

7. Reliquary of Pope Sixtus II



Silver reliquary for the head of Pope Sixtus II, attributed to Francisco Merino. Covered with jasper sheets, enamels and setting of precious stones. On the lid, figure of the Pope as a prayer. Toledo, ca. 1600. (Inv. 19968)

8. Cups, salt cellar and box



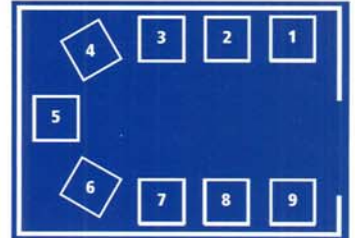
- 1 **Rhinoceros horn cup**
China, Ming dynasty, european gilt silver mounting. Late 16th-early 17th C. (Inv. 25469)
- 2 **Agate Cup**
With silver mounting, 19th C. (Inv. 19345)
- 3 **Nautilus-shell cup**
Mounted on silver. Mark: Subias Bobastro. Late 16th C. (Inv. 19567)
- 4 **Box**
Silver. Cover in *pietre dure* (hard stones). Florence, 16th C. (Inv. 19389)
- 5 **Silver Salt Cellar**
Made by Adrians Lins, the Elder, from Bruges (Belgium), c. 1630. (Inv. 19967)

9. Jug and ewer



- 1 **Maiolica jug from Urbino (Italy)**
Maiolica a istoriato. Oracio Fontana. Urbino, Italy, 1540-1550. German mounting in copper-gilt, added in the 17th C. It belonged to the collection of Prince Oettingen-Wallerstein. (Inv. 25735)
- 2 **Ewer's tray**
Silver-gilt. Inscription with the name of the owner *D^a Catalina Diegrosisco y H.* Made in Potosí (Viceroyalty of Peru) and re-marked in Córdoba (Spain). First quarter of 17th C. (Inv. 1266)
- 3 **Ewer**
Silver. Made by the silversmith Alonso Gutiérrez in Valladolid. Last quarter of 16th C. (Inv. 580)

Treasure Chamber



Development of the Concept of Treasure

Since antiquity, the treasures of the temples safeguarded the rich offerings made to deities, and palaces were crowded objects. Their outward appearance also spoke of the virtues and wealth of their owners. However, there was no clear line dividing religious from civil symbolism.

The penchant for collecting began during the Renaissance, and with it came the distinction made by the early Humanists between sacred and profane art. The first galleries or cabinets containing these collections were open to a wider social circle, and royal households throughout Europe began to make collections, continuing for centuries. The inventory of Queen Isabella's lists paintings, tapestries, illuminated manuscripts, ivories, and jewels.

With their cabinets replete with rare and valuable objects, since the Middle Ages aristocrats were imbued with the ideal of symbolic possession of the world: its wisdom, its riches, its *ýmarvælsý*. In most cases these collections were to end up in the great museums.

In this room we can see pieces from many periods, which once belonged to early European collections and treasures.

1. Jewellery: Brooches, pendants and necklaces



16th C. and 17th C.

1 and 2 Pendants from the second half of 16th C.

Pendants for different uses: necklaces or hairdress garments

1. Pendant in the shape of a dolphin. Gold, enamel and precious stones. (Inv. 1567)
2. Pendant in the shape of a frog. Gold, enamel, precious stones and «baroque» pearls. (Inv. 1556)

3 17th C. Rose brooch

Brooch usually worn in the centre of the bodice.

Gold filigree and «baroque» pearls. (Inv. 1562)

4 - 6 Pendants with religious motifs from the 16th and 17th C.

Pieces that were hung from chains as signs of devotion and to protect the wearer.

4. Image of the Virgin on the breast of a two-headed crowned eagle. Attributed to Hugues Evans, c. 1630. Gold and diamonds. (Inv. 18699)
5. Book-cover of a Creed. Gold and rubies. 25 illuminated pages in vellum. It belonged to Spanish Emperor Carlos V. 1530-1540. (Inv. 19964)
6. Guardian angel. First third of 17th C. Gold, enamel, precious stones and pearls. (Inv. 1546)

18th C.

7 - 8 Pendants

These pieces formed part of complex necklaces (like n°. 9). Taken apart (n°. 7 and 8), were added to brooches to other elements of women's dress.

7. Gold and glass pieces. (Inv. 2140)

8. Gold and diamonds. (Inv. 2126)

9 Necklace or lace collar

Necklace which could be dismantled. It was formed in the shape of the neckline of the period. Gold, pearls and pieces of glass (simulating precious stones). (Inv. 2154)

10 Brooch with religious motifs

Virgin with Child. Gold filigree, emeralds and enamelled plaque. (Inv. 1529)

11. Pendant with Virgin (front) and St. Joseph (back)

Gold, diamonds, «baroque» pearls and ivory painted in watercolour. (Inv. 26378)

19th. C.-20th C.

12 - 13 Art Nouveau Necklaces

12. Lace collar depicting two fish facing each other by H. Petit. Gold, sapphires, diamonds and pearls. Late 19th C. (Inv. 18368)

13. Necklace depicting flowers, chains and pendants. Platinum, diamonds and pearls. Ansoarena. Early 20th C. (Inv. 14649)

2. Clocks



1. Table clock

Cases and faces of gilt bronze and brass. Chimes in the upper part simulating bell tower. German school, 17th C. (Inv. 19578)

2. Table clock

Case and face in bronze. A single silver hand shows the hours. Simple chimes with a single bell. It still has the original winding key, dated 1660. Signed: *Albrecht Erb in Vienna*. (Inv. 25734)

3 a 6 Pocket watches

3. Watch by Bordier. Gold, enamel and diamonds. Geneva (Switzerland). 18th C. (Inv. 19496)
4. Watch by Robert Stroud (London). Embossed gold and enamel. 18th C. (Inv. 19497)
5. Automatic watch with *PHS* brand. Chimes the quarter hours. Gold and enamel. Early 19th C. (Inv. 19484)
6. Watch. Gold, enamel and diamonds. On the crown, scene of a lady reading. Desroches. Geneva. Switzerland. 19th C. (Inv. 19490)

3. Objects for religious use



1 Reliquary

Silver and enamels. Venetian workshop, 16th C.

2 Pax

Representation of the Virgin with The Christ Child, and St. John the Baptist, blessed by God the Father. Enamelled bronze. Possibly from a workshop of Daroca (Zaragoza), early 16th C. (Inv. 1826)

3. Chalice

Silver and translucent enamels. Spanish workshop, second half of 14th C. (Inv. 25701)

4. San Vicente Ferrer



Silver and Granada enamels. Praying figure of Juan de Zuñiga, Master of the «Order of Alcántara», c. 1460-70. (Inv. 25725)



5. Staff of the Bishop of Tuy



Bishop's staff in *Art Nouveau* style, in enamelled and gilt silver and setting of precious stones, gold and enamels, made by Catalan goldsmiths Masiera brothers. Decorated with ivory figures, attributed to the sculptor E. Bernabés, within architectural setting. Present to the Bishop of Tuy (Pontevedra), D. Valeriano Menéndez Conde y Álvarez, by popular subscription in 1907. (Inv. 25659)

6. Bacchanal



Sculpture group in ivory. From the trousseau of Queen Maria Cristina of Naples on her marriage to Fernando VII. German school, second half of 17th C. Silver krater from a later period. (Inv. 17828)