹ *Six Months in Italy*, quoted in Hillard, 180, cited in Gabriel 2016, 73.

²² Richard Lassels’s 1670 account, records: “the Jubily yeare of Clement the VIII . . . treated at table in one day fifteen thousand pilgrims: and in the whole yeare fue hundred thousand. The last lubily yeare 1650, I my self was present one day, when the sayd Hospital treated nine thousand Pilgrims that day: the Pope himself (Innocent the Tenth) and many of the Cardinals having been there to wash the feet of the pilgrims, and to serue them at table” (part II, p. 8). Lassels, *The voyage of Italy*, ed. Simon Wilson, 1690.

²³ Lassells, n.p. (item 7).

²⁴ *Ibid.*, part II, 4.

²⁵ Jervis and Dodd, 35.

²⁶ See María Dolores Sánchez-Jáuregui and Scott Wilcox, eds., *The English Prize: The Capture of Westmorland, an Episode of the Grand Tour* (New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2012).

²⁷ Somerset & Wood Fine Art Ltd. <https://somersetandwood.com/collections/margaret-landreths-grand-tour/products/milan-cathedral> (accessed June 2, 2018).

²⁸ William Hazlitt, *Criticisms on Art: and Sketches of the Picture Galleries of England*, 2nd ed. (London: C. Templeman, 1856), 284–99, quoted on p. 285.

²⁹ “Map of grand tour taken by William Beckford in 1780, from London by boat to Ghent, and again by boat through Holland and Germany down the Rhine to Mannheim. Then he set off by coach for Ulm, Augsburg and Munchen, before crossing the border to Innsbruck, Austria. From there he went by horseback over the Brenner pass into Italy. From Trento he went to Bassano del Grappa and Treviso on to Venice. From Venice his itinerry was Vicenza, Verona, Mantua, Reggio, Bologna, Florence (where he took a side trip to Pistoia, Lucca, Pisa and Livorno), Siena, Radicofani, Lago di Bolsena, Viterbo and Lago di Vico, and Rome. After a stay in Rome he went on via Vellitri, Terracina, and Capua, to Naples, where he visited Capri, Vesuvius and Ischia.” Wikimedia Commons contributors, “File: Grand Tour William Thomas Beckford.jpg,” Wikimedia Commons, the free media repository, https://commons.wikimedia.org/w/index.php?title=File:Grand_Tour_William_Thomas_Beckford.jpg&oldid=289839189 (accessed June 26, 2018).

³⁰ Sold at “*The Cowdray Sale*,” Christie’s London, 13–15 September 2011, lot 368. Previously sold at *Hamilton Palace Sale*, Christie’s London, 6–7 November 1919, lot 45 [3,300 gns. to Agnews].

³¹ The title page is pictured.

³² Page 172 is pictured.

³³ Tragically, the 12th duke’s effort to stave off creditors and restore the family’s financial footing came at the cost of Hamilton Palace, one of the thousands of “lost houses” razed during Britain’s interwar years.

³⁴ Deborah Mitford Cavendish, Duchess of Devonshire, *All in One Basket: A Memoir* (New York: Farrar, Straus and Giroux, 2011), 301.

³⁵ Gilbert, 2016, 194.

³⁶ *Ibid.*, 116.

³⁷ Tom Stoppard, *Arcadia*, Act 1, Scene 1.

³⁸ Janet Lembke, trans., *Virgil’s Georgics* (New Haven: Yale University Press, 2005), xviii, xxi.

³⁹ For a discussion of the various modes and meanings of landscape in literature and painting, see Stephen Bending, “Literature and Landscape in the Eighteenth Century,” *Oxford Handbooks Online*, Oxford University Press, 2015. <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935338.001.0001/oxfordhb-9780199935338-e-133> (accessed July 9, 2018).

⁴⁰ For a discussion of Vesta as Mother Earth, see Ovid, *Fasti*, Books V and VI in Geraldine Herbert-Brown, ed., *Ovid’s Fasti: Historical Readings at Its Bimillennium* (London: Oxford University Press, 2002) and Ovid, *Fasti*, ed. R. Joy Littlewood (New York: Oxford University Press, 2006).

⁴¹ See Joseph Hammer-Purgstall, *Dictionnaire du langage des fleurs*

(1809) and Louise Cortambert (a.k.a. Madame Charlotte de la Tour), *Le langage des Fleurs* (1819).

⁴² Mrs. Harrison Gray, *Tour to the Sepulchres of Etruria, in 1839* (London: J. Hatchard and Son, 1840), 202–3.

⁴³ *Ibid.*, 124.

⁴⁴ London: John Murray, 1848.

⁴⁵ Dennis, xcii.

⁴⁶ The ancient “Portland Vase” is now in the collection of the British Museum (GR 1945.9-27.1). Wedgwood’s production copies are scattered throughout museums in the United States and abroad.

⁴⁷ Sotheby’s, *Of Royal and Noble Descent*, 17 January 2018, lot 65.

For an image of the Hanover service, see Sotheby’s, *Munich*, 5 October 2005, lot 2376.

⁴⁸ *Lexington Weekly Caucasian*, Lafayette Co., MO, 31 October 31, 1874. See also: *Cincinnati Enquirer*, 18 June 1874 and 18 August 1869; *National Republican*, Washington, DC, 17 May 1883; and *Louisville Daily Courier*, Louisville, KY, Friday, 12 November 1858, p.1. In 1928, a lost “Etruscan gold earring” was advertised in the *Atlanta Constitution*, Atlanta, GA, on Tuesday, 7 February, p.16. See also George Dennis, *The Cities and Cemeteries of Etruria* (London, 1848), 257.

⁴⁹ Reproduced in *Objets d’art, antiques du Moyen-Age et de la Renaissance*, Rome, 1884, n.p.

⁵⁰ Alessandro Castellani, “The Revival of Greek and Etruscan Art in Jewelry,” talk given before the American Academy of Science, Buffalo, New York, 1876.

⁵¹ As he described it: “I have not seen a single work in gold dating from a well-determined Roman epoch . . . which can in any degree whatever be compared for elegance of form or skill of workmanship with the archaic productions of Greek or Etruscan art. Without doubt the Romans had traditionally preserved certain primitive forms belonging to their models, but the . . . execution [was] extremely inferior. . . The transfer of the seat of the Empire to Byzantium marked a new phase in the history of jewelry. It became quickly grafted on the Arab art, and by means of this new element acquired quite a different style from that which it had derived from the artists of antiquity. Enamels, precious stones, pearls, and coarse chasings, all mounted together with an exuberance of barbaric luxury, constitute the characteristic traits of that Byzantine school. . . By insensible advances the art gradually developed itself up to the fifteenth century, when it suddenly expanded under the direction of the new Italian school, at the head of which stood . . . Cellini, and many other eminent artists, who accomplished wonders in it. But this renaissance was not, as regards jewelry, a return to classic forms. On the contrary, an entirely new school sprang up.” See “Scientists at Buffalo,” *New York Times*, 27 August 1876.

⁵² As Dennis noted, “the precious possessions of Central Etruria have been dispersed over Europe among the museums of sovereigns and the cabinets of the curious,” p. 257; for additional descriptions of Vulci, see 263–67.

⁵³ “Scientists at Buffalo,” *New York Times*.

⁵⁴ See Munn and Soros.



CATALOGUE NO. 83

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CATALOGUE NOS. 76



CATALOGUE NOS. 1, 34, 50, 78

