

NEW ORNAMENTS.

THE LATEST DESIGNS IN JEWELRY--FASHIONS IN BRACELETS, CHAINS, AND CLASPS.

If one could gather all the chief forms of jewels together which have been worn among nations at different periods the collection would furnish material from which to construct a history of civilization. If there had been destroyed all the types of ancient architecture and styles of the highest art and yet the decorations of the people preserved there would have been Guizots and Buckles no doubt able to give us complete pictures of former periods as respects degrees of culture and refinement attained by the people. If no more than the jewelry of those poor Pompeian ladies had ever been exhumed we should have had books upon the matter, illustrated breastpins and earrings, and which should have explained almost as well as we know now what kind of people they were whose misfortune it was to dwell too near Vesuvius.

In the slightest details of ornaments the man of knowledge traces the true principles of beauty, or finds that these are wanting. So much is typified in ornamentation that, as a social index, few things are more significant than

The roudure brave, the Elised loveliness,
Gold, as it was, is, shall be evermore,
Prime nature, with an added artistry.

Nothing in new designs of feminine ornament is more beautiful than an adaptation of Limoges paintings to the adorning of pendants and watch cases. These paintings are little gems of fine art executed by Anton Meyer chiefly from classical subjects. The setting of such designs for pendants usually consists of fine Etruscan work, either with or without a row of small pearls or diamonds as a border to the painting; cloisonné is likewise in some cases chosen for this purpose. Ear pendants are produced to match the other ornaments, and exhibit skillfully executed miniature work.

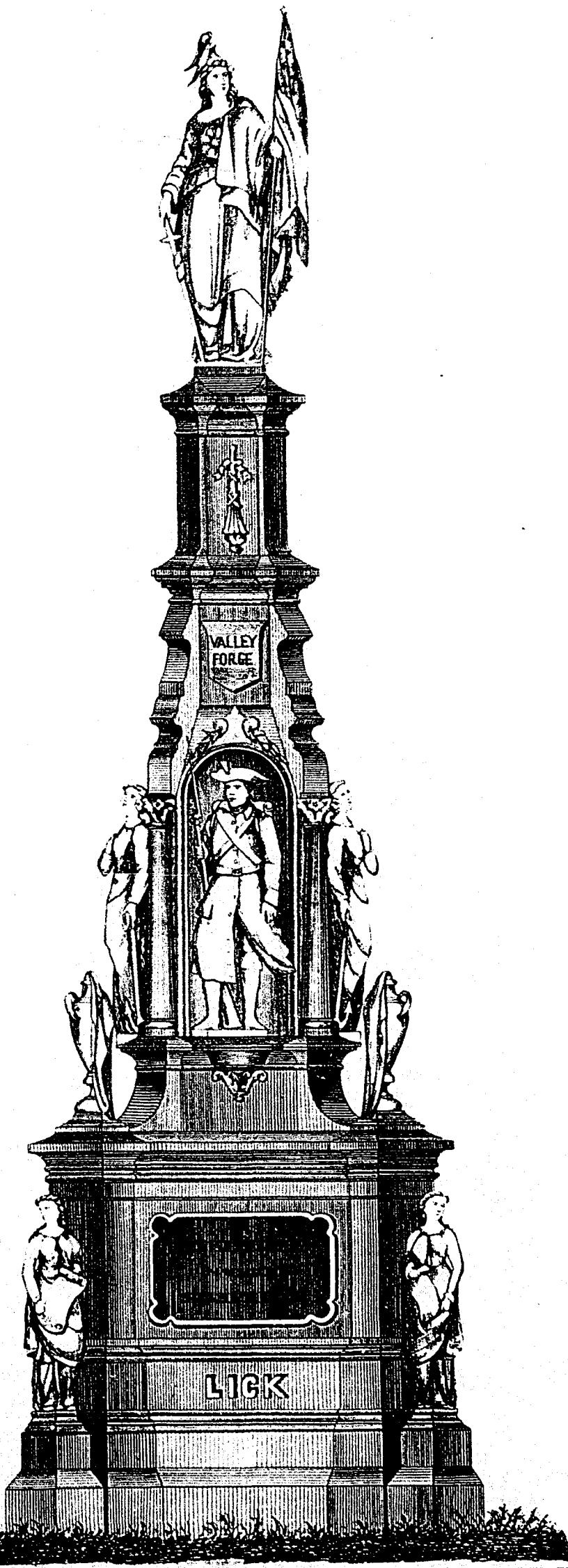
Fine cameos are much sought for, and many of those now shown are of exceeding beauty both in stone and cutting. Some of those cut in sardonyx have representations of cupids, with various antique and mythological subjects, the settings being generally superb. One style has a border of rose diamond leaves with pearl pendants, others exhibit heads exquisitely cut from a dark layer or rare tinted stone upon a light ground, a rich mounting of pearls and diamonds properly enhancing the magnificence of such gems. Another shows a background wrought into semblance of a shell within which a cupid rides lightly upon a foamy wave, the whole set in a great wealth of diamonds and pearls. Intaglios cut in sand and fine as antiques have settings of colored gold.

Fashionable necklaces are formed of successive rows of gold beads festooned and held in place by slender square bars set at intervals about the circle. Collarettes consist likewise of rounded gold bars, graduated in length and linked closely together like a raft, the longer pieces forming the front of the ornament.

Other styles are in black and white enamel and colored gold, while some are elaborately designed in enamel of variegated colors. A fine necklace in Etruscan is produced by butterfly designs: from a band of woven gold small starry butterflies are pendent, forming the full row of golden blossoms: nature is cleverly imitated in this work, even to the delicate petals which are formed of the finest gold wire. A piece of curiously fine workmanship is to be seen in a necklace which has just been sold, and which was manufactured in New York. This elaborate specimen of work in gold as double rows of amphora suspended by delicate woven chains arranged to form points and attached by roses no more than a quarter of an inch in diameter, minute pendants and touches of enamel completing the design.

In chains are produced various basket and lace patterns, open balls and cameos for pendants in a style scarcely less artistic, from a little plate of gold, forming an oval, cut out in graceful designs of leaves and fine scrolls, and having a flat crystal lining at the back. A Centennial style appears in a locket of plain gold, with "1776" floriated in colored gold across the centre and upon this "1876" set in rose diamonds.

In bracelets the paintings appear again, and turquoise is likewise much in favor for this form of decoration. One style of armlet consists of an arrow, which is tipped with platinum, bent into a circle. The *porte bonheur* bracelet is produced in finely grooved twists of colored gold, as well as in wires of platinum and red gold, with double knots formed upon the top. There is also an Etruscan style with finish of white enamel. Some of the bracelets made of a combination of gold and platinum have designs of serpents' heads. Shopping bracelets consist of a



DESIGN OF THE LICK FAMILY MEMORIAL, TO BE ERECTED IN FREDERICKSBURGH, PA.; ROBERT REID, SCULPTOR, MONTREAL, DESIGNER AND CONTRACTOR.

chain with pencil attached, which is passed through a hoop when not in use. A new style of plain bracelet is square and massive, without design of any kind.

Clasps for lace shawls and the like are representations of ivy leaves in rose diamonds; lilies of the valley formed of pearls, with the long, slender leaves in colored gold; fern leaves and diamond insects. Former styles in rings are the only ones to be seen, preference being generally given to those with lengthwise bar set with gems. Cameos are also well suited to this rectangular mode, and much fine art is displayed in the manner. Something very rare is a large-sized pink pearl lately set in a ring, with four diamonds placed at intervals around it. This variety of pearl is so seldom found and this one is so exquisite in tint as to render it a very desirable possession.

The combination of platinum and gold is quite universal among ornaments for gentlemen. Locketts of this material are oblong or shield-shaped; compasses are much worn, set in anchors or globes, others inclosed in crystal are indexed on either side and finished about the edge with a little cable moulded in gold. Various fine intaglios are produced in seals and lockets. Hercules and the Numidian lion, and a multitude of classical subjects are represented in this work, while the heads of emperors and other great personages sometimes form the designs. Novelties to be worn with double chains appear in the form of gold knives, skillfully combining a measure or a pencil, or a little case with a moustache-comb, or a conical match-safe finished in grooved squares of alternate gold and platinum. An odd design is copied from the willow whistle with which masculine beings mostly have been familiar in the spring time of life. Plain links are preferred in single chains, which are usually worn with business dress. Some are formed of flat oblongs with platinum sides filled in with gold in designs of pierced work, or the sides may be of gold with the little pierced tablets between wrought in platinum.

In other forms of jewelry there is little variation from what has been for some time employed. The tendency in the matter of ornament is evidently even more than we have seen of late toward such forms as are most truly enriched by art, and the collection of a modern jeweler has much of its value in that kind of beauty which was produced in silver and jewels at a time when such work was properly considered as belonging to the art of great masters.

ART IN CHINA.

In the time of the Emperor Kang-Si, who was the contemporary of Louis XIV., there seemed to be some evidence that Chinese art was going to take a new direction and feel the influence of European art. But the contrary happened. The European painters whom the Emperor retained at his court could not fight against public taste, and instead of setting up a reaction against Chinese art, were themselves forced to fall in with popular tastes. They soon surpassed their models and obtained great success, but Chinese art remained just where it had ever been.

An anecdote in regard to these artists shows the narrow views of art then entertained. One of the artists asked permission of the Emperor to make a portrait of the Empress. The Emperor agreed upon condition that there were to be no sittings.

"But," exclaimed the dismayed artist, "never having had the honor of seeing the Empress it would be impossible for me to paint her likeness."

"If it will suffice you simply to look upon her," said the Emperor, "place yourself behind this gilded trellis: she is now coming along the gallery: look well and take care to remember all you see."

The Empress duly came past, and the artist stared with all his might. He then went to work upon her portrait, and in a few days presented it to the Emperor.

"It is a perfect resemblance," said Kang-Si, after examining it attentively. "But why did you place this little brown mark upon my wife's cheek?"

"I have only copied my illustrious model," said the painter. "This mark embellishes the cheek of the Empress."

"You deceive yourself. How should it happen that I have never seen it?"

"I affirm, however, that it exists."

The Emperor requested the Empress to come into the apartment. There, in fact, was the grain of beauty upon the very spot where the artist had placed it in the picture.

"Truly," said Kang-Si, "you are the greatest painter in the empire; one single glance has sufficed you to perceive that which escaped my eyes for several years."

Thereafter the European painter was loaded with favors.