

HISPANIC SILVERWORK

BY

ADA MARSHALL JOHNSON



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HISPANIC
NOTES & MONOGRAPHS

ESSAYS, STUDIES, AND BRIEF
BIOGRAPHIES ISSUED BY THE
HISPANIC SOCIETY OF AMERICA

CATALOGUE SERIES



R3019

CUSTODIA BY CRISTOBAL BECERRIL

Dated 1585

The Hispanic Society of America

RFA. 230

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HISPANIC SILVERWORK

BY

ADA MARSHALL JOHNSON

CORRESPONDING MEMBER
THE HISPANIC SOCIETY OF AMERICA



WITH 266 ILLUSTRATIONS

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HISPANIC SILVERWORK



Fig. 1. RELIEF FROM CANOPY SUPPORT OF GERONA *RETABLO*

I

GOTHIC SILVERWORK
IN THE FOURTEENTH CENTURY

THE richly decorated surfaces wrought by the goldsmith were a source of inspiration to artists throughout the Middle Ages. Low and high-relief modeling in metal served as prototypes for the painters who imitated the figures and designs in their *retablos* and altar frontals of painted wood and stucco and simulated as well the sumptuous effects produced by gold backgrounds enhanced with precious stones and brilliant enamel work.¹

A new glory appeared in the polychromy of precious metal during the latter part of the thirteenth century. A transformation in the technique of enameling replaced the opaque colours of the *champlevé* process with enamels in translucent tones. Gold or gilded backgrounds carved in low relief shining through luminous colours offered a play of light that infused the new enamel ornamentation with fresh richness and lustre. In the fourteenth century specimens showing translucent enamels were issuing from the ateliers in all the regions bordering on the western Mediterranean coast. Spain in the kingdom of Aragón, Cataluña, and Valencia had important enameling centres. Avignon and Montpellier were making enamels as beautiful as those of Italy whose artists had won the distinction of being the originators of the technique, finer in its execution and less rigid in effect than that created by the earlier opaque enamels.²

In the first stages of the new process, surfaces lightly chased were covered with translucent enamel leaving engraved figures reserved in metal; sometimes portions of figures or folds in the garments were filled in with opaque colours giving somewhat the appearance of niello work. With progress in the technique, the plaque to receive the decoration was no longer chased

HISPANIC SILVERWORK



Fig. 2. *RETABLO AND CANOPY*
Gerona. Cathedral

FOURTEENTH CENTURY

and engraved but carved in intaglio. *Basse-taille*, another term applied to this method of enameling, is descriptive of the hollow-relief carving which is sunk or depressed below the surface to be later filled in with enamel. Great skill was required in making the minute and well-wrought reliefs. Designs, drawn on the metal in outline, were so carved that the highest points approached the surface, while other portions receded in varying planes. The depth or shallowness of these reliefs determined the intensity of the applied colours.³ Masterpieces of enameling are to be found in miniaturelike representations of saints, Biblical scenes, and escutcheons decorating crosses, chalices, and other pieces of liturgical and civil plate. Ranking among the most beautiful of artistic forms bequeathed by the medieval period, enamels in this technique applied to gold or silver never reached the dimensions of the earlier *champlevé* specimens executed on copper.

Glowing crimson, blue, violet, green, and yellow, made up the enameler's palette. Their combinations suggested the chromatic values of stained glass, while their tonality rivaled in some instances the richness of precious stones. The adjunct of enamel decoration gave an accent of elegance to objects fashioned in the new ogival style. Workers in precious metal, following models offered by architect and sculptor, rendered Gothic pinnacles and openwork patterns with great accuracy and fidelity of line, although Romanesque designs were reluctantly discarded and continued to appear on numerous objects in the opening years of the fourteenth century. Besides the development of new techniques a movement was afoot that was eventually to culminate in the secularization of the arts. By the thirteenth century the sources of security and protection for artistic work were no longer within monastic workshops alone; lay corporations or fraternities were being formed that were to achieve an importance unknown to religious ateliers and were gradually to initiate the rise of the trade guilds. In 1298 at Valencia, artificers in gold and silver, blacksmiths, and ironworkers united under the patronage of Saint Eloy and secured recognition and certain privileges for carrying on their work. Similar ordinances were multiplied and enlarged in other localities.⁴ With growing legislation for maintaining high standards and for the welfare of the workers, the guilds by the time of the Renaissance were to reach their highest development in contributing to the industrial and social life of a community.

By the fourteenth century the reconquest of Spain from the Moslems had left Granada the only kingdom under their control. Although war against the enemy and civil strife were to continue for nearly two hundred years, the kingdom of León and Castilla, and that of Aragón were achieving a social and political status which foreshadowed national unity in the Pen-

HISPANIC SILVERWORK



Fig. 3. DETAIL OF *RETABLO* CANOPY
Gerona. Cathedral

insula. In this period the guilds of Cataluña developed rapidly, surpassing those of Castilla. Eastern Spain in the fourteenth century held supremacy in the output of fine pieces of *orfebrería*. Cataluña had a distinct school. Commercially prosperous, the chief seaports, Barcelona and Valencia, welcomed ships from the East laden with precious stones and other rich merchandise, while sending their galleys forth with the fruits of their own industries such as woven silks, painted panels, and glazed pottery.⁵ At Manises, near Valencia, the potters were making the famed golden lustreware. The process of making vitreous glaze adhere to baked clay by means of firing was almost identical with that followed by the goldsmiths in the production of enamel work.

The number of artists who were adorning objects with enamel at Valencia indicates an extensive school of metalworkers in that city. Their names greatly increase in documents of the latter part of this and the early years of the next century. Among numerous references to foreign craftsmen was an appeal to the King from Jaime Anglesio for permission to employ four Italian workers in gold and silver. Alfonso the Fourth acceded to the request, which he signed the twelfth of February 1330.⁶ Both Italian and native craftsmen contributed to the building of the silver *retablo* for Valencia

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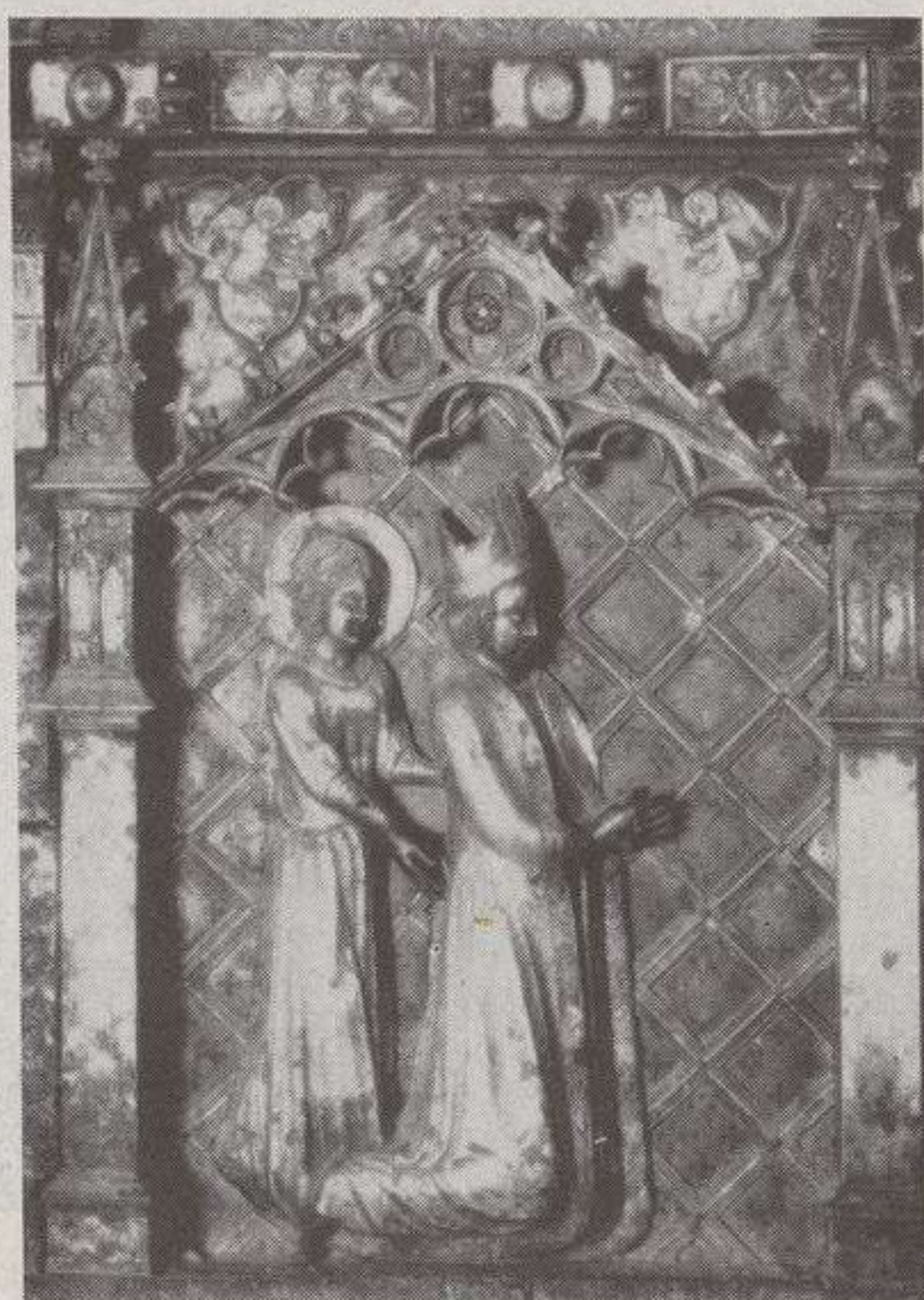


Fig. 4. DETAIL OF *RETABLO* PREDELLA
Gerona. Cathedral

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Cathedral. Pere Berneç, a *platero-esmaltador* of Valencia, was associated with the most important productions in precious metal of his time. With his disciple, Bartolomé Coscollá, a skilled engraver, he worked on the *retablo* for the cathedral of his own city. By 1354, under the patronage of Peter the Fourth, he was making liturgical objects for the churches of Aragón.⁷ This monarch, whose reign covered half a century, had, by an aggressive foreign policy, added the Island of Mallorca to his kingdom and increased its influence in Italy and in the lands of the eastern Mediterranean. Known as *El Ceremonioso*, the King delighted in the possession of jewels both personal and ecclesiastical. Miniaturists, painters, sculptors, and goldsmiths were engaged in contributing treasure and prestige to his realm.

Chosen to enlarge the silver *retablo* (Fig. 2) in Gerona Cathedral, Pere Berneç assisted by Master Andreu constructed the predella about the year 1357. Ranking as the most important built in Spain during this century and preceding the majority of carved wooden *retablos*, it is composed of silver plates mounted on wood and divided into tiers separated by mouldings enameled and set with precious stones. The top tier finishing in three niches holds statues of the Virgin at the centre with those of Saint Narcissus, patron of Gerona, and Saint Felix on either side. A subsequent reconstruction crowned the *retablo* with three magnificently wrought crucifixes dating



Figs. 5-6. PLAQUES FROM *RETABLO*
Gerona. Cathedral

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from different periods. The individual panels of the second and third tiers illustrating scenes from the life of the Virgin and the Saviour and bearing the mark of Gerona (Fig. 5) were made by Master Bartomeu who began work on the *retablo* some time previous to 1325. The little miniatures that illumine the grounds and canopies of the panels are executed in translucent enamel, and their drawing reflects the Sienese characteristics also appearing in Catalan panels of the period. On the predella, the triptych of the Virgin enthroned at the centre is signed *Pere Bernec me feu* (Fig. 4). The triptych and the reliefs of saints on either side prove the Valencian smith as adept as his predecessor in the manipulation of metal. Each of the end panels probably modeled by Master Andreu shows an angel with a kneeling figure which portrays in turn Bishop Gilberto (Fig. 6) and Berenguer de Cruilles who were responsible for the construction of the *retablo*. The canopy (Fig. 2), like the *retablo* made of thin sheets of metal on wood, stands on four shafts, portions of which have enrichments of lacy arabesques (Fig. 1). The canopy pictures the theme of the coronation of the Virgin in a series of figures (Fig. 3) distinguished for their beauty and rhythmic simplicity. The achievement of master craftsmen, who fashioned reliefs with such skill that they give the appearance of wax modeling, the altarpiece stands in the same relation to silverwork of this period in Spain as the celebrated altar of Pistoia does to that of Italy.⁸

It may have been after the completion of his work on the Gerona *retablo* that Berneç prepared an inventory for the King describing and giving the weight of objects in precious metal which existed in the cathedral and churches of Valencia. This document, dated May 10th, 1364, is preserved in the archives of Aragón. Many of these pieces were destined to be melted down or sold to pay soldiers engaged in war against Peter the First of Castilla. The number of objects given in the inventory as *ab smalts* is considerable, and their destruction may explain the scarcity of enameled examples of the first part of the century.⁹

Although a patron of the arts, Peter the Fourth did not hesitate in times of stress to obtain revenue from gold and silver plate. An instance of a royal gift as compensation for the seizure of precious metal is given in the legend on a silver *retablo* (Fig. 7) in the Cathedral of Huesca. The inscription relates that the object was offered by the King of Aragón in recompense for silver lamps previously taken to raise funds for the purpose of waging war. Scenes from the life of Christ shown in *repoussé* plates of silver over a wooden frame make up the seven panels of this *retablo* which is stamped with the mark of Barcelona. Although of simple workmanship the polychromy is interesting and is well preserved; the faces and hands of the

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Fig. 7. DETAIL OF *RETABLO*
Huesca. Cathedral

figures are painted to represent flesh and portions of the garments are gilded.¹⁰

The name of Pere Berneç, designated by the King as *argenter nostre*, is given in the roster of the royal household with those of the doctors, clerics, tailors, nobles, and all the various officers attendant upon the court. Assisted by another silversmith, Juan de Perpiñán, Berneç was in charge of the wedding preparations of the Infante Don Martín. Eleanor of Sicily, queen of Peter the Fourth, cites in her testament a little silver altar among other objects made by the Valencian smith. A document registers a commission for a sword, the scabbard of which was to be enameled on both faces, with ancestral portraits, eight kings of Aragón and eleven counts of Barcelona. So elaborate an object was probably intended to serve as the sword of honour at coronation ceremonies of future Aragonese sovereigns. After 1386 the name of Berneç disappears from contracts. Still preserved in the Episcopal Archives at Valencia is the document granting this illustrious silversmith and his family the right of burial in the Church of *Santa Catalina* where his guild had the guardianship of the Chapel of *San Eloy*.¹¹

Bartolomé Coscollá, favourite pupil and coworker with Berneç and silversmith to the Infante Don Juan, fashioned until his death in 1430 many magnificent ecclesiastical objects. Documents recently examined prove him to be the author of the finely carved and enameled frame for the Veronica in the Cathedral of Valencia. In his workshops were expert masters, among

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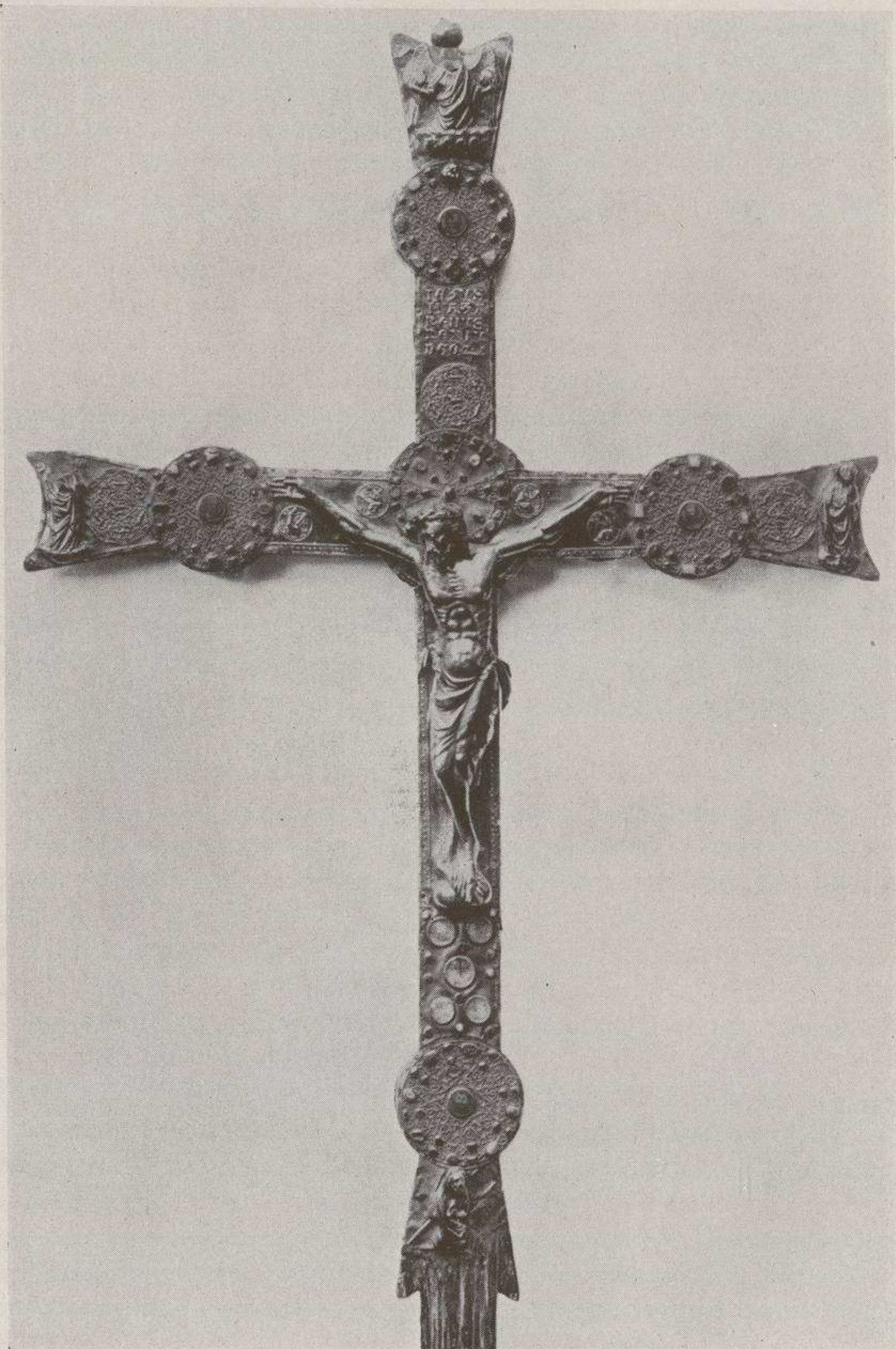


Fig. 8. CRUCIFIX
Vilabertrán. Church

HISPANIC SILVERWORK

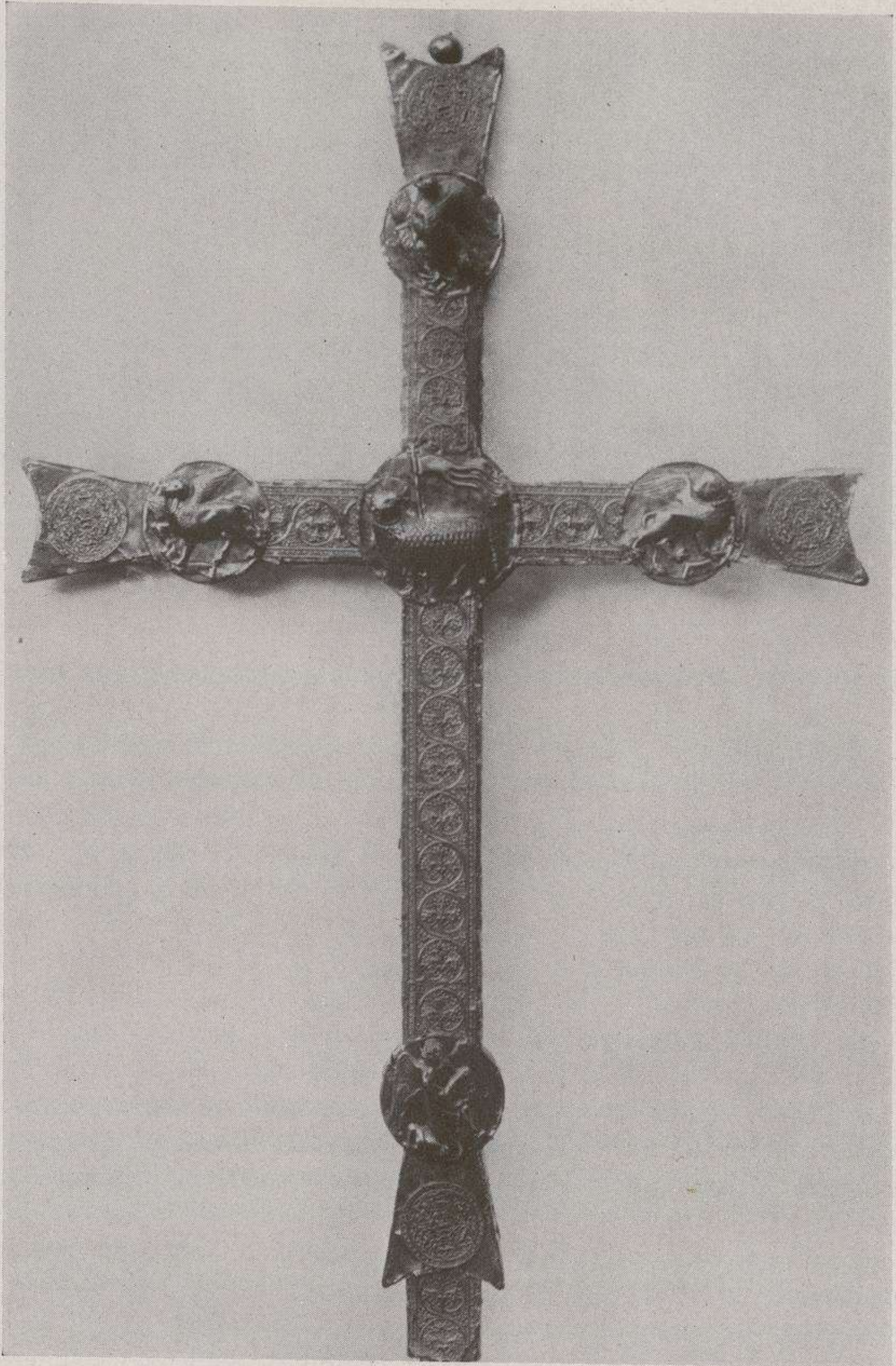


Fig. 9. REVERSE OF CRUCIFIX
Vilabertrán. Church

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them Juan Diona, who is called, in a contract of 1371, a skilled maker of *matrices de sellos*.¹²

Nearly all the documented works of Berneç and his contemporaries make mention of enamel-work embellishments. This polychrome decoration figured in contracts not only for religious objects but also for jewels and plate in connection with coronations, *fiestas*, and civil ceremonies attendant on games or literary contests. Valencian records call for such items as enameled cups ordered by the city from Bernardo Daries, to be given as awards in the crossbow games of 1381 and 1382, and a fleur-de-lis in enamel, made by Juan de Pisa, which was to serve as a prize to the troubadour writing the best eulogy to the Virgin. Pascual Muntalvé contracted in 1395 to make two sweetmeat dishes to be ornamented on the borders and feet with enameled escutcheons. These objects were destined for the King of Castilla.¹³

Heraldic devices following the fashion of the day embellished all forms of possessions. Acknowledgment was made very often of the generosity of the donor by adorning his gift with his personal coat of arms. These little pictorial devices made pleasing and brilliant motives on the predellas and *guardapolvos* of *retablos*; they were woven in borders of rugs and hangings, painted on pottery dishes, and, wrought in enamel, were applied to jewels and to ecclesiastical and domestic plate.

Vivid enamel adornments on altar furnishings of mellow gold or gleaming silver produced striking effects, a combination exemplified in a series of crucifixes fashioned by Catalan *plateros* after 1300. A work made at Gerona before the middle of the century by a silversmith who knew all the secrets of his craft, the altar crucifix of Vilabertrán (Figs. 8, 9) embodies a variety of techniques: *repoussé*, filigree, and stamping. Following Romanesque traditions, the superbly wrought filigree medallions on the face are set with cabochons: jasper, cornelian, agate, and engraved classical gems. A boss at the centre of each medallion depicts the head of an Evangelist in niello and enamels in red and blue (Fig. 10). Smaller medallions in crisp relief picturing a spirited huntsman encircled by animals of the chase (Fig. 26) decorate with other motives both sides of the cross. Leaf scrolls garnishing the reverse are similar to those on the supports for the canopy over the Gerona *retablo* and probably came from the same mould. The figure of the Christ applied to the cross, harmonious in composition and rising over three feet in height, holds a place among the finest sculptures to be found in Gothic silverwork. Akin to this crucifix in the pattée terminals and in the general plan, although inferior in richness, are two other crucifixes, one in the Vich Museum and the other on the Gerona altarpiece.¹⁴

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On crosses, the medallions at the terminals and the square plaques at the centre usually received the polychrome ornamentation. The medallion as an enclosure for a scene was developed especially by Gothic illuminators of the thirteenth and fourteenth centuries; it appears as well in enamels, stained glass, and in sculptured relief work.¹⁵ On certain crucifixes the medallions and remaining surfaces alike were enameled, an elaboration followed on the processional crucifix in *La Colegiata* of Játiva (Figs. 11–13). Measuring nearly three feet in height, the finely proportioned cross portrays on both faces scenes from the life of Christ, admirably drawn and executed in translucent enamels. Twelve miniature paintings appear on the front, and fifteen on the reverse in colours of green, blue, *melado*, white, and gray. The well-modeled sculptures applied to the *fleurdelisé* extremities and at the centre on both sides harmonize with the architectural lines of the cross which rests in a Gothic capital adorned with the enameled escutcheon of Játiva. This crucifix, the most exquisite example of the work of the Aragonese goldsmiths extant from the fourteenth century, has been attributed to Pere Berneç. The work merits the attribution, but no proof exists unless a processional cross ordered in a contract dated 1364 for the Cathedral of Valencia be the Játiva example. Another crucifix similar to that of Játiva's in plan and construction is in the parish church of Onteniente. The maker is given in an agreement dated September 2nd, 1392, as Pedro Capellades, a silversmith of Valencia. It would seem probable that he used the Játiva crucifix as a model, so strong is the resemblance between the two works. Although the applied reliefs have greater merit than in the earlier piece, the enamels are less finely executed. In the twenty-two little pictures decorating the Onteniente cross the blue, green, and red colours retain their brilliance, although portions of the enamel have now deteriorated. Both crucifixes rest in capitals showing two stories of Gothic architecture, one hexagonal and the other octagonal. Lending a spirit of dignity and grandeur, these capitals were common to many processional and altar crucifixes of the fourteenth century and offer some of the most skillful representations of Gothic details to be reproduced in metalwork.¹⁶

The cross of Saint Eulalia made in 1383 by Francesch Vilardell in Barcelona Cathedral belongs to the series of fine crucifixes wrought in this century (Fig. 14). Unlike the two crucifixes just considered, the enamel on the Barcelona example is confined to the four medallions on each face of the object. These quatrefoils of brilliant colour glow against the silver backgrounds embossed with an intricate vine-leaf pattern (Fig. 15). On the reverse rests the image of Saint Eulalia, patron of Barcelona. The metal plates of the cross, incised with the mark of this city, are akin to the Gandía ex-

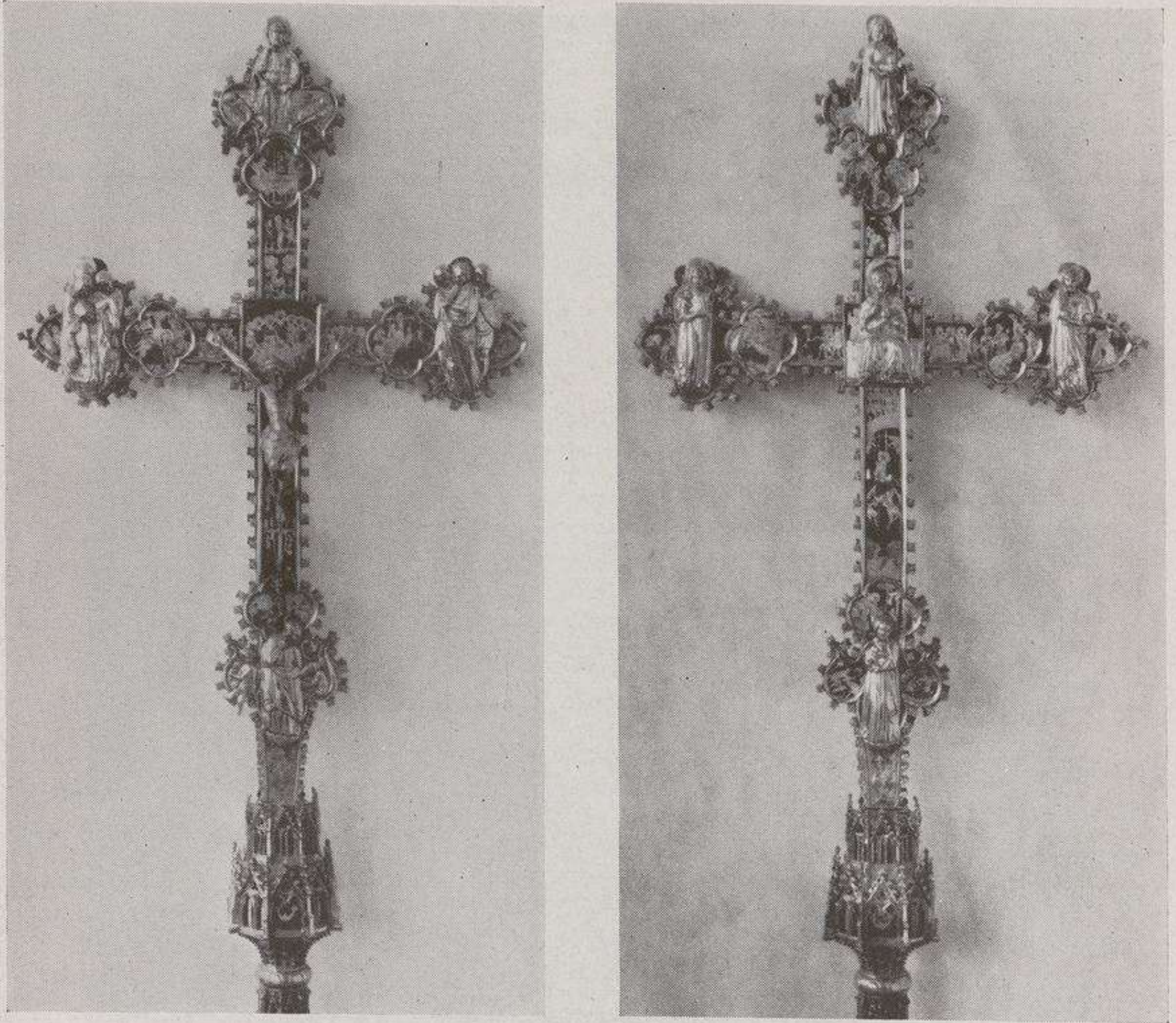
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Fig. 10. DETAIL OF CRUCIFIX
Vilabertrán. Church

ample having the same provenance. Joan Carbonell in 1394 embodied in the sculptures and garnishings of a crucifix, now preserved in *La Seo* at

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Figs. 11-12. CRUCIFIX
Játiva. La Colegiata

Vich, a summation of the high standards reached by the Barcelonese silversmiths at the close of the century.¹⁷

These surviving Gothic crucifixes, like the Gerona *retablo*, prove their creators expert in the use of chisel and hammer, craftsmen who knew, moreover, how to adapt to their chosen medium architectural and other motives and to combine them into decorative designs, to bend fragile golden threads into filigree patterns, to chase and mount precious stones, and to enamel little medallions with colours that matched the jeweled furnishings of the altar and echoed in their brilliance the stained glass of the cathedral.

Barcelona had been erecting throughout the century monuments worthy of its position as one of the richest emporiums on the Mediterranean seaboard. Its cathedral, begun in 1299, was under construction; the Churches of *Santa María del Mar* and *Santa María del Pino* were contemporary

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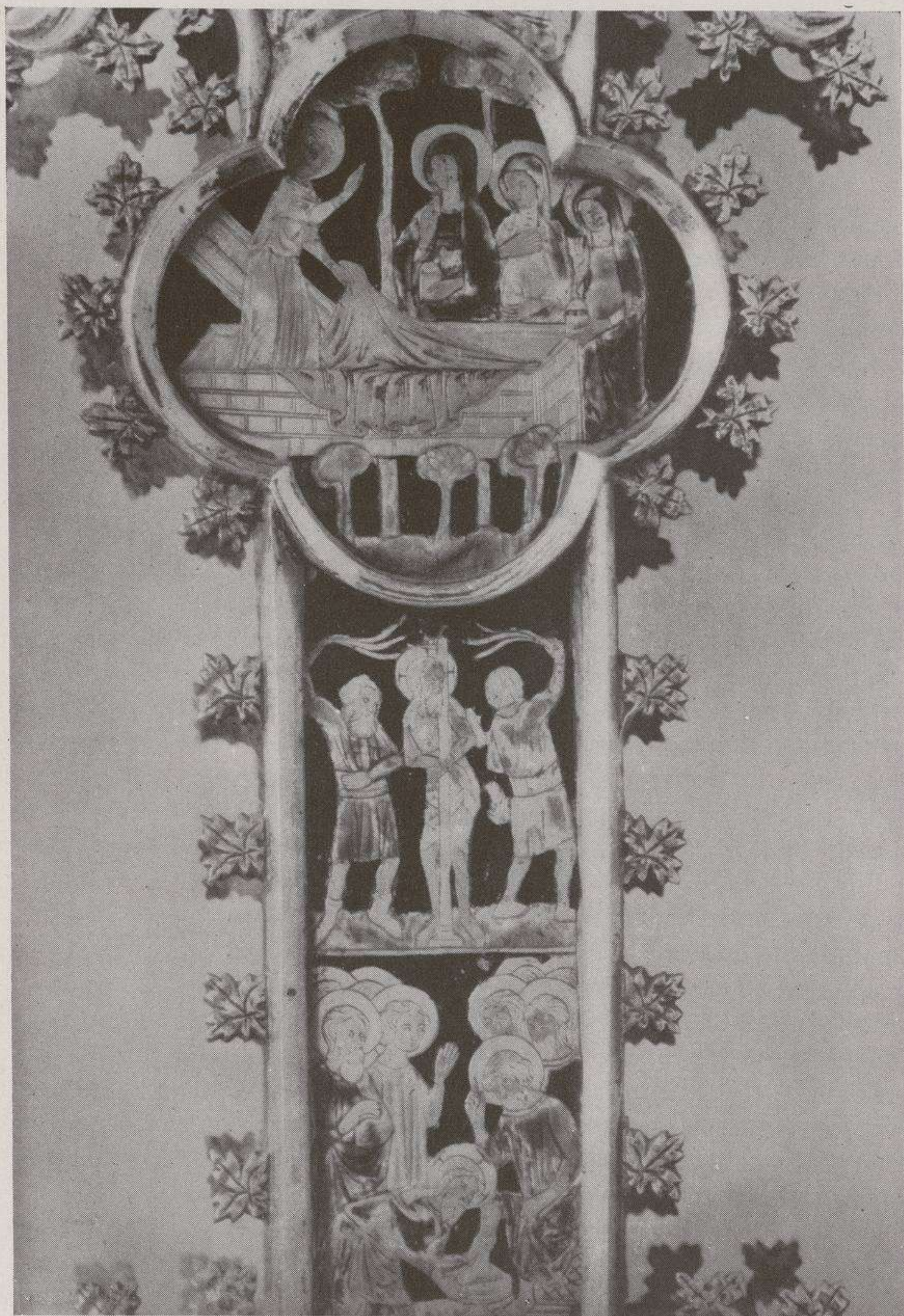


Fig. 13. DETAIL OF CRUCIFIX
Játiva. La Colegiata

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works; the municipal buildings and the magnificent exchange (*lonja*) were among the civil and domestic buildings erected by its architects.¹⁸ Schools of craftsmen were busily engaged in fashioning works of art for the enrichment and decoration of these edifices. Of these embellishments of luxurious living the wills and testaments of the period give ample proof. Inventoried in 1390, possessions of the house of Cruilles, in tapestries alone, suggest the wealth of the Catalan nobility. The number of native craftsmen at Barcelona was increased by foreign artisans. Embroiderers from Germany and Flanders were in the service of King John, whose court was the culmination of the growing magnificence of the century.¹⁹ In gold and silverwork a sufficient number of examples survive in church treasuries and museums to proclaim the notable attainments of its *orfebres*.

Among the accredited silversmiths working at Barcelona was Consoli Blanc from Germany. He received numerous commissions from Peter the Fourth who spoke of him as a master skilled in his art. A sculptor and silversmith of Barcelona, Pere Moragues, found as did Berneç, Blanc, and others a munificent patron in the head of the royal house of Aragón. In 1384 Moragues began work for the King on a reliquary destined as a gift for the Church of *Santa María* at Daroca. The reliquary (Fig. 16), built in the form of a cabinet, was intended to hold the linen cloths, or *Corporales*, exhibiting the miraculous wafers. Escutcheons of Aragón in champlevé enamel decorate the reverse of the cabinet (Fig. 17), finely embossed with leaf scrolls and foliage; the front exhibits sculptural groups of the Crucifixion and of the Virgin and Child between images of the donor and his queen. These figures suggesting a French influence and those of the Evangelists on the sides of the cabinet bear witness to the ability of Moragues as a sculptor who ranks among the outstanding Catalan artists of the century. He carried over to his work in alabaster the meticulous technique of a silversmith. The little canopies of the Daroca piece, which is engraved with the mark of Zaragoza, are akin to those he chiseled on the imposing tomb of Lope Fernández de Luna, archbishop of Zaragoza.²⁰ Holding a high place among the pieces in precious metal of the period, the reliquary is as celebrated in Spain as that of Bolsena in Italy. The circular ostensorium or monstrance replaced in the seventeenth century the group of angels and the crucifix originally terminating the cabinet.

The altar crucifix (R3015) in the collection of the Hispanic Society (Fig. 114) suggests in the fineness of its execution the work of Moragues. The well-modeled figures, the carvings of the architectural details on the base and stem, and the enamel garnishings denote the ingenuity of a master craftsman working in a style current at the close of the century. Translucent

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Fig. 14. CRUCIFIX BY FRANCESCH VILARDELL
Barcelona. Cathedral

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Fig. 15. DETAIL OF CRUCIFIX BY VILARDELL
Barcelona. Cathedral

enamel in vibrant hues of green, honey, carmine brown, and blue, adorns the medallion of the Christ and Golgotha on the front and those of the Evangelists on the reverse. The foliage designs on both sides of the cross are rendered in the translucent technique, and the backgrounds of the niches for the little statuettes on the Gothic stem are enameled in blue.

Although by the fourteenth century *champlevé* enamels were being super-

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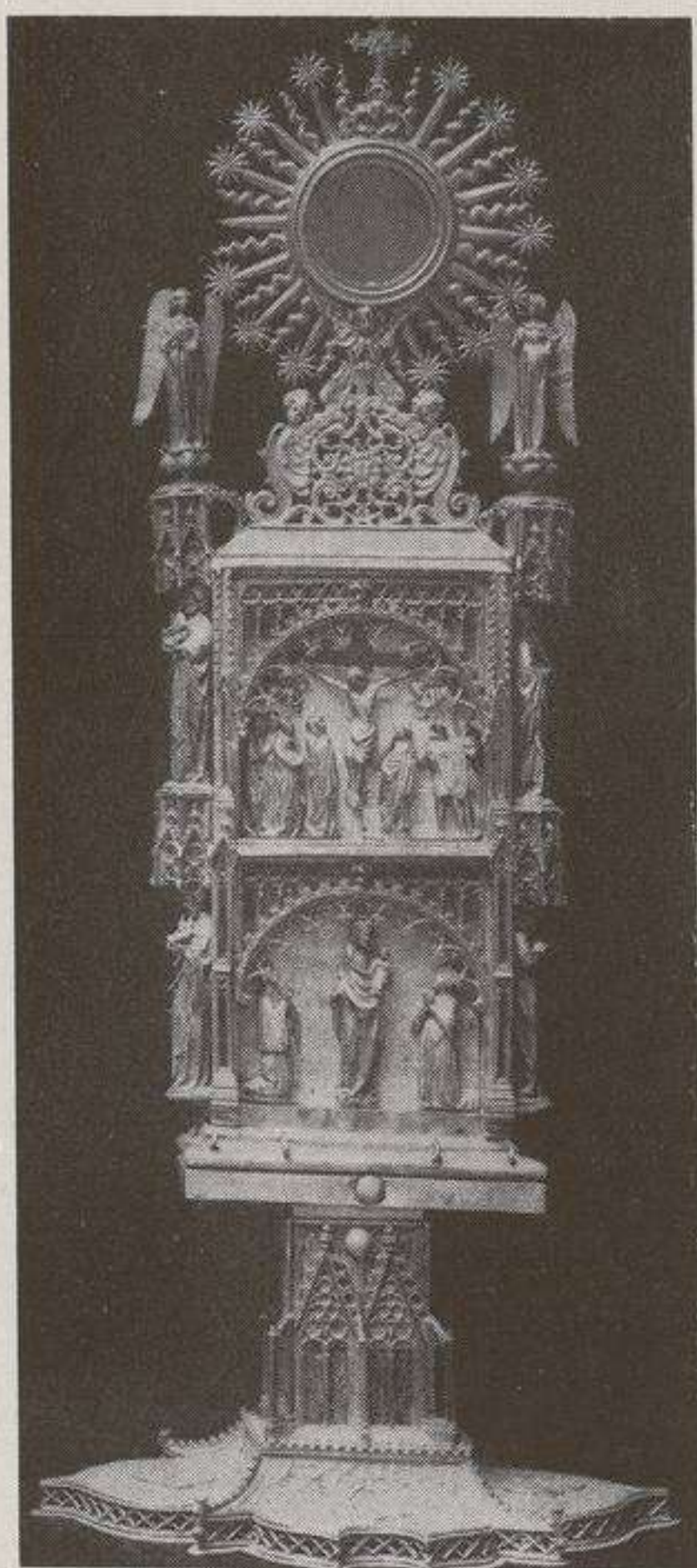
sed by translucent work, certain classes of objects continued to show the earlier form of decoration. Besides ornamenting copper vessels for church use, especially in communities unable to afford precious metals, champlevé enamel enlivened many utilitarian objects. Pendants or badges on horse trappings were frequently garnished with heraldic devices as shown on specimens in the *Instituto de Valencia de Don Juan*, Madrid.²¹ The number of these enameled badges extant is an indication of their vogue during the fourteenth and fifteenth centuries.

Dating from the close of the thirteenth century is a series of processional crucifixes with characteristic features common to nearly all examples. They were made of single sheets of gilded copper generally engraved with acanthus leaves against a background of zigzag hatchings. The champlevé enamel plaques in black or blue, red, and white, include on the face decorative inscriptions, the Good and Bad Thieves, Christ descending into Limbo, and on the reverse, Christ in Majesty. In addition to the figures of the Christ, applied sculptures are the censoring angel at the top, the figures of Mary and Saint John on the crossarms, and Adam rising from the tomb at the base. Winged symbols of the Evangelists, usually engraved, occupy the extremities on the reverse. The recurrence of these details on many crosses would suggest a single region or centre of production. Numerous examples dating from the end of the thirteenth to the fifteenth century exist in the museums and churches of Spain²² and in collections abroad such as the Hispanic Society (Fig. 119) and The Art Institute of Chicago. The earlier examples show a strength and boldness of execution despite crudeness of workmanship and stereotyped forms.

The devotion to the Feast of the Sacrament, instituted by Pope Urban the Fourth in 1264, was reflected in the costly vessels or containers used for the ritual of the Mass. Originally the ciborium, or pyx to hold the sacred wafers, was circular with a pyramidal or conical cover terminating in a cross. It was generally of copper and decorated with champlevé enamel. In fourteenth-century examples the receptacle is supported like the bowl of a chalice by a stem with a knop rising from a lobed or flaring base. A ciborium of 1328 in Vich Cathedral (Fig. 18) and another of later date in Tortosa Cathedral (Fig. 19) show this elaboration. Enameled medallions decorate both specimens.

In paintings, vessels borne in the hands of the Wise Men resemble ciboria, characteristic examples appearing in the *Adoration of the Magi* panel in the Serra *retablo* at Manresa Cathedral. Miniatures of the Middle Ages portray the ciborium enshrining the sacred wafer in the processions of Corpus Christi. With the practice of exposing the Sacrament to the populace there

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Figs. 16-17. RELIQUARY BY PERE MORAGUES
Daroca. Collegiate Church of Santa María

evolved, possibly from this vessel, the monstrance with a circular container holding the wafer between two panes of crystal or glass. A panel in the fourteenth-century Valencian *retablo* of *The Last Supper* in the Hermitage of *San Bartolomé*, Villahermosa, depicts such a vessel being carried in a procession in the hands of a priest. Of a date prior to the middle of the century is an inventory of Toledo Cathedral revealing a treasury already rich in clerical vestments and objects made of precious materials for the service of the altar. Among the latter is listed a monstrance of gilded and enameled silver, having the form of a tabernacle surmounted by a crystal ostiary and a crucifix.²³ The contracts of gold and silversmiths indicate that costly monstrances were greatly in demand, but the highest refinement and development of this vessel belong to the fifteenth and following centuries.

Altar furnishings during the fourteenth century show a lighter and less severe style than in the preceding century. The chalice becomes higher with the cup conical in shape rather than broad and shallow; the foot, no longer circular, exhibits a series of lobes combined with salient angles. These char-

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acteristics are inherent in the plan of the silver-gilt chalice, now in the Louvre, celebrated for the translucent enamel decoration. This chalice (Fig. 20) was probably made by a Mallorcan goldsmith as is suggested by the heraldic device of Don Pedro Núñez de Lara, count of Mallorca in 1381, which adorns one of the six lobes on the foot.²⁴ The remaining lobes picture scenes from the Passion of Christ in rich colours: gradations of blue, honey, lavender, red, and green. Blue enamel forms the backgrounds for the portraits of the apostles in the quatrefoil bosses on the knop; the same colour is repeated on each section of the stem and on the band, inscribed in gold lettering, which encircles the chalice bowl near the rim. Enameled in green, the bowl is patterned with vine-leaf sprays in reserve, arranged in panels between red and blue trefoils placed equidistant one from the other. The brilliant quality and beauty of the enameling rather than the form, which is somewhat wanting in symmetry, place the chalice in the group of exceptional achievements bequeathed by the Middle Ages. The goldsmiths of Mallorca, among them Ramon Frau and Bartomeu Ponce, wrought many notable pieces for the Cathedrals of Ibiza and Palma de Mallorca. An inventory made in 1397 of the cathedral in the latter city attests to the industry of its gold and silversmiths in fashioning sanctuary lamps, candelabra, and vessels for the rituals of the church. The majority of these objects is described as bearing enamel decoration.²⁵

From the Cathedral of Palma de Mallorca came the superbly enameled casket (Fig. 21) which was exhibited in 1929–1930 at the International Exhibition, Barcelona. The entire surface executed in niello against a blue-enamel background presents the story of the Passion. In its iconographical details the casket is still another remarkable example of the decorative energy and technical skill of the workers in precious metal who flourished during the last half of the century.

A chalice and paten originally owned by Archbishop Lope Fernández de Luna, who died in 1382, survive in the parish church of Longares. These pieces show a simplicity of form and, except for the escutcheon of the Archbishop repeated on the knop and foot of the chalice and a Christ in Majesty on the paten, the surface of the metal remains plain. Both pieces are incised with the mark of the city of Zaragoza.

Akin to these objects is another chalice and its paten, with the stamp of Avignon, belonging to a church in the Aragonese town of Caspe. Originally they were the possessions of Juan Fernández de Heredia, the grand master of the Order of Saint John of Jerusalem. A dominant figure at the court of Peter the Fourth, diplomatist, soldier, and scholar, Fernández de Heredia spent many years at the papal court of Clement the Seventh and

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Vich. Cathedral



Tortosa. Cathedral

Figs. 18-19. CIBORIA

of the antipope, Benedict the Thirteenth, at Avignon. At this period a close cultural unity existed between southern France and the kingdom of Aragón, Cataluña, and Valencia. Provençal or native artists, Italians, and Spaniards working at Avignon had their special quarters. There are numerous documentary references indicating the role of the Spaniard in the artistic productions of this city. Calligraphers and miniaturists from the Peninsula were placing their names to their works; among them were Fernando de Medina, Bernardo de Jaca, and Alvar Pérez de Sevilla who copied and painted manuscripts to enrich the library of this Aragonese noble, Fernández de Heredia.²⁶ It is possible that his chalice and paten may have come to Spain when his body was brought to Caspe for interment.

Numerous pieces of religious plate from Avignon and Zaragoza are noticeably alike in form and decoration at this period, the last part of the fourteenth and the beginning of the fifteenth century. For thirty years the Aragonese prelate, Pedro de Luna, bearing the name of Benedict the Thirteenth, was at Avignon as antipope and while there he sent many gifts to

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endow the cathedral of his native Zaragoza. Among them were the monumental reliquary busts in silver of Saint Valerius, Saint Lawrence, and Saint Vincent, which appear to have served as models to silversmiths in the region, especially in the early fifteenth century.²⁷

The ogival style very soon came to the attention of the silversmiths at Santiago de Compostela. Craftsmen from the north—France, Flanders, and Germany—bringing their own techniques came to engage in the commerce in jewels, medals, reliquaries, and other religious and secular objects so greatly in demand in this pilgrimage city of Saint James the Apostle. Another channel for the conveyance of the new style was the offerings in precious metal donated to the shrine by foreign pilgrims. Gothic principles were also taking form in architecture, as shown on the chapels added to the cathedral and on the edifices in the cities of León, Oviedo, Burgos, and Salamanca. There exists in the Compostelan treasury a reliquary bust of Santiago Alfeo, a transitional work of the first third of the century, which was probably made by Rodrigo Eans, a silversmith of the basilica. The head and face, with the exception of the chin and beard, and the *repoussé* foliage decoration on the mantle are finely modeled; precious stones, engraved gems, and cameos from classical times also ornament the cloak. Legendary history claims that the gold collar was placed on the neck of the apostle by Suero de Quiñones, the fifteenth-century knight, following the triumph of his tourney at arms, the famous *Paso Honroso* which took place at the Bridge of Orbigo on the pilgrimage route near the city of León.²⁸

Entering the realm of the sculptor, silversmiths produced in the medium of metal quantities of reliquary busts and figures to enrich church altars and treasuries. During the last part of the fourteenth and early fifteenth centuries there was great emphasis especially in the Compostelan ateliers on the production of statues and statuettes in silver. Among those now existing is a statuette of the Virgin and Child in the Chapel of the Reliquaries in the cathedral. Gothic feeling is apparent in the freedom of the folds of the garments and in the modeling of the faces. The silversmith wrought each detail with exquisite skill as the jeweled collar on the Virgin's robe and the flowers in her hand indicate. The crowns are additions of the seventeenth century. During the Gothic period crowns for wooden images were nearly always in metal, although very few remain intact with their statues. Among contemporary statuettes in the cathedral portraying Santiago in the robes of a pilgrim, is that recorded as a gift from Godfroy Coqueresse, a Parisian work of great merit dating from the early years of the century.²⁹

The tendency to compete with the sculptor produced many extraordinary objects in precious metal that have not since been equaled. Among the

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Fig. 20. CHALICE
Paris. Musée National du Louvre

group of fine statues that bear witness to the growing cult of the Virgin is the *Virgen de la sede* (Fig. 22) placed over the sacrarium in the *retablo mayor* of Sevilla Cathedral. Measuring four feet in height, it was made about 1368 by a Sevillian silversmith, Sancho Muñoz or Martínez.³⁰ Crowns have been added in accordance with the fashions of a later day. Like the noble statue of the Virgin in the abbey of Roncesvalles in Navarra, the Virgin of Sevilla is a wooden figure covered with plates of silver worked with great delicacy and skill. Analogous in style and technique is an earlier and smaller statuette of the Virgin in the Louvre. Offering one of the most

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elegant figures of French art of the fourteenth century and displaying on its base fourteen plaques in translucent enamel of scenes from the life of Christ, it was originally the gift of Jeanne d'Évreux of Navarra to the Church of *Saint Denis*, Paris. Navarra in this century, under the French house of Évreux, had important schools of sculpture and metal craftsmen. Their work served as another means for transmitting throughout the Peninsula the gracious forms of the ogival style.³¹ The bust of Saint Agnes in the Cathedral of Córdoba and the small statuette of the Virgin in Valencia Cathedral afford further examples of the sculptural ability of craftsmen of this century. Bearing the coat of arms of the Cardinal-Bishop of Valencia, Jaime of Aragón, who died in 1396, this statuette, like the greater number of contemporary pieces, served as a repository for some saintly relic.³²

A picture reliquary sometimes known under a peculiar title, the Chess Board of Charlemagne, in the collegiate church of Roncesvalles is a vivid document for the study of Catalan and Aragonese translucent enamel work. It carries the mark of Montpellier. In this century Montpellier, alternately Spanish and French property, was finally ceded to France in 1382. The reliquary appears to date about the middle of the century, and in the manner of preserving the relics it resembles the celebrated reliquary trip-



Fig. 21. CASKET
Palma de Mallorca. Cathedral

HISPANIC SILVERWORK



Fig. 22. VIRGIN OF LA SEDE
Sevilla. Cathedral

tych, the *Tablas Alfonsinas* in Sevilla Cathedral. The “Chess Board” exhibits enamel panels alternating with panels of rock crystal which cover the venerated relics wrapped in golden coverings and appropriately labeled. The checkerboard arrangement probably gave rise to the title *ajedrez*.³³ Dominated by violet, green, and orange, the portraits of the saints and apostles adorning the reliquary and its frame are executed in translucent enamel of extraordinary brilliance and clarity.

Throughout European countries reliquary caskets, abundant from the twelfth century, may have had their origin in the boxes of painted wood or

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ivory in which the crusaders brought back relics from the Holy Land. A form common to both Romanesque and Gothic periods was a *chasse* like a miniature sarcophagus. The casket of San Cugat del Vallés of the fourteenth century and the more elaborate examples of Lérida and Bañolas, made in the fifteenth century, are excellent specimens of Gothic taste translated into precious metal. The rectangular casket from San Cugat del Vallés (Fig. 23) in the Barcelona Museum is a work of the early part of the century, and according to documents, would seem to be that donated in 1306 through the generosity of Bonanant Basset. The reliefs on the gilded plates of the casket portray scenes from the life of Saint Cucufate.³⁴

In medieval Cataluña the manufacture of certain objects made of sheet brass stamped in relief, sheathing inner frames of wood, was apparently a flourishing industry. Numerous pieces showing this process survive. For the most part the examples are little caskets and crucifixes. The Catalan workers, like craftsmen of earlier centuries, embossed thin sheets of brass by forcing them into moulds which produced the designs on the outer surface. A repetition of subjects would indicate that the same moulds were used again and again. It would also suggest a localized centre of manufacture. Scenes connected with the chase, as a warrior attacking a wild beast, a horseman killing a dragon, a hunter with a falcon, were favourite themes in decoration. A casket in the Jacquemart-André Museum, Paris, one in the Victoria and Albert Museum, and others in Spain are embellished with similar patterns. An example in the Episcopal Museum at Vich (Fig. 24) presents the form generally adopted for these objects: a lid with sloping sides, oftentimes more pronounced than in this example, a flat top with a brass handle terminating in animal heads, and the entire surface decorated in a series of reliefs. The panels on the front of this box portray the figures of a man and a woman—in the first, she is placing a crown on his head, in the second a helmet, and in the third she is taking aim with an arrow. An inscription at the base of the casket reads: AMOR.MERCE.SIVS.PLAU. A casket in the British Museum depicts the same subjects. Both the design and the inscription would imply a token of affection given at betrothal or marriage probably for the safeguarding of jewels. A crucifix of stamped brass in the Vich Museum belongs, as do the metal-plated caskets, to the end of the fourteenth century. Stamped sheet brass work continued to be made in the beginning of the fifteenth century and is to be found in Spain as late as the sixteenth century.³⁵

The pieces of table plate mentioned repeatedly in inventories of household goods were trenchers (*tajaderos*), bowls (*escudillas*), and cups (*tazas* or *copas*). Vessels for liquids were of various forms. The cup, ceremonial

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in its origin, was reserved for the highest ranking lord at the table. As such, it was an object of special enrichment. Princely gifts were frequently cups made of gold and set with pearls and other jewels and houses of nobility sought them as pieces of distinction. A gold hanap with an enameled cover figures among the pieces of table service belonging to the counts of Ampurias in 1380, while in the households of princes such vessels were generally numbered by the dozens.³⁶

A fourteenth-century cup, now in the British Museum, that was cherished in Spain for more than two hundred years, originally formed part of the treasure of Charles the Fifth of France, who, like his contemporary Peter the Fourth of Aragón, was a connoisseur of works in gold and silver. In 1399 the cup was presented to the English court; in the seventeenth century King James upon concluding a peace with Philip the Third bestowed it, among other gifts, upon the Spanish ambassador, Juan Fernández de Velasco, Count of Haro, who in turn donated the cup in 1610 to the Convent of *Santa Clara* at Medina de Pomar in the diocese of Burgos where it remained until the late nineteenth century. Made in the latter part of the fourteenth century, the jewel of medieval craftsmanship reflecting the achievements of the Parisian goldsmiths is prized as illustrating translucent enameling in its perfection. In studying this piece it is worthy of note that many enamels listed in 1380 among the possessions of Charles the Fifth of France were described as fabricated in the "manner of Spain" a term which, as in other inventories of the time, is now supposed to refer to the translucent process.³⁷

The Victoria and Albert Museum possesses three silver plates of exceptional workmanship dating from the end of the century or a little later. Their borders are skillfully rendered in bold relief work and two are enriched with enameled centres. Suggesting a northern or central Spanish origin the finest of the group (Fig. 25) displays intermingled with a vine and grape pattern the figures of wild men, a bear, a lion, hounds, and wiverns which the silversmith has depicted with naturalistic vivacity. The medallion portraying armoured jousting on horseback is of translucent enamel work.

As a form of embellishment, translucent enamel work reached its height at the close of the century. Although many excellent examples were made throughout the first half of the fifteenth century, its use gradually waned. This change may be attributed in part to the elaboration of architectural features and the preponderance of sculptural figures and plastic details which left few uninterrupted spaces for enamel decoration. For similar reasons during the Gothic period *repoussé* and filigree work, which were

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both fundamental elements of Romanesque decoration, were infrequently used. Although casting replaced *repoussé* work to a great extent, beautifully executed reliefs appeared on separate plaques such as those making up the Gerona *retablo* and those used on numerous reliquary caskets. In these works master silversmiths by their skill in modeling portrayed, in the medium of metal, a lifelike naturalness and warmth.

Metal planes or surfaces that were left free for decoration were treated by fourteenth-century craftsmen with infinite care and taste; characterized by minuteness of detail, they were delicately engraved, or lightly chased with leaf scrolls or flowing vegetal patterns; stippling with variously designed punches filled areas not covered by decoration, relieved the monotony of plain surfaces, and tempered as well the brilliance of the metal.



Fig. 23. RELIQUARY CASKET
Barcelona. Museos de Arte

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Jewels cited with the greatest frequency in documents of the time were crowns, clasps, brooches, girdles, and little portable reliquaries. Many pieces made for personal use were later donated to the church to serve in the adornment of saintly images. At times jewels were expressly ordered to decorate objects of devotion.

Despite this protective environment few jewels of the period survive, but they shine forth in the testaments of queens and noble ladies, and they appear in painted panels of the Virgin and saints who were made resplendent in the fashion of the great court ladies of the day. A bequest of Queen María of Aragón to the Infantas Constanza and Juana mentions rings garnished with diamonds and turquoises; a garland, probably for the hair, made up of roses glowing with rubies, emeralds, and diamonds; a golden girdle terminating in pearls of great size and enriched with eighty-four emeralds and more than thirty rubies; a brooch, similarly jeweled, for fastening a mantle. Girdles were especially luxurious in the fourteenth century. They were of silk, velvet, or passamenterie decorated with little pieces of metal set with jewels, or enameled. Sometimes they were entirely of gold and silver. Among the possessions of the Infante Don Jaime were three silken girdles adorned with gilded silver. The vogue for decorating clothing with



Fig. 24. CASKET
Vich. Museo Episcopal

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Fig. 25. PLATE
London. Victoria and Albert Museum

ornaments in precious metal was already under way. A document of 1356 describes the largest of the five crowns belonging to Queen María as being of gold having fleurs-de-lis, ten in number, set with emeralds and pearls, alternating with poppies which were ornamented with similar stones and rubies.³⁸

Rings, including ceremonial rings for the use of the clergy, were usual articles of adornment. On a day of important church festivities the bishops added to the sumptuousness of their apparel by placing rings on the fingers of both hands. The custom of using personal seals also proved profitable for the goldsmiths. Members of the nobility, and high officials, both ecclesiastical and civil, demanded artistically wrought designs for their private

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use and had many of these matrixes set in rings. Of the numerous rings belonging to Don Jaime was one with a sapphire engraved with his personal device. Contracts reveal references to seals made for reigning queens. Salamó, a Jew of Lérida, in 1320 received sixty-seven *sueldos* for making a silver seal for Doña Teresa de Entenza ; in 1349, at the request of the King, the skilled Berneç was fashioning for Queen Eleanor of Sicily a *sello secreto* which exhibits the only portrait extant of the third queen of Peter the Fourth.³⁹

Throughout the fourteenth century the growth of luxury among the nobility and princes of the church was pronounced. This fondness for display prompted the fabrication of a great number of objects for household and personal use. The releasing of craftsmen from the supervision of the monastic workshops and the growth of the guilds were other factors contributing to the diffusion of secular work. Jewels and plate represented an investment in wealth readily translatable into currency. In reckoning the value of wrought gold and silver, beauty of modeling or intricacy of craftsmanship had not yet been taken into account. The worth of an object was determined by its weight in metal alone as shown by entries in early testaments and inventories. This system had advantages for the traveler who could carry on his person extra resources in silver chains and other ornaments. Possessors of costly pieces of plate likewise did not hesitate, when necessity arose, to have them melted down and converted into coin.

Against the mounting tide of extravagance and luxury, sumptuary laws were formulated in Spain similar to those which Venice put into effect the last half of the century. Both the kingdoms of Aragón and Castilla passed ordinances restricting the use of pearls, precious stones, gold and silver trimmings on clothing. Passages in the statutes of 1343 and 1382 refer to this practice and to the increasing vogue for wearing apparel made of costly materials.⁴⁰ A further intimation of the mania for display in women's costume, decked with metal trinkets and jewels, is found in the satirical poem, the *Libro de buen amor*, written previous to 1350 by Juan Ruiz, the archpriest of Hita.

Testimony to the taste and fashion of the latter part of the fourteenth and the beginning of the next century emerges from the inventoried possessions of famous personages. The inventory of King Martin, son of Peter the Ceremonious, who ruled from 1395 to 1410, records among the royal possessions a folding reading desk and an enameled inkstand in the shape of a tower whence flew the royal standard. With his manuscript books were several on chess and draughts as well as boards for both, some in the form of little tables having silver feet with chessmen of crystal, jasper, glass, and

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horn. Vessels and objects in gold and silver enriched the chapel. Garnishing the sideboards of the banqueting halls of the palace were vases and damascened trays, hanaps, and bowls in glass and silver. There were such table pieces as saltcellars of crystal resting on silver feet and spoons of mother-of-pearl with silver handles enameled in blue, while others were gold ornamented with pearls and sapphires, these probably intended for ceremonial purposes. Rings set with cornelian, jacinth, and coral were listed among the King's jewels.⁴¹ Splendour of materials, skill in execution, and brilliancy of colouring, qualities inherent likewise in Gothic embroidery and illumination, marked the productions of the goldsmiths in this century, when wrought gold and silver were relied upon to provide a ready medium of exchange as well as to satisfy the demand for luxurious ornament.



Fig. 26. MEDALLION FROM CRUCIFIX
Vilabertrán. Church

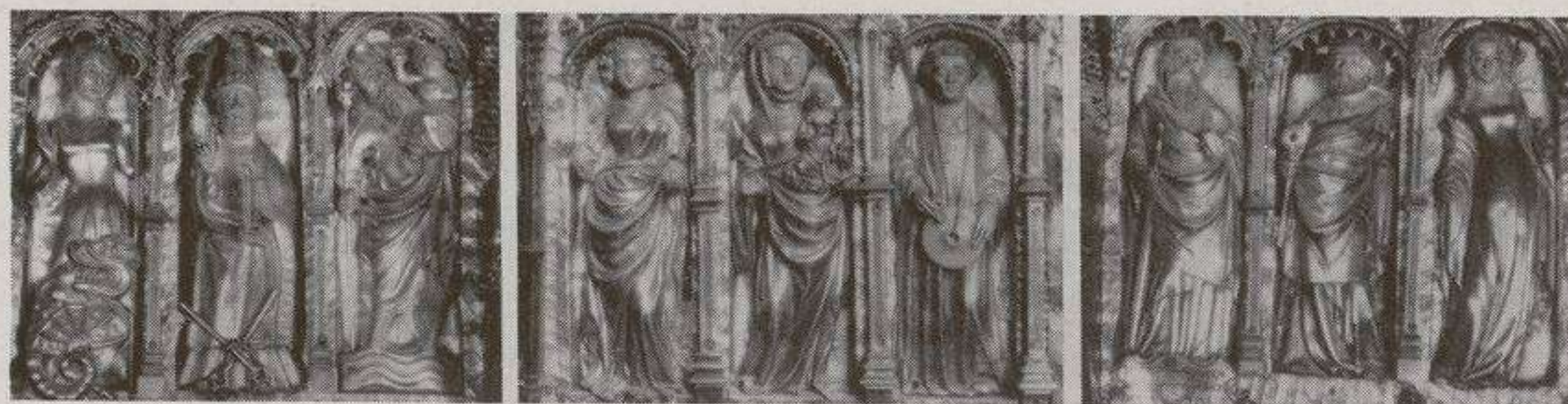


Fig. 27. RELIEFS FROM CASKET IN CHURCH OF BAÑOLAS

II

GOTHIC SILVERWORK IN THE FIFTEENTH CENTURY

THROUGHOUT the fifteenth century Barcelona continued to excel in the production of works of art. As in the preceding century it was the centre of the Catalan school of painting. Attached to various guilds, its painters often associated themselves with the guild of the silversmiths. Metal craftsmen of the city, renowned for the quality of their work, enjoyed the patronage of the court and that of the Luna family and its distinguished churchmen who gave liberally to all the arts that heightened the beauty of the rituals of the church.

The chalice (Fig. 29) and paten (Fig. 28), once belonging to the antipope Pedro de Luna, in the Cathedral of Tortosa, reveal the distinction and refinement of the metalwork of the late fourteenth and the early years of this century. Although an Italian provenance has been suggested for these splendidly wrought pieces, the paten bears the mark of Barcelona, "BAR."⁴² Decorating the rim of the paten are panels of Gothic inscription alternating with symbols of the Evangelists; the latter, with the Christ in Majesty at the centre, the figures of saints which embellish the bowl, and the scenes on the lobes of the spreading foot of the chalice are of translucent enamel. Both the metal and enamel workmanship of these beautifully designed and proportioned pieces bespeak the practiced hand of a master goldsmith.

In the cathedral treasury of Barcelona rests a pretentious work in silver, made in this city probably early in the century and known as King Martin's chair (Fig. 30). It serves at present as a throne for the great *custodia* and appears enshrining the Sacrament in the annual procession of the Corpus Christi festival. The chair is wrought in the characteristic delicacy and elegance of the fourteenth century. There would seem to be a relationship between it and the bishop's chair in the choir of Gerona Cathedral which

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was completed in 1351 by the sculptor, Master Aloy. In Cataluña as in other regions it was usual to lavish great magnificence on the special chairs designed for the use of prelates and dignitaries. Although sufficiently rich to serve as a king's throne it is not known that the silver chair was ever



Fig. 28. PATEN
Tortosa. Cathedral

used by the ruler whose name it now bears.⁴³ In fashioning the chair, the silversmith constructed over an arcaded base a high back of three ogive arches and arms of convolute scrolls; the designs of the richly carved leaf-croquets, springing from the rims of the scrolls, offer analogies with those on certain contemporary crucifixes and doorways.

Following the evolution in architecture, the metalworkers relinquished the simplicity and purity of style characteristic of the fourteenth century

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Fig. 29. CHALICE
Tortosa. Cathedral

and adopted a complexity of fine detail which added a degree of ordered elegance to their work. Among ecclesiastical vessels the monstrance began

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to display, at this period, great refinement and dignity due to its significance as the central object in the celebration of the Corpus Christi festival. As the festival gained in popularity and sumptuousness, cathedrals and monasteries ordered new and expensively wrought vessels from the silversmiths. The monstrance in Vich Cathedral is an excellent example of form and construction in the fifteenth century. A donation from Canon Bernard Despujol in 1413, it was the work of a Barcelonese silversmith who created in metal a finely proportioned architectural structure. The Gerona example, made for the cathedral between 1430 and 1438 by its renowned craftsman, Francisco de Asís Artau, ranks as the most ambitious example to be built in Cataluña in this century.⁴⁴

Among Aragonese monstrances, those of Tronchón and Cuevas de Cañart (Fig. 31) emphasize the rich fancy and decoration expended on these vessels, and their design is typical of many contemporary examples. Their enamel-work embellishments indicate the sure hand of a miniaturist who appears to have drawn his inspiration from Valencian and Catalan primitives of the first part of the century. Common to both monstrances is the constructional device of the acolyte angels which, at this period in eastern Spain, was a characteristic formula accompanying crucifixes and other ecclesiastical objects.

Incised with the mark of Morella, these monstrances have been attributed respectively to the silversmiths, Bernardo Santalinea and his nephew Bartolomé. The former was the founder of a line of metalworkers who for a period of two hundred years engraved the device of Morella ($\begin{smallmatrix} \text{MOR} \\ \text{ELA} \end{smallmatrix}$) on their splendidly fashioned works. Other members of the Santalinea family as painters, sculptors, wood carvers, and wealthy merchants also contributed their share to the fame of the region. Morella, like Daroca and San Mateo, although withdrawn from the great centres of commerce and social life, produced schools of extraordinary craftsmen.⁴⁵

An altar crucifix in Tortosa (Figs. 32, 33) is indicative of the sombre elegance and fidelity to the canons of style that marked the work of Santalinea silversmiths. Made by Bernardo in 1428, the crucifix was purchased by the cathedral for sixty-five Barcelonese pounds. The central crucifix and the sculptured figures of the Virgin and Saint John on the lateral arms constitute a Calvary of great artistic worth. An unusual feature is the combination of translucent blue, red, purple, green and yellow with opaque colours in the representation of saints and martyrs on the obverse and of the Agnus Dei and the tetramorph on the reverse. The finely composed architectural stem and base show enamel embellishments which include the escutcheon of the bishop of Tortosa Cathedral, Otón de Moncada.

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Another documented work by Bernardo Santalinea exists in the crucifix at Traiguera. Although the original sculptures and reliefs possess merit, the crucifix itself has been poorly preserved, the enamels have deteriorated, and it shows inharmonious additions of the seventeenth century.⁴⁶

Morella has been suggested as the place of production of the fifteenth-century processional crucifix in the parochial church of Linares, but the miniature enamel scenes are not comparable to those on the monstrance of Tronchón and other works originating in Morella. In form, applied sculptures, and in the enamel decoration covering the entire surface as well as the Gothic capital on the shaft, the Linares cross is akin to the Játiva example of the preceding century.⁴⁷

In the greater number of fifteenth-century processional crucifixes the Gothic capital of the staff was replaced by a slightly flattened globe-shaped knop; the surface exhibited rich decoration with lozenge-shaped bosses which were enameled with escutcheons or figures of saints, and the remaining portions, gadrooned or engraved. Of this series is a crucifix at Cuencabuena, province of Teruel, stamped with the mark of Daroca, and an example at Valdeconejos also in Teruel.⁴⁸ The latter bears the stamp of Barcelona and resembles one (R3013) similarly marked in the collection of the Hispanic Society. Each lozenge-shaped boss on the knop of the Society's crucifix (Fig. 122) has an heraldic bird in black outlined in gold against a red ground, the coat of arms of the Colom family of Barcelona. The mark of this city ($\frac{BA}{RCK}$) is chased on the terminals of the cross which is made up of a wooden core sheathed by silver plates embossed with a vine-leaf pattern against a granulated ground. This well-proportioned cross, a work of the first part of the century, supports a finely modeled crucifix. On silver images and statues the naturalistic tendencies that developed in sculpture were adopted by the silversmiths, and in the decoration of surfaces a more vigorous design, generally of stylized vine leaves, replaced the varied vegetal patterns of flowing leaf scrolls used during the preceding century. The decorative motives on silk damasks and on other rich materials of the time which shine forth on dull grounds of the same colour may have suggested to the silversmith the placing of patterns in relief or lightly engraved against backgrounds worked by the burin or punch. The pleasing chiaroscuro thus achieved, seen on the surface of this crucifix in the Society, is a characteristic of silverwork decoration of the Gothic period.

Many reliquaries of the Middle Ages were fashioned as miniature churches or gabled edifices showing rich architectural and sculptural details or were ornamented with paintings similar to the magnificent example of the shrine of Saint Ursula (Hospital of *Saint Jean*, Bruges) painted by Hans Memling

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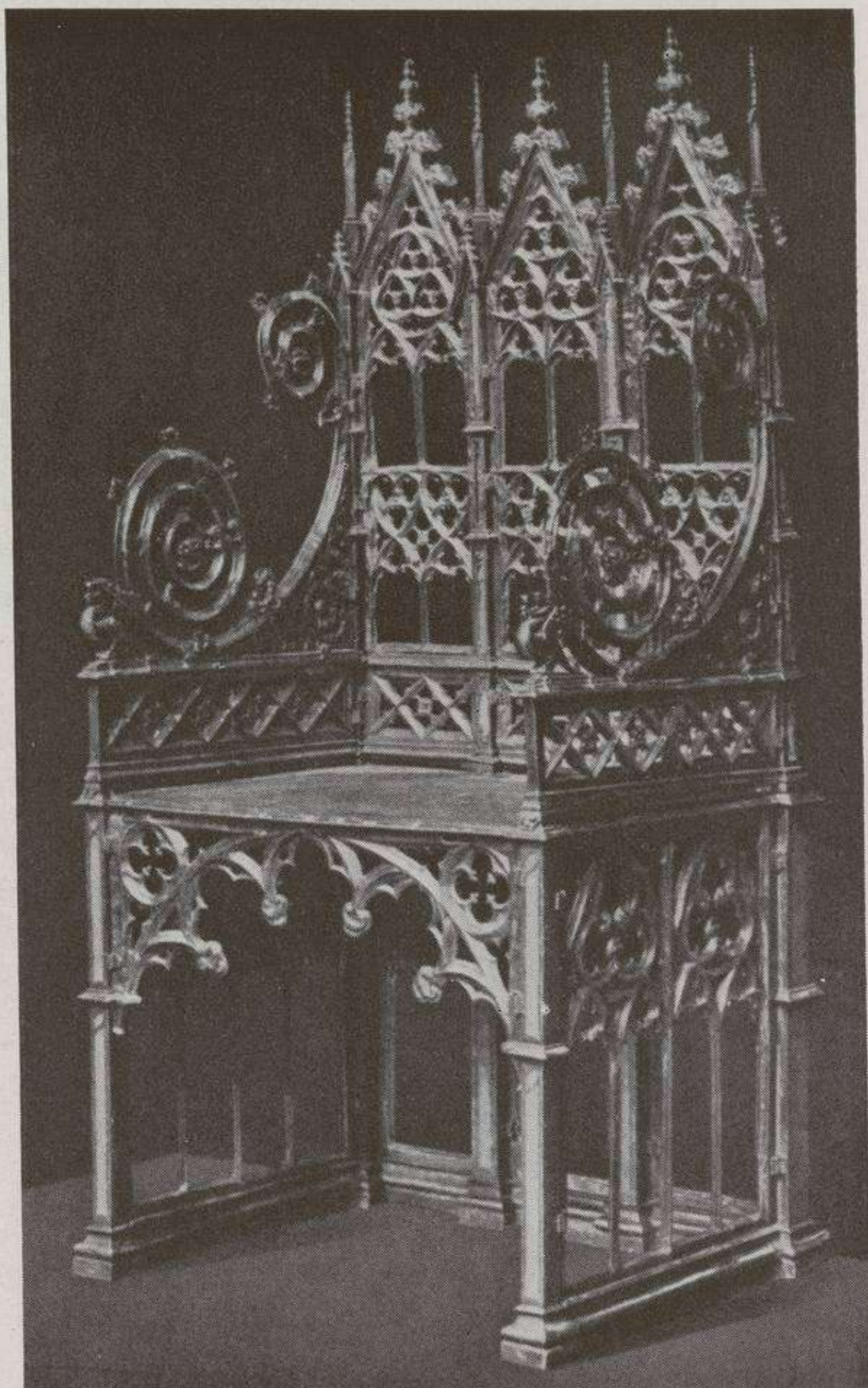


Fig. 30. CHAIR
Barcelona. Cathedral

with scenes from the life of the Saint. Of the Spanish reliquaries in metal conforming to this type, one at Bañolas (Figs. 27, 34, 35), and another made at the close of the century for the *Sant Drap* at Lérida, are important specimens. The former of gilded silver is decorated entirely with sculpture. Crowned with an open-work cresting and finished by a tower, it is further enhanced with enameled coats of arms and numerous inscriptions, one of which gives the name of Jaume Gamaro who was a vicar at Zaragoza in 1473. The casket, which has a number of later additions, was probably be-

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Fig. 31. MONSTRANCE
Cuevas de Cañart. Parish Church

gun in 1456; although not without plastic defects, it is a splendid specimen of the creative vigour of its makers. It is engraved with the official stamp of Gerona.⁴⁹ Zaragoza continued the mode of the preceding century in mak-

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ing reliquaries in the form of human busts representing figures of the saints and the Virgin Mary. Among the great numbers made by the silversmiths, the bust of Saint Andrew in the parochial church of *San Gil* in that city is noteworthy for the excellence of its workmanship.

During the first part of the century, eastern Spain had been brought in close contact with Italy, an influence heightened when Alfonso the Fifth added Naples to the kingdom of Aragón in 1443. At the King's request, the Valencian painter, Jacomart, visited Naples where he, with other artists from Spain, came under the sway of the Italian Renaissance.⁵⁰ Towards the middle of the century two Spanish silversmiths were summoned to the papal court; their compatriot, Pope Calixtus the Third, assigned to them the fashioning of numerous ceremonial objects, among which were the golden roses and costly swords it was the custom to present to kings and princes throughout Christendom. The Royal Armoury at Madrid still guards the blade of the sword made by Pedro Díez which was bestowed upon Henry the Fourth of Castilla.

Returning to Spain after the death of the Pope in 1458, Díez settled at Toledo where he entered the workshops of the cathedral. This *orfebre* has been credited with inspiring the architect, Enrique de Egas, with the principles of the Renaissance taking shape in Italy, a claim possibly exaggerated owing to the youth of Egas at the time of the silversmith's residence in this city. Before the end of the century there were available for study in Spain the actual carvings of native Italian sculptors working in the Peninsula.⁵¹

The vast expansion of Mediterranean trade favoured the exportation of Spanish products such as textiles, painted panels, and objects of gold and silver to the islands of Sardinia, Corsica, and Sicily then forming part of the Aragonese kingdom. Sicilian metalwork especially shows the influence of these importations in the decorative motives taken from Catalan carvings.⁵² That the kingdom of Sicily placed commissions for work to be done in Spain, a document of 1469 affirms. It describes the sumptuous horse trapping made for the king, the work of a Jewish silversmith of Valencia, Vidal Astori, and by the detailed account of the richness and the innumerable gold ornaments on the headstall enameled with the royal escutcheon, the document bespeaks the knightly splendour of the fifteenth century.⁵³

The Arabic workshops of southern Spain achieved mastery in the art of working metals. Their products were enhanced with enamels and damascening, with delicate carvings, and fine and dexterous chasing. Brasses and damascened utensils, often in animal form, were abundant. During the fourteenth and fifteenth centuries, the metalworkers at Granada upheld in their art of damascening the proud traditions known to Persia and the

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East. Arms and weapons, particularly sword hilts and sheaths, were richly and intricately devised. A distinguished specimen of Hispano-Moresque craftsmanship, among other examples, exists in the sword traditionally believed to have belonged to Boabdil, the last Moorish king of Granada.⁵⁴

The union of the powerful kingdoms of medieval Spain under the Catholic Kings had greatly increased architectural activity throughout Castilla, thereby widely diffusing the principles of the Gothic style. The silversmiths found eager patrons in the owners of the great seigniorial mansions such as the Mendozas, Fonsecas, and the Constable of Castilla, the Count of Haro, who built a pretentious palace at Burgos during the latter part of the century. Baron Rožmitála, a Bohemian traveler writing during his visit of 1465 to 1467 of the splendour of medieval palaces of Castilla, described in detail the decorations of gold and silver and gilded statues in the great halls and rooms of the *Alcázar* of Segovia, often the residence of Isabel and Ferdinand during their reign.⁵⁵ Contracts were given to the metalworkers not only for silver plate for the banqueting halls of these great households but also for the sacred furnishings of their family altars and private chapels. The simplest altar requisites—chalice, paten, crucifix, wine cruets, and sanctuary lamps—appear in a Castilian panel of *The Mass of Saint Gregory* in the Philadelphia Museum painted about the middle of the century. While great numbers of objects, similar in size and as little complicated in form as these in the paintings, must have been made by the silversmiths, their highest achievements were the massive candlesticks, crosses, and sumptuous vessels demanded by cathedrals and monastic houses. The Alvarez family working for the churches and cathedral at León were craftsmen of renown. The cathedral at Orense still possesses a processional crucifix made by Agiar and an altar by Juan de Viña, both important Gallegan works of this period. There were schools of metalworkers at Medina del Campo, Salamanca, Plasencia, and Madrid, and in the cathedral cities of Toledo and Sevilla. In the latter city the silversmith García was working in 1485 on a horse trapping for the King who exempted the master and his associates from the necessity of going to war while engaged on this enterprise. Honouring another Sevillian smith, Juan de Oñate, maker of the city maces and later assay master at the mint, the Catholic Kings bestowed upon him a letter patent of nobility (*ejecutoria de hidalguía*) on November 18th, 1499.⁵⁶

The prestige of the school of silversmiths in the *Santa Casa* of the Monastery at Guadalupe lasted throughout the fifteenth and into the following century. Of the many workmen listed in its *Libro de oficios*, Fray Juan de Segovia and his pupils, Diego Pizarro, Cristóbal de Gijón, Alfonso López, excelled among others in fashioning beautiful pieces of ecclesiastical plate.

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Fig. 32. CRUCIFIX BY BERNARDO SANTALINEA
Tortosa. Cathedral

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Fig. 33. REVERSE OF CRUCIFIX BY SANTALINEA
Tortosa. Cathedral

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Flemish influence was strong in the work of Juan de Segovia who laboured not only for his own monastery but also for those included in the Hieronymite Order as well as filling numerous commissions for households of the nobility. The *custodia* at Guadalupe and the casket decorated with translucent plaques of the preceding century and combined with panels (Fig. 36) in *repoussé* illustrate his ability in rendering vigorous relief work. When the Catholic Kings visited the Guadalupe Monastery following the capture of Baza in 1489, they were presented with a saltcellar in the form of a lion holding a pomegranate in its claws, probably symbolic of the recent victory. This object, richly enameled, was the work of Juan de Segovia.⁵⁷

Impressions of this famous monastery were recorded by Hieronymus Münzer during his visit to the Peninsula in 1494 to 1495. His journal, which gives one of the most comprehensive accounts of travels in medieval Spain, describes the sacristy at Guadalupe, referring to its ornaments contained in twelve large chests or *arcones*. Among the altar treasures were more than forty crucifixes, twenty-four silver images, a *custodia*, chalices, and numbers of other vessels for the Mass and for use on special feast days, as well as ecclesiastical robes glittering with gold, silver, and precious stones. Münzer spoke of the workshops and the artisans of various skills at the monastery as of a sufficient number and importance to form a city by themselves.⁵⁸

From the beginning of the century artistic influences from the north, bringing the realism of the schools of Burgundy and Flanders, were apparent in the workshops of Aragón and Castilla. Jan van Eyck made his famous journey through Spain and Portugal in 1428; by the middle of the century northern artists were establishing themselves in Castilla, a movement encouraged by the family connections between the reigning houses. Flemish and German sculptors, among them Juan Alemán, the Guas brothers, and Anequín Egas, were working at Toledo before the close of the century, and at this time it would seem probable that Enrique de Arfe, the founder of the great dynasty of Renaissance silversmiths, had already reached León from Cologne, Germany.⁵⁹

Changing styles were accompanied by legislation affecting the marking of objects, methods of working, and the establishment of metal standards. In 1401 it was decreed that all pieces were to be stamped with the mark of the locality where they were produced. A later ordinance stated that lack of such a device would result in the confiscation and melting down of the object. Among the regulations governing the quality of work was one concerning gilding, which was not to be done with gold leaf but with an amalgam of gold and mercury; twenty-two carats was the standard established for gold, and ingots were to be examined for purity before being used.⁶⁰

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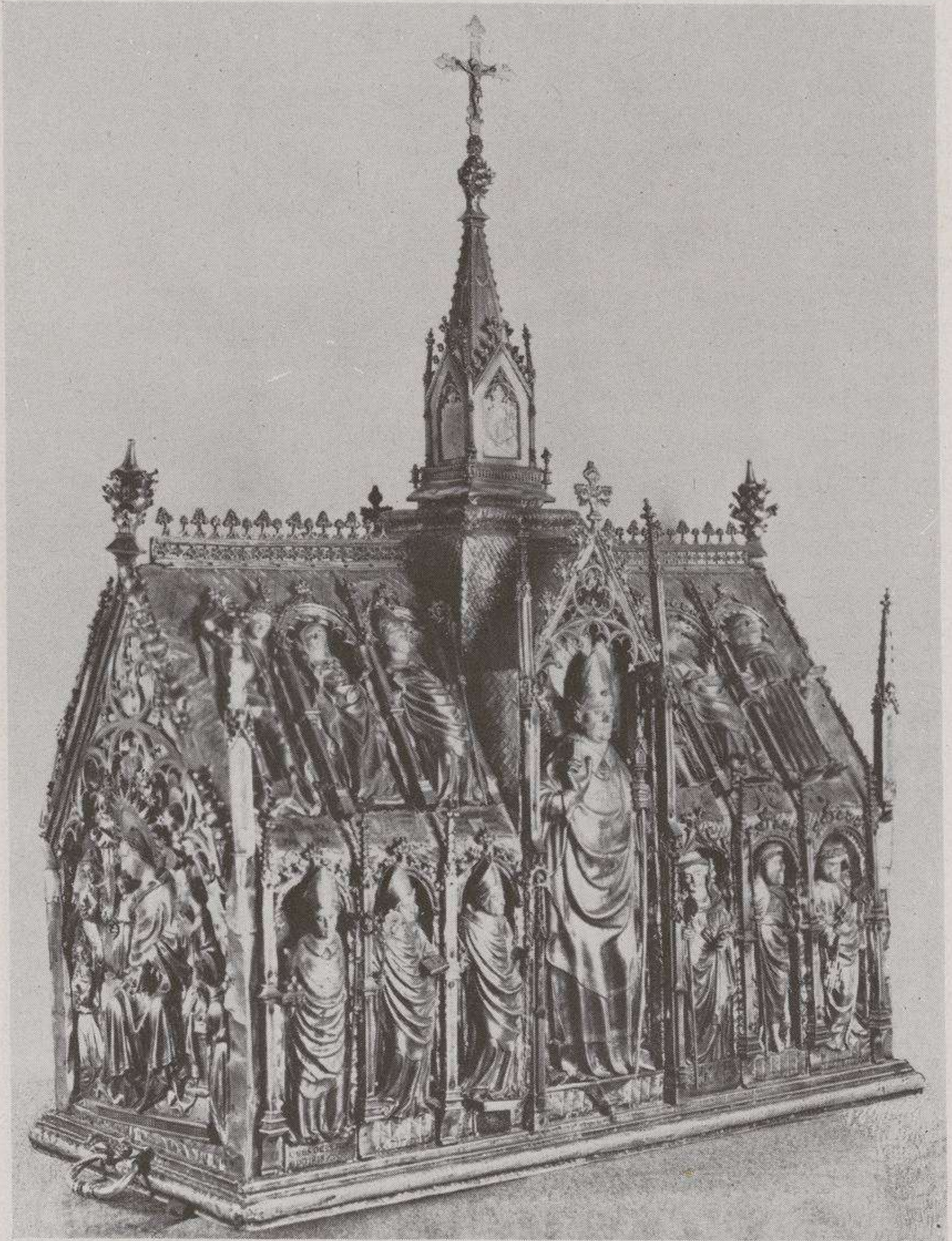


Fig. 34. RELIQUARY CASKET
Bañolas. Church

A fundamental principle of the guild organizations was the requirement for artisans to pass examinations on theory and practice in order to become accredited craftsmen. By the middle of the century this practice was

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universal. The object made for inspection before a tribunal was called the *pieza maestra* and became the property of the guild. For this test the silversmith first presented a drawing of the object he was to fashion. A collection of these drawings showing the development of style for a period of nearly three hundred years beginning with the sixteenth century is contained in



Fig. 35. DETAIL OF RELIQUARY CASKET IN CHURCH OF BAÑOLAS

the examination books or *libros de pasantía* of the silversmiths' guild of Barcelona where they are preserved in the library of the *Museos de Arte*.⁶¹ There are numerous references in fifteenth-century ordinances to the qualifications demanded of the apprentices and the obligations of their masters in teaching them and caring for them during this period of training. A service of eight years was required for a silversmith. Once having become a master craftsman he was eligible to represent his guild on the governing council of the town where he resided. In the year 1391 four silversmiths were chosen to act on the "Council of One Hundred" at Barcelona, an indication of the importance of the guild in this city.⁶² The brotherhoods or *cofradías*, the social organizations of the guilds, provided for the welfare

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of their workers and contributed to the aid of families of deceased members, as well as supporting community celebrations and festivities both religious and civil.

Nearly all the guilds, even the very modest, had their own houses where they guarded their attributes of office. In the principal hall where meetings were held there was generally an altar with an image of the patron saint and the escutcheon of the guild. The coat of arms was also displayed over the main entrance or on the façade of the guildhall.⁶³

Acquiring great prosperity in the fifteenth century, the guilds frequently placed commissions for *retablos* and other works of art to enrich the chapels and altars especially dedicated to their respective saints. Jaume Huguet painted at Barcelona the *retablo* of the locksmiths in 1483. The museum of this city possesses the *retablo* of the jewelers' guild, a work of the early sixteenth century. In the Catalan-Sardinian painting at Sanluri dedicated to Saint Eloy the predella depicts scenes from the life of the Saint. Of that portraying Saint Eloy in his workshop (Fig. 37) Miss King writes: "As a youth he worked at the goldsmith's craft, and the objects pictured in his bottega are so choice that taken in conjunction with the things in the central panel, one would like to believe that this is a guild picture."⁶⁴ This Saint of the metalworkers with hammer in hand is seated before his bench surrounded by tools for burnishing and stippling, a set of weights, a borax box, and other requisites of his craft. A forge, and a pitch block for *repoussé* work are near at hand. On the wall hangs a set of jeweler's scales, and on a shelf above rest the completed objects, ewer, chalice, and patens.

The industrial and economic reforms of the Catholic Kings embraced the currency as well as weights and measures, which varied greatly in different parts of the kingdom. In 1488 they appointed an assay master at Valencia, and when the Cortes was meeting at Medina del Campo in 1497 there was issued a number of pragmatics regarding the monetary system, establishing at the same time the value of a silver mark as sixty-seven reales. Later Pedro Vegil, a silversmith to their majesties, became assay master at the court with the task of unifying the various standards for gold, silver, and the alloys, as well as regulating ordinances for the official mints.⁶⁵

With the invention of printing, new fields were opened to artists trained as gold and silversmiths. To them belongs the taking of paper impressions from engraved metal plates made ready for niello decoration, a discovery which had preceded the printed book. Not only were they the first engravers but many times the designers and cutters of type. The silversmith, Alfonso Fernández de Córdoba, an associate of the great Palmart and hailed as the first printer of Spanish birth, designed initials and type for the

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Fig. 36. THE FLAGELLATION BY JUAN DE SEGOVIA
Monastery of Nuestra Señora de Guadalupe

books that he printed at Valencia and Híjar. The making of dies for coins and for commemorative and portrait medallions was another source of livelihood for the *plateros*.

Fashionable interest among affluent nobles of the fourteenth and fifteenth centuries centred around elaborate table services or *vajillas* made in silver by craftsmen of renown. Barcelona, Valencia, and other cities were famed for making the first visit of reigning kings one of great ceremony and of presenting these silver offerings as a symbol of esteem and

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Fig. 37. SAINT ELOY AS A GOLDSMITH
Sanluri. Parish Church

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Figs. 38–39. JEWELLED HEADRESS AND NECKLACES
Details of the *Retablos of the Christ* and of *Saint Ursula*
Barcelona. Museos de Arte *Cardona. Parish Church*

loyalty. Bernardo Santalinea worked on the silver service given to King Martin upon his arrival at Valencia in 1402 following his coronation. The *vajilla* bestowed upon John the Second of Aragón at Barcelona came from the atelier of the famous silversmith, Francisco de Asís Artau, of that city where the *Archivo Municipal* still preserves the inventories of these pretentious gifts including the plate made for Ferdinand and Isabel.⁶⁶

Jewels like the vessels wrought for the table continued the fashions of the preceding century. The works of painters and sculptors register the increasing vogue for decorating wearing apparel with pearls, precious stones, and metal ornaments. Costumes with jeweled trimmings appear in the panel of the Virgin and Child, painted about the middle of the century, now in the Barcelona Museum; a detail from the *Retablo of the Christ* (Fig. 38), also in this museum, shows a young woman with gemmed headdress wearing a necklace set with pearls, an article of adornment which was then gaining in favour. Of like design is the jet necklace of Saint Ursula (Fig. 39). The cape and headdress of Saint Engracia (Fig. 40) painted by Bartolomé Bermejo are rich with embellishments and the chain around her neck reflects the usage of the last half of the century, when heavy gold chains were the mode.⁶⁷ A sculptor belonging to the school of Gil de Siloe, who gave to his work the preciousness of gold and silverwork, carved the magnificence of

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contemporary costume on the alabaster tomb of Juan de Padilla, the favourite page of Queen Isabel, who met his death at the siege of Granada.

Among the jewels belonging to Queen Isabel was a necklace of Aragonese workmanship, a gift from Ferdinand at the time of their betrothal. This gold ornament showing fifteen pendants garnished in large rubies and pearls was the means of replenishing the war chest more than once during the wars of the Reconquest. To conduct the siege of Baza in 1489 the city of Valencia, according to a document of this year, loaned sixty thousand gold florins on the necklace and royal crown together. They were not redeemed until 1495. Two years later the Queen gave the necklace as a bridal gift to Margarita of Austria, the wife of her son, Prince Juan.⁶⁸ Besides jewels, the Catholic Kings bestowed upon them such utilitarian objects in silver as braziers, *cántaros*, basins, and candelabra.⁶⁹

Jewels worn by the Moorish women of Granada were as expressive and intricately designed as the costly weaves of their garments. Pearls, rubies, emeralds, and turquoises decorated their pendants, necklaces, bracelets, and bangles (*ajorcas*) for ankle or wrist. From Granada came the pair of bracelets, now in the Metropolitan Museum, made of gold filigree decorated with enamel and pearls, and a fragment of a necklace (Fig. 41). While the former are of earlier workmanship, the necklace formed of enameled filigree pendants would appear to date after the Reconquest or early in the next century, judging from the cross and Christian inscription, AVE MARIA GRA[TIA] PLENA, on the circular medallion.⁷⁰ Invocations and phrases from the Koran, as a means of protection against the evil eye, were applied to nearly all decorative motives and inscribed as well on objects in common use. The small bronze padlock (R4000) in the collection of the Hispanic Society has a legend incised on the prism-shaped facets, which appears to be a paraphrase of the *Azora preservativa*. Another padlock (R4001), also in the Society, bears the formula of the unity of God; both specimens have a Granadine provenance.⁷¹

Personal testaments and inventories of the households of the aristocracy which reflect the luxurious use of rich fabrics, as well as the number and variety of vessels in precious metal, give added meaning to the many sumptuary laws that were passed in close succession the latter part of the century. Repetition of these ordinances would indicate an opposition or a disregard for them; they laid restrictions on the making of brocades embroidered with gold and silver threads, and on the excessive use of silk which the looms of Valencia, Murcia, and Granada were unable to supply, necessitating importations from Naples and Calabria. Silversmiths were forbidden to gild copper, brass, or iron. These prohibitions, it would ap-

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Fig. 40. SAINT ENGRACIA (DETAIL) BY BARTOLOME BERMEJO
Boston. The Isabella Stewart Gardner Museum

pear, were not intended to affect ornaments and textiles used in the service of the church and altar or the wardrobes and articles commissioned for the royal household.⁷²

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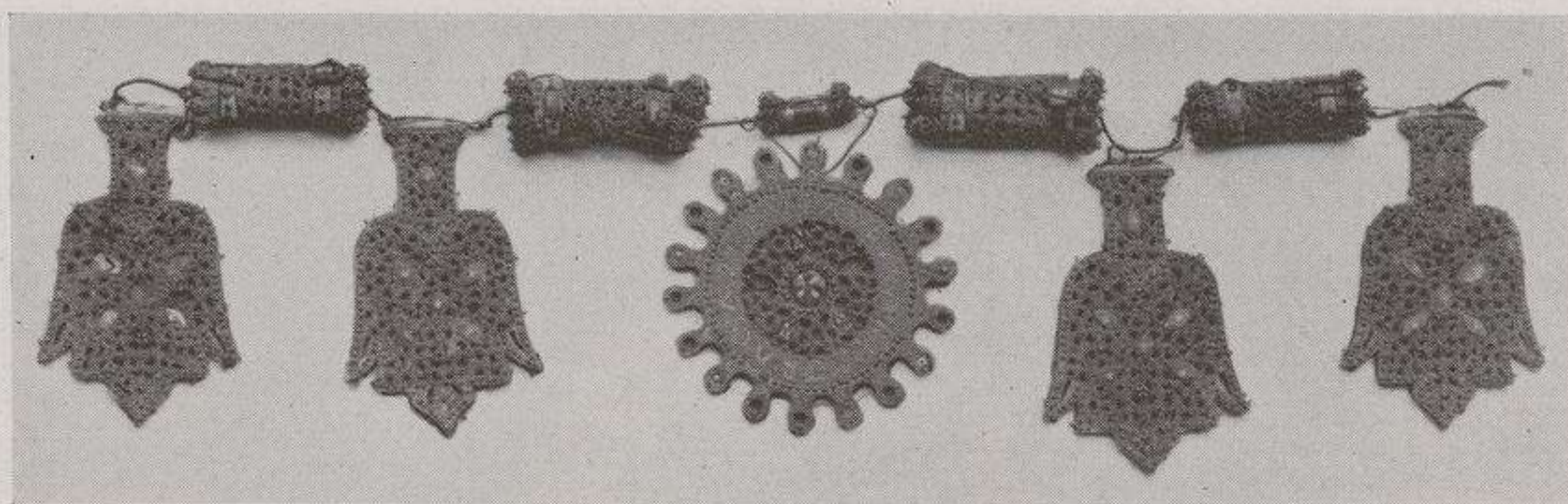


Fig. 41. HISPANO-MORESQUE NECKLACE
New York. The Metropolitan Museum of Art

Among the pieces of civil plate on which the silversmiths bestowed fanciful designs were silver table nefs or ships. In use at the French and Flemish courts since the fourteenth century, it was probably from these countries that nefs were introduced into Spain. They figured among the gifts offered by cities to distinguished visitors and ambassadors. At the table, the nef held the place of honour before the principal guest or prince of the household. Made of precious materials and finely wrought they contained condiments, oriental spices, and sauces. Usually accompanying the nef was a curious instrument or *ensayo* in the shape of a serpent's tongue; according to common belief it had the property of detecting poison in the food that it touched. Zaragoza Cathedral possesses one of the earliest surviving examples of table nefs in Spain. It was a presentation to the cathedral previous to 1482 by the Valencian corsair, Juan de Torrellas. Formed as a miniature caravel, it is wrought of silver, with the exception of the hull which is a nautilus shell resting on a silver-gilt dragon (Fig. 42). At special fêtes these ornaments were frequently used in large numbers, such as the flotilla of thirty nefs that decorated the banqueting table at the marriage celebration of Charles the Bold and Margaret of York at Bruges in 1468. The Prince of Viana owned a magnificent silver nef weighing over sixty marks which was inventoried among his possessions in 1461. His personal jewels, the most highly esteemed of luxuries, and his other household furnishings picture the artistic treasure accumulated at this period by one of the great seigniorial houses of Cataluña.⁷³

The last decade of the fifteenth century was one of triumph for Isabel and Ferdinand. They had succeeded in wresting Granada from the Moors, and the country was rejoicing over a united Spain entirely under Christian rule. The following year 1493 while holding court at Barcelona, the Kings learned that Columbus had returned from his western voyage, and they requested him to proceed to Cataluña for an immediate audience. Nobles

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in attendance on the court and officials of Barcelona met him at the city gates to escort him to the place where Isabel, Ferdinand, and the young Prince Juan awaited his arrival seated beneath a splendid canopy of state. Columbus told them in simple eloquence of the islands he had visited, of their climate and vegetation, but he dwelt upon the indication of the abundance of precious metal in these lands. Accompanying him were native islanders wearing barbaric costumes decked with gold necklaces and bracelets, who presented among gifts from the New World crude nuggets of the golden metal, an offering prophetic of the riches from which the silversmiths of the Renaissance were to fashion so many extraordinary ornaments both civil and ecclesiastical.⁷⁴



Fig. 42. NEF
Zaragoza. Cathedral

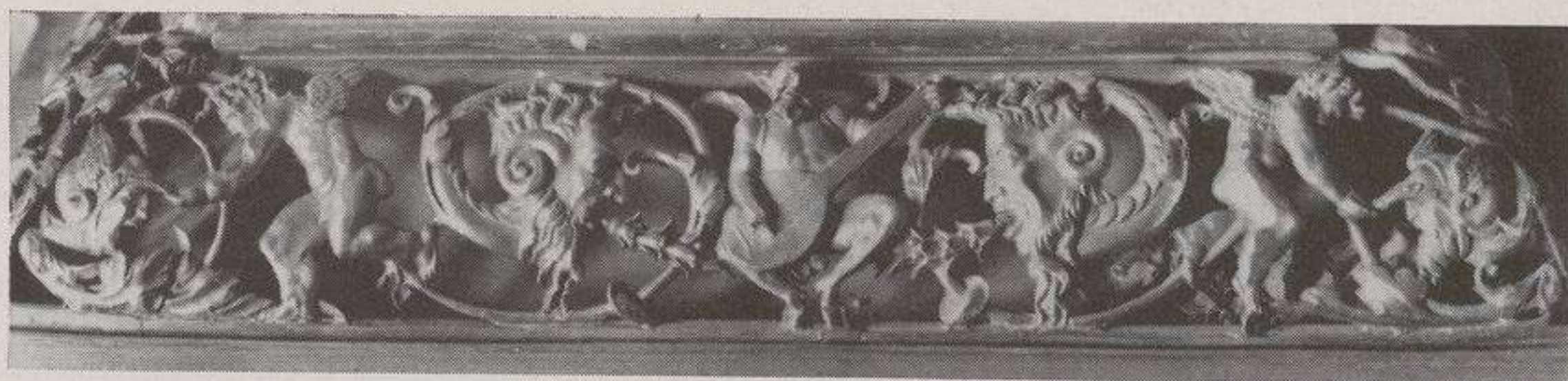


Fig. 43. BAND FROM *CUSTODIA* IN TOLEDO CATHEDRAL

III

RENAISSANCE SILVERWORK

RECEPTIVE to the spirit of the Renaissance and stirred by the discovery of the New World and the conquest of Granada, Spain stood ready at the opening of the sixteenth century to enter upon her role of leadership in Europe. Artists and craftsmen in the Peninsula flocked to the cities of Castilla, as commercial supremacy, formerly held by Mediterranean ports, passed to Sevilla where silver-laden flotillas were arriving with ever-increasing cargoes from the Indies.

Reflecting the prosperity of the country, the productions of the master workers in metal achieved fresh splendour. Religious feeling, intensified by victory over the Moors, had prompted the building of churches and monasteries and aroused the desire to enrich them with sumptuous ornament. To the new cathedral at Granada Queen Isabel offered magnificent gifts in 1501, and to its royal chapel she bequeathed her crown and sceptre, together with adornments for the altar and fine vestments, glass and other objects from her personal collections.⁷⁵ Great liberality characterized the contributions of members of the royal household, the nobility, and the clergy, whose patronage was enjoyed by large numbers of skilled craftsmen.

Many silversmiths laboured exclusively for the church. Among the innumerable ecclesiastical objects they fashioned in this century for many uses, *custodias* to hold the monstrance in Corpus Christi processions constituted the dominant type and served as a touchstone of genius in an age graced by the work of Pedro Lamaison of Zaragoza, Juan Benavente of Valladolid, Francisco Merino of Toledo, the Arfe family of León, and the Becerril family of Cuenca. An imposing series, these sacred vessels by their richness and essentially Spanish character prove the ability of their makers and register as well the evolution of style throughout the Renaissance period. In a century marked by great pageantry the celebrations devoted to the Sacrament, centring in the Corpus Christi festival, were the most

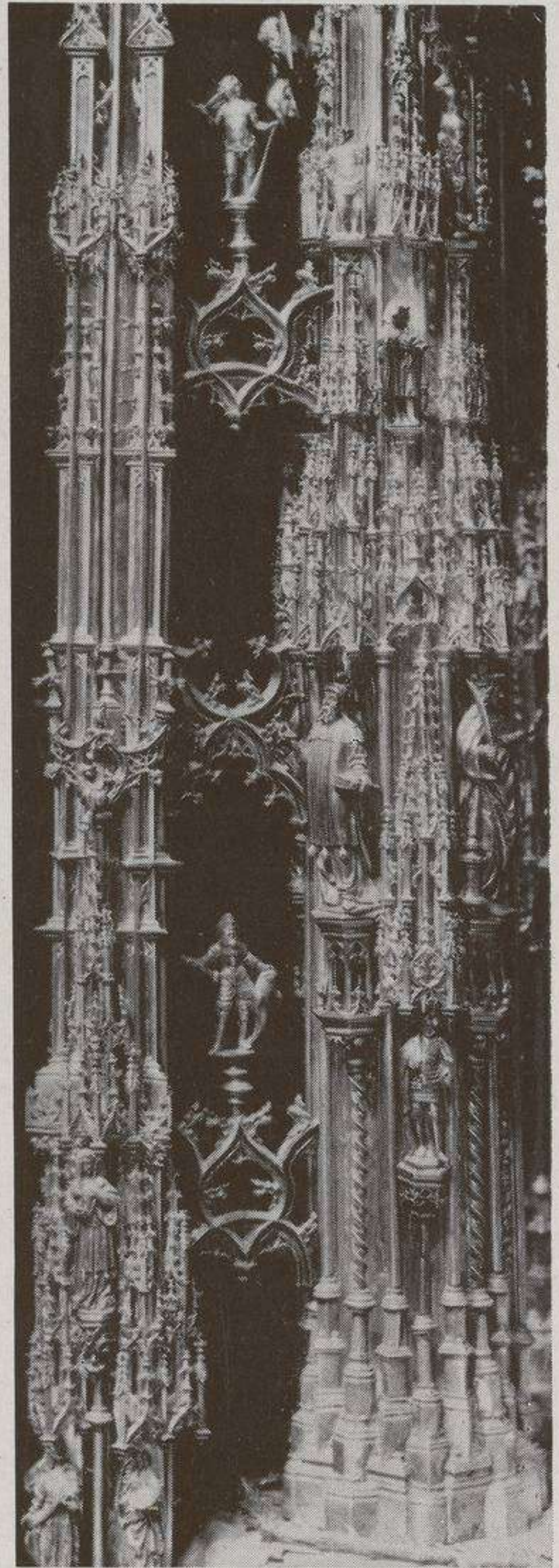
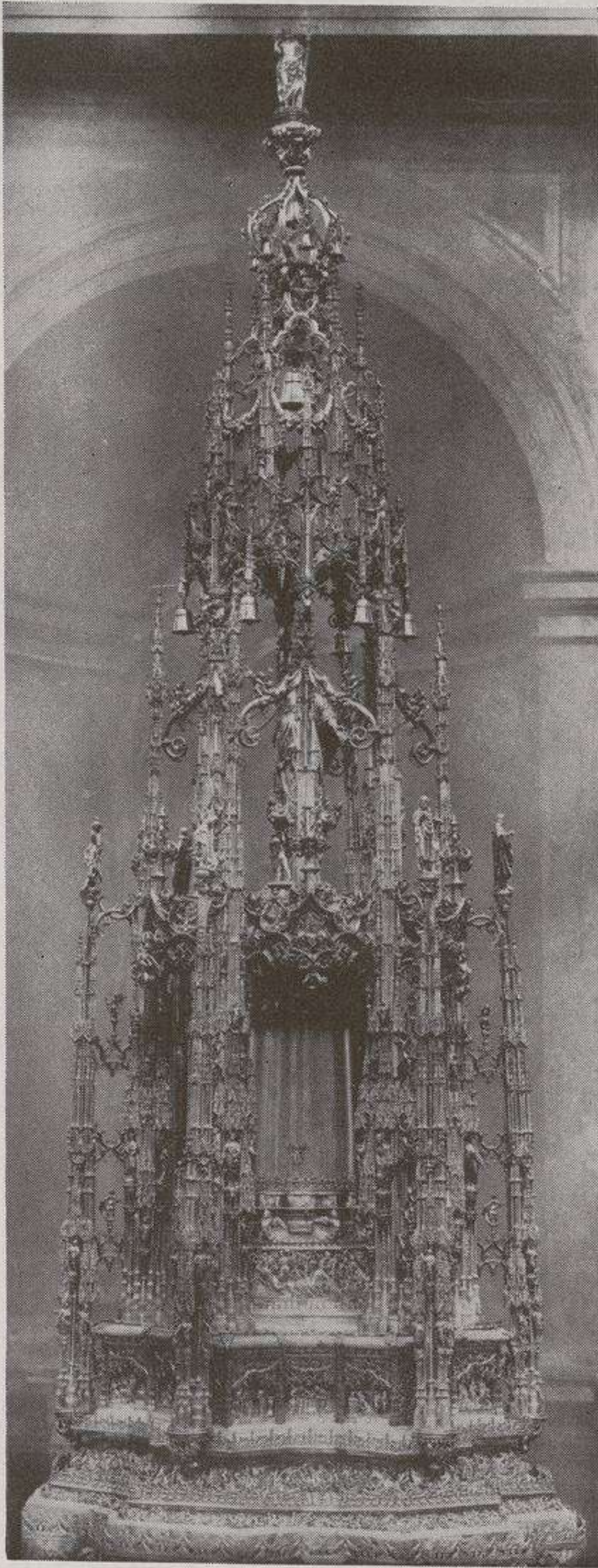
SIXTEENTH CENTURY

renowned in the calendar of the church, and religious foundations were demanding magnificent vessels for the exposition of the Eucharist.

The first of an illustrious line of silversmiths, Enrique de Arfe, a native of Germany, has been credited with originating the *custodia* in the form of a miniature temple. At some time previous to 1506, he had been commissioned to build such a structure for the Cathedral of León. His having undertaken so important a task makes it seem probable that his proficiency in metalwork was already well known and that he had been established in the city for some years. A work similar to the León *custodia*, which was lost in the War of Independence, was completed for Córdoba Cathedral in 1518. Built as a Gothic temple, this structure (Fig. 44), housing a crystal cylinder for the sacred wafer, is composed of delicately carved columns, pilasters, and crestings arranged in three openwork sections, finishing in a crown surmounted by a statue of the Saviour. The statuettes on the columns and those adorning the pilasters (Fig. 45) are skillfully rendered as are the reliefs of the Annunciation, the Visit of the Wise Men, the Adoration (Figs. 46–48), and other scenes decorating the twelve-sided base. Flemish influence is apparent in the modeling of the figures, and it seems possible that in designing the *custodia* Arfe had as precedent towers similar to those on the *Hôtel de Ville* at Brussels, or the carved wooden towers used to enshrine the Sacrament in Flanders.⁷⁶

In the same flamboyant Gothic style as the Cordoban example, although of simpler and clearer outline, Arfe built his masterpiece, the *custodia* for Toledo Cathedral (Figs. 43, 49–51), the design for which had been chosen by Cardinal Cisneros in preference to others submitted by the painter, Juan de Borgoña, and the sculptor, Diego Copín de Holanda. In 1524 after eight years of labour, Arfe completed the *custodia* embellished with fine reliefs and over two hundred and sixty statuettes. It presented in the combination of its architectural details a work of extraordinary lightness and grace. Tradition holds that the jeweled monstrance (*custodia de mano*) placed within, a gift from the Cardinal, was made from the first gold to reach Spain from the New World. Characteristic of Arfe's work are the details made by the *cire perdue* process combined with chiseled, polished, and unpolished portions, which together give an appearance of varying light and colour.⁷⁷ The type of *custodia* introduced by Arfe, developed by his followers, and adopted especially throughout Castilla and León, became renowned for its massive proportions. Craftsmen spent many years in the construction of a single example. No longer was it possible for these processional shrines to be carried in the hands of the bishop as the monstrance formerly had been borne. For carrying them it became necessary

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Figs. 44-45. *CUSTODIA* BY ENRIQUE DE ARFE
Córdoba. Cathedral

to build substantial barrows (*andas*) which, usually executed in metal, were sometimes placed on elaborately decorated silver wheels.

Master Enrique signed his *custodias* with his mark, IÑRI, an abbreviation of his first name. Possibly a variant of this signature is the device ÆÑRI in-

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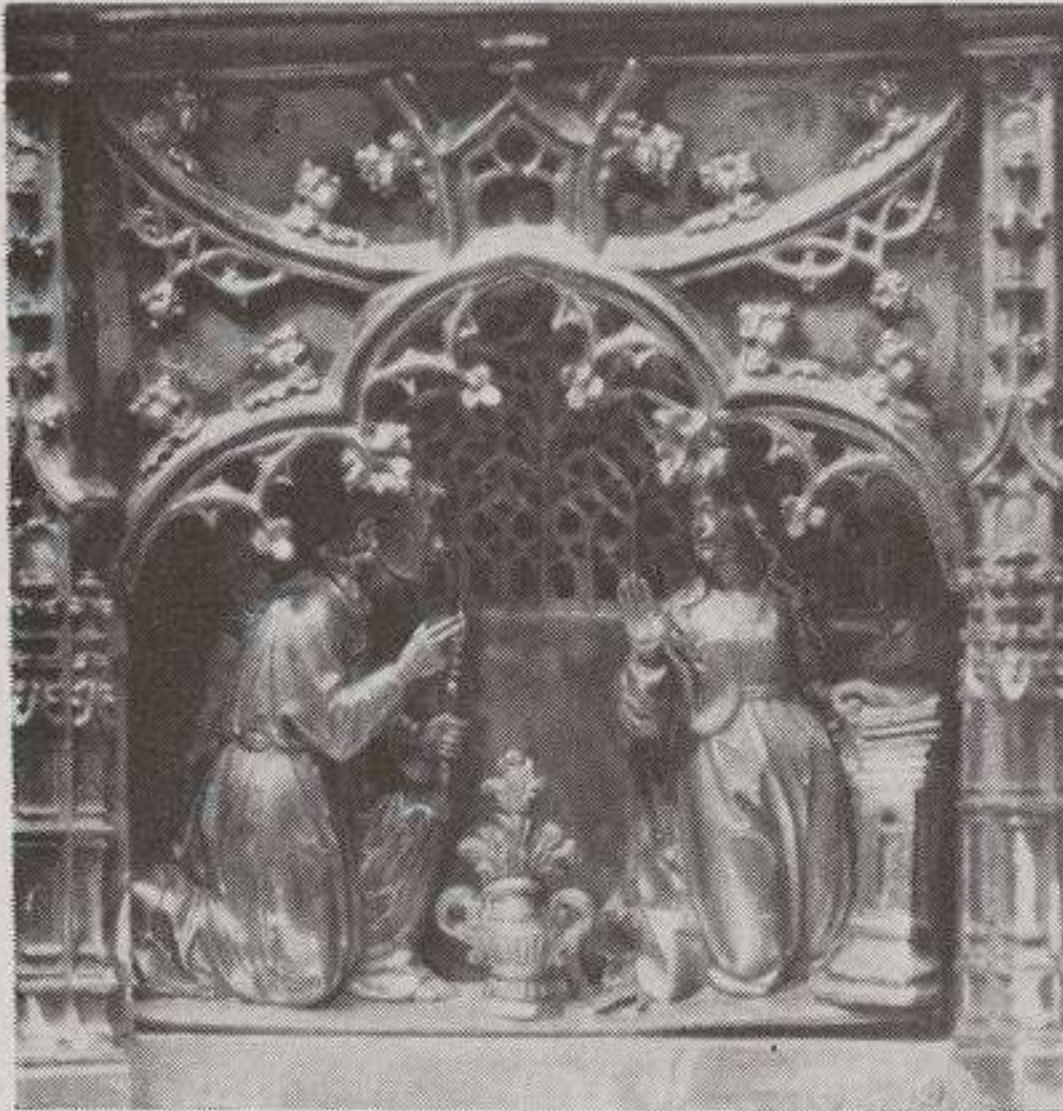
cised on the reverse of the finely wrought Gothic pax (Fig. 129) which exhibits a Descent from the Cross, in the collection of the Hispanic Society. Further examples of his less pretentious works are the processional cross in the Church of *San Isidoro* and the casket in the cathedral at León. An admirable example of the surface treatment usual in the early years of the century, the casket, although architecturally of the Renaissance, retains Gothic forms in the reliefs on its sides.⁷⁸ The reliefs combine with richly executed rinceau patterns, the vase and candelabrum motives introduced into Spain by sculptors from Lombardy as early as 1510. These motives on *retablos* appeared as a substitute for engaged columns and as the customary form for *reja* spindles.

Such motives also decorate the base of the fine monstrance (Fig. 52) in the collection of Dr. Hildburgh, a work of the first part of the century showing a combination of the two styles and expressing the lavish treatment expended on these vessels. Ranking among the finest of this form is a monstrance now in Belem Cathedral, near Lisboa. Superbly wrought, it was made in the opening years of the century by Gil Vicente, goldsmith to Queen Leonor, as well as poet and dramatist to the Portuguese court. The *orfebres* of Portugal at this period were amply provided with the materials for their craft through the influx of precious metal from India and the East, and among their creations are worthy specimens of the goldsmith's art.

Though workers in precious metal made the transition quickly from ogival to Renaissance forms, a combination of the styles, in many instances novel and effective, was not uncommon during the first quarter of the century. The silver-gilt chalice (R3082; fig. 138) in the collection of the Hispanic Society exhibits with a Gothic stem Renaissance ornament on foot and bowl. As the new style came to prevail, the classical elements adopted by architects were translated into metal with consummate skill. In general the smiths found columns and semicircular arches less difficult to reproduce than buttresses, vaulted arches, and pinnacles. Relief work, little used during the Gothic period, came again into favour; metalworkers saw in fantasies of the grotesque and bizarre an effective way of adorning with the hammer. Mouldings, flowing scrolls, animal forms, grotesques, and bands of rinceau ornamentation interspersed with heraldic escutcheons they wrought so adroitly and characteristically in silver that the term "plateresque" came later to apply to architecture of the period.

An innovation in metal technique followed the adoption of new forms. Juan Ruiz of Córdoba, known as *El Vandalino*, a pupil of Enrique de Arfe, turned to the lathe in working with silver. Employing this method, he made a *custodia* for the Cathedral of Jaén; this work, together with the two beau-

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Figs. 46-48. RELIEFS FROM *CUSTODIA*
Córdoba. Cathedral

tifully wrought monstrances for Baza and the Church of *San Pablo* of Sevilla, places Ruiz in the first rank of Andalusian silversmiths. The street in Córdoba where his atelier was situated near the Convent of *La Merced* still bears the name *Calle de la Custodia*.⁷⁹ This innovation of Ruiz was utilized in constructing all kinds of objects but especially in making the many columns demanded by architectural designs. A *custodia* in the bal-

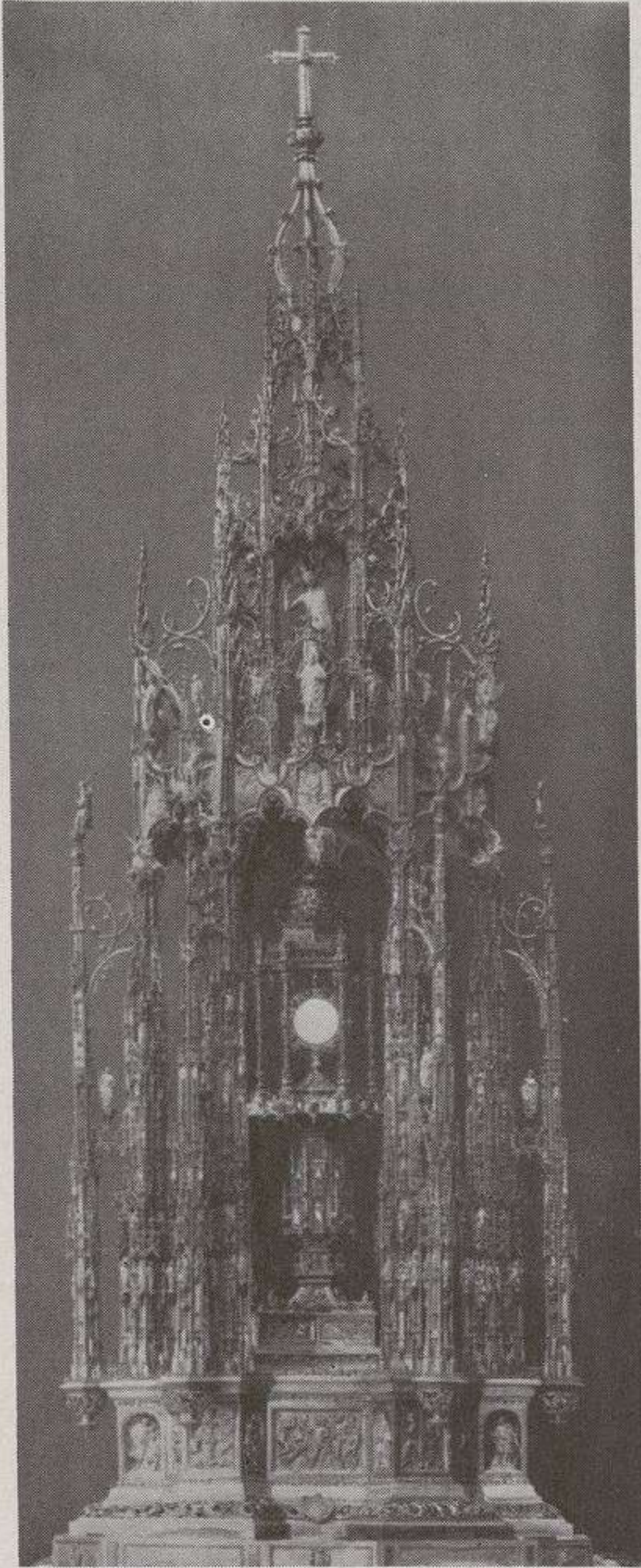
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uster style of the first part of the century is the Zaragozan example (Fig. 53) begun by Pedro Lamaison in 1537. Forty sculptural figures for the structure were made by the Valencian sculptor, Damián Forment, who built the alabaster *retablo* for the cathedral at Zaragoza.⁸⁰ Collaboration between sculptor and silversmith was usual in an age when training in the art of the goldsmith and jeweler served as preparation for nearly all artistic undertakings, and sculptors and painters, especially the great masters of the Italian Renaissance, continued its practice simultaneously with work in their chosen fields.

Aside from the Zaragozan example, silversmiths of eastern Spain did not elect to build the massive *custodias* and the other monumental works that found such favour in Castilla, although the traditions of fine craftsmanship of the preceding century were continued in their ateliers, which were devoted chiefly to the fashioning of fine jewelry and small pieces of religious and secular plate. A silver box (R3073; fig. 134), possibly for jewels, decorated with dragons and flower-filled vases and made at Zaragoza early in the century, is engraved with the mark of the city: a lion rampant followed by the Gothic letters CES, an abbreviation of the Latin name Caesaraugusta.

When in 1518 Charles the Fifth began a tour of eastern Spain seeking the good will of his subjects, he stopped at Zaragoza, where he took part, as was the custom of Spanish sovereigns, in the solemnities of the Corpus Christi festival. Accompanied by the ambassadors of France, Venice, Portugal, and England, the King walked in the procession carrying one of the supports which held the canopy over the Sacrament.⁸¹ Continuing the journey, Charles arrived early in 1519 at Barcelona, his first visit as reigning monarch, where the city councilors made the customary presentation of a table service in silver gilt. Among the pieces were the important ceremonial vessels, a saltcellar which bore a statue of Saint Eulalia, patron saint of the city, and a covered cup adorned with the coat of arms of Barcelona, a decoration which also embellished basins and flasks; there were a dozen each of cups and plates, a pair of large platters, two candelabra, and an elaborate vessel, or ossuary, resting on an enameled stand.⁸² The names of the silversmith and his associates who worked on the gift are not recorded; but a document (Fig. 54) with Charles's signature in the library of the Hispanic Society dated May 30th, 1519, appointing Joan Ferrandez de Villalon as silversmith to the King, suggests that this craftsman may have become known through a connection with the gift; or equally well it may have been through the fashioning of some jewel or other object that he won the admiration of the royal visitor. The decree states that Ferrandez de

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Figs. 49-50. *CUSTODIA* BY ENRIQUE DE ARFE
Toledo. Cathedral

Villalon should receive three Barcelonese *sueldos* for each day's work, his pay to be calculated from June 9th, 1517, from which stipulation it may be judged that he was continuing some important piece already begun. It is not known what objects were ordered nor how long the silversmith remained at Barcelona in the service of the King, who, on January 22nd, 1520, took his departure to be crowned head of the Holy Roman Empire in Flanders.

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Fig. 51. RELIEF FROM *CUSTODIA*
Toledo. Cathedral

Throughout his reign Charles showed special interest in fine accoutrements of war and gave patronage to armourers, many of whom were honoured with the title of *armeros del rey*. From the collection of this monarch, including trophies of his campaigns, was formed the nucleus of the *Armería* at Madrid. There to-day may be seen the singular attainments of the Renaissance armourers of Europe in damascening, engraving, and incrustation of fine metals. Colman Harmschmied, armourer of Charles the Fifth, spent several months in the winter of 1525 working for the King at Toledo. He was famous for the magnificent decoration of armour, and his productions must have been closely observed by the silversmiths of the city.

The work of the *plateros*, well organized in Toledo at this period, appears to have been classified under three general divisions: *vajilla*, comprising all objects used in the home and for the service of the table; *mazonería*, referring to vessels wrought for the church; and *percocería*, small objects such as enameled plaques, filigree jewelry, rosaries, bead necklaces, and other pieces of adornment. According to their particular specialties the workshops were grouped together in the central part of the city, and round about the cathedral were clustered the little stores and jewelry houses that displayed their glittering wares.⁸³

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That the silversmiths at Toledo, during the first part of the century, drew inspiration from the decorations of its mighty temple is shown by the towers and walled cities reminiscent of those on the choir stalls modeled by Master Rodríguez which they reproduced in their relief work. Oftentimes the silversmiths followed plans especially drawn by sculptor and painter. Juan de Borgoña furnished designs for the chest used in the *monumento* during Holy Week. Completed in 1514 by Pedro de Medina and Diego Vásquez, the chest (Fig. 55) was remade early in the next century by Andrés Salinas and his son Vicente. Although they changed the shape of the object, they retained on the two lower tiers the beautiful reliefs of the Passion of Christ, after Borgoña, and added reliefs on the upper sections and certain statuettes on the sides. Medina and Vásquez worked together on the shaft for the great crucifix in the cathedral and made, respectively, a statue of Saint Maurice and one of Saint Sebastian which were painted by Borgoña.⁸⁴

Under commission from the Order of Santiago, Vásquez fashioned in 1527 a pair of maces for the Monastery of Uclés (Cuenca), the official residence of the Order, which, since its founding in the twelfth century, had devoted its military strength to bringing Spain into Christian unity. The contract and the drawing for the maces, probably among the last works to follow exclusively ogival designs, still exist in the archives at Madrid.⁸⁵ They are representative of the many fine pieces that were made possible by the generosity of the Order of Santiago at a time when all orders, civil, religious, and military, were seeking greater magnificence in their regalia and insignia. The most prized work existing at Uclés is a gift of this Order, the pax wrought later in the century by Francisco Becerril of Cuenca.

For Toledans an object of special devotion was a silver statue of the Virgin in the Chapel of *El Sagrario*, and to this devotion they gave tangible expression in the many jewels and embroidered robes presented throughout the century. A gold crown, completed previous to 1556 by Hernando de Carrión, was transformed into an imperial crown measuring twenty-seven centimeters in height by the renowned Toledan goldsmith, Alejo de Montoya, who after working twelve years finished the reconstruction in 1586. A masterpiece of Renaissance goldsmithing, the crown (Fig. 56) was adorned with allegorical statuettes and enamel work, set with pearls, rubies, diamonds, and emeralds, the whole surmounted by a spherical emerald of great beauty. This crown and the bracelets made by Julián Honrado, likewise famed for their workmanship and the brilliance of their stones and enamels, disappeared from the Cathedral Treasury in the nineteenth century.⁸⁶

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Fig. 52. MONSTRANCE
London. Collection of Dr. Walter L. Hildburgh

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Among numerous additions to the Chapel of *El Sagrario* at this period were a large silver brazier, made by Juan de Valladolid, and a gilded bronze *reja* or grille, constructed in 1554 by the silversmith Juan López who like others of his profession undertook the work of the *rejero* with magnificent results.⁸⁷ Essentially Spanish in inspiration, the monumental grilles of this



Fig. 53. *CUSTODIA* BY PEDRO LAMAISON
Zaragoza. Cathedral

period which were lending beauty and dignity to churches and cathedrals partook in their decoration of the delicate detail inherent in the work of the *orfebres*. If not trained as silversmiths, many of the makers must have been conversant with the processes and tools used by workers in precious metal.

The second member of the Arfe dynasty of silversmiths, Antonio, son of Enrique, makes his appearance in 1539 with the signing of a contract to build a *custodia* for the cathedral at Santiago. His work, completed after six years of labour, was to establish a form original and native to Spain. Transforming into Renaissance forms the towerlike Gothic structures built

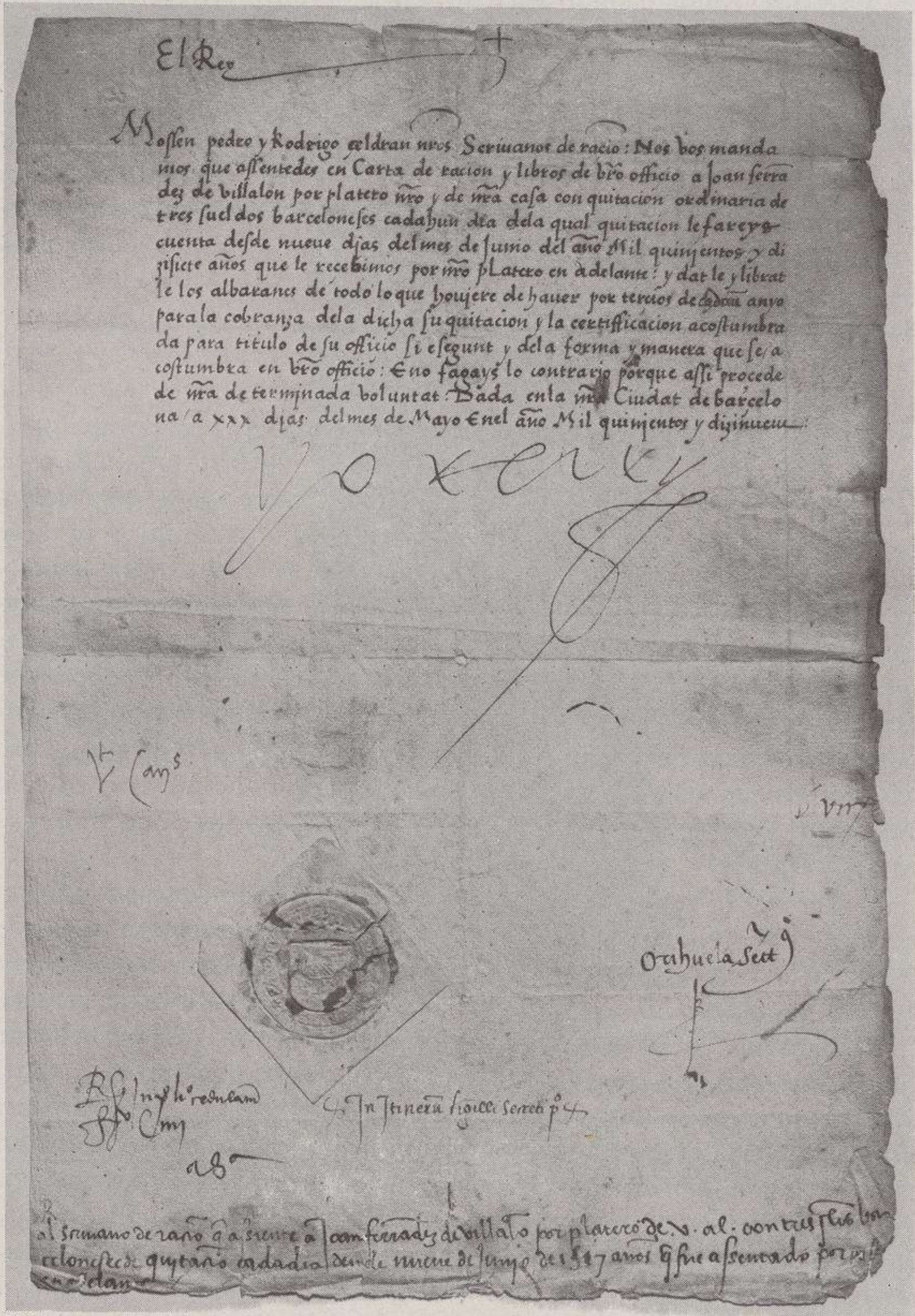
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by his father, Antonio constructed an edifice of four open stories rising in recessed tiers to a height of over four feet. Reliefs, illustrative of the career of Saint James the Apostle, executed with great simplicity and grace, decorate the massive base.

This *custodia*, harmonious in its proportions, is a superb specimen of the early Renaissance and the most brilliant of Antonio's works. The ability of this silversmith could not have been without influence on metal craftsmen in the large centres where his productions were known. A similar work by Antonio, although a more modest undertaking than the *custodia* for Santiago, was built for the Church of *Santa María* at Medina de Rioseco (Fig. 57). In comparison, while its architecture shows a tendency toward simplification of the classical which developed later in the century, the movements and elongated proportions of the figures, the four Levites carrying the Ark of the Covenant before King David in the first story, reflect the influence of the sculptor Berruguete. In addition to the workshop at León, Arfe opened others at Valladolid and Madrid, and in the archives of those cities his name is prominent until the year 1575. Members of the nobility gave him commissions; from 1567 to 1569 he was engaged in filling orders for the Duke of Medina de Rioseco, and two years later he received payment for a casket of ebony, jasper, and silver, which he had made for the Duchess of Alba. Working with him at Madrid was a son who bore his name, but the genius of the Arfe family was to reach new heights in the work of his son Juan who called himself a sculptor and architect in gold and silver, and who among the many master silversmiths of his time was without a peer.⁸⁸

At Sevilla the shops of the metalworkers were both numerous and renowned. The decree dated 1503, which established the House of Trade (*Casa de Contratación*) at Sevilla, gave to the city a practical monopoly of western commerce for over two hundred years. One fifth of all income from this source of wealth was to belong to the crown, and by 1518 the royal *quinto* was providing a revenue of forty-six million maravedis a year. Sharing in the new bounty were the bullion dealers, bankers, and merchants who surrounded themselves with a luxury befitting princes. For a period the colonists in the New World, intent only on the production of precious metal, were dependent on Spain for many of the necessities of life, thereby creating a demand which Sevilla attempted to meet by encouraging industries such as salt mining, soap and pottery making in addition to silk and cloth manufactures. To this vigorous and commercially minded community came scholars from other parts of Spain and Europe attracted by the school of navigation and the newly founded university.⁸⁹

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Fig. 54. DECREE OF CHARLES THE FIFTH APPOINTING A SILVERSMITH
The Hispanic Society of America

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The prosperous and cosmopolitan life of Sevilla offered unlimited opportunities to its gold and silversmiths whose guild, begun as an official organization in the days of the Reconquest, issued new ordinances in 1527 confirming and amplifying earlier regulations.⁹⁰ Owing to the diligence of the guild in maintaining high standards, the work of the Sevillian silversmiths achieved a degree of fineness and elegance. Their archives record suits brought against offenders similar to that registered against Alonso Gutiérrez for failure to stamp his work with the mark of the city, which at this time was the Giralda tower between the yoke and arrows of the Catholic Kings.⁹¹

Renowned during the first half of the century at Sevilla was Diego de Vozmediano in charge of the silver workshops of the cathedral. He executed between 1527 and 1529 the great crystal cross and a monstrance, which despite its fine workmanship was later melted down for the *Arfe custodia*. In the *Calle de Sierpes* in 1535, working as harquebus maker to Charles the Fifth, was Alonso Micerguillo, who wrought a pair of stirrups which are now in the *Armería* at Madrid. Made of plaques of gold, they are engraved with the labours of Hercules and embossed with figures and diverse motives in so skilled a manner that they rank with fine pieces executed by the goldsmiths.⁹²

Besides work in precious metal, Sevilla, as well as Albacete, Toledo, and Ronda, was producing quantities of cutlery both for home use and exportation. Castilian scissors became famous for their quality, and before the end of the century instruments made by Spanish cutlers were sought by surgeons in other European countries. By 1560 scissors were being made at Puebla de los Angeles in Mexico, which was to become known as the cutlery-making centre of the New World. Decorations for harnesses and horse trappings occupied especially the metalworkers of Córdoba. There Philip the Second purchased from the silversmith, Juan Urbano, for 131,250 maravedis, a headstall decorated with gold pendants and fifty little bells.⁹³

These flourishing centres of production stimulated the growth of local fairs which contributed so greatly to the distribution of merchandise. The most important of these in the sixteenth century was held at Medina del Campo situated in the heart of Castilla. Over the pilgrim routes and many new roads built by the Catholic Kings were carried all kinds of merchandise to the spring and autumn fairs of this inland emporium, one of the principal financial and commercial centres in all Spain. European merchants came in search of the famous Spanish wool; here were silks from Almería and Granada; gold and silver cloths from Sevilla and Toledo; leathers from Córdoba; pottery, jewelry, silver plate, fruits, spices, and

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Fig. 55. CHEST
Toledo. Cathedral

special products from many other towns and cities throughout the Peninsula and from the New World. Medina del Campo enjoyed also a prosperous commerce in books; but one of the most lucrative was the traffic in articles of gold and silver. Contributing to this extensive trade were the neighbouring metal-working centres of Burgos, Salamanca, and Valladolid, where *plateros* were numerous. In 1510 the silversmiths of Valladolid succeeded in opening workshops on the *Calle de Platería* at Medina del Campo in spite of the objections of the local guild which sought protection for its own craftsmen. To this Castilian city came members of the nobility or their agents to seek a new conceit of native invention or the latest importation from foreign lands.⁹⁴

The wider distribution of Spanish wealth and the interchange of goods

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of all European countries were reflected in the writing and correspondence of learned men, as well as in inventories and personal testaments. In a letter from Brussels dated September 1520 Dürer, who had been trained in his youth as a goldsmith, described the gold ornaments, armour, and clothing that had recently come from Mexico: "I saw the things which have been brought to the King from the new land of gold . . . amongst them wonderful works of art, and I marvelled at the subtle *Ingenia* of men in foreign lands."⁹⁵

A document drawn up at Burgos in 1535 recording among the goods of Cardinal Iñigo López de Mendoza a large quantity of household and ecclesiastical plate is indicative of the personal wealth of the clergy. Many objects that the Cardinal acquired for his own household were marked as having been made at Burgos and Valladolid; other entries record saltcellars and cups from Naples, a table service of thirty-two plates, six great candlesticks, platters, and bowls, all of Flemish origin.⁹⁶ Compiled in 1560, an inventory of the ducal estate of Alburquerque gives a vivid impression of the vogue for collecting plate that existed among Spanish nobles. The inventory lists quantities of trenchers, salvers, cruets, drinking vessels, and salts which made resplendent the towering sideboard in the banqueting hall of the palace. The altar furnishings of the chapel were rich and varied, as were the jewels and other costume adornments of the Duke and his family.⁹⁷

Probably no person of his time was the recipient of more magnificent gifts than the Emperor Charles the Fifth. His entrance into any city of his domain—Italian, Spanish, or Flemish—was generally the occasion of a presentation made as an act of homage by the civil authorities, while individuals of rank offered works by renowned artists to win the favour of the first ruler of Europe. The famed goldsmith of the Italian Renaissance, Benvenuto Cellini, wrote in his autobiography of a ceremony at which he assisted on behalf of the Pope, in 1535, following Charles's arrival at Rome from his victorious campaign in Tunis. Attended by the Pope's chamberlain, Cellini made the presentation to the Emperor of an illuminated manuscript encased in a gold and jeweled cover. Spaniards resident in Italy must have been acquainted with the work of Cellini. From 1532 onwards for twenty years the Spanish viceroy of Naples was Pedro Alvarez de Toledo, Marquis of Villafranca, and uncle of the famous Duke of Alba. Cellini wrote that when he went to pay his respects the Viceroy received him with great honour and purchased from him a diamond ring for two hundred crowns.⁹⁸

While the silversmiths, interpreting the vigorous ornamentation many times to the point of overelaboration, were producing rich objects for

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church and secular use, all classes of society were indulging in a corresponding extravagance as regards personal ornament and wearing apparel. In an effort to check certain luxuries a sumptuary law of 1552 stated that the use of silk for clothing was henceforth denied to those following certain trades. The silversmiths, finding themselves included in this category, appointed one of their members, Baltasar Alvarez of Palencia, to appeal to the King on their behalf with the result that the earlier ruling was modified. While shoemakers, tanners, weavers, and those of similar occupations remained under the ban, the decision stated that the profession of silversmithing was classified as an art, not as a trade, thus permitting the continued use of luxurious fashions to those engaged in working precious metal.⁹⁹

By mid-century Mexico and Peru had been added to the Spanish domains in the New World, and additional treasure was arriving in Spain from the silver mines discovered at Potosí. Supplementing these riches was the income from the Andalusian mines at Guadalcanal leased by Philip the Second to the Fugger brothers of Augsburg, resources that were utilized in the building of the greatest architectural project of the sixteenth century, the Monastery of *San Lorenzo del Escorial*, begun in 1568.

The classical style of the late Italian Renaissance, chosen for the Monastery, was reflected in all the arts, including that of silverwork. Philip the Second in his zeal to erect a monumental museum of the art of his time engaged celebrated workmen from Spain and abroad to decorate and enrich it. From Italy came the sculptor Pompeo Leoni, noted also as an engraver, medalist, and silversmith, who brought new influences to bear on the technique of metal founding in Spain. Giovanni Poggini and his brother Domenico, Florentine artists of whom Cellini wrote in 1545 as carving reliefs for a gold vase after his designs, settled in Spain after the middle of the century and executed coins and numerous medallion portraits of the royal family; no work by them in gold and silver is known.¹⁰⁰

Jacopo da Trezzo of Milan contributed greatly to the artistic movement sponsored by Philip the Second. Trained in Italy as a sculptor and goldsmith, Trezzo went to England in the capacity of official jeweler to present to Mary Tudor jewels of great value sent as a wedding gift from the King.¹⁰¹ Among these jewels Queen Mary is thought to have prized especially the large diamond with a pearl pendant which she wears in her portrait by Moro.

Trezzo, who became a close friend and councilor of the King, executed numerous medals and coins for his royal patron and collaborated with Leoni in building a *retablo* for the Escorial, while he himself wrought in precious metal numerous pieces of altar furniture, including a tabernacle

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Fig. 56. CROWN FOR THE VIRGIN OF *EL SAGRARIO*

and a *custodia*. On completion of the latter, Trezzo wrote to the King that his associates were jubilant at the result of the finished work, which gave satisfaction to both eye and spirit. Made of many rich materials, it was decorated with diamonds and emeralds and with thirty gilded bronze statuettes by Leoni. Its jeweled and gold monstrance disappeared during the Napoleonic wars. Trezzo won special fame as a lapidary, and he urged the King to open a school for training engravers and cutters of precious stones and gems. Records show that he was called many times to judge the value of works of art, and on such a mission he went to Toledo in 1586 to appraise the crown for the Virgin of *El Sagrario*, which had been enlarged and enriched by Alejo de Montoya. An inventor like his compatriot Juanelo Turriano, Trezzo made many special tools and saws and a machine used in cutting such hard stones as diamonds and emeralds. Although details of its mechanism are unknown, his associates agreed that it enabled work to be done ten times more quickly than formerly. Accounts kept by Trezzo indicate the large number of Spanish silversmiths who from time to time worked in his atelier. He was closely associated with the Reynaltes, father and son, who were goldsmiths and lapidaries at Madrid, where Trezzo maintained his workshop until his death in 1589.¹⁰²

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Among emeralds, jasper, lapis lazuli, carnelian, and other precious materials recorded as purchased by Trezzo for his work, rock crystal occurred with great frequency. It was a substance on which Renaissance craftsmen delighted to expend their genius, and crystal carving reached in this century even greater perfection than it had in the medieval period. Connoisseurs sought these delicate creations which were prized for their sparkling beauty



Fig. 57. *CUSTODIA* BY ANTONIO DE ARFE
Medina de Rioseco. Church of Santa María

as well as for the supposedly magical properties inherent in the crystal which were believed to give immunity to all poisons. Exquisite specimens of the glyptic art exist on crystal vessels fashioned for altar use, on jewels, cups, vases, and other objects which were frequently exchanged between dignitaries as gifts conferring great distinction. Gold or silver-gilt mountings, a special feature of these crystals, are illustrated by the beautifully carved cross (R3009; fig. 150) in the Museum of the Hispanic Society.

The popularity of crystal jewelry is proved by an inventory of the pos-

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sessions of Isabel of Valois, third queen of Philip the Second, wherein are listed earrings, buttons decorated with little gold crowns enameled in brilliant red, and a girdle made of thirty-two pieces of crystal; of the same material were caskets, a reliquary, candelabra, and vases. A crystal vase resembling a chalice and mounted on a silver-gilt foot figured among the donations made to the Escorial in 1586 by Philip, who had purchased the vase from his silversmith, Juan Rodríguez de Babía, at Toledo. This able craftsman filled numerous commissions for the cathedral and was the author of a *custodia*, restored in the nineteenth century, which is now in Sigüenza Cathedral.¹⁰³

In sixteenth-century Toledo, glass painting and book illumination were practiced with great proficiency, and in a field more closely related to the work of silversmiths, that of engraving, craftsmen were becoming famous. Distinguished as a silversmith, Pedro Angel also engraved many fine designs and numerous portraits of the princes of the church and others of his contemporaries. His abilities were known throughout all Spain, and in a eulogy to the great men whom Toledo had produced, Lope de Vega referred to him as "a divine artificer with the graver in gold, silver, or copper." His only known extant work in silver is a reliquary at Las Ventas con Peña Aguilera (Toledo) for the Virgin of *El Aguila* which is signed with his name and dated 1577. He is believed to have lived until 1617.¹⁰⁴

Painted enamels, showing compositions based on contemporary engravings, gained favour during the Renaissance, and in the last half of the sixteenth century this method attained technical brilliance, especially at Zaragoza. Painted with a brush on an enameled ground, the process, for the most part imitative, never gained the distinction of earlier methods, in which craftsmen had relied more closely on their own designs. Representative examples of painted enamel may be seen on pieces of religious plate in the churches of Zaragoza; a pax in the Church of *Santa Cruz*, as well as that in the Church of *Portillo*, has a central panel of painted enamel. The enamellers were sometimes well-known painters, and not the silversmiths who made the objects. The *Pietà* on the pax of Belchite by Jerónimo de la Mata was painted by Miguel de Reus, and the enamels on paxes and a processional cross in the Church of *San Pablo* were the work of the painter Jerónimo Cosida. All these pieces bearing the mark of Zaragoza are superior in colour and drawing to those originating in southern Aragón, from which region came the panel of twenty-four enamel plaques, originally in the collection of Toribio del Campillo; those in the church of Segorbe appear to have come from the same atelier, possibly that at Daroca.¹⁰⁵

Painted enamels were used to represent flesh tones after the manner of

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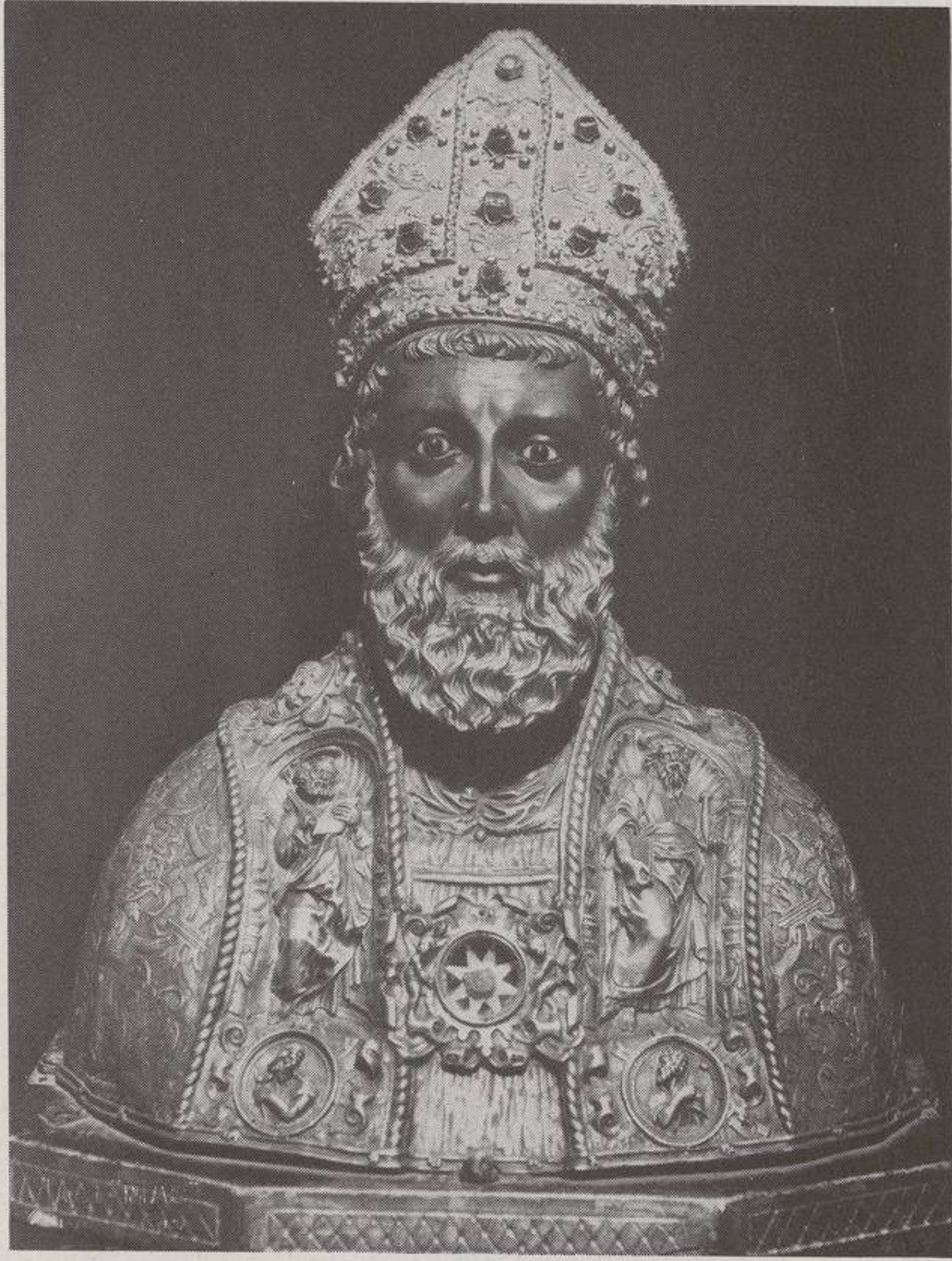


Fig. 58. SAINT BLAISE
Zaragoza. Church of San Pablo

the polychromy on wood carvings in the great silver reliquary busts for which the Zaragoza region was famous. The bust of Saint Blaise (Fig. 58), executed in 1562 by Andrés Marcuello of Zaragoza after a design by Cosida, provides an example of this treatment. The modeling of the figure and the excellent *repoussé* work of the orphreys on the cope attest the skill of the silversmith as well as the extraordinary richness of ecclesiastical vestments at the time. Similar to this figure is the bust of Bishop Gaudioso at Tarazona Cathedral; although the execution is a little less precise it may have come from the Marcuello atelier.¹⁰⁶ Made at the close of the century, the bust of Saint James the Great (Fig. 59) in Tortosa Cathedral is another example offering elaboration peculiar to this class of reliquary.

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Fig. 59. SAINT JAMES THE GREAT
Tortosa. Cathedral

Repositories for saintly relics took varied forms. They were fashioned as statues, crosses, urns, caskets, pendants, and as little jewels; for other reliquaries the form of the monstrance or ostensorium was adopted. The small, well-proportioned reliquary of rock crystal and copper gilt (R3046; fig. 137) in the collection of the Hispanic Society retains the cylindrical shape usual in Gothic monstrances. The space given in church and monastic inventories to the description of reliquaries suggests the unusual demand for these sacred vessels. The historian and antiquarian, Ambrosio de Morales, in 1573, following his journey through León, Galicia, and Asturias reported to Philip the Second on the state and condition of religious reliquaries in the kingdom. The great number of receptacles that

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Morales described in precious metal as well as gilded copper and bronze makes an impressive record.¹⁰⁷

Statues of the Virgin and of patron saints of monasteries, guilds, and corporations were also wrought in silver. These effigies were frequently life size, like the figures of Saint John made by the worthy silversmith Diego de Valdivieso in 1582 for Sevilla Cathedral.¹⁰⁸ A work of the last part of the century, the image of Saint Francis (R3056; fig. 152) in the collection of the Hispanic Society was, judging from the escutcheon on the nimbus, the property of a shoemakers' guild which honoured Saint Francis as its patron.

Spanish secular plate, like secular furniture, displays a boldness of execution combined with a simplicity and a firmness of line suitable to the purpose for which it was made, factors compensating for a certain lack of finish noticeable in the productions of the Spanish smith. Distinctive among the pieces of domestic plate of this century were the ewer and its accompanying basin, which, until the use of the fork became general, held a place of importance in the ceremonies of the table. Whether working in precious metal, pewter, or pottery, craftsmen lavished great skill and ingenuity in fashioning these vessels.

The metal basin usually embossed with rich relief remained more or less uniform in size, while the shape and outline of the ewer assumed extravagant form and decoration. Excellent examples of their elaboration are the serpent handles on the ewers, one a work (Fig. 60) of the first half of the century in the Church of *San Pablo*, Zaragoza, and another of later date in the Fitzwilliam Museum, Cambridge. Ornamental accessories of vase-and-leaf forms, as shown on the Zaragoza ewer, were replaced after the mid-century by strapwork and scrollwork boldly engraved or executed in relief. Flemish in origin, these motives, which were combined with masks in a vigorous design, decorate a covered jar (Fig. 62) in Sevilla Cathedral. This work of harmonious plan and dimensions has been attributed to Fernando Ballesteros the Younger. Contemporary with the jar and possibly by the same hand, a bucket for holy water in the Church of *Santa Ana* at Sevilla displays the same space-filling motives of strapwork and rhythmic scrolls accepted as a stock pattern in the formalized treatment of surfaces.

During the second half of the century there was produced a group of small ewers with definite conventions, many of them originating in the Toledan workshops. Two ewers (R3043, R3041; figs. 160, 163) in the Hispanic Society's collection show the characteristic features of these vessels, a cylindrical body resting on a low foot, a harp-shaped handle, and a decorative band on the plain surface of the body. A ewer almost identical

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with these examples was painted by Murillo in his canvas, *Moses Striking the Rock* (Fig. 61). This form remained in vogue until the middle of the next century and continued in French and English vessels of a later date. The *Instituto de Valencia de Don Juan* at Madrid has an interesting series of ewers of this type and others with high incurving handles and surfaces decorated with arabesques and strapwork.

Plain surfaces were a mark of the late Renaissance when the silversmiths were limiting decoration to bands of engraving. A basin and ewer display-



Fig. 60. EWER
Zaragoza. Church of San Pablo

ing this simplification and stamped with the device of Francisco Becerril are in the *Instituto de Valencia de Don Juan*. A ewer dating from the latter part of the century in the *Rijksmuseum* at Amsterdam is another example of this limitation of ornament, although fantastic masks appear on handle and spout. The emphasis on engraving led to an ornamentation known as flat embossing, adopted for many pieces of silver plate as a means of making engraving more effective. A slightly raised appearance was given to the interlacing straps and other motives by burnishing, while surrounding backgrounds were sunk and matted. A number of objects in the Hispanic Museum show this decoration, the bands on Ewers R3043 and R3041 (Figs. 160, 163), the strapwork medallion on Dish R3037 (Fig. 157), the surfaces

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Fig. 61. EWER
Detail of *Moses Striking the Rock* by Murillo
Sevilla. Hospital of La Caridad

of the two Salts R3054, R3055 (Figs. 166, 169), and the Incense Boat R3087 (Fig. 147). On these examples, as on the greater number of silver objects, may be seen a small wavy or zigzag line known as the *burilada*, which was made by the *buril*, or graver, in removing a small amount of metal to test the purity of silver. Any piece not conforming to the legal standard of quality was required to be melted down, in accordance with the regulations of the silversmiths' guild.

The merit of the work by the Becerril family of silversmiths established at Cuenca placed that city among the important silver-working centres of Spain. Alonso Becerril, the founder of the family, was living at Cuenca in 1522, and his name appears in the city archives as a maker of ecclesiastical plate from that time. The Becerril sculptor-silversmiths were chiefly re-

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nowned as *custodia* builders, and their work was comparable to that of the Arfes of León. The *custodia* for the Cathedral of Cuenca was begun in 1528 in the house of Alonso, who, with his brother Francisco, worked on it until 1546, when it was first ready for use; it was finally completed by the



Fig. 62. JAR
Sevilla. Cathedral

latter in 1573. In this year the most celebrated silversmiths of Castilla were called to Cuenca to appraise the *custodia*, which was acclaimed as one of the highest achievements yet attained by members of their profession. This masterpiece, like a multitude of other objects in precious metal, was melted down by the invaders during the War of Independence.¹⁰⁹

There exists a superb example of the genius of Francisco Becerril, a silver-gilt pax, originally donated by the Order of Santiago to the Monastery at Uclés and now in a church at Ciudad Real. The frame, built in the

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manner of the great *retablos* that sculptors were placing on church altars, encloses an eleventh-century carving in serpentine of the Descent into Limbo. Added beauty is given to the Becerril pax by the enameled figures of the Evangelists, the Apostles, and the figure of Christ in white, terminating the structure. The reverse displays an enameled escutcheon of the Order of Santiago and a handle in the form of a chimera beautifully modeled. Engraved on the base is the mark of Cuenca, CUEN surmounted by a chalice and a star, the initial F, and the date 1565. Two paxes in Cuenca Cathedral, one showing the Deposition and the other the Visit of the Three Wise Men (Fig. 63), are further examples of vigorous relief work produced by this gifted family of sculptor-silversmiths.

Following the death of Francisco in 1573, his son Cristóbal became silversmith at Cuenca Cathedral, and among the most important commissions that he received appears to have been the *custodia* for the parish church of *San Juan* at Alarcón. This work, showing a completion date of 1585, is now in the collection of the Hispanic Society. Begun at the command of the bishop of Cuenca, Gaspar de Quiroga, the *custodia* (R3019; frontispiece) bears his escutcheon engraved on the floor of the first story together with those of the two succeeding bishops, Rodrigo de Castro and Gómez Zapata, who were in charge at the cathedral while Becerril was building the *custodia*. In executing this structure, which he placed on a base of lapis lazuli, Becerril adopted a plan of open quadrangles for the first and second stories and a domical treatment for the third. The exquisitely modeled figures of the apostles at the base of the upper story and the allegorical figures in the spandrels of the arches are gilded, as are the little statuettes decorating the cornices and columns. This accent of colour and the contrast of metals add lustre and brilliance to the object. Becerril further displays his skill by the enrichments of masks, clusters of fruit, and swags of drapery with which he decorates every portion of the surface. Previous to the French invasion, Ponz wrote of this object while it was in place in the sacristy at Alarcón and described the monstrance or *viril*, now missing, as supported by the figures of four angels. He preferred this *custodia* by Becerril to the monumental and more elaborate example in Cuenca Cathedral.¹¹⁰ No work is known by Cristóbal after 1585, which was probably the date of his death.

The Becerril *custodia* exemplifies the emphasis on classic orders and the ornamentation that shortly after the middle of the century displaced the free and gay motives of the early Renaissance. Decoration had become somewhat bolder and coarser, and the grotesques, so charmingly embossed with flowing foliage scrolls, were now discarded by the silversmiths for

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Fig. 63. PAX
Cuenca. Cathedral

strapwork patterns, bunches of fruit, swags of drapery, and cartouches, which were distributed over the surface in a formalized manner.

Strapwork motives and fruit clusters are pleasingly rendered on the baluster stem and the base of the chalice-monstrance (Fig. 64), which in outline and decoration closely resembles an example in the parochial church

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Fig. 64. CHALICE-MONSTRANCE
London. Victoria and Albert Museum

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of *San Salvador* at Requena, in the province of Valencia. The former, made at Toledo about 1580 and now in the Victoria and Albert Museum, is further evidence of the ingenuity expended in fashioning altar vessels. Church plate offers numerous examples showing the combination of the monstrance with either chalice or ciborium.

Belonging to a group of Renaissance crucifixes which exhibit the monumental quality and magnificent proportions common to the great *custodias* are two, both patriarchal in form, in Sevilla Cathedral: one is a work (Fig. 65) of the early part of the century decorated with filigree and enamels, and the other is known by the name of its maker, Francisco Merino of Toledo. The Church of *San Juan* at Marchena possesses a crucifix (Fig. 66) which Merino based, with the exception of the first crossarm, on his Sevillian example; it displays in the correctness of its drawing and the modeling of the reliefs the high ability of its maker. Other brilliant creations by Merino, in Toledo Cathedral, are two reliquary caskets of Saint Eugene and Saint Leocadia for which he rendered scenes from the lives of the Saints after designs of the Vergaras, father and son. The casket of Saint Leocadia (Fig. 67), completed in 1592, reflects in the outlines and the undecorated portions, as do the crucifixes, the severe architectural style introduced by Herrera, the builder of the Escorial. Decorating these objects are little enameled medallions, a device gaining favour during the last quarter of the century as a means of relieving the monotony of plain surfaces. Merino was connected with many other important undertakings in precious metal. When a competition opened in 1579 at Sevilla for a new *custodia* to be built for the cathedral, the drawing submitted by Merino brought its author a thousand *reales*, although the award was given to Juan de Arfe. Merino, celebrated among Renaissance silversmiths, continued working throughout the first decade of the next century.¹¹¹

Juan de Arfe y Villafañe, son of Antonio from whom he learned his art, was the third member of the illustrious Arfe family to work in precious metal. Leonardesque in the diversity of his ability and undertakings, he was sculptor, silversmith, worker in bronze, engraver, and writer. Born at León in 1535, he later established his home at Valladolid. He studied anatomy at the University of Salamanca and made a comparative study of the proportions used in figures by the sculptors Felipe de Borgoña, Berruguete, and Becerra; his work *De varia commensuracion* is important for the study of Spanish art.¹¹²

An exponent of the restrained classicism of the late Renaissance, Juan de Arfe followed Juan de Herrera in placing emphasis on simplicity and beauty of line. In considering proportions for a *custodia* over six feet

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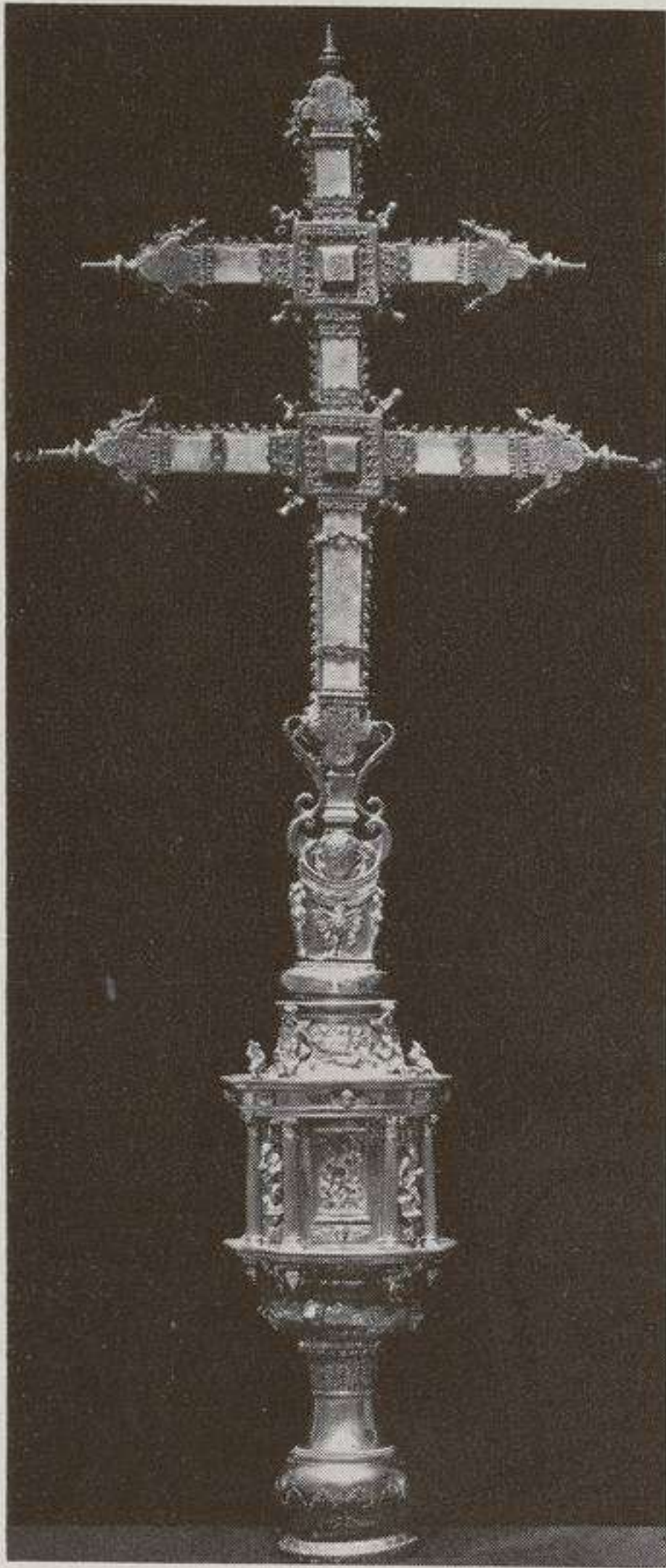


Fig. 65. CRUCIFIX (Reverse)
Sevilla. Cathedral



Fig. 66. CRUCIFIX
Marchena. Church of San Juan

in height, Arfe recommended a structure of five stories, the first to be two fifths of the whole height, the second two fifths of the remaining height, and so on throughout the whole. This formula he followed in building the *custodia* (Figs. 68, 69) for Avila, which he began in 1564, his only known work previous to this year having been a crucifix signed and dated 1560 and now in the museum at Barcelona. The Avila *custodia*, his first important commission, completed in 1571, substantiated his claim to the title of sculptor and architect in precious metal. In placing within the first story a sculptural group which depicted a scene from the Old Testament, he followed a plan adopted by his father Antonio. This composition, showing Abraham sacrificing Isaac, and the Adam and Eve from the Valladolid *custodia* are evidence of his ability in figure modeling. These groups were possi-

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bly inspired by the *pasos* carried in the processions of Holy Week or those used in the *autos sacramentales* given during the Corpus Christi festivals. A series of well-wrought reliefs decorate the base of the *custodia*, where he signed his name. After the completion of this work, he produced in the following year a book entitled *Qvilatador, de la plata, oro, y piedras*. Written for the use of assayers, it is technical in treatment and includes an engraving of an assayer seated before the oven in his workshop.¹¹³

Until 1580 when Arfe signed a contract to build a *custodia* (Figs. 70, 71) for Sevilla, there are few notices referring to his productions in gold and silver, and it is possible that he may have spent this time in study. With the completion of the Sevillian work in 1587, he published a detailed description of his masterpiece, which he proudly claimed the finest creation yet produced in precious metal. The iconographical details, illustrating Biblical history from the Creation to the Church Triumphant of the Apocalypse, had been chosen by the learned theologian, Francisco Pacheco, who had been appointed by the cathedral to select the symbolism that best conveyed the evolution of the church and its builders. Among the statues in the first story were those of Pope Urban, who instituted the feast of the Corpus,



Fig. 67. URN OF SAINT LEOCADIA BY FRANCISCO MERINO
Toledo. Cathedral

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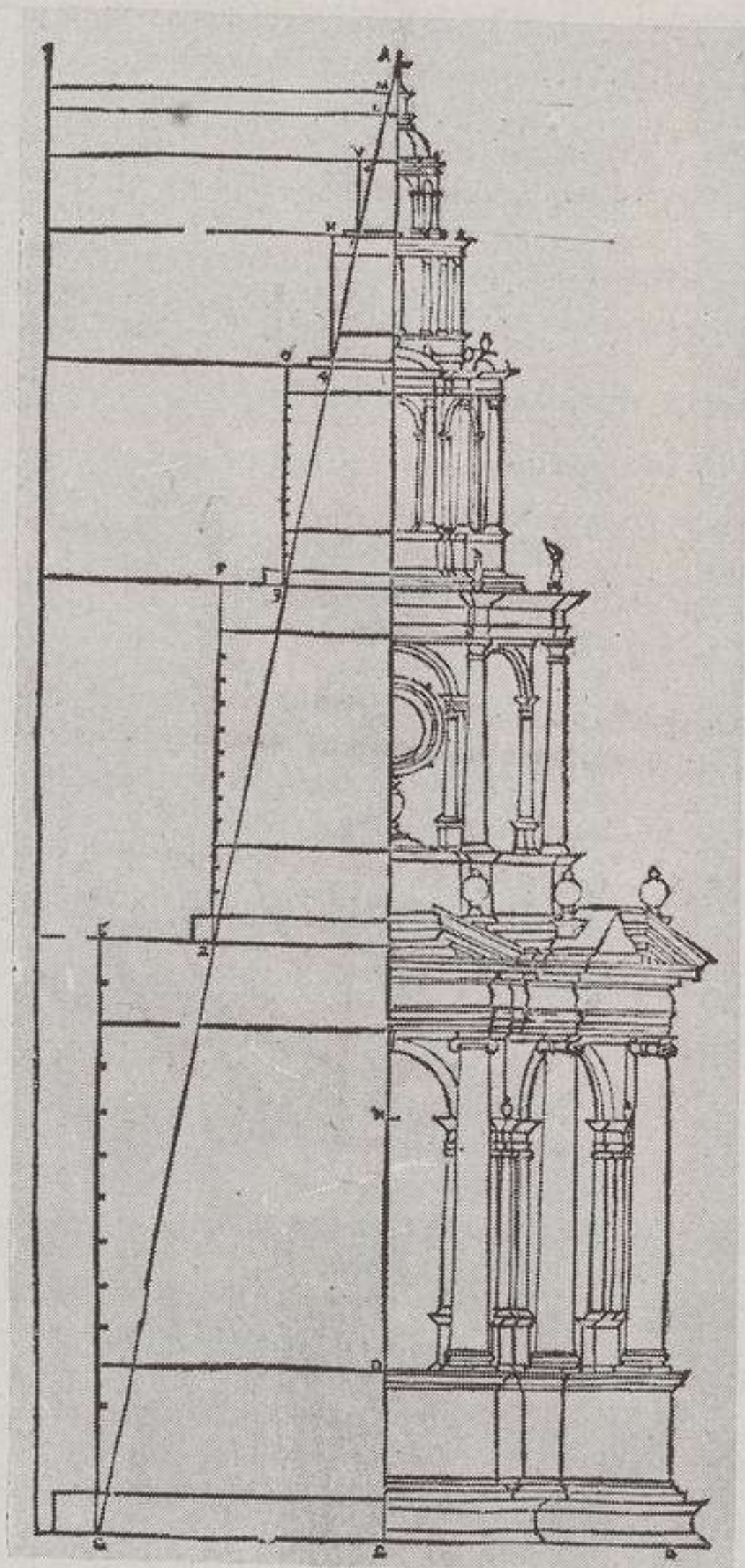


Fig. 68. DRAWING
BY JUAN DE ARFE



Fig. 69. *CUSTODIA* BY JUAN DE ARFE
Avila. Cathedral

and Saint Thomas Aquinas, author of the service and prayer written for the ritual of the feast of the Sacrament. The reliefs, statues, and embossed columns, numbering twenty-four in each story and wrought with precision and richness, present a composition of architectural unity. For this structure, his largest in silver, which measures ten and a half feet in height, Arfe employed over a thousand pounds of silver. Exquisite design and harmonious proportions, which compensated for a certain degree of austerity, were characteristic of his work. Before the close of the century Arfe, the most famous of Spain's *custodia* makers, had built examples for Burgos, Valladolid, Burgo de Osma, Lugo, and Madrid. The museum at Salamanca exhibits a statue of Saint Michael which embodies the technical brilliance sustained throughout in his productions.¹¹⁴

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The only objects which Philip the Second seems to have commissioned Arfe to build for the Escorial were sixty-four reliquary busts in copper. Other sculptural works by him are the bronze statues of the Duke and Duchess of Lerma and of the Archbishop of Sevilla, Cristóbal de Rojas y Sandoval. The latter, a masterpiece, foreshadows the realism of the next century and is comparable in beauty to the work of Leoni. As Arfe died in 1603, the casting of the Archbishop's statue was carried out by his son-in-law, the silversmith Lesmes Fernández del Moral, under the direction of Pompeo Leoni.¹¹⁵ Juan de Arfe was the last and the most distinguished of a family who, in their chosen medium of precious metal, produced work stamped with genius of a high order, and who for the entire span of the sixteenth century enjoyed celebrity on a par with its great painters and sculptors.

Serving as an index to the personal luxury and exuberant taste of the age are the jewels worn by princes and princesses and the high nobility, whose portraits preserve authentic designs and indicate the manner of wearing jewels on the headdresses and the costumes of the day. Jewelers at Barcelona fashioned excellent work in this century, and many of their patterns exist in the goldsmiths' examination books from which Davillier reproduced numerous illustrations in his volume on Spanish silverwork, and which, like the designs drawn by Dürer and Holbein, furnish an interesting iconography of Renaissance jewelry.

At Madrid the Reynalte family, Rodrigo and his son Francisco, worked for the court and for members of the nobility as jewelers, lapidaries, and goldsmiths during the last half of the sixteenth century. Goldsmith by appointment to Philip the Second, Rodrigo served also in the capacity of valet to the King. His name, like that of Jacopo da Trezzo, is recorded in documents as an appraiser of works of art. He was chosen in 1577, with Juan Bautista Laynez and other goldsmiths, to appraise the many jewels collected so avidly by the Infante Don Carlos, who delighted in placing commissions for expensive gifts which he bestowed upon his uncle and comrade, Don Juan of Austria.

A native of Portugal, Rodrigo Reynalte was related by marriage to his compatriot, the official court painter Alonso Sánchez Coello, who, like Pantoja de la Cruz and others, portrayed with clarity and brilliance the jeweled adornments of his royal patrons. It would seem probable that many ornaments in these portraits had their origin in the studios of Reynalte. Among his known works was a gold cross for a crucifix wrought by Leoni which was for Don Carlos and bequeathed by him to the Convent of *Nuestra Señora de Atocha* at Madrid. Commissions for dress swords and daggers

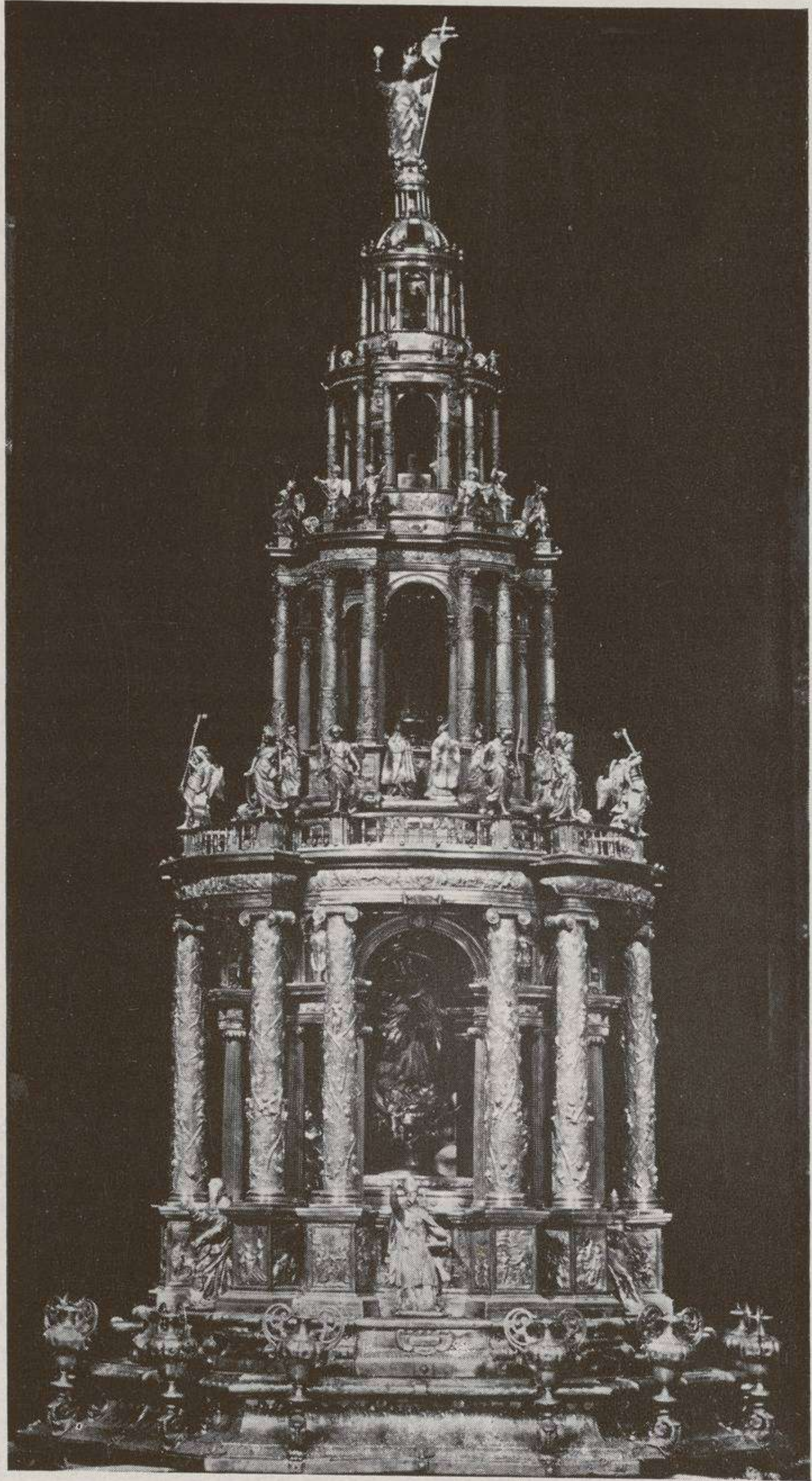


Fig. 70. *CUSTODIA* BY JUAN DE ARFE
Sevilla. Cathedral

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Fig. 71. DETAIL OF *CUSTODIA*
Sevilla. Cathedral

abounding in jewels and enamel work are to be found among Reynalte's contracts. He was particularly known for the rich mountings which framed cameos and precious gems. Trezzo lists among his accounts a payment for gold that had been sent to Reynalte to garnish three little ebony cones, or pomanders, which, filled with ambergris, were destined as gifts by the King to his sister, the Empress of Germany.¹¹⁶

In 1561 Reynalte fashioned for the Queen a medallion, or *enseigne*, for a straw hat, decorated with an emerald and a ruby, a figure of the Christ in diamonds, and two little angels enameled in white. The previous year Trezzo had completed for the King a hat medallion wrought in carnelian and decorated with signs of the zodiac.¹¹⁷ The little *enseignes*, probably derived from the leaden badges worn by pilgrims of earlier centuries, the Renaissance fashioned in precious materials, making of them an accessory of fine dress and one of the most characteristic jewels of the period; they adorned the turned back rim of hat or cap. Cellini speaks of the great vogue for these medallions and of the labour expended in making them. Many of their decorative devices had religious significance, such as the representation of a saint or a Biblical scene. The conversion of Saul is the subject of the *enseigne*, now in the British Museum and probably of Netherlandish work, which is said to have been owned by Don Juan of Austria. Hat medallions went out of fashion after the mid-century.

The goldsmith excelled in making ornaments enhanced with glowing stones and pendant pearls, a combination shown on the headdress and cross worn by María of Austria (Fig. 72), eldest daughter of Charles the Fifth. In the portrait of the Infanta Isabel Clara Eugenia (Fig. 73) a circular *enseigne* holds the ostrich spray in place on the pearl-trimmed turban;

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the jeweled adornments on her brocaded costume are of singular richness. Pantoja de la Cruz in his portrait of the young Queen Isabel of Valois (Fig. 74) has bequeathed an epitome of Renaissance style in costume and ornament: the jeweled turban with its profusion of pearls, the necklace, the



Fig. 72. MARIA OF AUSTRIA (DETAIL) BY SANCHEZ COELLO
Brussels. Musées Royaux des Beaux-Arts de Belgique

girdle, and the many decorative buttons sewn on the bodice. The ribbon laces on sleeves and skirt terminate in pearl-set aglets (*puntas*), and the mountings and chain of the fur collar are likewise careful products of the jeweler's art.

Whether as emblems or religious symbols animal pendants appear to have been popular in Spain. Moro painted Anne of Austria wearing as a pendant the double-headed eagle of the Austrian royal house (Fig. 75). An enameled gold pendant (Fig. 76) in the Victoria and Albert Museum

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represents a monster with dragon wings; measuring five inches in length, it is enriched with emeralds, rubies, and pearls. Among the jewels in the same museum, which formerly belonged to the treasure dispersed at Zaragoza in 1869 from the Cathedral of *El Pilar*, is one in the form of a peli-



Fig. 73. ISABEL CLARA EUGENIA BY SANCHEZ COELLO
Madrid. Museo del Prado

can and another with a little dog as the central figure; an owl decorates the example (Fig. 77) in the Walters Art Gallery, Baltimore. Religious subjects, such as the Annunciation (Fig. 78) and the Crucifixion shown on two pendants in The Metropolitan Museum of Art, were a frequent decoration. But the fanciful caprice of the age is best illustrated in the little grotesques, human and animal forms inspired by classical mythology, that ornamented so many pendants. Whether cast or beaten in high relief, these pendants were in many cases triumphs of fine modeling. The sculptural effects given

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to the carefully composed and executed mountings indicate the ability of Renaissance jewelers in giving the dramatic quality that was required if the jewels were not to lose significance on the intricate and elaborate costumes of the day. Brilliant colour effects were achieved by painting portions of the



Fig. 74. ISABEL OF VALOIS BY PANTOJA DE LA CRUZ
Madrid. Museo del Prado

gold mounts with coloured enamels, while accents of opaque enamel in white served as contrast. Pearls were used in profusion as little drops to add lustre, while baroque pearls, suggesting in their irregularities the body of an animal, the breast of a bird or a mermaid, very often determined the form of the jewel. Most frequently combined with pearls were emeralds

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and rubies which were generally table cut. Gold and silver foil engraved in coloured designs and placed beneath crystal, a technique known as *verre églomisé* and introduced from Italy, attained considerable popularity in Spain. A pendant with scenes from the life of Christ executed in this tech-



Fig. 75. ANNE OF AUSTRIA (DETAIL) BY MORO
Vienna. Kunsthistorisches Hof-museum

nique, now in the Metropolitan Museum, may have a Spanish provenance.¹¹⁸

The delight in colour, typical of the Renaissance, is seen in the description of a bracelet that Trezzo was commissioned to fashion for a Portuguese princess. Composed of ten sections, the bracelet was to have in each

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Figs. 76-77. PENDANTS

London. Victoria and Albert Museum

Baltimore. Walters Art Gallery

a jewel, including such stones as coral, lapis, carnelian, ruby, sapphire, amethyst, and emerald.¹¹⁹ In letters to his native land Trezzo repeatedly asked that emeralds be sent to him, as he found them less expensive in Italy than in Spain, although they were arriving at that time in great numbers from South America.

Rings were worn profusely by men and women, and to meet the demand for engraved stones there were working at Madrid numerous Flemish and German lapidaries besides the Milanese, Jacopo da Trezzo and Clemente Birago. A collector of fine gems, Philip the Second obtained them in quan-

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tities from Italy and Flanders. At Antwerp he purchased a diamond weighing 100 carats known by the name of *el estanque*.¹²⁰ Among the most celebrated of the crown jewels, the diamond and the almost equally famous pearl, *la peregrina*, following the pageant and changing fortunes of the kings of Spain, symbolized the luxurious taste developed in the Peninsula and emulated abroad throughout the latter half of the sixteenth century.



Fig. 78. PENDANT
New York. The Metropolitan Museum of Art



R3089

Fig. 79. ENAMELED MEDALLIONS

IV

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THE splendour of Renaissance Spain was still mirrored in the court established at Valladolid in the opening years of the seventeenth century when young Philip the Third placed the management of his kingdom in the hands of his minister, the Duke of Lerma. Under his rule the city maintained a state of continuous festivity, while unparalleled demands were made on the country to support the lavish receptions that welcomed each important visitor to the capital. With grandees rivaling one another in the preparation of banquets and entertainments, astute observations on this luxury-loving society were being recorded by the Portuguese scholar, Thomé Pinheiro da Veiga, who gave especial heed to the gayety of the courtiers as he witnessed them in salons and dining halls where sumptuous costumes, jewelry, and costly silver plate were always in evidence. The houses of the nobility, he wrote, numbered over four hundred. Furthermore, the interiors of churches and convents stored with treasure offered a gilded richness surpassing that of religious edifices at Lisboa. The shops of Valladolid with their silks, brocades, little ornaments mounted on springs (*brincos*) and used in headdresses, together with other jewels, Pinheiro judged to be the best in the world.¹²¹

Under such conditions, favourable alike to the silversmith, silk weaver, and embroiderer, Valladolid attracted many craftsmen who came from all parts of Spain and from abroad to seek the generous patronage of the King and members of his court. Following in the traditions of his father, Philip offered munificent gifts to churches throughout the country. On a visit to the Monastery of Guadalupe, he presented massive candlesticks weighing over three hundred and fourteen marks. Among other donations to the Monastery was a sanctuary lamp made in 1605 by Mateo de Utiel of Valladolid where the silversmiths' guild had a larger membership than in any other city of Spain.¹²² Many of these craftsmen followed the court when

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Fig. 80. CHALICE
New York. The Metropolitan Museum of Art

it moved in 1605 to Madrid, which was gradually to develop into the artistic centre of the Peninsula and to become the guardian of many masterpieces of production. A visitor to the court in 1611, Jakób Sobieski from Poland, noted that the convents and monasteries of Madrid were rich in objects of gold and silver.¹²³

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Among the monumental pieces of ecclesiastical plate constructed in this century, silver altars hold first place. Many were made especially to hold the *custodia* during the Corpus Christi and *Purísima* festivals. The great altar which Juan Laureano built for Sevilla Cathedral proved the most important silverwork of the century in that city.¹²⁴ Contemporary altars are still in place there in the Churches of *Santo Angel* and *San Salvador*. Throughout the century, churches were adorned likewise with altar frontals of metal, and statues of the Virgin and Child were remounted on silver thrones and pedestals. Notable among these were the throne by Fanelli for the Virgin of *El Sagrario* at Toledo and the example given by the city of Madrid in 1640 for Becerra's statue of *Nuestra Señora de la Almudena*. In Portugal, the altar, the tabernacle, and the reredos begun in 1632 for the cathedral at Pôrto were in the process of building for about forty years and occupied the labours of many skilled craftsmen.¹²⁵

The production of urns and reliquary caskets in precious metal was another expression of the national taste of this period. A fashion arose for re-making many of the earlier depositories for relics of the saints, and a famous example is the urn for the relics of Saint Isidor, patron of Madrid, given by its guild of silversmiths. This urn, valued at sixteen thousand ducats, was completed in 1620 by Francisco de Morales. Ten years later this celebrated smith had petitioned the King to relieve him of his duties after thirty years as silversmith in the royal household. The request was granted, and at the same time his son was approved as his successor.¹²⁶

Commissions for massive hanging lamps, candelabra, and candlesticks, favoured objects for donations, appear with frequency in the silversmiths' contracts. The cathedral chapter of Córdoba in 1602 ordered for the Chapel of the Martyrs in the Church of *San Pedro* a silver sanctuary lamp as a thank offering for the cessation of the plague. The lamp was made by Lucas Valdés, possibly a relative of Juan Valdés Leal who himself was trained as a silversmith and who painted the *Virgin of the Silversmiths* for the guild at Córdoba.¹²⁷ Many of his canvases show objects in gold and silver painted with great detail, as the chalice and the candlestick of seventeenth-century style in his portrait of Fray Pedro de Cabañuelas. Valdés Leal and such artists as Antonio del Castillo of the Cordoban School contributed their share to the silversmith's art by supplying designs for important undertakings, suggestive of the role played by Charles Lebrun of France who furnished designs to silversmiths and other craftsmen during the reign of Louis the Fourteenth.¹²⁸

While the Cordoban School maintained rigid standards resulting in artistic work of a high order, the output of the metalworkers of Guadalupe,

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Fig. 81. *CUSTODIA*
Tortosa. Cathedral

Sevilla, Toledo, and Zaragoza also continued for a time to hold to the traditions of the preceding century. The quantities of metal arriving at Sevilla fed a flourishing industry, which specialized in mounting precious stones in gold and producing quantities of objects in silver relief or *repoussé* work. Laureano at Sevilla and Andrés Salinas at Toledo, both excellent craftsmen, worked for the cathedrals of their respective cities. At Zaragoza Juan Aznar,

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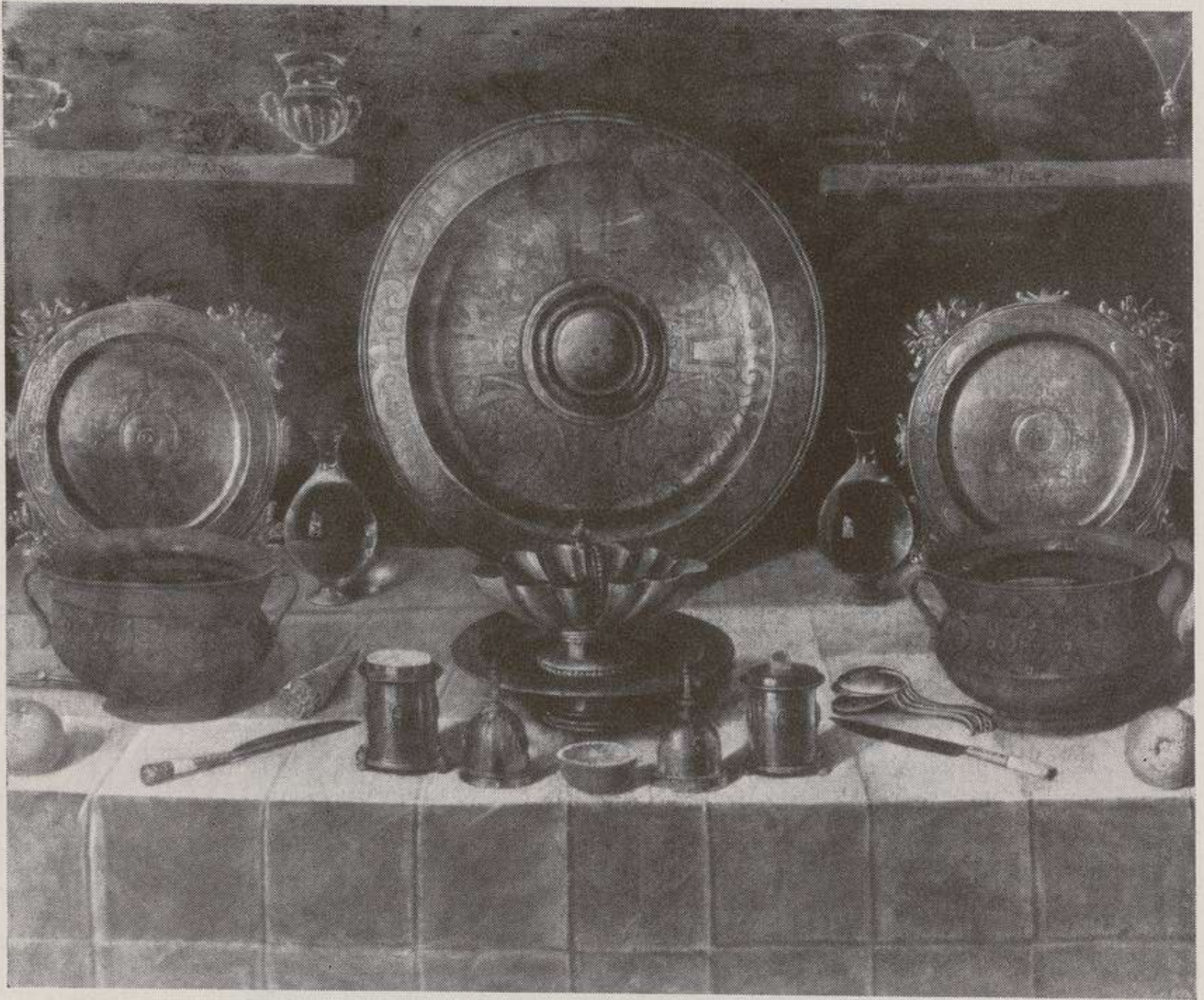


Fig. 82. STILL LIFE BY JUAN BAUTISTA DE ESPINOSA
London. Private Collection

among others, wrought many pieces of liturgical plate which still adorn the cathedral treasury, but the list of master craftsmen began to diminish in the reign of the third Philip who, through extravagance and a succession of inept leaders, was bringing material ruin to his country. The expulsion of the Christianized Moors in 1610 was already reacting disastrously on metal, silk, and other industries of the nation.

When Margaret of Austria entered Madrid to become Philip's bride, the silversmiths established in the *Calle Mayor* presented so striking a display that the Duke of Lerma forthwith conceived the plan of making an inventory of all the gold and silver in the kingdom, both domestic and ecclesiastical, in order to levy a tax upon it. Despite the wealth received from the New World, the need of metal for currency was urgent, and the lack of it was laid to the extravagant use of silver by the church and for personal adornment. Although the bishops and clergy successfully prevented the taking of the inventory, officers authorized by the state were sent from door to door

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seeking money to increase the funds of the national treasury.¹²⁹ By a decree of 1600, limitations were placed on the use of metal and jewels as embellishments on costume, the setting of precious stones in jewelry, and the making of silver sideboards and braziers, the latter having been exempted when weighing no more than four marks. Objects in silver were to be plain, and gilding was authorized only for small drinking vessels and church plate.¹³⁰ As the strain of foreign wars and the excessive expenditures for entertainment further reduced the resources of the country, there were to follow many other curbs directly affecting the silversmith's craft.

Seventeenth-century productions in metal registered a return to decorative surfaces as a reaction to the severity of the Herreran style dominant during the last part of the reign of Philip the Second. This enhancement of objects made popular the use of small enameled medallions which had come into fashion the last quarter of the preceding century. In blue, green, or orange, usually set in *champlevé* fashion, they were generally surrounded with flowing scrolls or arabesques lightly engraved on the metallic surface. This form of enrichment, which continued in vogue during the first third of the seventeenth century, decorates a copper-gilt monstrance (R3029; fig. 190) and other objects in the collection of the Society. For a time, enamel medallions like those shown in Figure 79 (R3089) in the Hispanic Museum and on a chalice (Fig. 80) enhanced plain surfaces; later, they served as an adjunct with both engraved and *repoussé* ornament, as the tendency toward the florid increased. A paten in Sevilla Cathedral, adorned with elaborately engraved arabesques, and a *custodia* (Fig. 81) in Tortosa Cathedral illustrate this combination of techniques. The medallions on the latter fill the centres of cartouches and alternate with cherub heads, motives which now appear with considerable monotony. Silver objects from the New World, ornamented with large, open flowers and native foliage, influenced decorative patterns in Spain; but the spontaneity and the originality of earlier work had disappeared, and the fine reliefs and modeling of Juan de Arfe and Merino had no equal in this century, although much delicate embossing and engraving of merit from a technical standpoint characterized the silversmiths' work.

In the field of ecclesiastical metalwork no single object such as the costly *custodia* of the preceding period influenced the silversmiths' productions. When *custodias* were now made, they were marked, with but few exceptions, by a lack of feeling for proportion, a characteristic also of certain architectural works of the time. Although the demand for *custodias* had been satisfied, monstrances appear to have been made in great quantities. Typical of the form with rayed disk and baluster stem is the example (R3029; fig. 190)

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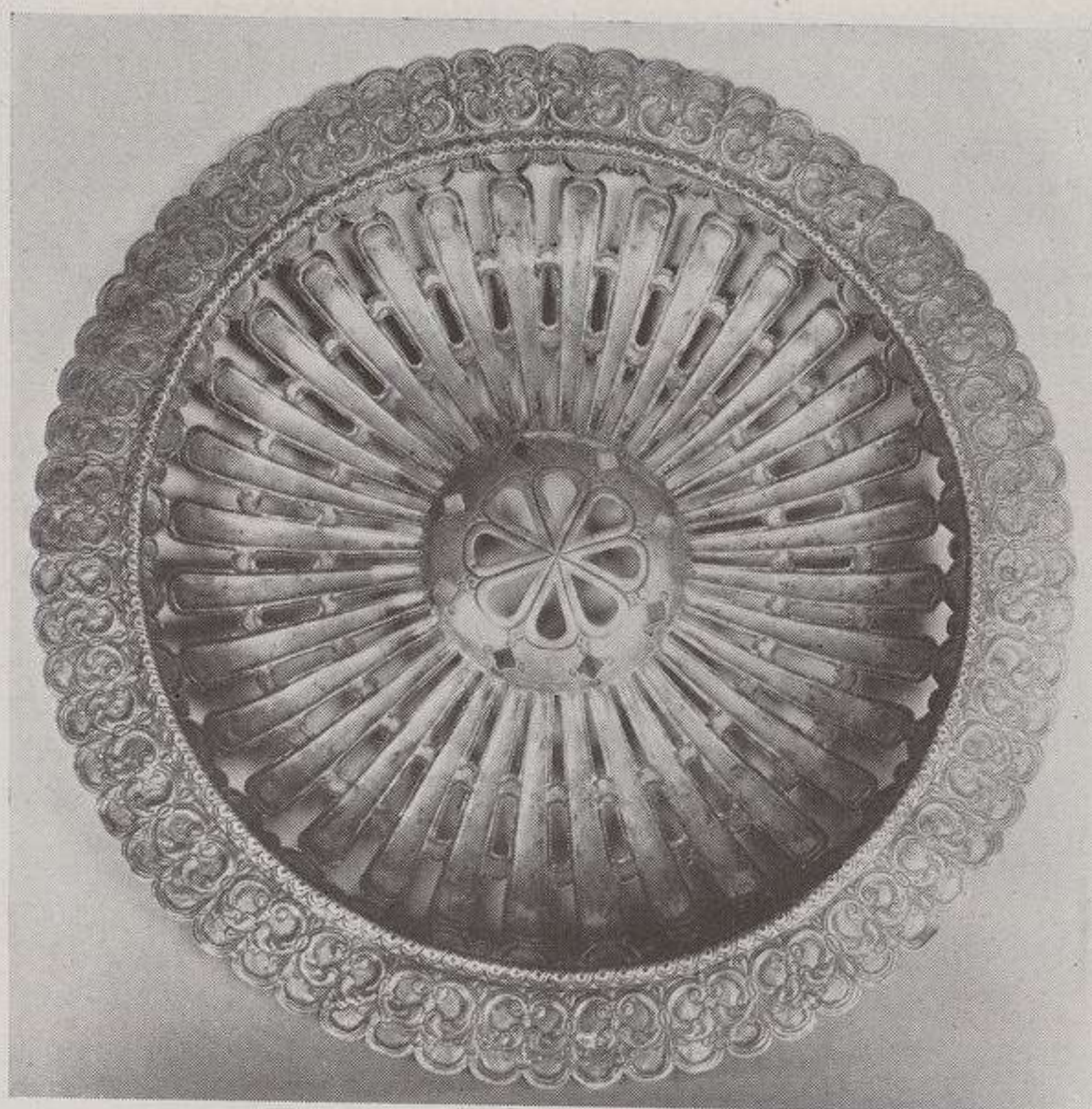


Fig. 83. SALVER
St. Louis. City Art Museum

in the Hispanic Museum which resembles the monstrance placed within the *Tortosa custodia*.

Though domestic plate has survived the melting pot and the destruction of war in but limited quantity, pictures of the tiered sideboards laden with gold and silver plate that were usual in the households of the aristocracy have been given by contemporary artists. Such displays are seen in the painting of *Belshazzar's Feast*, attributed to Carreño de Miranda, in the Bowes Museum. In a still-life painting dated 1624 (Fig. 82), Juan Bautista de Espinosa depicted a set of ornamental table silver. The large salver, plates, bowls or tureens are engraved with strapwork cartouches, but the salt-cellars and the spice box are without decoration except for enameled medallions. The inclination towards plainness and simplicity is still apparent in this group.

For a banquet given by the Duke of Lerma at Valladolid in 1605, three sideboards were erected with tiers capable of holding some four hundred objects of gold and silver enameled plate, besides vessels in crystal and glass. The Duke had an abundance of plate and rich household furnishings listed in the inventory of his estates, which was taken by royal order after his fall from power. The inventory reveals his large personal holdings and

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Fig. 84. EWERS
Madrid. Instituto de Valencia de Don Juan

illustrates the manner in which contemporary nobles succeeded in amassing great wealth at the expense of the nation.¹³¹

Contracts and inventories attest to quantities of domestic plate in precious metal, such as large salvers, basins, and ewers. These objects were marked for the most part by excellent craftsmanship and interesting design; both qualities are inherent in a salver (Fig. 83), which reveals the work of an accomplished smith. That shapes which had been favoured in the sixteenth century continued in style is shown by two ewers (Fig. 84) in the *Instituto de Valencia de Don Juan*, although the scrolled handles have assumed baroque forms, and covers have been added. The engraving and flat embossing used in the decoration of these pieces were techniques popular in the ornamentation of seventeenth-century plate.

Madrid became the acknowledged art centre of the Peninsula following the accession of Philip the Fourth in whose reign arose the genius of Velázquez. The monarch's devotion to the fine arts and the theatre gave fresh animation to the life of the capital where court functions under the guidance of the Count-Duke of Olivares were even more extravagant than during the previous reign. Lavish outlays by the crown brought new sumptuary laws placing restrictions chiefly on the products of the loom and on precious metals. Such a decree was passed early in this Philip's reign, but it was suspended in 1623 when Charles Stuart, Prince of Wales, came to Madrid with

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his retinue to seek the hand of the Infanta María and a subsequent alliance with Spain. Continuous revelry filled the many weeks of Charles's stay at Madrid with a succession of banquets, comedies, and bullfights. As on all occasions of royal hospitality, costly gifts were exchanged between the King



Fig. 85. KNIFE, FORK, AND SPOON WITH ROCK CRYSTAL HANDLES
Cambridge, England. Fitzwilliam Museum

and the Prince. Charles received among other rich objects three sedan chairs, one of tortoise shell, and such products of the goldsmith's art as a pistol, set with gold and diamonds, and a diamond ring for the Duke of Buckingham.¹³²

In this century, as travel increased, a demand arose for personal articles useful on the voyage—convenient in size and encased in sturdy coverings. Belonging to this class and rich enough to have served as a royal gift is the set (*cubierto*) comprising knife, fork, and spoon (Fig. 85), now in the Fitz-

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william Museum, Cambridge. Contained in the original leather traveling case, the handles of crystal with silver-gilt mountings are fine examples of carving and workmanship of the period. The precious materials used on the handles of these little sets, such as ivory or enameled gold, as well as the skill expended in fashioning them are evidence that they ranked as articles of luxury. Even after the introduction of the fork, members of the nobility followed the earlier custom of eating with the fingers. The description of a banquet given at the French court to Anne of Austria in 1651 relates that in the ceremonies of the table the Queen had not yet adopted the new fashion of using a fork. Probably because the inns of the country lacked such utensils, wealthy travelers formed the habit of carrying their cutlery with them, a custom which lasted into the eighteenth century.¹³³

Made popular by travel, another utilitarian object on which the metalworkers applied their skill was the pocket or portable sundial (*brújula*). The collection of Isidoro Urzaiz contained an interesting example in bronze engraved with the name of the maker, Juannin Cocart, and the date 1603. This craftsman, who was working at Valladolid when Philip the Third held court there, should be grouped with the excellent artists of that period, although no other work by him is known. The engraving on the cover merits inclusion with the fine examples executed during this century.¹³⁴ In the museum of the Hispanic Society is a silver sundial (R3062; fig. 209) dated 1648 which, like the Cocart example, has place names engraved with their respective latitudes. Besides the names of cities in Spain and Italy, there are also recorded twenty-two localities in the New World.

Shortly after the mid-century, foreign craftsmen invaded the atelier of the Spanish worker. Fray de la Mata in his work of 1655 complained that the country was overrun by foreigners, and a like testimony appeared in the political and economic impressions of the Peninsula written by Heer van Sommelsdijk in 1658. He spoke of the limited number of native artisans in the villages and of the large group of Frenchmen and workmen from other nations engaged in all branches of work at Madrid.¹³⁵ Besides employing foreign craftsmen established in the Peninsula, Philip the Fourth gave commissions to others who lived abroad. Virgilio Fanelli, a Florentine silversmith and bronze worker established at Genoa, received a contract in 1646 to make a bronze chandelier of great size for the monastery at El Escorial, after the Count of Villalegre, *correo mayor* at Milan, had recommended his ability to the King. Upon completing the chandelier, which was wrought in the Italian baroque style, Fanelli came to the Escorial to oversee its installation. Having decided to take up residence in Spain, he moved to Toledo where he produced the most important work of the period in silver—the

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throne for the magnificent fourteenth-century statue of the Virgin of *El Sagrario*. The design for the throne was made by Sebastián de Herrera, but Fanelli was granted the right to make his own adaptations. Assisting him in the work, which was completed in 1674, was a Madrilenian silversmith, Juan Ortiz de la Rivilla. Fanelli, who died in 1678, made among other objects for Toledo Cathedral the silver reliquary statue of Saint Ferdinand in the *Ochavo*. Fanelli's son Domingo joined the guild of silversmiths at Toledo in 1671.¹³⁶

Filigree work which Moorish craftsmen of the twelfth and thirteenth centuries had rendered with such skill was revived in the seventeenth. Silversmiths at Córdoba and Salamanca, followed by those in other Peninsular centres, now produced quantities of work in this technique, and craftsmen carried the vogue to Mexico and South America. Lady Fanshawe related that among the gifts bestowed upon her daughters when leaving Spain were a silver box of filigree and a little trunk of silver wire from the Indies.¹³⁷

Whereas filigree had been previously a decoration of line on plain surfaces, produced by soldering fine, pliable, metal threads to a metal ground,



Fig. 86. FILIGREE CASKET
Rota. Parish Church

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Fig. 87. FILIGREE CHALICE
Calahorra. Museo Diocesano

it now constituted the body of the work. Filigree simulating lacework was made with spirals and interlacing openwork patterns which gave an effect of delicacy, contrasting colour, and transparency.

In the archives of the guilds at Toledo and Sevilla the names of many silversmiths are followed by the word *filigranero*, which would indicate that they worked entirely in this technique. Filigree earrings and rosaries gar-

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nished with the same work were acceptable as the examination pieces required for entry into the guild. Infringement of regulations in relation to the production of filigree was the charge that brought Juan García Marquez, a Sevillian silversmith, into conflict with the inspectors who, visiting his workshop in July 1677, had discovered thirty-four brooches made of silver wire and brass, a combination not allowed.¹³⁸ In the last half of the century, filigree work was prominent among the productions of silversmiths at Santiago de Compostela and Padrón where it continued to flourish nearly a hundred years. Sacristies of Gallegan churches, and especially the Chapel of the Reliquaries in Santiago Cathedral, preserve many finely wrought pieces in this technique, such as reliquaries, chismatories, and crowns for statues. Pendants and other ornaments were in demand and were fashioned with distinction until the adoption of paste and imitation stones.¹³⁹

Examples showing filigree in its perfection are the casket (Fig. 86) in the parish church at Rota (Cádiz) and a chalice (Fig. 87) in the *Museo Diocesano* at Calahorra. A plate (Fig. 88) in the Church of *Santa María la Mayor* at Baena (Córdoba) appears to have had an elaborate Spanish or Venetian lace ruff as model for its flutings. A little box probably for wafers, also in the church at Baena, has coiled and plaited wires in a raised pattern enclosing open scrolls reminiscent of the pen filigree that illuminators used as backgrounds for red and blue initials. Filigree caskets, trays, earrings, pomanders, and brooches of Spanish provenance and of excellent workmanship are exhibited in the Victoria and Albert Museum. In this group are numerous little medallions of the Virgin and the saints engraved or painted on ivory and enclosed within silver filigree frames which were used also for contemporary religious medals and insignia.

Although much fine filigree still was made in the first part of the eighteenth century, the fashion had run its course. The technique was entirely suitable for certain small objects and jewels, but the tendency to neglect ambitious productions in metal for the slighter work in filigree was carried so far that ordinances at Sevilla in 1699 denounced it as "a source of fraud and detriment" to the profession. The Sevillian guild prohibited any member from working in filigree unless he was capable of performing all the other branches of the work demanded of a qualified silversmith.¹⁴⁰

While the mines of Potosí were supplying Spain with quantities of bullion, silver furniture became an added luxury to be enjoyed, and throughout Europe this influx from the Spanish possessions led to the fabrication in silver of objects not previously wrought in metal. The fashion for silver furnishings became general in France, following the marriage of the Infanta Ana Mauricia to Louis the Thirteenth. Later France, like Spain, was forced

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to melt down many pieces for currency and to forbid the making and sale of metal furniture. Inventories illustrate the vogue for silver braziers and sideboards, both of which were listed among the possessions of the Duke of Lerma.¹⁴¹ A room at the *Alcázar*, Sevilla, reserved for royal visitors and other distinguished personages in the reign of Philip the Fourth, was furnished with silver bed, chairs, and braziers which must have stood forth richly against the counterpane and curtains of red damask.¹⁴² Residences of less than royal degree shared in the extravagant fashion for household gar-

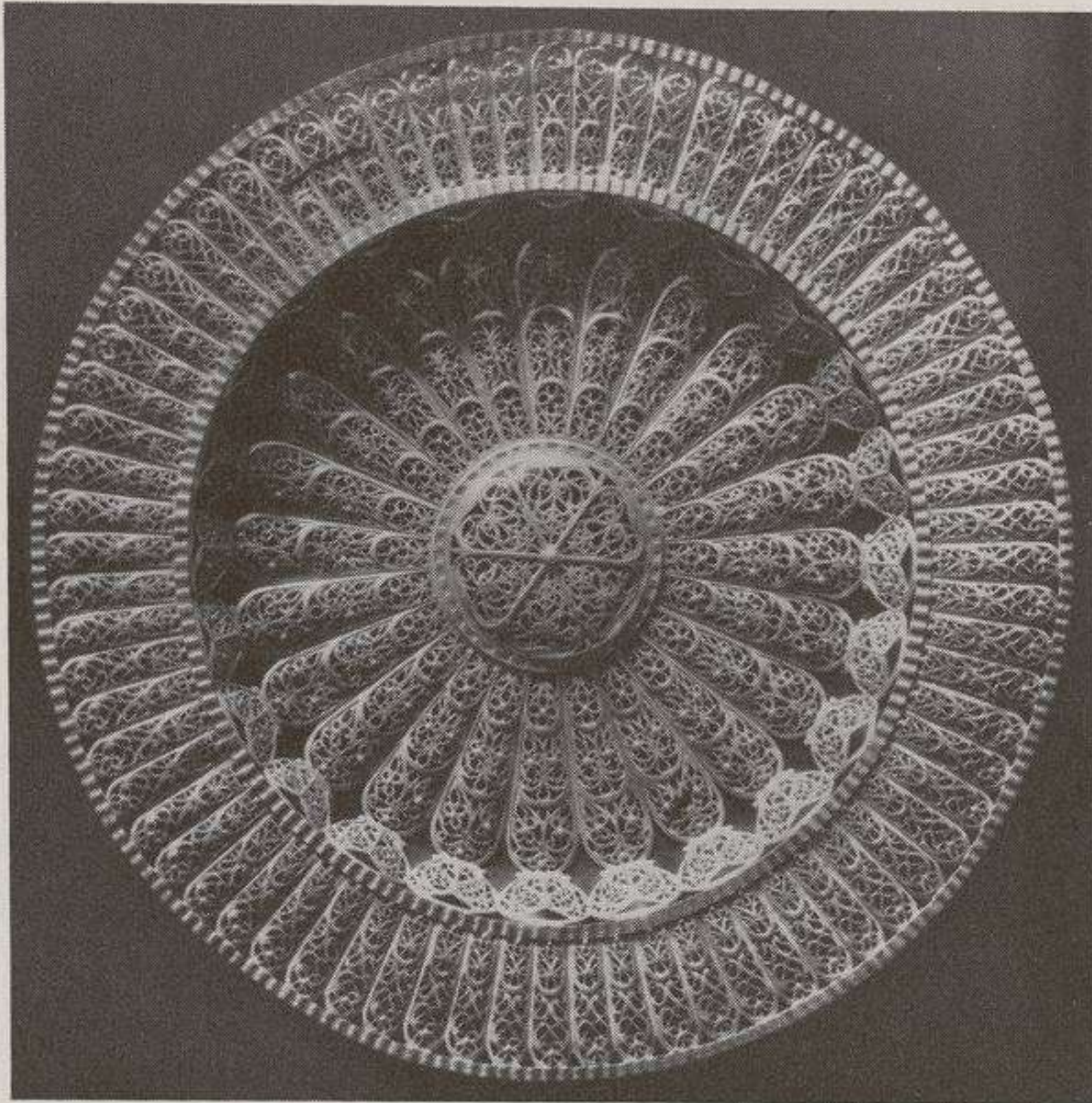


Fig. 88. FILIGREE PLATE
Baena. Church of Santa María la Mayor

niture in precious metal. A silver table in the collection of the Marquis of Viana is an example of the work expended on such pieces. The central medallion on the top has a relief of Venus and Adonis with representations of the four seasons and signs of the zodiac engraved at the corners. Toward the close of the century, when mirrors were coming into general use, their frames were sometimes of silver, although the greater number were of wood carved with floral designs in high relief and overlaid with gold of remarkable thickness and quality.

The sumptuary laws passed in Philip's reign were numerous. They at-

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tempted a reform in dress, which fashion had decreed should be made of expensive materials with jewel and metal trimmings. With his preference for sombre attire, Philip the Fourth may be credited with some contributions in the interest of economy. His adoption of the plain *golilla*, which eliminated the extravagant ruff, and other reforms were small in contrast to the inordinate expenditures for festivities that marked his long reign. As nearly all great celebrations passed through the *Calle Mayor*, the silversmiths established there found themselves advantageously located. Their activities are mentioned frequently in the descriptions of social functions such as those attendant upon the marriage of the King with Mariana of Austria in 1649, when the silversmiths took for their share in the decoration of the city the portion from the Guadalajara gate to that of Santa María, placing at intervals painted archways and exhibiting show windows (*aparadores*) rich in gold and silver.¹⁴³

While Philip the Fourth reigned, Madrid drew to itself wealth from every part of the Peninsula and the Indies. The ostentatious nobles, many of whom had lived in Italy and Flanders, surrounded themselves with such valuable treasures that connoisseurs of art traveled to Madrid when great collections were to be dispersed. The German ambassador, Count Harrach, mentioned twenty such *almonedas* or public auctions taking place during the five-year period of his residence in the city.¹⁴⁴ To maintain the splendour of court functions large sums were spent during the last years of Philip's reign, although the country outside Madrid was in a state of poverty. By this time, Portugal and the Netherlands had succeeded in freeing themselves from Spanish rule. Sevilla was no longer a great trading centre, and the production of its factories, as well as of those in other cities, was decreasing, while craftsmen in various fields were forced to abandon their shops through lack of materials.

Francis Willughby traveling in Spain in 1664 wrote of the lead mines at Falset and the jasper mining at Tortosa, but he made no mention of the activities of metalworkers except for the production of small amuletic crosses at Caravaca. He wrote: "We passed through *Caravacca*, where they drive a great trade of making little crosses of silver, brass, wood, &c. after that pilgrims, travellers, &c. have bought them, they carry them to the castle to touch them by a famous cross, which according to their fabulous legend descended miraculously from heaven, which forsooth infuses a wonderful virtue into them."¹⁴⁵ The cult of the Caravaca cross, showing a double horizontal bar resembling the Cross of Lorraine, was widespread. From this group of pendant crosses, interesting for their devotional rather than their artistic significance, is one in copper in the Victoria and Albert

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Museum. It is incised with the inscription: *Esta tocada a. la. S. ✠ de Caravaca.*¹⁴⁶

Seventeenth-century engraving as a surface decoration on silver offers numerous examples of artistic design and execution ranging from the allegorical representations on the Viana table to the reproductions of elaborate textile patterns. Illustrating the latter is a group of statuettes enriched with engraved flowers and scrolls to which belongs the statuette of a bishop (R3057; fig. 198) in the collection of the Hispanic Society. A silver casket (Fig. 89) signed by Mariano Peña in 1683, in the *Museo Diocesano* at Calahorra is embellished with engraving and flat embossing in a vigorous flower pattern simulating a woven fabric suggestive of Eastern influences. Toward the end of the century, engravings of exotic foliage based on designs from Chinese porcelains and lacquer were coming into favour. Similar designs decorating salvers and other pieces of plate resulted from the repetitious copying of engravings taken from the pattern books that were being published and circulated.

Silversmiths made important contributions to the art of engraving as



Fig. 89. CASKET
Calahorra. Museo Diocesano

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applied to book illustration and ornamental title pages, and until the eighteenth century many of the finest copper plates continued to be products of their skill. Of those signing their work was Jerónimo Batista Villar, a *platero* who lived at Tarragona in the first quarter of the century. In the seventeenth and eighteenth centuries there were made quantities of silver corner plates, escutcheons, and clasps to decorate covers of books and codices. Numerous enrichments were engraved, but the greater number were executed in *repoussé*.

Although painting in enamel was widely practiced in this century, this decoration was applied chiefly to small ornamental plaques and crucifixes. A pax (R3040; fig. 201) in the collection of the Hispanic Society furnishes a contemporary example of the harmonious blending of coloured enamels painted on the *Pietà* and on the frame.

Among the enameled objects characteristic of this century are a series of little frames and plaques which were made in great numbers, especially at

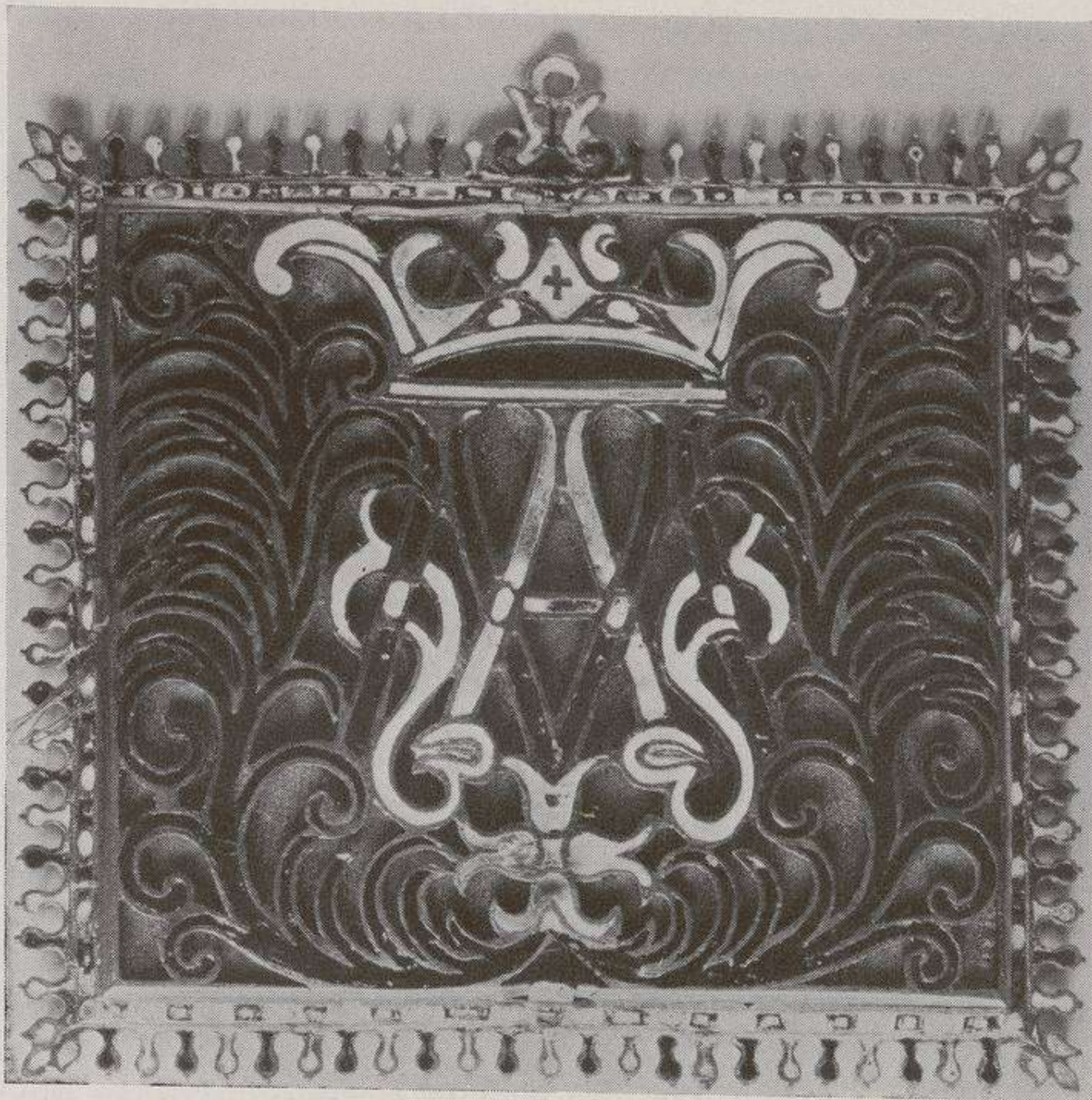


Fig. 90. ENAMELED PLAQUE
Madrid. Lázaro Collection

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Barcelona and Toledo. Triangular, rectangular, or oval in form, they were used to enclose painted medallions, reliquaries, insignia of religious orders or *cofradías*, and anagrams of the Christ and the Virgin. Enamel in white, blue, and occasionally black garnished the floral designs and the intertwining bands of the initials. Frequently these ornaments, used as pendants or brooches, were enameled on gold, like the fine example in the Lázaro Collection (Fig. 90), but the majority were of cast bronze, of which the little frame in Figure 91 is an example.¹⁴⁷ Belonging to this group of enameled bronze objects are two powder flasks of Spanish provenance in the Metro-

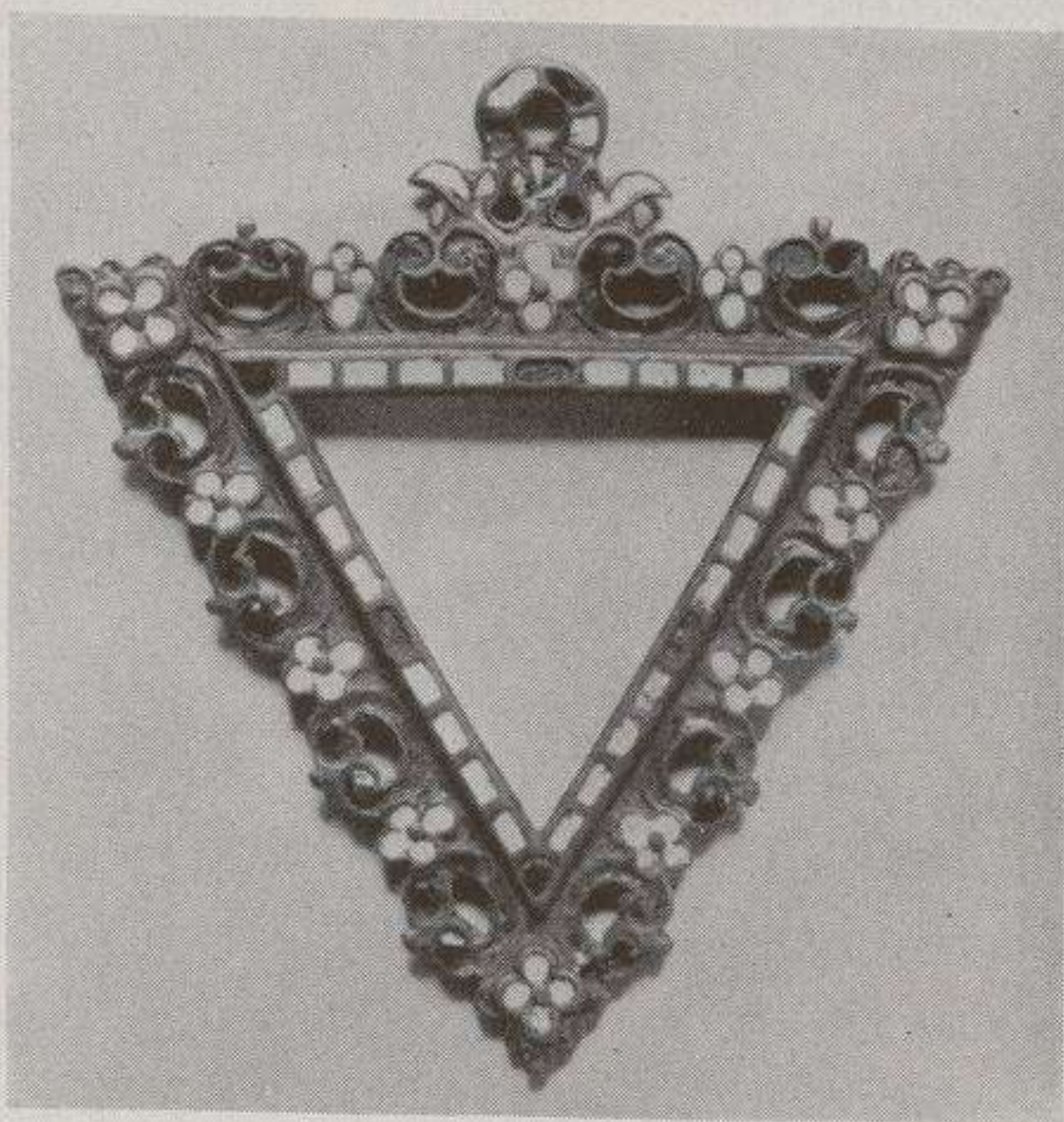


Fig. 91. ENAMELED FRAME
Vich. Museo Episcopal

politan Museum. They are decorated in blue and white as are also two of the three nailheads, or bosses, in the same museum; the third bears vitreous decoration in red and white and is of exceptional interest for its drawing and design. The polychrome ornament and the outlines of these pieces are reminiscent of the mosaic tiles (*alicerés*) of Arabic inspiration. They are of somewhat coarse workmanship but give a pleasing, decorative effect. A bronze stirrup in the Victoria and Albert Museum is another specimen of this Spanish enamel work. Enameled bronze spurs, andirons, and watches were made in Spain, as well as in Surrey, England, and in other parts of Europe during the seventeenth century.¹⁴⁸

Near the middle of the century, scrolls and baroque curves became more prominent in the patterning of surfaces, and ornament, as a whole, coarser and somewhat heavier. The silver-gilt pax (Fig. 92) in the Church of *Santa*

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María la Mayor at Baena exemplifies these features. The architectural style dominant in Spain after 1680 greatly influenced the work of the silversmiths. From the opening of the century there were no great buildings of Spanish inspiration erected within the Peninsula until José Churriguera introduced the style which came to be termed Churrigueresque, although for the subsequent hundred years many extravagant features, not of his invention, marked its development. Asymmetrical curves, broken pediments and mouldings, and a profusion of ornament were characteristic of the style. The sacring tablets, paxes, and monstrances made in the last years of the century indicate the silversmiths' response to the new forms.

The use of polychromy, which was a feature of the work of Churriguera, is shown in the combination of gold with metallic lustre of red and green decorating the new cathedral at Salamanca, and it may suggest a reason for the fresh impulse in the adoption of colour in ornament. Silversmiths employed enamel work with a profusion of stones and pearls, and although an appearance of lightness and gayety was sometimes produced, the result was not always in good taste.

An example of the extravagant use of metal on textiles is afforded by an orphrey in the treasury of Toledo Cathedral. The morse is adorned with stones of varying sizes and shapes, combined with pearls, and the uneasy forms of the baroque covering the entire surface. To the orphrey bands, bordered with pearls, were applied medallions of silver gilt, set with pearls, and small metal plaques embossed with reliefs of the Virgin and the saints. This work is suggestive of the demand made upon the silversmith who joined with the embroiderer in decorating vestments for services of the church. Although such motives gave a feeling of sumptuousness, mass-produced they possessed little merit from the point of view of the silversmith and were hardly in accordance with the traditions of his craft.

The change in the quality of the silversmiths' output, which was marked during the last third of the century, reflected the grave economic condition of the country. High taxation and the decline of trade continued. Gifts similar to that presented to Charles the Second at Tarragona, a silver basin filled with two hundred gold *dobloves*, were gladly accepted, but the "bewitched" ruler gave little heed to the industrial problems of his kingdom.¹⁴⁹ With his reign ended the rule of the Spanish Hapsburgs, and the century so prodigal in the display of pearls, precious gems, and plate closed with the royal treasury exhausted.

Jewelry of the seventeenth century followed the evolution of costume. The famous crown pearl, *la peregrina*, worn in the plumed hat of Philip the Third (Fig. 93) and *el estanque* combined with it in the pendant worn by

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his Queen (Fig. 94), typify the use in the grand manner of massive ornament with stately brocades and velvets. The fashion for wearing quantities of jewelry, however, had passed with the Renaissance. After the first quarter of the seventeenth century, garments of both men and women became lighter, and the newer and softer fabrics were made up with less padding



Fig. 92. PAX
Baena. Church of Santa María la Mayor

and stiffening. Gayer costumes demanded a change of ornament, and more delicate settings were devised to give prominence to the gem. With the subordination of the setting, the jeweler replaced the goldsmith and became immediately occupied in remodeling jewelry to conform to the more recent mode. The result was that quantities of mountings made by master goldsmiths were melted down without regard to beauty of workmanship.

Another factor influencing fashions in jewelry was the technical advance

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Figs. 93-94. PHILIP THE THIRD AND MARGARET OF AUSTRIA
(DETAILS) BY VELAZQUEZ AND UNKNOWN ARTIST
Madrid. Museo del Prado

made by Dutch lapidaries. They demonstrated that the inherent beauty of the diamond, previously rose or table cut, was revealed by brilliant-cut stones in multiple facets of eight, a technique which was perfected toward the end of the century. Glittering masses of faceted stones now became characteristic of ornament. Additional colour effects were gained by the liberal use of enamel, as shown on the headdress (R3159; fig. 221) in the collection of the Hispanic Society. Decorating this headdress are the little flower-and-leaf motives known as *brincos*, which Pinheiro mentioned when describing the shops of Valladolid earlier in the century. The manner of setting diamonds in bezels leaving only small portions exposed as shown on this headdress was a fashion interesting to Madame d'Aulnoy when she was traveling in Spain near the close of the century. To her inquiry regarding the reason, the reply, possibly facetious, was that the gold was considered as beautiful as the stones.

Although the soft sheen of pearls was seldom absent from ornament and clothing, brilliants and diamonds were now used in profusion. Testaments of the wealthy and of the nobility reveal an avidity for making collections of diamonds. The Spanish poet, the Count of Villamediana, had his dia-

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Fig. 95. MARIA TERESA OF AUSTRIA (DETAIL) BY VELAZQUEZ
Vienna. Kunsthistorisches Hof-museum

monds set in lead, preferring it to silver for setting off the cutting and the brilliance of the stones.¹⁵⁰ Velázquez painted the gilt and the silvery gray of ornament in the large brooches and earrings worn by Queen Mariana and the Infanta María Teresa of Austria (Fig. 95). Rows of pearls ornament the grayish-white bertha of the Infanta's costume. Attached to her bodice by means of long ribbons which fall down over a farthingale are two enameled watches; little mirrors and powder cases were oftentimes worn in the same manner. Describing the adornments worn by Spanish women, Madame d'Aulnoy observed, "They never wear necklaces, but they wear bracelets, rings, and earrings which are longer than the hand, and so heavy that I do not understand how they can wear them without tearing the lobes of their ears." Earrings at the beginning of the century were small, a single stone

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surrounded by smaller stones. Later, they evolved into elaborate forms of great size, reaching to the shoulders, as shown in the oval portrait taken from Muñoz's painting of *María Luisa, Queen of Spain, Lying in State* (A64; fig. 96) in the Hispanic Society's collection. A Spanish lady in another



A64

Fig. 96. MARIA LUISA, QUEEN OF SPAIN, LYING IN STATE (DETAIL)
BY MUÑOZ

The Hispanic Society of America

portrait (A92; fig. 97) belonging to the Society has earrings of triangular shape fashioned in tiers of openwork and pearls depending from clusters of pearls. Pearls illumine the hair, the shoulder ornaments, and the large circular brooch. Linked together in gold settings, pearls cross the shoulders and form the bracelets tied with red ribbons below the flaring cuffs of delicate white tulle. From a rosette is suspended an ornamental silver watch, open-

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A92

Fig. 97. PORTRAIT OF A SPANISH LADY (DETAIL) BY UNKNOWN ARTIST
The Hispanic Society of America

faced with a single hand, the minute hand not appearing in watches until the invention of the spiral spring at the close of the century. Watches, one adorned with diamonds and another with turquoise-coloured enamel, are recorded among the richest jewels in the inventory listing the possessions of Velázquez.¹⁵¹

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Brooches, pendants, pomanders, and other conceits of this century, which the jeweler took delight in fashioning, are exhibited at the *Instituto de Valencia de Don Juan*, Madrid. Jewelry originally in the Cathedral of *El Pilar*



Fig. 98. PENDANT
London. Victoria and Albert Museum

at Zaragoza and now in the Victoria and Albert Museum also shows various ornaments embellished in the fashion of the period. Enamel and crystal garnish a pendant formed of a cross within a band supporting a crown; table-cut diamonds are set in the foliated gold openwork of the pendant in Figure 98. Of the first part of the century is an oval-shaped pendant of gold

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set with emeralds and foiled paste framing an enameled figure of the Virgin of the Immaculate Conception (Fig. 99). When the setting no longer played a role of its own, shapes were generally simple and flat, such as disks, bows, or rosettes, which displayed the stones to the best advantage. These limited forms were repeated in monotonous fashion, and there was little opportunity to imbue them with capricious and imaginative charm, an ability which was the genius of the Renaissance goldsmith.



Fig. 99. PENDANT
London. Victoria and Albert Museum



Fig. 100. ALTAR FRONTAL IN SEVILLA CATHEDRAL

V

EIGHTEENTH AND NINETEENTH-CENTURY SILVERWORK

INTERPRETERS of the baroque style in the spirit of the rococo followed the Bourbon prince, Philip of Anjou, to Spain after he became king in 1700. Some years later, when decorators from France were summoned to embellish the miniature Versailles at La Granja, the arts and the mode of living brought from the court north of the Pyrenees were already entrenched at Madrid, factors which were to colour the social and economic life of the Peninsula throughout the century. Although silversmiths in the capital readily accepted the mannerisms of foreign craftsmen, those working in provincial centres long famous for their metalwork maintained native traditions for a time and made contributions of a vigorous character to the history of their craft.

The new monarch, faced with the grave financial condition of the country and the urgent need for raising funds, required all artists and merchants to be registered with their respective guilds and through them to contribute to the royal treasury.¹⁵² The establishment of a *Junta de comercio y moneda* in 1728 brought many hardships to the silversmiths.¹⁵³ The committee usurped many of the privileges enjoyed by their guild and so greatly impaired its functioning that, before the close of the century, rules governing the quality and the proper marking of objects in precious metal were being disregarded generally.

An exclusive federation of the five major guilds at Madrid, formed in 1686, comprising jewelers, silk merchants, drapers, linen merchants, spicers and druggists, exerted considerable power in the industrial world of the

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eighteenth century. They erected a building in 1763, adopted a coat of arms, and under the protection of our Lady of the Rosary and Saint Francis formed the *Compañía general de los cinco gremios de Madrid*. Its purpose was to improve the national industries and especially to further the exportation of goods of Spanish manufacture to the Indies.¹⁵⁴ In the latter plan, it would appear that the committee met with a measure of success as Moldenhawer, at the time of his second visit to Spain in 1786, remarked that nearly all the products of the silk looms at that time were sent to America, and that this "voracious whirlpool engulfed everything".¹⁵⁵

During the reign of Philip the Fifth, not only was the company of foreign craftsmen increasing, but foreign investors in mining projects of the Peninsula received the sanction of the King. In 1725 he ceded to a new company the right to operate the famous silver mine at Guadalcanal in Extremadura, which with those of Cazalla and Galaroza remained under the control of foreigners throughout the century.¹⁵⁶ The great source of mineral wealth outside of Spain, the New World, was no longer supplying the amounts previously sent to the Peninsula, and before the close of the century the revenue from these sources had become, by comparison, almost negligible.

With the exception of Santiago de Compostela, the history of provincial centres such as Barcelona, Toledo, and Córdoba, once important for their metalwork, follows the same pattern of diminishing output. Early in the century a canon at Toledo complained that no objects except censers and small bells had been wrought for the cathedral since the making of the throne for the Virgin of *El Sagrario* by Fanelli in the last century. From the city archives of that period one may judge that the gilding, repairing, and making of ornamental objects in bronze then comprised a large share of the silversmith's work. Among commissions of this nature was one given in 1713 to Juan Antonio Domínguez, an able silversmith of Toledo, and Antonio Zurreño of Madrid to cast in bronze two doors made after designs by the Leonis for the great cathedral clock. The small number of silversmiths at Toledo during the reign of Philip the Fifth, when only twenty-six were registered in the city and eight in other parts of the province, is further evidence of the lack of stimulus given to the *plateros*.¹⁵⁷

Despite declining prosperity, burdensome restrictions, and questionable canons of style, silversmiths succeeded many times in producing plastic work comparable to the best traditions of the craft. Skillful handling of the rhythmic repetition of baroque curves and scrolls is apparent on the numerous candelabra, pretentious urns or reliquaries, and altar frontals which rank prominently among their creations. Sevilla furnished a number of

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Fig. 101. CANDLESTICK
Sevilla. Cathedral

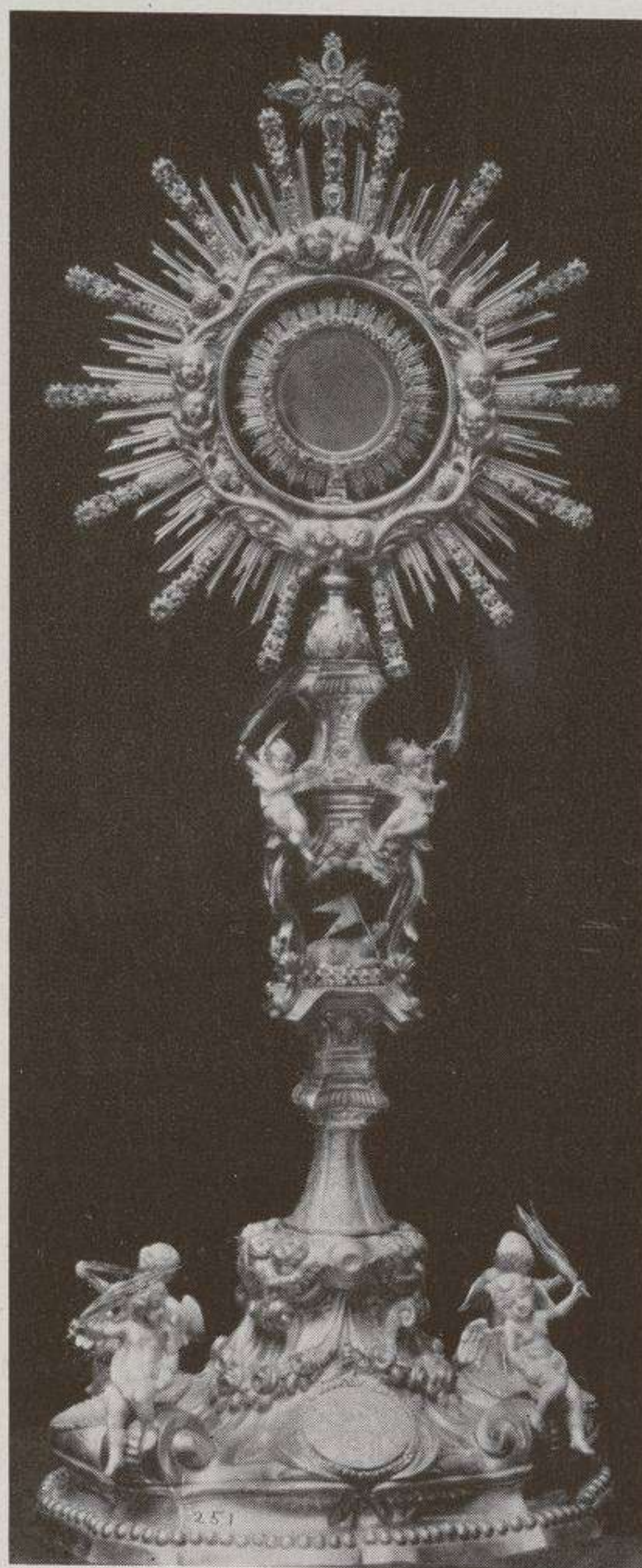


Fig. 102. MONSTRANCE
Utrera. Parish Church of Santiago

characteristic works in the early years of the century, but when she lost to Cádiz the monopoly of American trade which she had held for nearly two hundred years, the resulting change in prosperity was soon reflected in the ateliers of the silversmiths. Among gifts made to the Sevillian cathedral was a set of four beautifully executed candlesticks, presented in 1724. Used on the *paso* of the *Arfe custodia*, the candlesticks (Fig. 101), nearly three

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feet in height, have reliefs of the Giralda tower decorating the bases which, together with the well-proportioned pedestals, are further embellished with acanthus leaves and cherub heads, motives seldom absent from eighteenth-century ornament. Almost contemporary with these objects is a pair of monumental candelabra in the cathedral at Palma de Mallorca, made by Joan Matons of Barcelona between 1703 and 1718.¹⁵⁸ Less pleasing features of the exuberant taste of the period appear in the drawing of the cherub heads festooned with foliage, which uphold the sockets of the seven-branched candelabrum, and the pedestals confused in outline with scrolls and broken cornices, mouldings and applied figures. The casket wrought by Matons in 1728 for the relics of Saint Bernardo Calvó in the cathedral at Vich was as extravagantly designed as the Mallorcan candelabra.

Salvers and other large pieces of table plate, as well as frontals and reliquaries, were replete with ornament and intricately wrought in *repoussé*. Engraving was less popular than in the preceding century. The shrine of Saint Ferdinand in the Sevillian cathedral affords an excellent example of the use of crisply embossed and scrolled acanthus leaves decorating the casket and the area surrounding the reliefs on the base. A reliquary urn by Pere Lleopart, completed in 1755 and judged the most ambitious Catalan work of the century, was made to replace an earlier urn holding the remains of the famous Saint Ermengol, bishop of Urgell, who died in 1035. After completion, the urn was exhibited at Barcelona for fifteen days, and when it reached its destination at Urgell, so satisfied were the authorities with the result that they gave Lleopart fifty pounds in addition to the four thousand he had been paid by contract. Measuring nearly three feet in height and about six in length, the reliquary is finely wrought in *repoussé*. The recumbent figure of the Bishop rests on the cover; embossed cartouches, decorating the remaining surface of the reliquary with scenes from the life of the Bishop, are vigorous in conception and execution. The work as a whole is a skillful interpretation of the rococo scroll and shellwork that became general after the first third of the century.¹⁵⁹

Less restrained than the ornament on the Urgell reliquary is the forceful and dramatic representation of irregular, foliated scrolls framing the oval relief in an altar frontal (Fig. 100) in the Cathedral of Sevilla. On the remaining portion of the frontal is a well-balanced, floral, *repoussé* decoration. This work makes an interesting comparison with the frontals in the Churches of *Nuestra Señora de las Nieves* and of *San Nicolás*, also in Sevilla, which show that, as the style advanced, emphasis was placed on the use of naturalistic wreaths and flower garlands. A similar floral decoration encircles the base of a monstrance from Utrera (Fig. 102), the contours of

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which are broken by the application of little figures of cherubs modeled and placed in a manner strongly Churrigueresque. Influences affecting design were various, and even in the last part of the century, when smooth surfaces and balanced ornament again made their appearance, highly decorated surfaces remained in favour. Two plates (Figs. 103, 104) in the *Instituto de Valencia de Don Juan* and Teruel Cathedral typify respectively the use of the all-over floral pattern and a combination of the foliated scroll, shellwork, and diapering, *rocaille* motives which, in many instances, were exaggerated



Fig. 103. PLATE
Teruel. Cathedral

into meaningless forms. Equally with the *plateros*, the potters and the weavers embodied the rococo tendencies in the decoration of their work. Alcora pottery, Buen Retiro porcelain, and other ceramic wares lent themselves to the expression of these forms which in numerous cases were suggestive of contemporary metalwork.

The chalice and monstrance were especially sensitive in registering changes of style and ornament, and upon numbers of these vessels was lavished, in this century as in the past, a great wealth of materials. Precious stones, as shown in the rays of the Utrera monstrance, were combined with enameled medallions or cameos to produce striking effects. The jeweled

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monstrance (Fig. 105) by Damián Zurreño in the parish church of *La Almu-
dena*, Madrid, has a surface elaboration of the utmost richness. The Madrid
silversmith, Pedro Vicente Gómez de Ceballos, wrought for the cathedral
at Cádiz in 1721 the gold monstrance called *del millón* from the myriad of
stones encrusting the entire surface and leaving no portion of the metal
exposed.¹⁶⁰ A chalice in the treasury of Toledo Cathedral affords still an-
other example of the practice which adorned surfaces with glittering masses
of colour, offering a superficial sumptuousness in accord with the spirit of



Fig. 104. PLATE
Madrid. Instituto de Valencia de Don Juan

the age. Often the worth of an object lay not in its artistic merit but in the value of the precious stones lavished on its decoration.

No important silverwork was produced during the first third of the century at Córdoba, where the fame of master workers in metal had been traditional since the time of the ancient court of the Caliphs. Probably as a means of encouragement, a contest was held in 1729 under the patronage of the Brotherhood of *San Eloy* at the Convent of *San Francisco*. Among those awarded prizes for drawings submitted was Damián de Castro, whose son by the same name was to become the most celebrated silversmith of his time. Skilled in all branches of silversmithing, the younger Castro en-

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tered the guild in 1736, presenting a diamond ring as his examination piece. For the cathedral at Córdoba he fashioned the urn used in the *monumento* during Holy Week and a gold chalice and a ciborium. The latter were gifts



Fig. 105. MONSTRANCE
Madrid. Parish Church of La Almudena

from the archbishop of Sevilla and were among other commissions given Castro by that prelate. The work of Castro was marked by a fine feeling for composition and drawing, and his engraving and *repoussé* work showed an adept hand in the manipulation of metal. It seems probable that

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Castro, and also Cristóbal Sánchez de Soto, an able silversmith who made the urn of the Martyrs in the parish church of *San Pedro* and the reliefs on the door of the *sagrario* in the Convent of *Santa Clara*, were both influenced in their work by the pulpits in the cathedral wrought by the renowned French sculptor, Verdiguier. A contemporary of Castro, Bartolomé Vázquez, trained at Córdoba as a silversmith, was later established at Madrid, where he became known for his colour engravings of the paintings of Velázquez, Cano, and Zurbarán.¹⁶¹

Colonial silverwork was reaching Spain in considerable quantities in the eighteenth century. The cathedral and the churches of Cádiz, especially, became repositories for works in gold and silver with the rise of the city in commercial prestige. Travelers arriving in port after the long voyage from America placed on its church altars offerings in precious metal which they had brought with them from the Spanish possessions.¹⁶² A fine example of a ciborium from Guatemala still exists in the Church of *Santa María Magdalena* at El Arahál, in the province of Sevilla. Made of silver gilt with characteristic grape ornament, it is inscribed with the date 1775 and with the name of its maker, Pedro Valenzuela.¹⁶³

Silversmiths of Mexico and Central America, where architecture displayed the most daring Churrigueresque forms, wrought elaborate *repoussé* altar frontals and other church appurtenances in keeping with the richness of the ecclesiastical buildings. The same was true of silversmiths working in South America, especially at Lima, Quito, and Cuzco. Peruvian craftsmen were masters of the *repoussé* technique, and their productions for church and household were examples of good taste and fine elaboration.

Colonial workmen evolved decorations and shapes peculiar to the country and combined them with baroque forms imported from Europe. Conspicuous among their domestic productions in the eighteenth and nineteenth centuries were little receptacles with perforated tubes (*bombillas*) for drinking *yerba mate*. Simple gourds were the original containers for this infusion, which was sipped by means of a straw tube. Retaining gourdlike forms when reproduced in metal, the little cups were frequently placed on stands or bases simulating gourd stalks, as is shown on a fine example (R3024; fig. 244) in the collection of the Hispanic Society. Actual gourds were frequently engraved with designs and decorated with silver mounts (R3025; fig. 246). Another object in general household use, on which much ingenuity was spent, was the perfume burner (*sahumador*), generally fashioned in the form of an animal—a bull, a peacock, or a turkey (R3008; fig. 213). Expressive of the vast available supplies of silver were numerous utilitarian objects such as silver-decorated saddles, stirrups, breastplates, and

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other ornamental trappings used by horsemen from Mexico to the pampas of Argentina. These objects were for the most part vigorously executed, whether embossed or engraved with the varied foliage and floral designs of the country.¹⁶⁴

In Spain, throughout the greater part of the eighteenth century, Santiago de Compostela maintained in the work of its craftsmen an evenness of quality and a continuity of production unequalled elsewhere in the country. The traditions of fine filigree and *repoussé* work developed late in the preceding century continued to be upheld. Great wealth was concentrated in Santiago at this period; the cathedral and monasteries and the personal fortunes of ecclesiastics were sources that brought the city gold and silver in even greater quantity than during the Renaissance. In the first half of the eighteenth century there was under construction the western façade of the cathedral known as *El Obradoiro*, the building of which was to rank with the finest achievements of baroque art in Spain. The high altar for the cathedral was designed about 1715 by a Salamanca silversmith, Juan de Figueroa. Made of silver and alabaster, it enthrones the seated figure of Saint James. For this massive work there were employed eleven hundred pounds of silver.

Figueroa, who had completed in 1701 a magnificent sacrarium for the cathedral, and Antonio Morales, a smith of Santiago, both won fame for their liturgical plate. The latter built the *monumento* for Holy Week and many other objects, the greater number of which were lost during the French invasion. A gilded silver statue of Saint Barbara (Fig. 106), the only extant work by Morales, is a fine example of regional baroque in both outline and ornament.

Jacobo de Piedra, working in the last half of the century, upheld his preference for his native Gallegan style, believing it more forceful than the French baroque. He fulfilled numerous commissions for Archbishop Bartolomé Rajoy, who offered costly gifts to the cathedral and the churches in the diocese. Piedra was the author of the statues of Saint Mary Salome (Fig. 107) and Saint Joseph in the cathedral. These statues in native style are interesting in comparison with those by Francisco Pecul, who based his ornament on the work of Louis Baladier, a French silversmith. The three colossal lamps which Baladier made in Rome still adorn the *capilla mayor* at Santiago. Refinement and good taste marked the work of Pecul and the other three members of his family who rank with Piedra and Morales for their achievements in metalwork. But the resurgence of the craft was not to endure. The church schism ushering in the Reformation which had swept the northern countries of Europe, the wars with the Low Countries, and

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Fig. 106. SAINT BARBARA



Fig. 107. SAINT MARY SALOME

Santiago de Compostela. Cathedral

finally the edict of Louis the Fourteenth forbidding his subjects to join in the annual religious pilgrimages were factors that helped to discourage the great marches to the shrine of Saint James. As the throngs of worshipers grew less and the city gradually became depopulated, the Compostelan school of silversmiths came to an end.¹⁶⁵

While the ateliers of Santiago were at their height, Portugal was receiving gold and diamonds in quantity from Brazil, and the reign of John the Fifth, corresponding to the first half of the century, was a period of magnificence for both church and court in Portugal. The palace and monastery of Mafra remain the greatest monument of the time and recall the luxury of the royal house which assembled the collection of gold and silver household plate, numbering over a thousand pieces, now in the National Museum at Lisboa.

HISPANIC SILVERWORK



Fig. 108. MEDAL OF THE MINERS' GUILD OF MEXICO, 1785
The Hispanic Society of America

These dinner services, table decorations, and other pieces, for the most part the work of the celebrated French smiths, Germain, Cousinet, and Godin, exemplify the taste then current for extravagant display.¹⁶⁶ Portuguese silversmiths, through association with products brought from the East, combined with the usual baroque forms Eastern flower-and-leaf motives, effecting a sumptuous and florid decoration which was applied particularly to work of the preceding century. Lustre and whiteness, from the purity of the metal, characterized Portuguese silver, which was noteworthy also for its technical excellence. These qualities are apparent in the ewer (R3086; fig. 234) stamped with the mark of Lisboa, and the ewer and basin (R3084–R3085; fig. 236) bearing the mark of Pôrto in the collection of the Hispanic Society. The latter pieces show the plain surfaces and the stylized and balanced ornament of the classical revival in vogue during the last part of the century. A Portuguese bas-relief (R3063; fig. 239) of José, Prince of Beira, eldest son of María the First and Peter the Third, follows the convention of contemporary engraved portraits in using books, the Portuguese map, and the royal coat of arms as decorative accessories. The medallion portrait and enclosing frame, hammered from one piece of silver, is indicative of the skill of the silversmith who signed his name, Luis Joze de Almeida, in the legend which further states that the portrait was made in 1773 when the prince was twelve years of age.

Portraits in metal paralleled the fashion for painted and enameled miniatures that adorned snuff and jewel boxes and other personal ornaments. Miniature painting, which reached its height in France in this century,

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found an echo in the work of the jeweler and the silversmith. Upon the occasion of the marriage of the Infanta María Ana Victoria with the Prince of Brazil in 1729, the court miniaturist, Francisco Antonio Menéndez, painted numerous likenesses of the Infanta to adorn the jewels and other objects of luxury that were presented as complimentary gifts to foreign ambassadors.

About mid-century there occurred a change in ornament, similar to the transformation from the plateresque to the severe Herreran style which had taken place in the reign of Philip the Second. The Greek and Roman models discovered at Herculaneum and Pompeii were the chief sources from which all countries in varying degrees drew inspiration. The fluid curves and scrolls peculiar to the rococo, so admirably portrayed by the smith's hammer, had gradually disappeared with the classical revival. The medium of metal was never entirely satisfactory for the expression of restrained forms and ornament, and an aspect of heaviness marked much of the work of the Spanish smith at this time. Laborde referred early in the next century to the silversmiths' creations at Córdoba as being massive without delicacy or elegance.¹⁶⁷ In the cathedral at Avila a gilded silver ewer portrays this quality; although based on classical forms it is ungraceful, and the boldly executed acanthus-and-flower decoration adds to the stiffness of its outlines. The ewer was made by Manuel García Crespo, who was working at Salamanca about the middle of the century.

An increasing dependence on cast ornament and mechanical processes was having its effect on the work of the silversmiths. The movement for the industrialization of products in precious metals had been initiated at Madrid during the reign of Philip the Fifth. Francisco Novi, who acquired the important workshop of Tomás Buenafuente, was one of the first to install machines for casting and stamping buckles, medals, and many other objects. This innovation met with such success that Antonio de Espinosa, engraver of the mint at Segovia, established a shop with similar machines at Madrid.¹⁶⁸ Artistic productions were now neglected, and silversmiths in centres formerly as prosperous as Valladolid were reduced to making little more than decorative trifles which were poorly designed and finished.¹⁶⁹

The brief and peaceful reign of Ferdinand the Sixth was uneventful in the development of the arts, with the exception of the founding of the *Academia de Nobles Artes* which was to function later under the name of *Real Academia de Bellas Artes de San Fernando*. For the first time in nearly three hundred years a reign ended without the passage of any sumptuary laws, although the personal tastes of King Ferdinand and Queen María Bárbara were credited with inspiring the luxury in dress which resulted in restoring the manufacture of gold and silver tissues, fine silks and linens.¹⁷⁰ An effort

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was made in 1754 to raise the standards of the silversmiths, but it was not until 1778 that the initiative of Charles the Third brought about the establishment of the royal school and factory at Madrid which was to contribute a brief but brilliant period to the history of the silversmith's craft.

Since his arrival from Naples in 1759 to rule in Spain, Charles not only had given encouragement to native industries, but he also had endeavoured to turn again to account the natural resources of the country. An investigation of the mines of the Peninsula was undertaken, with the result that among others the cinnabar mines at Almadén were revived, and quicksilver, necessary for the smelting of precious metals, was sent in greater quantities to the colonies, which augmented their revenues in turn and increased for a time the supply of gold and silver to Spain. The extension of the metal output in Mexico from 1768 to 1809 was furthered in part by favourable legislation, the lowering of mercury prices, and the establishment of a miners' guild.¹⁷¹ The creation of the guild in 1785 was commemorated by the striking of a bronze medal (Fig. 108), a copy of which is in the collection of the Hispanic Society.

As director of the Madrid school, the King named in 1778 Antonio Martínez Barrio, a silversmith known both at Huesca and Zaragoza for the merit of his work. He had previously visited Paris and London to investigate the latest methods and machines in use abroad, and had assembled a study collection of objects made in various metals. Methods of teaching were laid down in decrees of 1777 and 1778 which provided for examinations to prove competence in different techniques, as well as for the supervision of the school and factory by the *Junta General de Moneda*. Guilds in various centres throughout the country held competitions for the selection of promising craftsmen, who were accepted for an apprenticeship of five years at the royal school. Pensioners of the King and of Martínez were eventually sent to Mexico and South America. The encouragement given the royal school was very soon justified. By 1792 the *platería* was employing nearly five hundred craftsmen in its spacious workrooms which were housed in a new building on the corner of the old *Calle de San Jerónimo* and the *Paseo del Prado*, transformed by Charles the Third into a promenade vying in beauty with any in the other capitals of Europe. The shapes and ornamentation of the work issuing from the *platería* reflected classical influences. Although the hammer as a tool continued to be used in the rendering of fine *repoussé* work, the greater number of objects were products of the machine. The employment of steel dies gave a correctness of line and a technical perfection to Martínez's work which was also marked by fine proportions and beauty of ornament.¹⁷² The factory wrought quantities of household plate;

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Fig. 109. CANDLESTICK
Madrid. Royal Palace

it catered as well to the extravagant tastes of fashionable Madrilenians and to that of the nobility in producing fine accessories of dress and elaborate regalia. The inventory of the possessions of Godoy, the Prince of the Peace, who took pride in his ownership of a large silver service by Martínez, bespeaks the luxury of the Spanish court.¹⁷³

A gift of altar vessels from the Martínez factory was made to the parochial church of Priego, province of Córdoba, in 1794; it comprised cruets, stand, and bell of enameled gold, a crucifix, six candlesticks, and four reliquaries.¹⁷⁴ A finely executed plaque showing a *Pietà*, signed by Martínez, was displayed at Madrid in 1925 by the *Sociedad Española de Amigos del Arte*, which in an exhibition of civil plate had assembled about forty pieces bearing the Martínez stamp. Reflecting the social background of the capital and the taste for household articles in silver, they included inkstands, vases

HISPANIC SILVERWORK



Fig. 110. WINE COOLER
Madrid. Royal Palace

and ewers, *chofetas* for burning perfume, and trays with holders for chocolate cups (*mancerinas*).¹⁷⁵ A fruit dish, candlestick (Fig. 109), a toilet set, and a wine cooler (Fig. 110) were loaned from the Royal Palace. In the exhibition were two covered soup tureens stamped with the name of José Martí y Llopart and the mark of Barcelona.¹⁷⁶ This silversmith, working in the last quarter of the eighteenth century, was a pupil of Martínez at the Madrid school. Domingo Conde, Nicolás Roche, a skillful engraver, and José Calzado, who worked in enamels, also rank among the group who won distinction after their training at the royal factory. To these smiths may be credited the high quality of silverwork produced in various localities in Spain at the close of the eighteenth and during the first part of the nineteenth century.¹⁷⁷

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Jewelers all over Europe at this period, responding to the fashion for classically inspired gems and cameos, produced quantities of paste and imitation stones. That the Martínez atelier followed the mode in fashioning jewelry of this kind is made clear in the decree establishing the factory, which permitted the use of similar or pinchbeck, a composition of gilded copper and zinc used in mounting imitation stones.¹⁷⁸ Mention of a curious vogue for false stones at Madrid was made by Swinburne during his visit in 1776. At that time pebbles from the banks of the Manzanares known as "diamonds of Saint Isidro" were used in jewelry. He wrote, "They cut them like precious stones, and ladies of the first fashion wear them in their hair as pins, or on their fingers as rings."¹⁷⁹

Fondness for jewels and finery was as great in the second half of the eighteenth century as in any previous period of Spanish history. Artists and craftsmen demonstrated their skill in making the ornaments favoured in good society, among which the little boxes for snuff, perfume, or cosmetics held a prominent place. Ranking as gifts of distinction, they were exchanged among princes and bestowed upon ambassadors and other important personages. The year following his establishment at Madrid, Martínez fashioned for his patron one of these little boxes, exquisitely enameled and set with precious stones, which so pleased the King that he forthwith ordered another for the Princess.¹⁸⁰ The restraint imposed upon fashion had greatly reduced personal ornament, a change of mode which portraits by Goya and his contemporaries confirm. These very restrictions may explain the fine craftsmanship and ingenuity lavished on the miniature boxes, jeweled watches, and other articles of luxury to be carried in the pocket or on the person.

Jeweled parures, brooches, and earrings, generally of great richness, in some instances were marred by a suggestion of heaviness.¹⁸¹ Designs, especially in the capital, were predominately French. Bowknots, double knots, loops and C-scrolls as backgrounds for the stone settings continued in favour. These motives make up the patterns drawn by contemporary designers (Fig. 111) and appear in the breast ornament and pendant (Figs. 112, 113) in the Victoria and Albert Museum. A heart-shaped breast ornament of silver scrollwork set with diamonds and accented with emeralds (R3158; fig. 223), in the collection of the Hispanic Society, is a choice example. To increase the value of jewelry, gold and silver were frequently combined, and the resulting whiteness of the metal was enhanced with small diamonds set in an ingenious manner as seen in the brooch and pendant earrings (R3160-R3162; fig. 225) owned by the Society. The vogue for long pendant earrings continued from the preceding century. A gold and

HISPANIC SILVERWORK

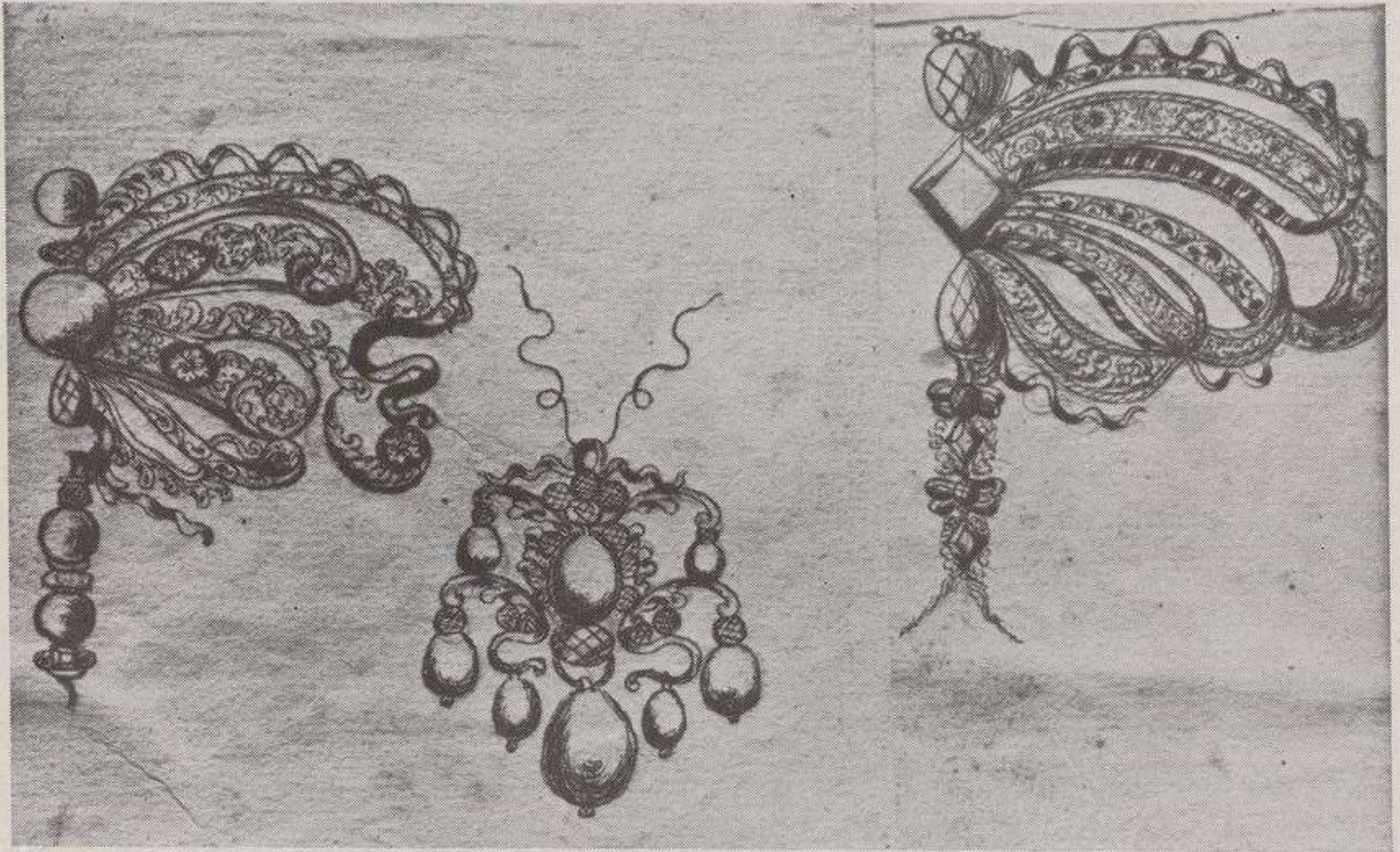


Fig. 111. DESIGNS FOR JEWELRY
Vich. Museo Episcopal

emerald pair of this type (R3058–R3059 ; fig. 226), popular in the regions of Aragón and Cataluña, and the smaller ball or rosette earrings (R3060–R3061 ; fig. 227) were probably made by the same hand. The *Museo de San Telmo* in San Sebastián possesses a comprehensive collection of regional earrings; examples characteristic of Aragón are to be found in the *Museo del Pueblo Español* at Madrid.¹⁸²

The Carnay brothers, French jewelers, were engaged in cutting stones at Madrid shortly after the mid-century. Without competitors in their field, they worked exclusively for the Royal Palace, permitting no Spanish apprentices in their ateliers. Little by little, however, the art of stone-cutting became general in the Spanish workshops of the capital and throughout the country.¹⁸³ The emphasis given to precious stones initiated a vogue for remounting jewelry, and Charles the Fourth, following the fashion, gave an order to have the crown jewels reset.¹⁸⁴ Diamonds were a predilection of Queen María Luisa who had acquired with some eagerness the most valuable diamonds and pearls belonging to her rival, the Duchess of Alba, following her death in 1802. Lady Holland was invited by the Queen to visit the palace expressly to see Her Majesty's collection of diamonds and other jewels.¹⁸⁵

In this century, while New Granada was carrying on an extensive commerce in pearls with both Peru and Europe, Spain, particularly in the work-

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shops of Salamanca, was producing seed-pearl jewelry of great delicacy and fine craftsmanship. The pendant and matching earrings (R3129–R3131; fig. 228) and another set of earrings in the Society's collection (R3149–R3150; fig. 230) are examples of merit showing gold filigree filled in with pearls which are strung on wires of the finest gauge. The Victoria and Albert Museum also displays similar jewelry.

Ornaments known as provincial or peasant jewelry and associated with Gallegan, Maragatan, Ibizan, and other regional costumes of Spain present a rewarding field for study. Gallegan jewelry in the eighteenth and nineteenth centuries was reminiscent both in structure and in technique of Moorish metalwork of earlier times.¹⁸⁶ Numerous pendants having religious significance were engraved or embossed with images of the saints or a crucifix, interesting examples of which are to be found in the *Museo Arqueológico* at Orense and in the *Instituto de Valencia de Don Juan*. The latter museum exhibits a filigree-decorated chain, formed of cylindrical units alternating with balls, suggestive of earlier Hispano-Moresque specimens. The medallion pendant attached to this chain is akin to one in the Hispanic Society's collection (R3092; fig. 251). This type of jewelry embodying elements of late *mudéjar* design may be traced also in the ornaments of Southern Morocco, where it was probably taken by Moorish craftsmen who had been expelled from the Peninsula.¹⁸⁷

The Madrid School for silversmiths, after the death of Martínez in 1798, continued to function under competent directors. The *Diario de Madrid* for 1809 listed the Martínez *platería* among the enterprises which contributed generously to the national loan, suggesting that the factory continued to function under the French occupation.¹⁸⁸ A medal struck in 1814, the year of Ferdinand's restoration to the throne, commemorated the King's visit to the *platería*, which, four years later, was forced to ask for royal assistance because of conditions affecting the industry after the war. The name of the *Fábrica de Antonio Martínez* was at that time changed to the *Platería de la Real Casa y Cámara de SS. MM.*¹⁸⁹ That work of superior quality was still issuing from the Madrid factory after the middle of the century is indicated by the finely wrought snuffers and holders in the collection of the Society (R3066–R3069; figs. 257, 258). They bear the stamp of the royal factory and the numerals "54," referring to the year 1854 as the date when the objects were made. By 1870 conditions curtailing metalwork production throughout Spain had closed the *platería*.

Previous to the War of Independence, which brought destruction to vast quantities of objects in gold and silver, both ecclesiastical and secular, there had been a curious traffic in metals: wrought plate was purchased in

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Fig. 112. BREAST ORNAMENT
London. Victoria and Albert Museum

quantities, turned into ingots, and sold in considerable amounts outside the country.¹⁹⁰ Further loss came through the government's policy of melting down valuable monuments to secure metal for the support of Spain's cumbersome and unsound monetary system. Toledo Cathedral in 1810 contributed lamps, braziers, and statuettes to the mint, and Valencia's famous fifteenth-century altar, which had been removed to a place of safety during the war, was later, by order of the state, made into coin.¹⁹¹ Numbers of costly vessels withdrawn from convents and monasteries at the time of their suppression in 1835 were likewise given to the crucible.

A period had now arrived when the workshops of gold and silversmiths were no longer supplied with quantities of precious metal. As the country's mines remained idle, the price of silver rose and gold became scarce. To remedy this deficiency, although the rewards must have been trifling, there began at this time a movement throughout Europe to salvage gold and silver threads from the quantities of metallic laces made in earlier centuries. Silversmiths sought their purchase, and the unraveling of precious threads became a pastime among ladies of the fashionable world at Vienna. Contributory to the decline of the silversmith's art in Spain was the loss of its

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colonies. When the trend toward industrial freedom had finally abolished the traditional regulations of the guilds, the artist craftsman whose creative genius had given Spain many masterpieces in gold and silver could no longer survive.

Craftsmen of the present century have again turned to precious metal as a medium for the expression of artistic feeling. A new interpretation of the symbolism of the church has inspired the work at Madrid of Fray Félix Granda y Buylla, who has fashioned important ecclesiastical ornaments, among them the triptych for the Virgin of Covadonga. From his studio came the gilded bronze sanctuary lamp which Alfonso the Thirteenth presented in 1912 to the Church of *Nuestra Señora de la Esperanza* in New York.¹⁹² Among others contributing to the revival of this art, Ramón Sunyer y Clará at Barcelona, under the patronage of the *Amics de l'Art Litúrgic*, has fashioned crosses, chalices, and other vessels for the churches of Cataluña.¹⁹³ These objects, as well as the secular jewels now being made, are marked by originality of design and executed with high craftsmanship.

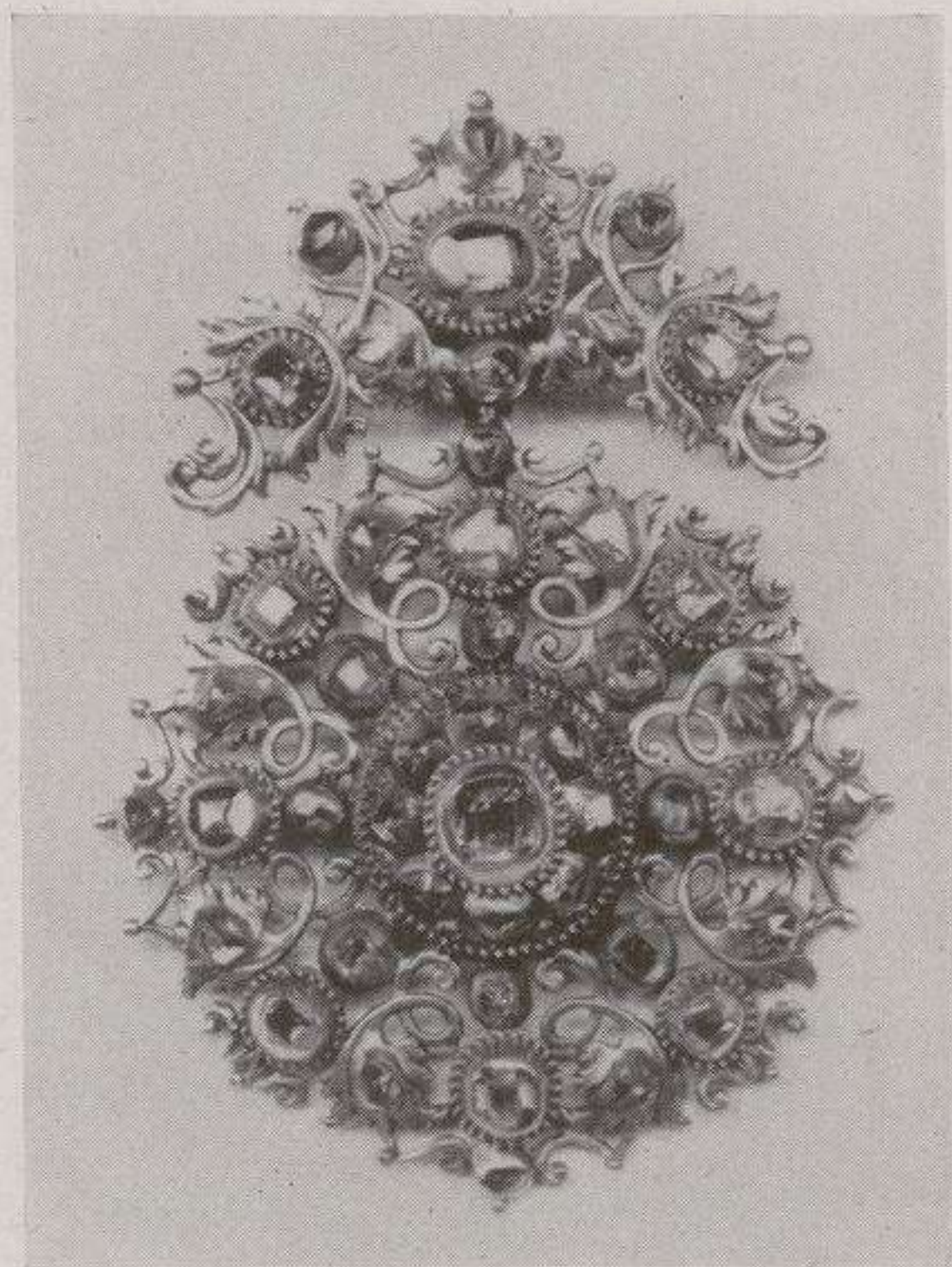
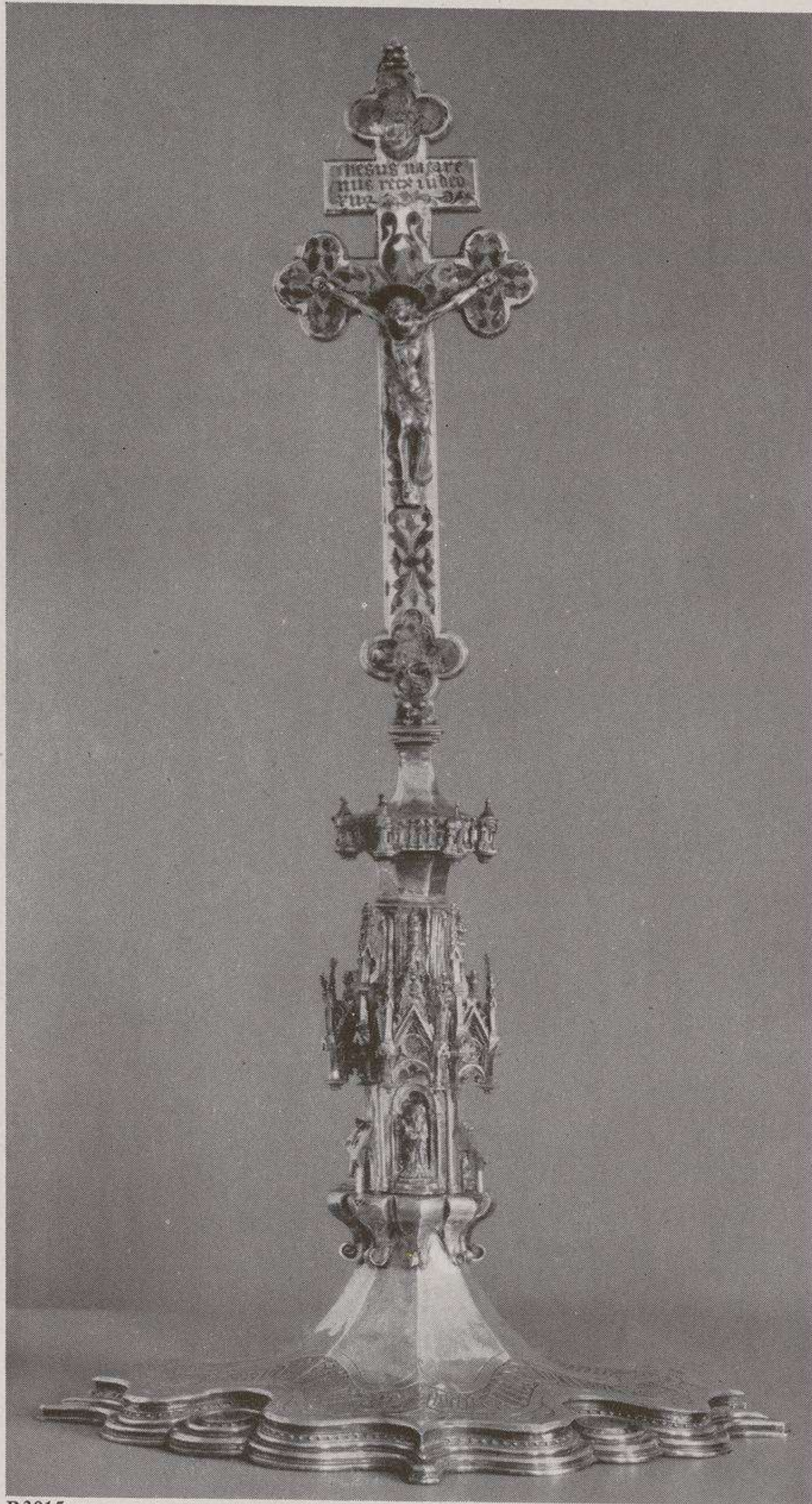


Fig. 113. PENDANT
London. Victoria and Albert Museum

VI

CATALOGUE OF SILVERWORK
IN THE COLLECTION OF
THE HISPANIC SOCIETY OF AMERICA

HISPANIC SILVERWORK



R3015

Fig. 114. ALTAR CRUCIFIX
End of fourteenth century

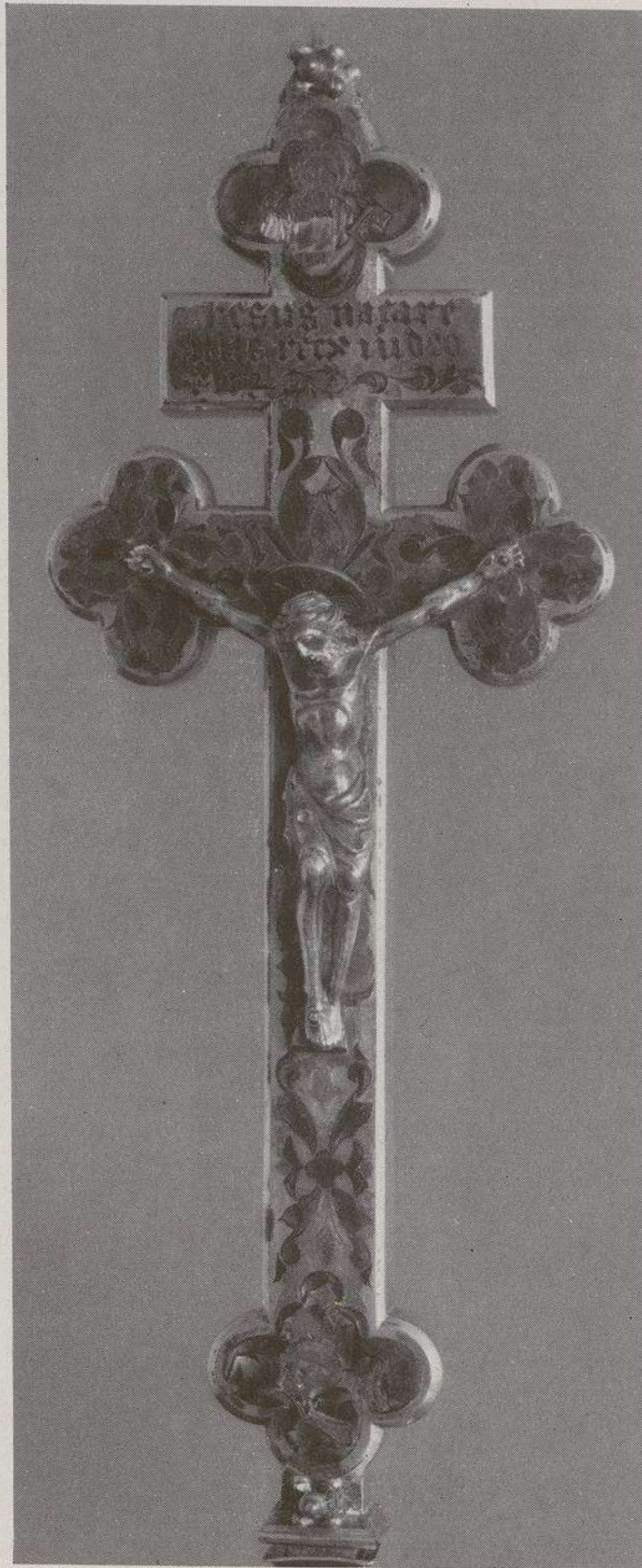
COLLECTION OF THE HISPANIC SOCIETY

ALTAR CRUCIFIX

R3015

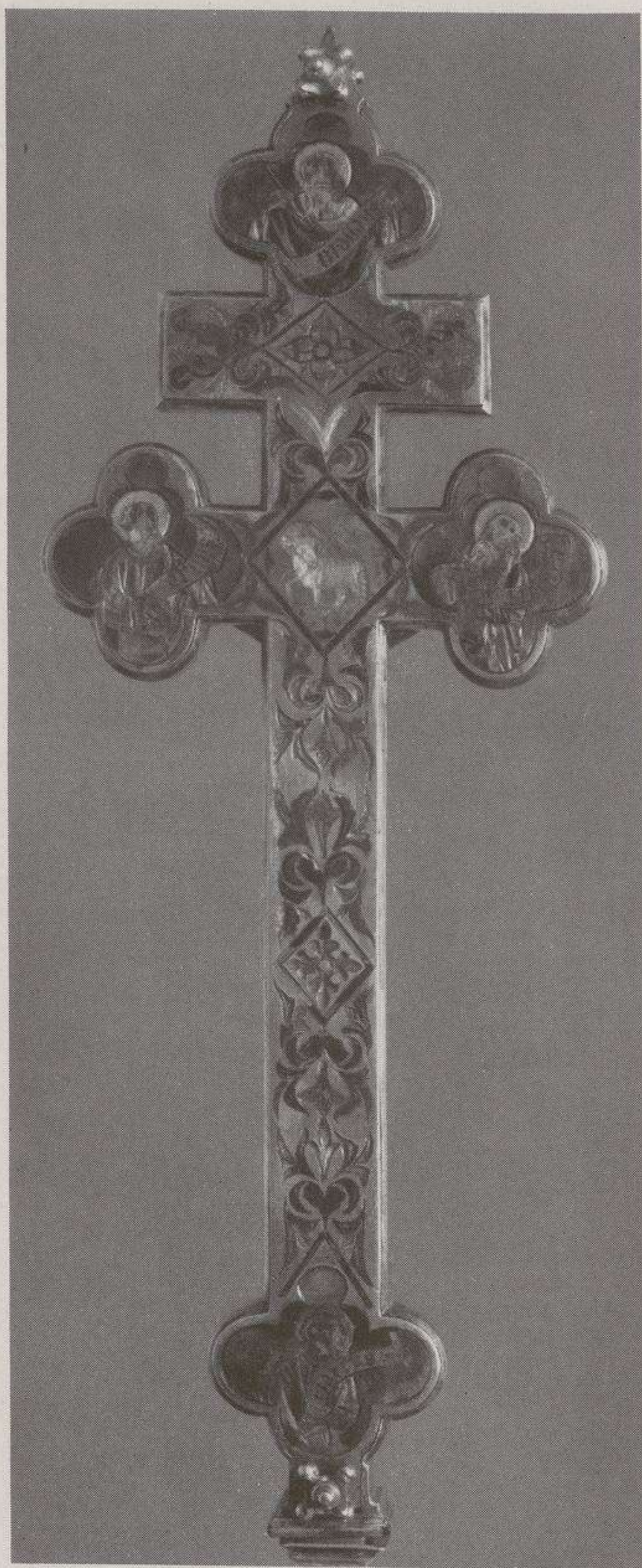
PATRIARCHAL in form, this altar crucifix of silver gilt is supported by an architectural pedestal of Gothic design which in turn rests on a flaring base of four lobes surrounded by a series of projecting mouldings. The extremities of the cross end in trefoils with the exception of those of the first transverse, which are square; the trefoil of the upper member terminates in a triangular portion or pediment in the centre of which, on the front and on the reverse, is applied a square boss adorned with balls at the four corners and at the centre. Similar bosses project on each side of the cross at the base. The figure of the Redeemer, finely modeled, is represented with the head inclined to the left; above the head is a nimbus of golden rays, alternating with blue bordered in a rim of red enamel. The loin-cloth, draped at the right side of the figure, falls to the knees, which are slightly bent, and the feet, supported by a small suppedaneum, are crossed and fastened by a single nail. Above the head of the Christ, on the first transverse, is a lapis lazuli inscription in Gothic lettering: IHESUS NAZARE|NUS RECX IUDEORUM. The surface of the obverse is enriched with translucent enamel in a foliage design of carmine brown, green, blue, and honey-coloured ears of wheat. A half figure of the Christ in Majesty in carmine brown mantle and golden robe occupies the quatrefoil medallion at the top, and in the medallion at the base is a representation of Golgotha with a skull resting on brown rocks. These medallions with lapis lazuli backgrounds are of translucent enamel. Similar medallions on the reverse bear images of the four Evangelists. At the upper terminal is the half figure of Saint John with a pen in his right hand, and holding in the other a scroll inscribed s. IHOU-ANS. The names of s. LUCHA and s. MARCUS are written on the scrolls on the crossarm; s. MATHEUS at the base, like the others, is inscribed in blue with the s in red. On the MARCUS legend the M is in red. The Evangelists, each with a nimbus, are portrayed in carmine brown mantles; the robe of Saint John is golden, the robes of the others are green. At the centre within a lozenge is the Agnus Dei. The lamb in violet white, supporting a banner showing a red cross on a white field, has on the nimbus above the head a cross outlined in red. The remaining surface of the cross is adorned with foliage in translucent enamel similar to the obverse, although the design differs. On the first transverse a lozenge encloses a four-petaled flower of azure blue, and another outlines a *fleuron* on the stem below the Agnus Dei.

HISPANIC SILVERWORK



R3015
Fig. 115. DETAIL OF OBVERSE OF CRUCIFIX

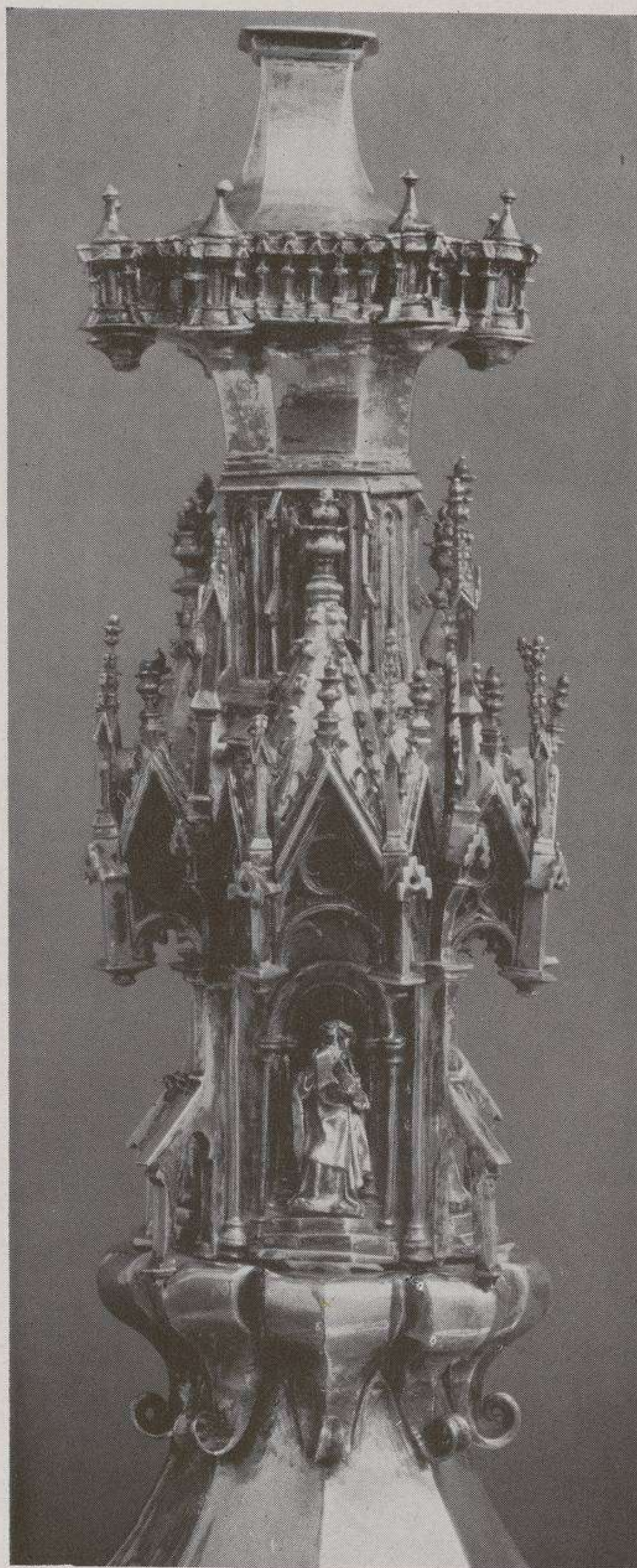
COLLECTION OF THE HISPANIC SOCIETY



R3015

Fig. 116. DETAIL OF REVERSE OF CRUCIFIX

HISPANIC SILVERWORK



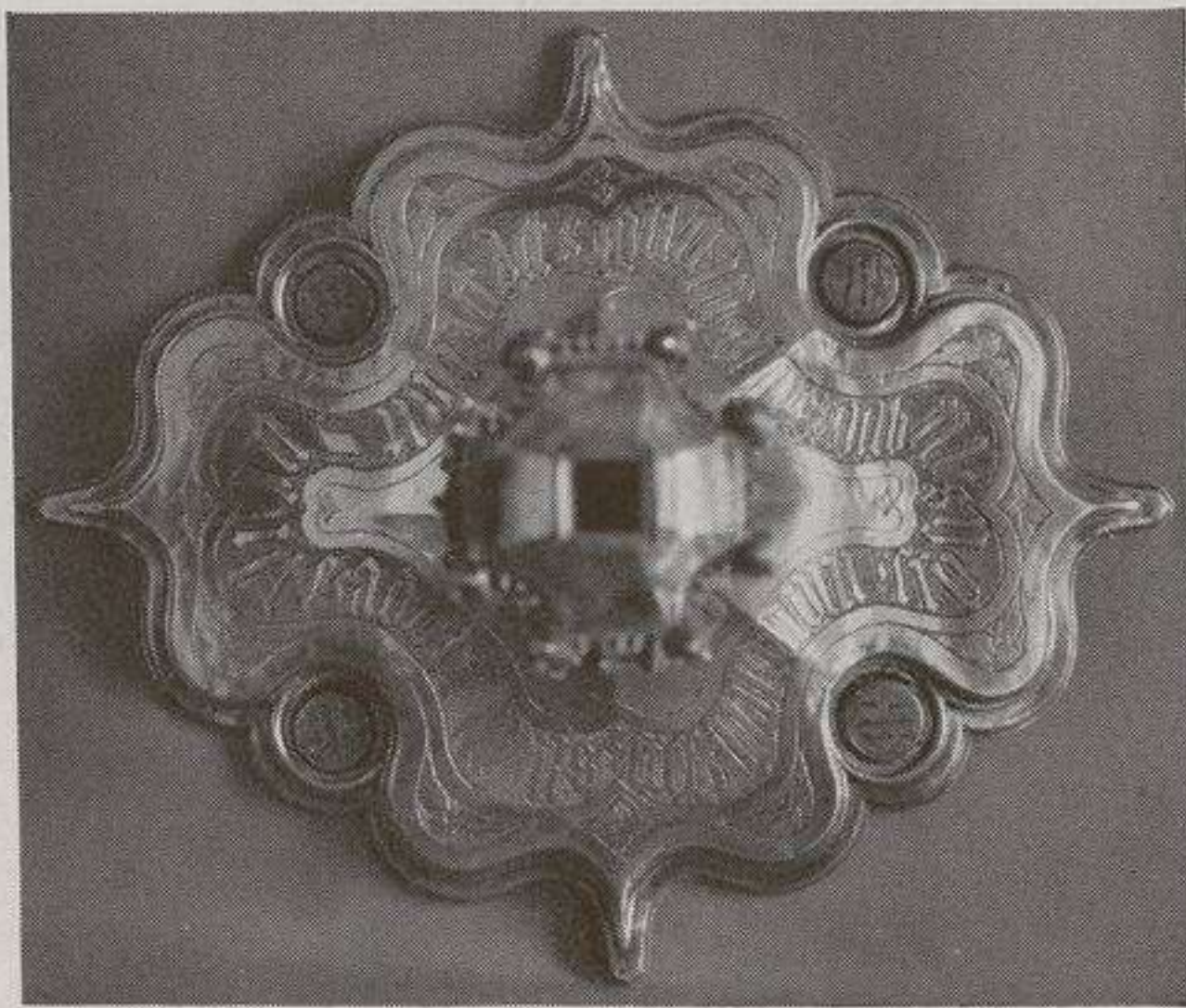
R3015

Fig. 117. STEM OF CRUCIFIX

COLLECTION OF THE HISPANIC SOCIETY

Above the medallion at the foot of the stem is a red trefoil surmounted by a chevron in blue which simulates the shape of the upper terminal. The cross, terminating in a tang, fits into the square socket of the stem, which expands into an eight-sided, arcaded knop with circular turrets at each of the angles. Below the knop the stem contracts and then expands into a four-sided arcade, each side gabled, buttressed at the base, and decorated with niches enshrining figures of prophets bearing scrolls and standing under canopies with trefoil cusplings of tracery. Each canopy shows crocketed pinnacles. The backgrounds of the niches, semicircular and cusped, are of blue enamel, and the statues rest on pedestals of three members. The quatrefoil medallions on the canopies are also backed with blue enamel. The stem terminates in eight volutes, which, serving as a transition, cover the junction of the stem with the foot. Octagonal at the top, the foot slopes downwards spreading into four lobes with points, the lobes at the sides being elongated and narrower than the other two. In the deep curves between the lobes, surrounded by roll mouldings, are roundels in red enamel with a lion rampant in green. Two series of architectural mouldings outline the base. Between the base and the first moulding is a band enriched at intervals with small beads. An inscription of Gothic letters, ECCE LINGNUM [*sic*] CRUCIS IN QUO SALUS MUNDI PEPENDIT VENITE ADOREMUS, is engraved on the foot against a hatched ground within a double line border. Acanthus leaves on the curves of the lobes further ornament the foot.

Silver gilt, *repoussé*, and engraved, with translucent and champlevé enamel. End of fourteenth century. Height 48.3 cm.—Width at base 26.2 cm. Enamel chipped and pieces missing from the medallions and surface decoration on both sides; dents in foot; surface of cross lacquered.



R3015

Fig. 118. FOOT OF CRUCIFIX

HISPANIC SILVERWORK



R3012

Fig. 119. PROCESSIONAL CRUCIFIX
Fourteenth century

COLLECTION OF THE HISPANIC SOCIETY

PROCESSIONAL CRUCIFIX

R3012

The surface of the gilded copper cross, the front as well as the reverse, is engraved with a flowing design of acanthus leaves against a background of zigzag hatchings. Plain borders outline the plaques and the margins of the cross. The arms of the cross expand at the extremities in the form of trefoils the lower lobes of which terminate in crockets. Formed of one piece of metal, the cross has at the intersection of the arms a square plaque engraved with a quatrefoil against which rests the figure of the Redeemer. Represented with long hair and beard, the head is turned slightly to the left; the loincloth falling to the knees is draped at the right side of the figure. The feet, placed one over the other, are pierced by a single nail. To the right and left of the crossarm are riveted figures of Saint John and the Virgin Mary, which rest on pedestals of two members with a vase-shaped terminal; at the upper extremity is a half figure of an angel appearing from clouds, and at the base the form of Adam rising from the tomb. These figures of gilded copper are cast in half relief. Above the head of the Christ are applied plaques, the first oval, and the second rectangular, placed diagonally, on which appear in Gothic letters AVEMA I H SA in metal reserved against a background of black enamel punctuated with white dots and touches of red enamel. Similarly enameled are the oval plaques on the arm with representations of the Good and the Bad Thief, and the horizontal plaque at the base showing Christ bearing a cross and descending into Limbo. On the extremities of the reverse are engraved the winged symbols of the Evangelists in the following order: the eagle of Saint John at the top, the lion of Saint Mark at the left, the ox of Saint Luke at the right, and at the base an angel, the emblem of Saint Matthew. To the central square is riveted a plaque, enameled in the same colours as those on the obverse, portraying Christ enthroned, with the right hand raised in blessing and in the left, a globe. A face representing the sun appears at the left and at the opposite side is a crescent moon. On each crossbar engraved within borders is a spray of acanthus leaves. A tang projects at the base of the cross to fit into the socket of a staff.

Copper gilt, engraved, with applied plaques of champlevé enamel. Fourteenth century. Height 48.8 cm.—Width 41.3 cm. Enamel cracked with pieces missing; gilding worn; original nail in the left hand of the crucifix replaced.

HISPANIC SILVERWORK



R3012

Fig. 120. REVERSE OF CRUCIFIX

COLLECTION OF THE HISPANIC SOCIETY



R3012

Fig. 121. DETAIL OF UPPER ARM

To size

157

HISPANIC SILVERWORK



R3013

Fig. 122. PROCESSIONAL CRUCIFIX
Fifteenth century

COLLECTION OF THE HISPANIC SOCIETY

PROCESSIONAL CRUCIFIX

R3013

Fashioned of silver plates attached to each side of a wooden core, the lower part of the cross is longer and the transverse arms are shorter than the upper section. The arms terminate in fleurs-de-lis. A border of square leaf crockets has been carved around the entire outer edge of the cross which is further enriched on both sides with a vine-leaf design embossed against a granulated background. Beaded mouldings encircle the quatrefoil medallions on the arms and the outer edges which have been pierced with small circular holes at intervals to hold the rivets attaching the plates of silver to the wooden foundation. In the medallion at the top is engraved an angel with a scroll on which are the letters MATEU, on the crossarms at the left a lion with the name MARC on the scroll, and on the right the ox and the legend LUCA. The medallion at the base of the cross has an engraving of the Virgin Mary standing before a walled city. On the square at the centre appears the Christ enthroned in Majesty, with the right hand giving benediction and in the left a globe, while two angels hold a drapery at the back. Against the plaque rests the figure of the Christ, moulded in full relief. The feet are crossed and fastened by one nail to the cross. The arms are raised above the head which is turned slightly to the left. The figure has at the back of the head a rivet for holding a nimbus, now missing. The lower part of the stem of the cross which extends beyond the fleur-de-lis fits into a flattened spherical knop. It is decorated with eight lozenge-shaped bosses



Fig. 123. MARK OF BARCELONA
Enlarged twice

HISPANIC SILVERWORK



R3013

Fig. 124. DETAIL OF CRUCIFIX



R3013

Fig. 125. KNOP

HISPANIC SILVERWORK



R3013

Fig. 126. ENGRAVED PLAQUE ON REVERSE
To size

enriched with champlevé enamel, each bearing an heraldic bird in black outlined with gold against a red ground, the coat of arms of the Colom family of Barcelona. Springing from the top and the base of the knob and meeting the bosses at the centre are gadroons ornamented with a design in chased work. The shaft above and below the knob is chased in a scroll design, and the lower portion, made to fit over a processional staff, is hollow. Plates of silver in a diaper pattern cover the wooden frame on the sides. The reverse of the cross has the same outlines and spaces for decoration as the obverse. In the medallion at the upper extremity is engraved the eagle of Saint John, now partly missing; the medallion at the right is lacking, and the one at the left has been replaced by a piece of metal showing a portion of scrollwork. The quatrefoil at the base encloses the figure of Saint John holding a book and standing before a walled city. It would seem probable from the placing of the medallions and the irregular shapes that the engravings on both the front and reverse are not in every instance the originals, which, judging from the richness of the decoration on the cross, may possibly have been embellished with fine translucent enamel work. On the square at the centre is illustrated the scene of the Last Supper, showing the Christ, encircling with His left arm the beloved disciple Saint John, and

COLLECTION OF THE HISPANIC SOCIETY

the disciples seated around the spread table. Palmettes project from the four corners of the beaded moulding which surrounds the plaque. In the centres of the fleurs-de-lis, with the exception of that at the base on the front, the silversmith has placed the mark of the city of Barcelona ($\begin{smallmatrix} BA \\ RCK \end{smallmatrix}$), the place of origin of the silver crucifix. Similar in outline and workmanship to the Society's example is a crucifix adorned with translucent enamels, also bearing the stamp of Barcelona, in the parish church of Valdeconejos, Teruel.

Silver gilt, *repoussé*, and chased; champlevé enamel on knop. Fifteenth century. Mark of Barcelona. Height 72.5 cm.—Width 32.7 cm. Gilding worn; rivets missing; fingers of the right hand of the Christ, broken; plate missing on borders of cross; medallion on reverse missing; that at the top, broken; knop mended. Formerly in the Adolphe Singher Collection.



R3013

Fig. 127. ENGRAVED PLAQUE ON OBVERSE
To size

HISPANIC SILVERWORK



R3014

Fig. 128. PROCESSIONAL CRUCIFIX
End of fifteenth century

COLLECTION OF THE HISPANIC SOCIETY

PROCESSIONAL CRUCIFIX

R3014

Cut from a single plate of copper, the cross is engraved on both surfaces with symbolic medallions, and the interspaces are filled with floral and leaf scroll patterns. The ground surrounding the design is finely diapered. Each arm ends in a trefoil with angular expansions between the lobes; in the centre of the lobes on the outside rims are small knobs which also appear on the corners of the rectangular plaque at the centre and on the medallions at the foot of the crucifix. The medallion on the upper arm bears the figure of the Eternal Father with the right hand raised in benediction, and the left holding an open book with the apocalyptic letters Alpha and Omega; at the right of the Redeemer is the Virgin Mary and at the left, Saint John. A representation of Golgotha appears at the feet of the Christ, and the engraving below shows Mary Magdalene holding the box of unguents. The pelican in her piety is pictured on the central plaque beneath a halo. The well-modeled figure of the Christ is of bronze and a nimbus is attached to the head which is bowed; the hair is long, the arms raised above the shoulders, and the feet fastened by one nail. The loincloth is draped at the left side of the body. On the reverse, the medallions are bordered, and each figure is represented with a nimbus in the same manner as those on the obverse of the cross. The four Evangelists with their symbols occupy the extremities: Saint John at the top; Saint Mark and Saint Matthew on either end of the crossarms and Saint Luke at the base. Saint James the Great holding a staff appears in the centre, and below is the figure of Saint Christopher. The iconographic details and the modeling of the figure of the Christ indicate a workmanship of the latter part of the fifteenth century or the beginning of the sixteenth. The lower arm of the cross tapers into a long spike, so made as to fit into the socket of a staff.

Copper gilt, engraved; figure of the Christ in bronze. End of fifteenth century. Height 57.5 cm.—Width 27 cm. Mended; gilding worn; small knobs missing. Formerly in the Michel Boy Collection.

HISPANIC SILVERWORK



R3039

Fig. 129. PAX
Late fifteenth or early sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

PAX

R3039

The pax constructed in the form of a small Gothic shrine rests on a base ornamented between mouldings with a band of openwork foliage. Surrounding the base on all sides is a flat, projecting base moulding. Between the counterforts on either side, forming the pilasters of the arch, rises a construction in the centre, surmounted by two canopies of flamboyant Gothic architecture and terminated by a gable decorated with foliage and ending in a Gothic *fleuron*. In the central niche is placed a representation in high relief of the Descent from the Cross. The Virgin Mary in veil and cloak, seated in front of the cross, hands clasped, is gazing at the figure of the crucified Christ resting on her knees. At the right of the Virgin stands the apostle Saint John supporting the head of the Christ, and at the left, Mary Magdalene. The cross is engraved with a design simulating grained wood. Riveted to the base at the centre is an escutcheon engraved with a bridge and a pair of keys in saltier on a ground of horizontally incised lines. The handle, in the form of a volute on the reverse, is decorated with a cordon of coiled wire. Near the handle on the backplate are incised the letters $\bar{\text{A}}\tilde{\text{N}}\text{RI}$, referring possibly to the first name of the celebrated silversmith, Enrique de Arfe.

Silver parcel-gilt, *repoussé*, engraved, and chased. Late fifteenth or early sixteenth century. Mark $\bar{\text{A}}\tilde{\text{N}}\text{RI}$. Height 18.1 cm.—Width 12.2 cm. Backplate bent and gilding worn. Formerly in the Dmitri Schevitch Collection. Reproduced in Schevitch, Dmitri. *Catalogue des objets d'art . . . composant la collection de M. D. Schevitch*. [Paris, 1906] plate facing p. 88, no. 82.

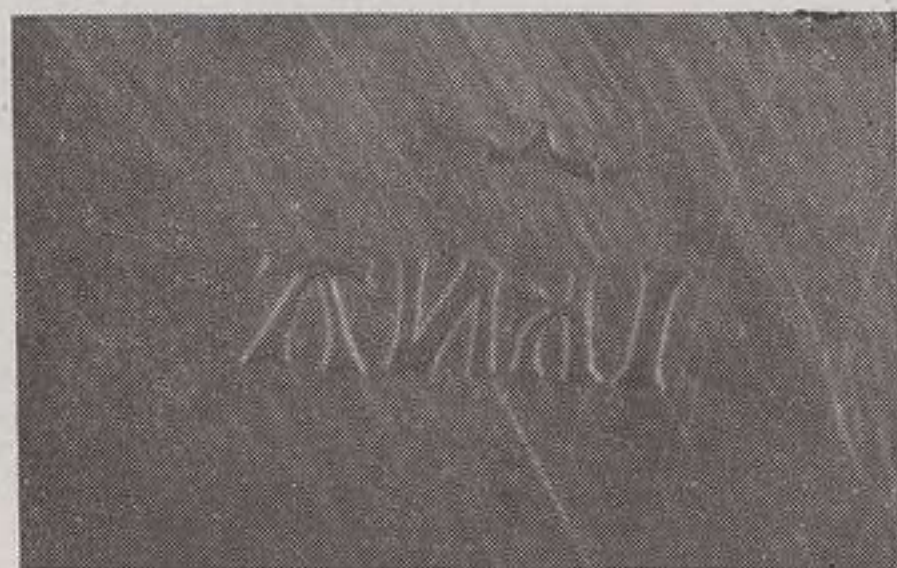


Fig. 130. SILVERSMITH'S MARK
Enlarged approximately three times

HISPANIC SILVERWORK



R3038

Fig. 131. PAX
Sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

PAX

R3038

The pax, representing an architectural façade, is composed of an arch supported on either side by a baluster colonnette. Ornamented at the base with ovoli and draperies and terminating with busts of men in armour, these colonnettes support an entablature and a semicircular pediment. A half figure in high relief of God the Father Blessing occupies the recessed centre of the pediment, which is wrought in the form of a shell and is surrounded by a border of ovoli between mouldings. Surmounting the pediment is a figurine of an angel, and on either side from the entablature rise small truncated pyramids supporting flattened spheres. The Crucifixion scene occupies the main arch. The cross bearing the Christ rests on the Mount of Calvary, and at the foot of the cross appears the skull of Adam, and above, a cartouche with the inscription INRI. The figure of the Christ and those of the Virgin Mary and Saint John on either side of the cross are sculptured in high relief and are placed before a background engraved with a representation of the city of Jerusalem. Heads of cherubim in high relief occupy the spandrels. The words PAX VOBIS, separated by the sign of the cross with a scroll on each side, are engraved between the mouldings on the base from which the structure rises. The reverse of the pax has a handle in the form of a volute and an incised mark, +BA, which refers to the city of Barcelona, its place of origin.

Silver gilt, *repoussé*, engraved, and chased. Sixteenth century. Mark of Barcelona. Height 18.3 cm.—Width 12.5 cm. Gilding worn. Formerly in the Dmitri Schevitch Collection.



Fig. 132. MARK OF BARCELONA
Enlarged three and a half times

HISPANIC SILVERWORK



R3091

Fig. 133. BAS-RELIEF FROM A PAX
Early sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

BAS-RELIEF FROM A PAX

R3091

This bas-relief, belonging originally to a pax, represents The Descent from the Cross. Upon the lap of the Virgin Mary rests the outstretched figure of the Christ bearing the marks of the wounds, the left arm held by the Virgin, and the head supported by Saint John, who is seated at her right. Mary Magdalene carrying a box of ointment stands at the left of the Virgin. Each figure with the exception of the Christ, who is crowned with thorns, is shown with a nimbus, on which the rays are indicated by radiating convex ribbings. The veil of the Virgin and the mantles of Saint John and Mary Magdalene are enriched with an engraved border of circles enclosing dots, and the robes are patterned with stippling. A fringe decorates the mantle falling across the knees of the Virgin. At the back of the group rises a cross, the surface of which is engraved with lines to represent wood. At either end of the horizontal arm are pierced circles.

Silver gilt, *repoussé*. Early sixteenth century. Height 8.5 cm.—Width 6 cm. Gilding worn. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3073

Figs. 134-135. BOX
Sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

BOX

R3073

The box, six-sided and elongated in form, rests on a slightly flaring base with a scotia between a group of narrow mouldings. A plain border frames each panel of the box, which has a design in *repoussé* against a background matted by punch-work rings. The two longer panels have a decoration of vases filled with flowers supported on either side by dragons terminating in foliage, and the remaining sides show vases of flowers and arabesques. A similar design is found on the cover, also six-sided, the different compartments of which are segmented by strongly marked ribbings or mouldings. Converging to a point in the centre, these mouldings are capped by a ring of radiating gadroons. The ring is terminated by a knob in the form of a bud. The Gothic letters CES preceded by a lion rampant, the mark of the city of Zaragoza, appear on the underside of the box and on the cover.

Silver, *repoussé*, and chased. Sixteenth century. Mark of Zaragoza. Length 13.4 cm.—Width 7.8 cm.—Height 12 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

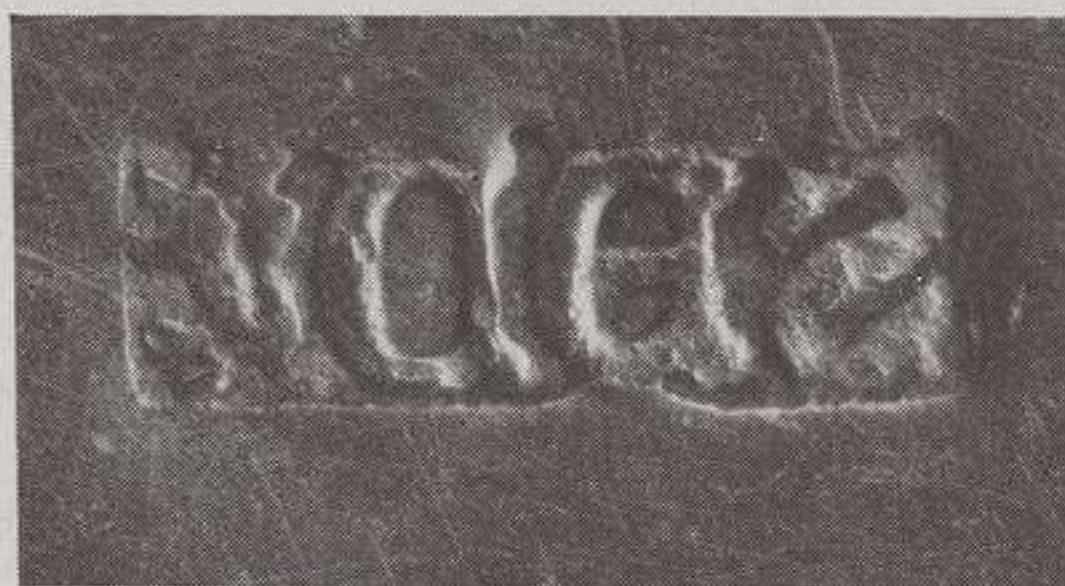
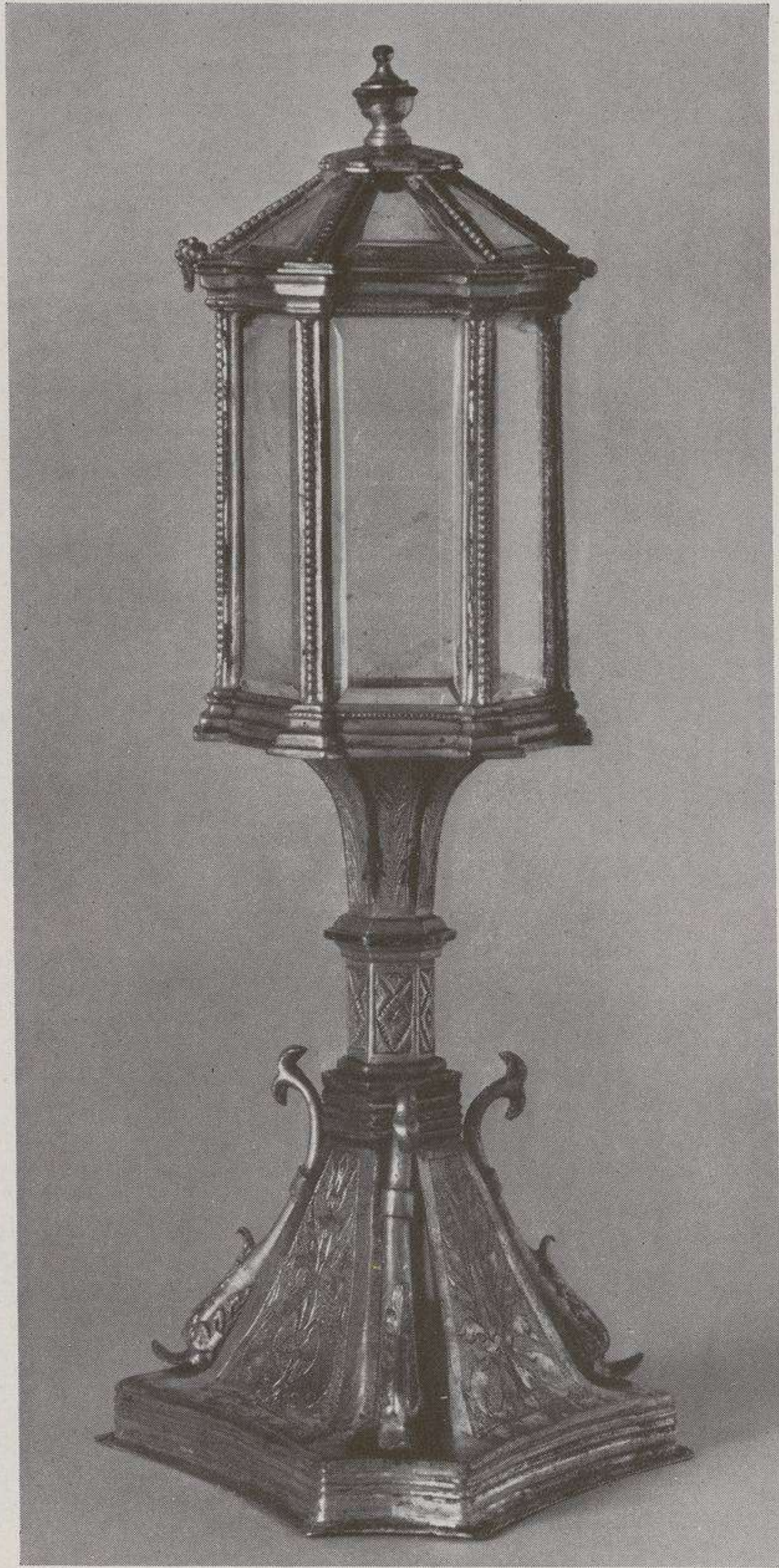


Fig. 136. MARK OF ZARAGOZA
Enlarged five times

HISPANIC SILVERWORK



R3046

Fig. 137. RELIQUARY
Sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

RELIQUARY

R3046

Fashioned in the form of an hexagonal turret, the reliquary has a hinged cover shaped as a truncated pyramid, finishing in a vase-shaped finial. Salient, beaded colonnettes between the projected mouldings at the angles frame the crystal panels of both the cover and the receptacle. From the base of the latter, six concave and receding panels incised with leaf sprays unite with the stem, also hexagonal, which is engraved with a symmetrical floral and foliage design. The three-sided foot spreads out from the moulding that forms the junction with the stem and rests on a base with astragals and a projecting flange. An incised pattern of leaves and flowers against a stippled ground ornaments each panel of the foot. Decorating the chamfered angles on the sides are dolphins the tails of which are curled in half volutes at the top.

Copper gilt with rock crystal. Sixteenth century. Height 25.8 cm.—Width at base 11 cm. Gilding worn; crack in one of the crystal panels; hinge on cover broken.

HISPANIC SILVERWORK



R3082

Fig. 138. CHALICE
First half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

CHALICE

R3082

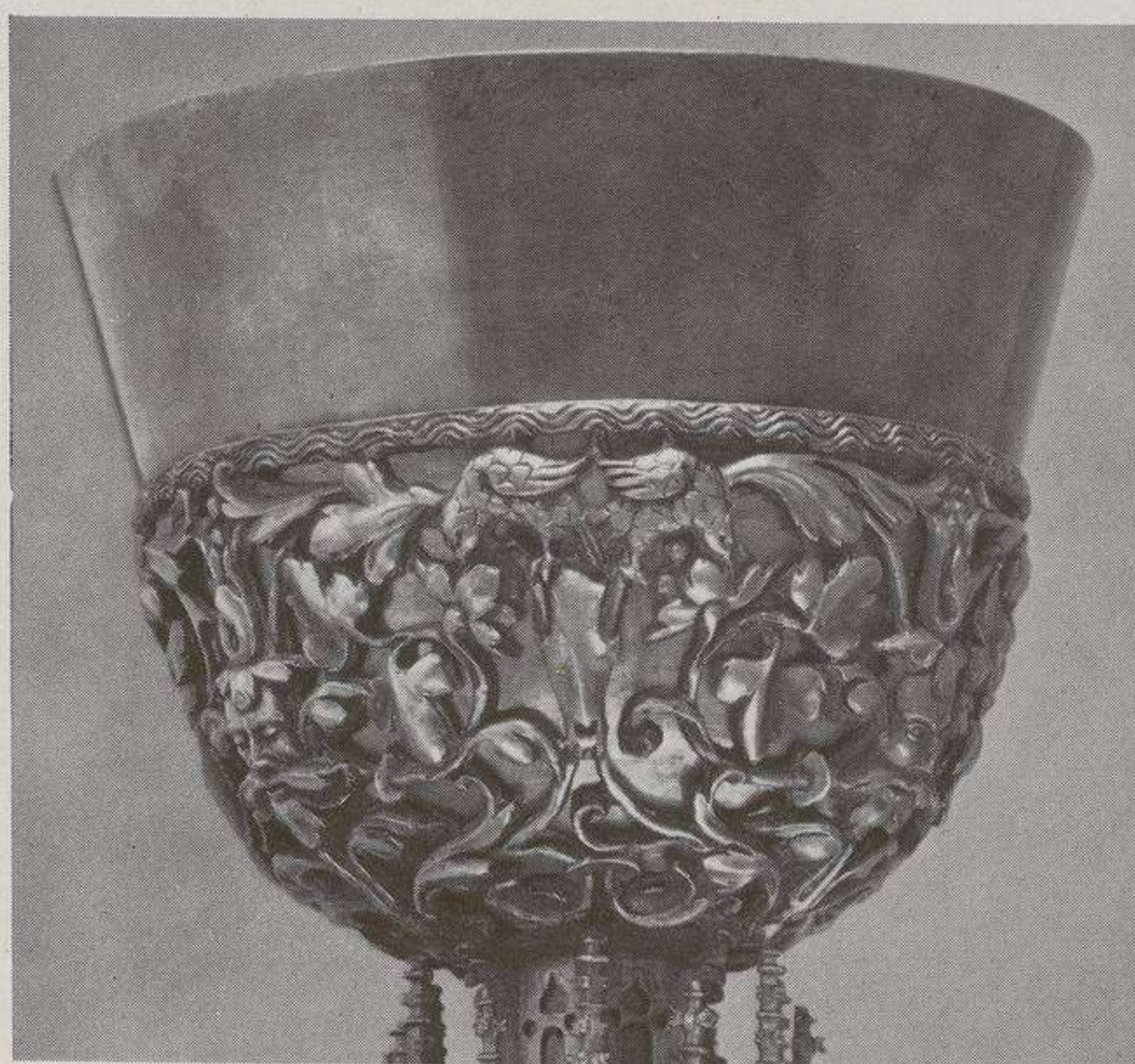
The plain, conical bowl of the chalice is set in an openwork calyx of masks, balusters of foliage, fruit, flowers, and birds executed in the style of the Renaissance. Supporting the bowl is a hexagonal stem, representing a Gothic edifice of three stories with counterforts framing mullioned Gothic windows surmounted by gables. At the base of the stem each of the protruding semicircular sections has a trefoil cresting and a foliage design in relief on the convex surface. The recessed vertical band below the stem shows a panel on each of its six faces, and a flat collar, with mouldings, hides the junction of the stem with the foot. Spreading outwards, the foot is sexfoil in plan and has a vertical base moulding enriched at the centre with a decoration of saltiers and circles. A broad, projecting torus encompasses the foot, which is divided into panels separated one from the other by balusters of foliage and outlined on the curve of the lobes by a cable moulding. Of the three panels decorated with a foliage design in relief one bears in addition a mask and an escutcheon of the Jiménez de la Fontaza family, possibly that of the donor of the object. The remaining three panels have representations of the Virgin Mary and Child, Saint Francis showing the stigmata, and Saint Andrew with the cross. A mark showing an aqueduct (?) with letters not clearly defined may possibly be that of Segovia.

Silver gilt, *repoussé*, and chased. First half of sixteenth century. Mark reproducing an aqueduct (?) with letters not legible. Height 23.8 cm.—Width at base 17.8 cm.—Diameter of bowl 10.1 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930. Reproduced in Schevitch, Dmitri. *Catalogue des objets d'art . . . composant la collection de M. D. Schevitch*. [Paris, 1906] plate facing p. 84, no. 88.



Fig. 139. MARK OF SEGOVIA (?)
Enlarged five times

HISPANIC SILVERWORK



R3082

Figs. 140-141. CHALICE CUP

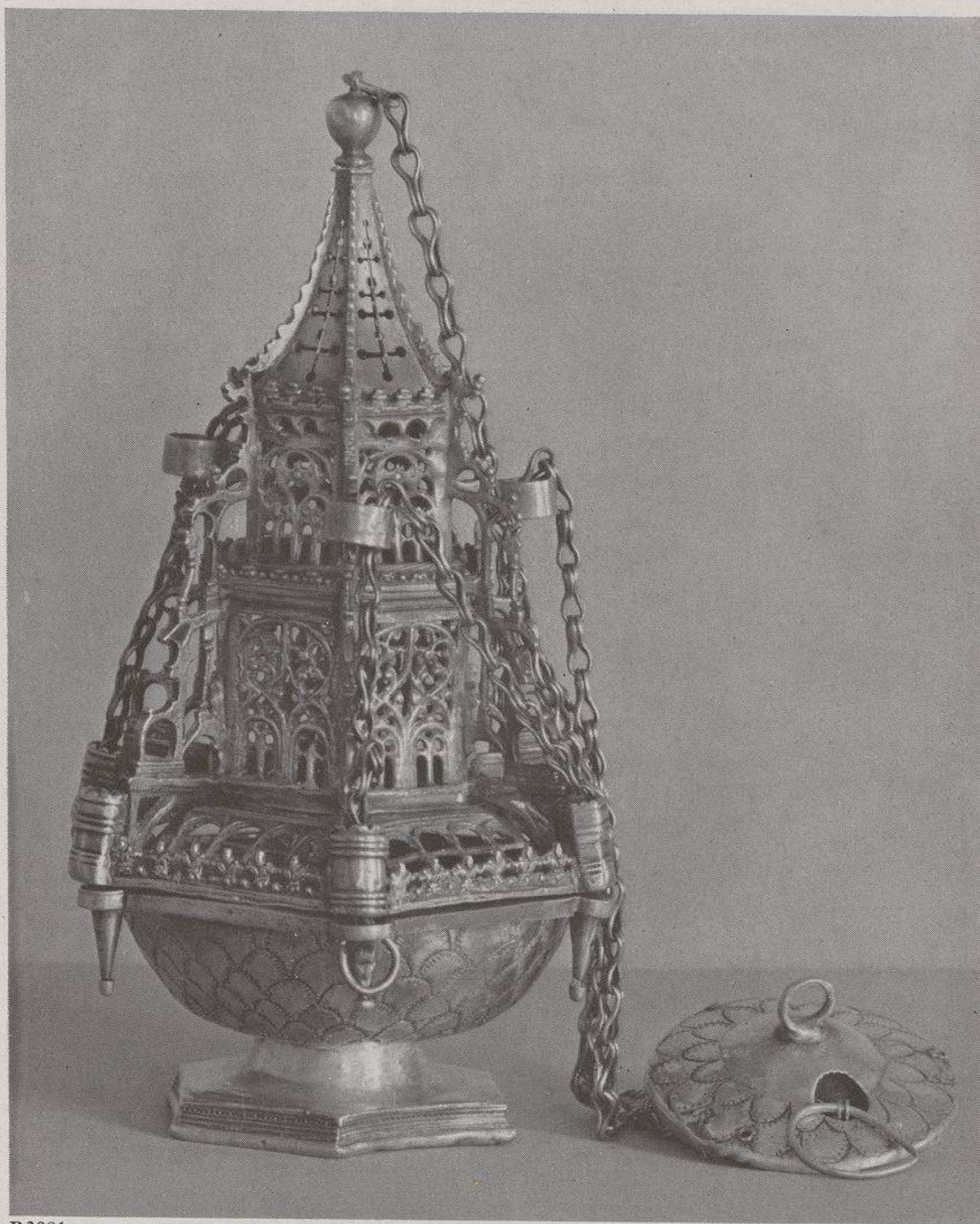
COLLECTION OF THE HISPANIC SOCIETY



R3082

Figs. 142-143. DETAILS OF CHALICE FOOT

HISPANIC SILVERWORK



R3081

Fig. 144. CENSER
Late fifteenth or early sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

CENSER

R3081

The hexagonal cover of the censer rests on a shallow circular bowl supported by an hexagonal foot which is enriched at the base with a beaded moulding above a small projecting torus. Built in two stages in the form of a Gothic turret, the cover shows mullioned windows flanked with buttresses at each of the sides. Above the second story rises a crocketed spire pierced with cross-shaped openings and surmounted by a vase-shaped finial. Each side of the cover at the base has a border of fleurs-de-lis and at each angle, a circular turret which rests on a semicircular projection on the bowl. To the underside of these projections are soldered cone-shaped finials each ending in a ball. Three of the projections are pierced and through these openings pass chains held by rings underneath. These chains for suspension, formed of double looped links, are passed in turn through the turrets at the base of the cover and the guide rings at the top of the second stage and are fastened to the underside of a plate with a ring handle. The plate of circular form has a dome in the centre bordered by an outer band engraved with an imbricated design similar to that on the surface of the bowl. Through a circular opening in the plate passes a chain ending in a ring and fastened at the other extremity to a ring on the finial of the cover. By means of this chain the cover is lifted above the bowl without interference with the suspension chains.

Silver, *repoussé*, and cast. Late fifteenth or early sixteenth century. Height 24.4 cm.—Diameter of bowl 14.5 cm.—Length of chains 60.2 cm. Finial on bowl broken; portions of cover modern. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3090

Fig. 145. CENSER
Late fifteenth or early sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

CENSER

R3090

Turrets flank the mullioned windows of the cover which terminates in an hexagonal pierced spire. Suspension chains passing through the turrets are joined to the underside of a sexfoil plate which is pierced with a ring holding the chain attached to the top of the cover. One of the lobes of the plate is stamped with the mark of Segovia. The bowl on which the cover rests is not contemporary.

Silver, *repoussé*. Late fifteenth or early sixteenth century. Mark of Segovia. Height 21 cm.—Diameter of cover 11.8 cm.—Length of chains 72 cm. The bowl is modern. Presented to The Hispanic Society of America on November 28th, 1930.



Fig. 146. MARK OF SEGOVIA
Enlarged approximately twice

HISPANIC SILVERWORK



R3087

Figs. 147-148. INCENSE BOAT
Sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

INCENSE BOAT

R3087

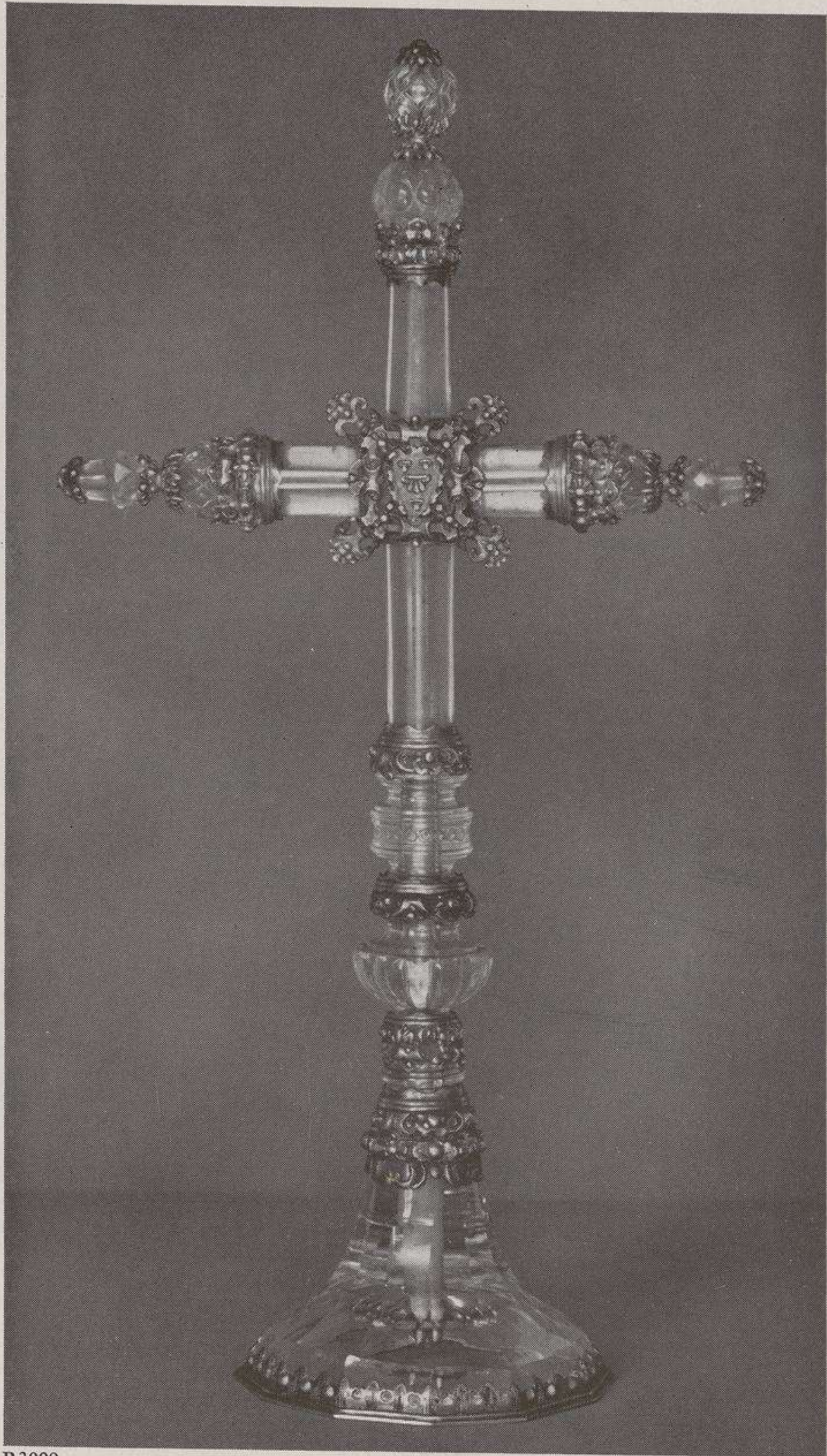
Wrought in the shape of a boat, the container for incense stands on a conical foot resting on a base of two mouldings. A gallery of standing fleurs-de-lis surrounds the poop, which has in the centre a raised rectangle bearing an oval medallion in relief, both ornamented with a gadrooned border. An oval, raised medallion decorates the hinged cover on the prow to which is applied a ring for attaching a chain. The entire surface bears a foliage design of engraved patterns against a matted ground stippled with punch-work lines.

Silver, *repoussé*, and engraved. Sixteenth century. Height 9.4 cm.—Length 17.3 cm.—Width 8.5 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.



Fig. 149. ANOTHER VIEW

HISPANIC SILVERWORK



R3009

Fig. 150. CROSS OF ROCK CRYSTAL
Sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

CROSS OF ROCK CRYSTAL

R3009

The cross of rock crystal, resting on a conical base with canted corners, is set within an indented rim of silver gilt, decorated with a three-lobed leaf design. The different sections of the arms consisting of plain cylindrical rods and faceted knobs are supported on silver rods and held together by rings or bands of silver gilt ornamented with volutes, strapwork, and rosettes of foliage. The top section finishes in a sphere superimposed upon a larger one, and acorn-shaped knobs appear at the extremities of the balls on the horizontal arms. Rosettes of silver gilt capping the terminals hold the members firmly on the rods. At the centre of the cross, on the front and on the reverse, is a square metal cartouche bearing on one side the crown of thorns and on the other the four wounds of Christ. Silver-gilt anthemias spring from the corners of the cartouche. The stem consists of a circular knob ornamented with mouldings and a design of circles in the centre, and below is a vase-shaped knob, the convex lower part of which is carved with radiating flutes. Projecting bands of metal form the transition between the different parts of the stem, and a broad band caps the top of the rock-crystal base, which bears a series of flutings repeated on its surface.

Rock crystal with silver-gilt mountings. Sixteenth century. Height 27.8 cm.—Width (at arms) 14.7 cm., (at base) 7.7 cm. Formerly in the Michel Boy Collection. Reproduced in Boy, Michel. *Catalogue des objets d'art . . . composant la collection de feu M. Boy*. Paris, 1905. p. 118, no. 700.

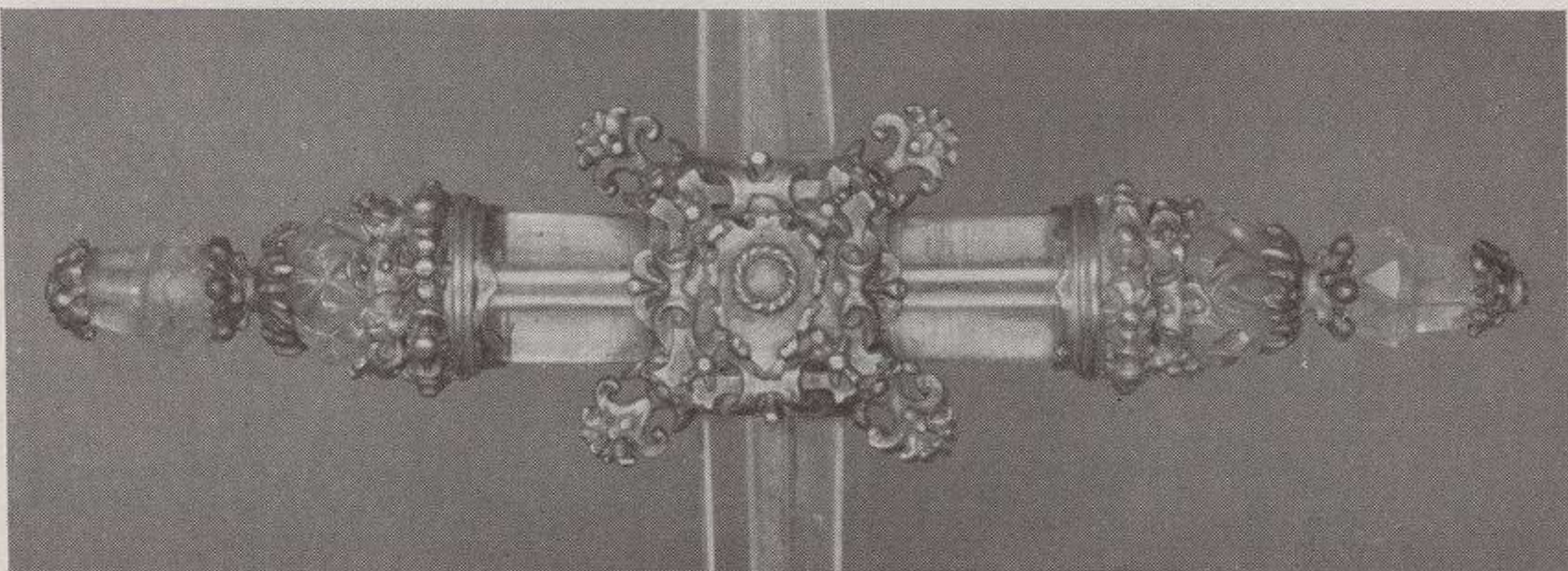


Fig. 151. REVERSE OF CROSSARM

HISPANIC SILVERWORK



R3056

Fig. 152. SAINT FRANCIS
Second half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

SAINT FRANCIS

R3056

The Saint, standing on a wooden base, is represented in the habit of the Franciscan Order with knotted cord encircling the waist and falling in front to the hem of the garment. Bordering the collar and hood of the cowl is a band of foliage in low relief, and a wider band of similar design ornaments the bottom of the garment. On his feet and on the hands are indicated the stigmata. The position of the left hand would suggest that the Saint originally held a crucifix or some other attribute. A tonsure or monastic crown is shown on the head which is thrown slightly back. Riveted to the back of the head is a nimbus with an outer band, outlined with a guilloche border on each side, enclosing strapwork cartouches alternating with clusters of fruit. The outer rim of the nimbus has been pierced at intervals with small circular holes. Radiating from a disk near the lower part of the halo are gadroons in relief against a matted ground, with an escutcheon above the centre. The escutcheon, *per pale* (1) shoe, (2) awl and shoemaker's knife, belonged to the guild of shoemakers. It was customary for the guild to bear images of Saint Francis in the processions of the Corpus Christi festival.

Silver, *repoussé*, and chased. Second half of sixteenth century. Height 58.8 cm. Mended: various small holes throughout surface. Formerly in the Dmitri Schevitch Collection.



Fig. 153. COAT OF ARMS
Approximately to size

HISPANIC SILVERWORK



R3074

Figs. 154-155. BOX
Second half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

BOX

R3074

Supported by ball feet, this rectangular box has a cover with canted sides and flat top surmounted by a knob simulating a small obelisk, which is decorated with four volutes and rests on a pedestal with mouldings. There are a series of projecting mouldings at the top and bottom of the box and a beaded moulding at the base of the cover. A symmetrical foliage, strap and scroll design against a matted ground, similar to decoration applied to stamped leather, ornaments the surface of the box, with the exception of the narrow ends of the cover which are plain. The interior of the box, which was probably used to hold baptismal salt, is a deep oval.

Silver gilt, *repoussé*, and engraved. Second half of sixteenth century. Height 9.2 cm.—Length 10 cm.—Width 7.2 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.



Fig. 156. VIEW OF BOX OPENED

HISPANIC SILVERWORK



R3037

Figs. 157-158. DISH
Second half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

DISH

R3037

This dish formed from one piece of silver is supported on a low circular foot with a flat projected moulding. Decorating the foot is a design of oval indentations between crosses. The only other ornamentation is found on the raised centre of the bowl, which is embossed with a medallion in a strap-work pattern against a stippled ground. A mark, PECL (?), is stamped on the dish near the edge of the rim.

Silver, *repoussé*, and engraved. Second half of sixteenth century. Mark PECL (?). Diameter of bowl 18.5 cm.—Diameter of foot 9.4 cm. Formerly in the Michel Boy Collection.



Fig. 159. MARK
Enlarged approximately twice

HISPANIC SILVERWORK



R3043

Fig. 160. EWER
End of sixteenth century

The deep, cylindrical body of the ewer rests on a plain moulded foot spreading out from the short, concave stem. The spread of the foot is encircled by astragals, and at the base by a small torus. Dividing the body above the centre into two sections is a band, between projecting mouldings, ornamented with a design of interlacing straps. The harp-shaped handle is attached to the rim of the ewer and is joined to the body near the base by a scroll ending in a volute. A pattern of interlacing strapwork, differing from the design on the body, ornaments the outer flat band of the handle.

COLLECTION OF THE HISPANIC SOCIETY



R3043

Figs. 161-162. SPOUT AND HANDLE OF EWER

The applied open spout, half conical in shape, is chased with a grotesque mask with wings at each side. The lip of the spout has a slightly everted rim with mouldings. Similar mouldings encompass the outer rim of the ewer.

Silver parcel-gilt, engraved, and chased. End of sixteenth century. The initial W is scratched on the underside of the foot. Height 16.6 cm.—Diameter 10.8 cm. Gilding worn. Formerly in the Michel Boy Collection.

HISPANIC SILVERWORK



R3041

Fig. 163. EWER
End of sixteenth century

Similar in construction to Ewer R3043 and of the same height, this example, owing to a wider spread at the top, is more pleasing in form and the band of strapwork ornamentation is broader between the mouldings encircling the surface. Interlacing scrolls and strapwork on the spout frame the youthful mask. The handle, except for engraved lines bordering the outer edges, is without ornamentation. The assayer's mark showing a crab is stamped below the rim of the ewer.

Silver, engraved, and chased. End of sixteenth century. Assayer's mark. Height 16.6 cm.—Diameter 11.5 cm.



R3041

Fig. 164. MASK ON SPOUT OF EWER
To size

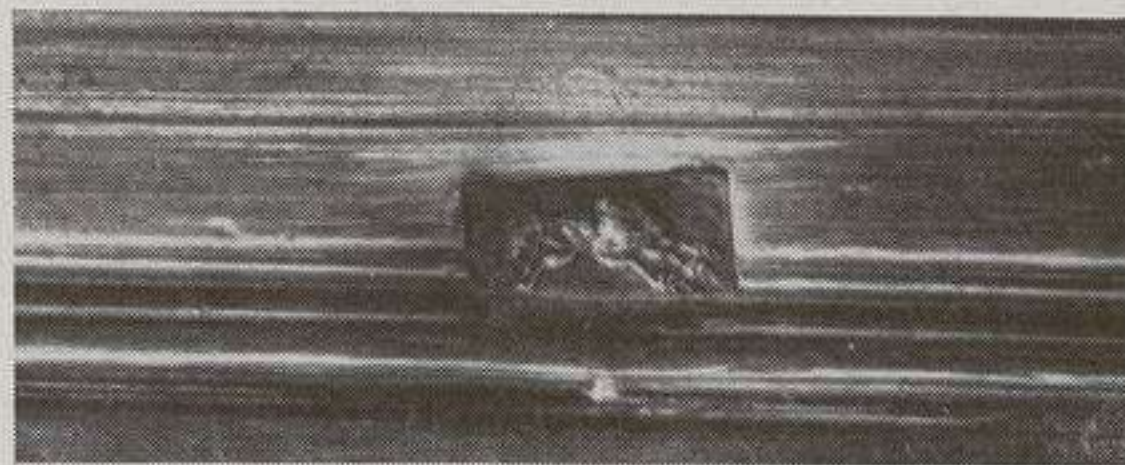


Fig. 165. ASSAYER'S MARK
Enlarged five times

HISPANIC SILVERWORK



R3054

Fig. 166. SALTCELLAR
Second half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY



R3054

Fig. 167. SECTIONS OF SALTCELLAR

The saltcellar in the form of a tower is composed of three sections superimposed one upon the other. The two lower sections or saltcellars are cylindrical in form with concave bowls. The shaker or pepper caster has a pierced cupola surmounted by a finial wrought as a four-sided pyramid. Each section is supported by feet with chimerical heads and is decorated between the mouldings of the base and the top with a symmetrical design of foliage and strapwork in low relief against a stippled background. Underneath the middle section is a mark, a cross, and a portion of the letter B, probably the device of Barcelona.

Silver gilt, *repoussé*, engraved, and chased. Second half of sixteenth century. Mark of Barcelona (?). Height 16.7 cm.—Diameter at base 7.2 cm. Formerly in the Dmitri Schevitch Collection. Reproduced in Schevitch, Dmitri. *Catalogue des objets d'art . . . composant la collection de M. D. Schevitch*. [Paris, 1906] plate facing p. 84, no. 65.

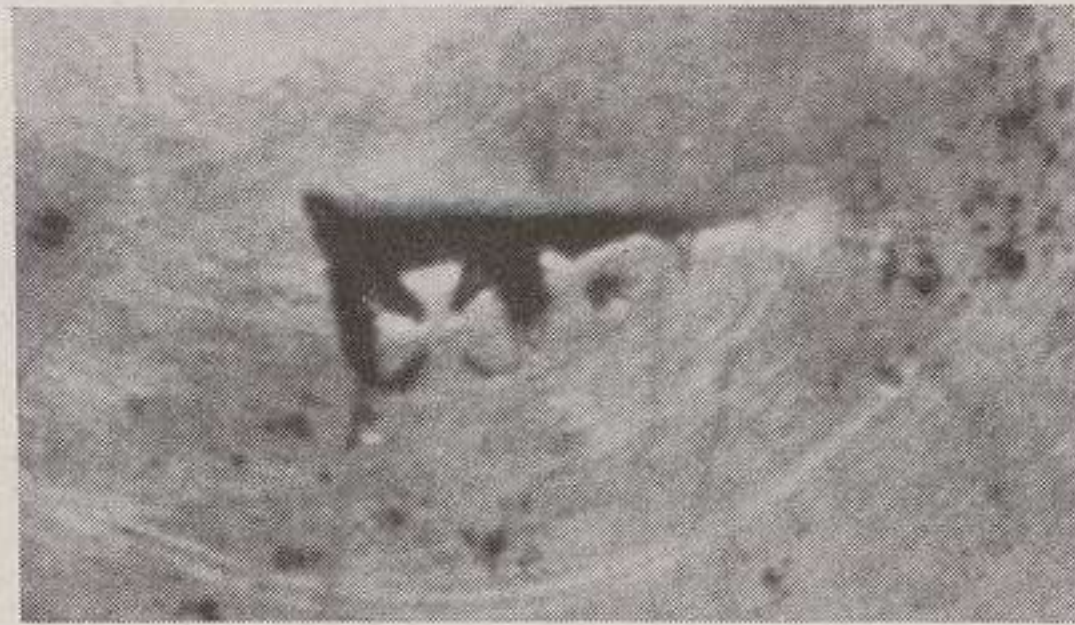


Fig. 168. MARK OF BARCELONA (?)
Enlarged three times

HISPANIC SILVERWORK



R3055

Fig. 169. SALTCELLAR
Second half of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

SALTCELLAR

R3055

The saltcellar, probably a section belonging to a standing salt similar to R3054, is circular in form and rests on three feet in the form of volutes, which are attached by the upper scrolls to the moulded rim at the base. A moulded cornice encircles the top of the saltcellar below the rim of the concave bowl. The surface is engraved with a design of interlacing strapwork against a matted ground. On the underside is the mark of Zaragoza, CES, in Gothic letters preceded by a lion rampant, a stamp which also appears on Box R3073.

Silver gilt, *repoussé*, and engraved. Second half of sixteenth century. Mark of Zaragoza. Height 5.1 cm.—Diameter 8.2 cm. Formerly in the Dmitri Schevitch Collection.



Fig. 170. MARK OF ZARAGOZA AND *BURILADA*
Approximately to size

HISPANIC SILVERWORK

CUSTODIA

BY CRISTOBAL BECERRIL

R3019

(See Frontispiece)

This *custodia*, an architectural shrine or temple embellished with rich ornamentation and statuary, is composed of two open quadrangular stories with square projections at each of the angles, surmounted by a third story in the form of a cupola. Resting on the backs of couchant lions, two under each corner, the structure is supported on a pedestal of lapis lazuli. The edge of the pedestal, which follows the same outline as the base of the first story, is carved with a scotia below a torus and a broad vertical base moulding. Incised with Roman letters on a vertical band of the base moulding of the *custodia* is the legend which reads: *ESTA CVSTODIA MANDOACER DONGASPAR DE QUIROGA OBISPO | DE CVENCA DE LAS FABRICAS DE LAS IGLESIAS DE LA VILLA DE ALARCON ACABOSE SIENDO OBISPO EL | ILVSTRISIMO DON GOMEZ ZAPATA | I CVRAS EL LICENCO IVAN DE AVILA IHERNANDO LOS PANOS I | DIEGO LA MORENA GREGORIO DE ALCARAZ MELHOR | GRANERO ICOLA XPOVAL DE BECERRIL PLATERO V DE LA CIVDAD ECA ACABOSE A | XXDE IVNIO ED MDLXXV ANOS [*fleuron*]. The broad, modeled frieze of the base is ornamented on each of the corner projections with figures of the apostles; each small figure, modeled in full relief, is shown with its appropriate symbol standing within a shell-hooded niche. Embellishing the four sides is a *repoussé* ornamentation of winged cherubs against cartouches and swags of fruit, supporting other cartouches, and at the centre are strapwork cartouches framing engraved escutcheons. The armorial bearings are those of three bishops of Cuenca who held office while Becerril was working on the *custodia*, Gaspar de Quiroga, Rodrigo de Castro, and Gómez Zapata. The Zapata coat of arms is repeated twice on the sides, and the same three escutcheons in larger dimensions and supported by reclining female figures are engraved on the floor of the first story; a space for a fourth engraving has been left vacant. The rectangular platform at the centre surrounded by line mouldings and capped at the corners by palmettes flaring from lions' paws originally held the *viril* or monstrance. Rising from the four corner projections are baluster colonnettes with Corinthian capitals, supporting an entablature which runs continuously around the four sides of the shrine. Enrichments of winged cherubs, angels, and cartouches of fruit in *repoussé*, varying in



R3019

Fig. 171. FIRST TWO STORIES OF *CUSTODIA*

HISPANIC SILVERWORK



R3019

Fig. 172
COLONNETTE OF FIRST STORY



Figs. 173-174. To size
STATUETTES ON FIRST STORY

COLLECTION OF THE HISPANIC SOCIETY



R3019

Figs. 175-176. To size
STATUETTES ON FIRST STORY

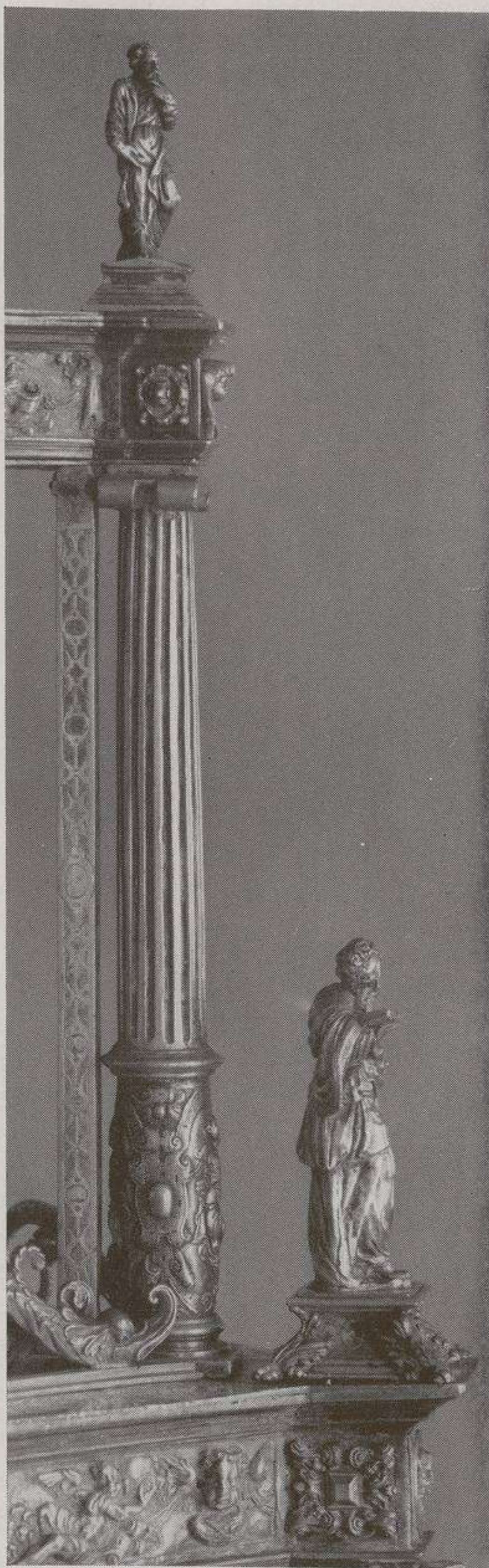


Fig. 177
COLONNETTE OF SECOND STORY

HISPANIC SILVERWORK

design, decorate the frieze. The corner projections show winged heads and cartouches enclosing square bosses. The vase-shaped baluster shafts are embossed in high relief with acanthus leaves and masks, from which swags of drapery and fruit depend. Placed at the back of these colonnettes are shorter, rectangular pillars supporting arches which carry the entablature. The shafts of these pillars engraved on both inner and outer surfaces with a geometrical design of ovoli and squares are ungilded and are set with three applied masks; the remaining sides each have three sculptural figures of saints in silver gilt, standing on corbels beneath shell-shaped canopies. Occupying the spandrels of the arches are embossings of angels and allegorical female figures rising from clouds, the truncated corners being chased with standing figures of men in armour. Each of the pendentives under the cupola is decorated with a strapwork design surrounding the winged head of a cherub. The circular band above the pendentives bears adornments of strapwork ornaments, cartouches of fruit, and busts of armoured men. The soffits of the arches are patterned with a design of rosettes sunk within squares and encircled with traceries of silver gilt formed of confronted dolphins with scrolled terminations, which rest on the capitals of the inner columns. The top of the first story which becomes the floor of the second stage supports on each side a tracery of dolphins, which are similar, though larger, to those encompassing the arches. From the floor of this story rises a dome surrounded by a band of ogee moulding at the base and surmounted by a pedestal with applied scrolls, which in turn supports a smaller base for an angel holding in one hand a crown and in the other a sword. The surface of the dome is *repoussé* in low relief with a foliage design outlined with plain bands forming petal-like compartments, a triangular leaf being set between the scallops at the outer edge; cherub heads and *rosaces* alternating with a strapwork pattern adorn the moulded edge. On the corners above the colonnettes are cast statuettes of the Evangelists standing on pedestals, the sloping corners of which are adorned with acanthus leaves. Following the plan of the first, the second story, smaller in scale, has columns with Ionic capitals and fluted shafts, with chased enrichments at the base, backed by rectangular pillars engraved with geometrical designs, which together sustain entablatures. The ornamentation of the frieze repeats the same motives, although differing in arrangement, as on the frieze of the first stage. Standing figures of the Evangelists rest on plain, moulded pedestals on the corner projections. The silversmith, leaving no portion of the *custodia* unembellished, has constructed the ceiling of this compartment in the form of a coffer occupied by the figure in relief of God the Father giving Benediction; the sides have enrichments of cartouches

COLLECTION OF THE HISPANIC SOCIETY



R3019

Figs. 178-180. COATS OF ARMS OF BISHOPS OF CUENCA
GASPAR DE QUIROGA
RODRIGO DE CASTRO
GOMEZ ZAPATA

surrounded by fruit enclosing raised ellipses, scallop shells forming the pendentives at the corners, and the whole bordered by a band of raised ovoli against a matted ground. The third stage, or cupola, is wrought in three circular superimposed stories rising in diminishing sequence. The first section encircled at the base by a quarter-round, decorated moulding is drum-

HISPANIC SILVERWORK



R3019

Fig. 181. SECOND AND THIRD STORIES

COLLECTION OF THE HISPANIC SOCIETY



R3019

Fig. 182. VIEW SHOWING INTERIOR OF DOME

shaped in form having eight niches flanked by engaged Ionic colonnettes. At the top of the shafts of each fluted colonnette and below the capital is an applied mask holding swags of drapery. The niches are shell-hooded, framing skillfully executed figures of saints, shown with halos and flowing mantles: Peter, Andrew, James the Less, Mark, Paul, John the Evange-

HISPANIC SILVERWORK



R3019

Fig. 183. CEILING OF SECOND STORY

list, Matthew, and James the Great. The entablature at the top of this section has rectangular projections above each colonnette, and the cornice carries baluster-shaped finials placed over the projections. Rising from a moulded base is the open arcade with square pillars supporting round arches; the pillars are enriched on the exterior surface with a foliage design springing from vases, and on the remaining three sides with geometrical engravings. Winged cherubs occupy the spandrels, and an acanthus leaf decorates the keystone of each arch. Under each of the eight arches is a sculptured figure in silver gilt resting on a moulded base.

A band with a pattern of quatrefoils enclosing circular bosses and simulated triglyphs marks the transition between this section and the adjoining dome. The latter sustains a circular, pierced arcade with engaged balusters flanking each of the six openings; the arcade rising from a base which has applied scrolls, six in number, ornamented with foliage is capped by an entablature supporting a final domelike compartment. The larger dome is ornamented on the surface as the dome over the first story, and the smaller, with a series of radiating acanthus leaves. A bell hangs from the ceiling in

COLLECTION OF THE HISPANIC SOCIETY



R3019

Figs. 184-187. RELIEFS AT BASE OF THIRD STORY

HISPANIC SILVERWORK



R3019

Fig. 188. UPPER SECTION

COLLECTION OF THE HISPANIC SOCIETY



R3019

Fig. 189. BELL IN THIRD STORY OF *CUSTODIA*

each of the upper two compartments. Crowning the *custodia* is a golden angel holding in both hands the open book of judgment.

Silver parcel-gilt, *repoussé*, engraved, chased, and cast; base of lapis lazuli. Dated 1585. The numerals IIII engraved on underside of third story. Height with base 94 cm. *Viril* missing; mended, halos broken and missing from figures, sword broken (dome of first story). Presented to The Hispanic Society of America on February 15th, 1907. Reproduced in [Duveen brothers, *firm*, London] *A silver-gilt custodia*. [London, 19-?]; Pijoán y Soteras, José. *Historia del arte*. Barcelona, [c1916] v. 3, plate facing p. 292.

HISPANIC SILVERWORK



R3029

Fig. 190. MONSTRANCE
End of sixteenth century

COLLECTION OF THE HISPANIC SOCIETY

MONSTRANCE

R3029

The monstrance is supported on a baluster stem which rises from a domed base spreading into eight lobes, four at right angles, and the remaining circular, two of which are elongated. Attached to the circular lobes are bars with loops through which the object was probably fastened to a stand or to the altar. Projected mouldings outline the base. Decorating the stem and base at intervals are silver medallions in dark blue champlevé enamel with a design in reserve in the metal. Engraved scrollwork borders each of the medallions which vary in size and are of oval, conical, and rectangular shapes. The monstrance proper constructed as a circular compartment, simulating the form of the sun, is made of metal bands framing the glass on both sides. Springing from this metal frame are waved and pointed rays arranged alternately; the latter, projecting beyond the waved rays, terminate in stars set on both sides with faceted, coloured stones, green, white, and red. Rectangular enamel medallions placed alternately with blue and green stones on the reverse, and red on the front, in circular settings ornament the bands. On the reverse the hinged glass compartment is fastened by a pin, attached to a chain, which slips through interlocking rings. Rising from a double cartouche and surmounting the monstrance is a cross, the arms of which terminate in square members holding balls.

Copper gilt with silver plaques of champlevé enamel; monstrance set with semiprecious stones and glass. End of sixteenth century. Height 74 cm.—Width at base 36.4 cm. Glass missing from monstrance and one stone from central band. Formerly in the Michel Boy Collection.

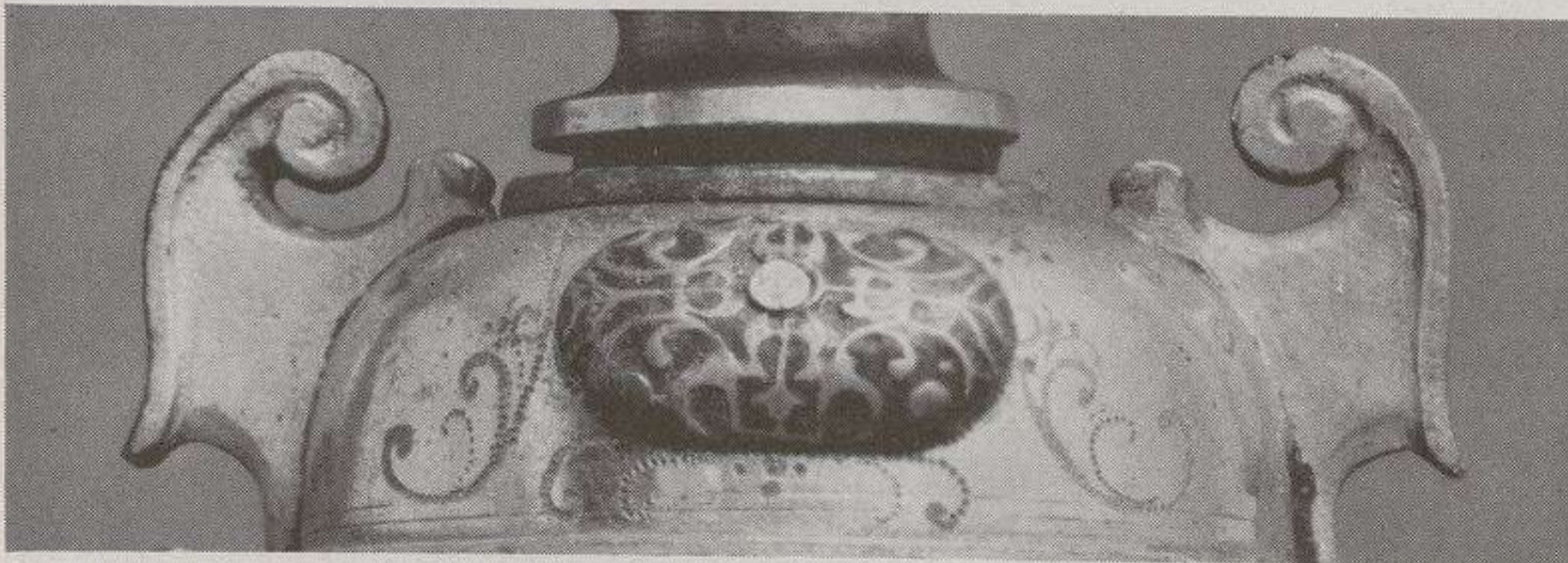


Fig. 191. DETAIL OF STEM
To size

HISPANIC SILVERWORK



R3065

Fig. 192. CROOK OF CROSIER
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

CROSIER

R3065

The shaft of the gilded-brass crosier which is without ornamentation is cylindrical in shape and is divided by six projecting bands into seven sections, six of equal length, that at the base being shorter than the others. Surmounting the shaft is a capital or knop composed of two members, the principal or drum-shaped member being divided between the mouldings by four applied vertical brackets terminating in scrolls at both ends. In the centre of each panel so formed is an oval medallion of champlevé enamel in green, orange, and purple forming an arabesque design. Engraved scrollwork surrounds each medallion. Similar medallions and engraving ornament the small dome which terminates the knop. To this dome, which has at its base two mouldings joined at intervals by four oval disks, is connected the scroll-shaped crook by means of a concave recess and a projecting collar and band. The flat surface on each side of the crook is enriched with raised panels of foliated scrollwork. Between these panels are set medallions similar in colour to those on the knop but differing in design. An imbricated pattern decorates the outer band of the crook. On the upper bend of the curve rests a boss, a portion of which is missing; on the underside of the crook at the top is a boss of graduated balls. Wings curving upwards spring from either side.

Gilded brass with medallions of champlevé enamel. Seventeenth century. Height 189.3 cm.—Height of crook 37 cm. Gilding worn and boss broken.

HISPANIC SILVERWORK



R3034

Fig. 193. PATEN
Seventeenth century

Encircled with a series of line mouldings at the outer edge, the rim of the silver paten is ornamented with medallions. Four of these medallions are embellished with a design in dark green enamel and alternate with four smaller medallions, placed vertically, of dark blue and orange enamel. A foliage and strapwork design is incised on the rim and in the centre of the depression of the paten forming a *rosace* which encloses the escutcheon of the Bracamonte family, encircled by a raised band. On this band are set four medallions corresponding in style to the larger ones on the rim.

Silver, *repoussé*, and engraved; medallions of champlevé enamel. Seventeenth century. Mark unidentified. Diameter 35 cm. Rim dented and mended; enamel missing from a number of medallions. Presented to The Hispanic Society of America on November 20th, 1906.

COLLECTION OF THE HISPANIC SOCIETY



R3034

Fig. 194. COAT OF ARMS ON PATEN



Fig. 195. MARK
To size

HISPANIC SILVERWORK



R3033

Fig. 196. PATEN
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

PATEN

R3033

The marli surrounding the slightly depressed centre of the gold paten is outlined with a series of narrow mouldings at the outer edge. Within engraved panels are set oval medallions in blue enamel with a design in reserve of gold, which alternate with cartouches bearing similar medallions of smaller size. Decorating the centre of the paten is a *rosace* consisting of fleurs-de-lis and pointed finials springing from a strapwork pattern which encircles an engraved band set with oval medallions alternating with emeralds and diamonds in square and rectangular settings. Within the band is a raised boss having at the centre a disk encircled by bead mouldings and an outer ring engraved with quatrefoil medallions and decorated with stones. The central disk garnished at the centre with a diamond and outlined with red enamel is ornamented with four petal-like segments against a blue enamel background. Each segment bears a design painted in white enamel.

Gold, *repoussé*, chased, and engraved; set with diamonds and emeralds; plaques of champlevé enamel. Seventeenth century. Assayer's marks on rim. Diameter 22.6 cm. Formerly in the Dmitri Schevitch Collection. Reproduced in Schevitch, Dmitri. *Catalogue des objets d'art . . . composant la collection de M. D. Schevitch*. [Paris, 1906] plate facing p. 84, no. 74.

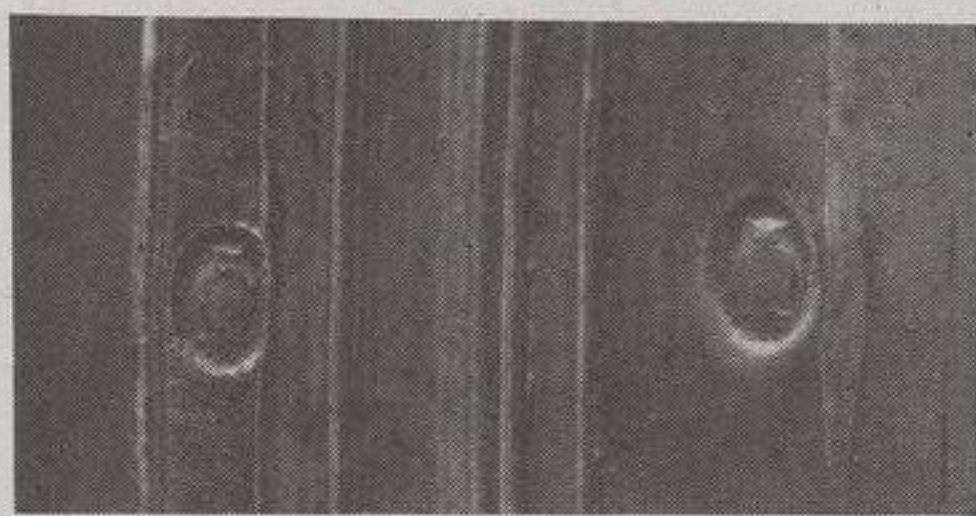


Fig. 197. ASSAYER'S MARKS
Enlarged five times

HISPANIC SILVERWORK



R3057

Fig. 198. A BISHOP
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

A BISHOP

R3057

Clad in ecclesiastical robes and mitre, the bishop stands with arms outstretched holding in his left hand a crosier, symbol of his office. A cross is embroidered on the back of each of his gloves, and the crook of the crosier is decorated as an unfolding leaf with a rosette in the inner scroll and a calyx of leaves at the base. The rochet worn over the cassock is pleated in folds, indicated by shallow flutings, and is bordered at the bottom by a deep flounce made to simulate embroidered net; the cuffs of the sleeves are decorated with a band imitating drawn work edged with lace. A corded girdle passed around the waist over the rochet is tied in a bowknot in front, fringed tassels forming the ends of the girdle. The stole, falling almost to the bottom of the rochet, has a chased decoration of heart-shaped scrolls on the band and terminates at each end in a rectangular lappet with a fringe. Each lappet has a cross pattée outlined against a ground suggestive of metal-thread work. A pectoral cross hung around the neck shows below the morse which holds the cope around the shoulders. Bosses representing precious stones embellish the morse. A foliage and floral design, showing, among other flowers, carnations, thistles, and pomegranates, is engraved over the entire surface of the cope, and the portion turned back over the arms in the front is faced with a band edged on either side by a corded braid enclosing a foliage design. The bottom of the cope bears a fringe, and a scroll pattern enriches the orphrey at the neck. The hood attached to the cope at the shoulders has a decoration of three lilies on a matted ground with dots imitating metal-thread embroidery. A border of sequins encircles the hood. The bishop, who is represented with bearded face, wears a mitre with a medallion and rosettes on the triangular portion in the front, and on the back a Greek cross with balls at the terminals. A plain border outlines the points of the mitre, the one in front showing a scalloped pattern on the inner triangle. On each side of the mitre at the base of the cleft portions is a rosette, and on the band around the head are bosses of different shapes representing precious stones. Completing the costume are the ecclesiastical shoes decorated with a scrollwork pattern of dotted lines.

Silver, *repoussé*, engraved, and chased. Seventeenth century. Height 54.4 cm.—Height of crosier 47 cm. Crook of crosier and left shoe bent.

HISPANIC SILVERWORK



R3057

Fig. 199. A BISHOP. Back view



R3057

Fig. 200. A BISHOP. Side view

HISPANIC SILVERWORK



R3040

Fig. 201. PAX
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

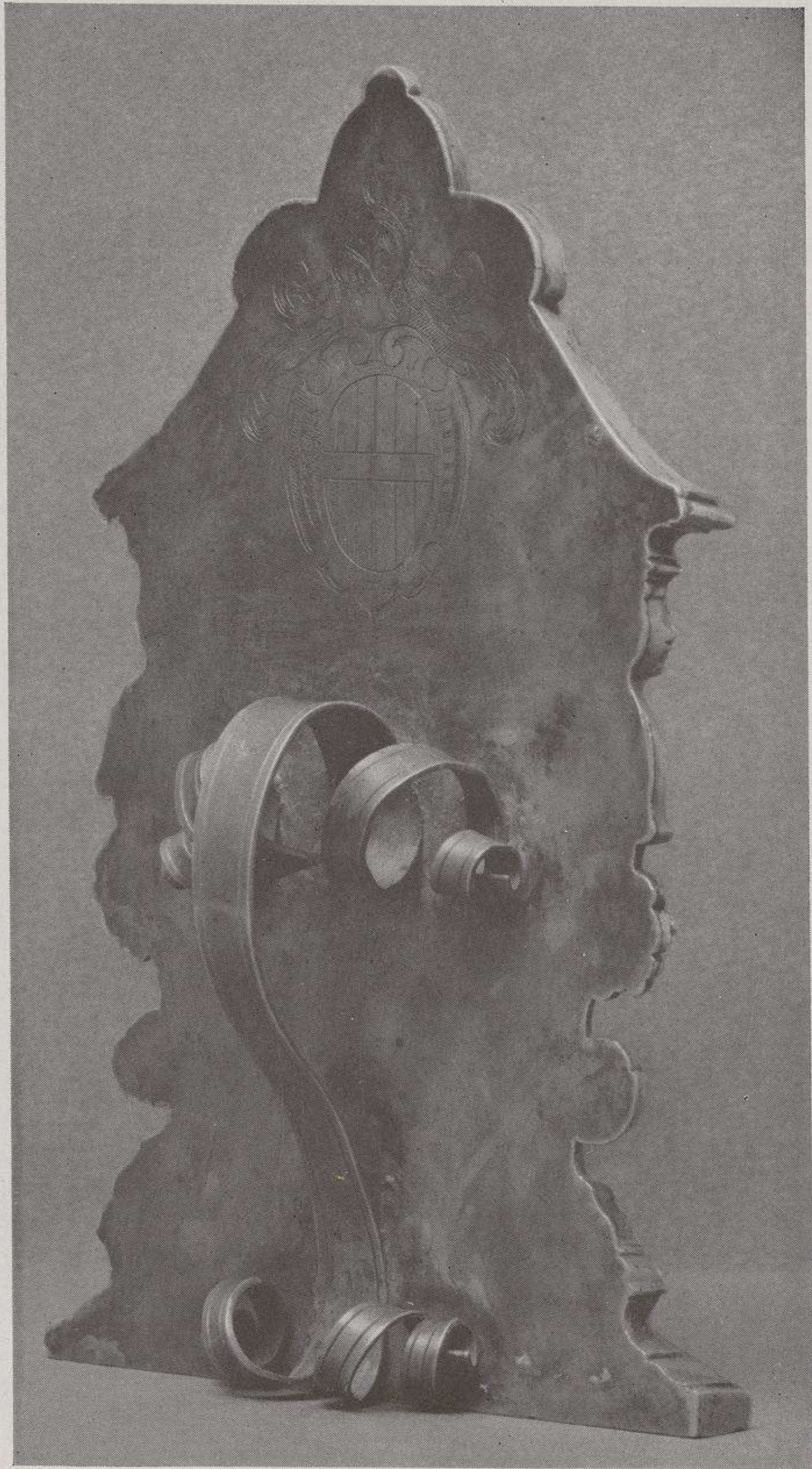
PAX

R3040

The pax of parcel-gilt, wrought as an architectural frame presenting in the central panel a *Pietà*, is supported by two caryatids which together sustain an entablature. Between the scrolls at the top of the pediment rises the head of a cherub with wings painted in green and red enamel and a halo bordered in red. A scallop shell outlined in blue occupies the tympanum in each corner of which appears a red enameled triangle. The caryatids which terminate in scrolls of foliage and lions' paws, the latter painted red, have faces of white enamel. The swags of fruit at the waist are in red, blue, green, and amber enamel. The *Pietà* shows the figure of the Virgin Mary and the Christ in *repoussé* against an enameled background of gray green shading into pale pink. The Virgin in blue mantle, red robe, amber-coloured veil, and white headdress is seated before the cross with the figure of the Christ, the arms outstretched, resting against her knees. On the hands and feet are shown the stigmata. With the exception of the loincloth which is white, the figure of the Christ, the face, hands, and halo of the Virgin are reserved in metal. The spear and the rod for the sponge, also in metal, are indicated behind the Virgin. The foreground, painted green, has at the left the box of ointment, the crown of thorns, and the nails, and at the right a flowering primrose. Below the central panel is carved a *cavetto* and a series of graduated mouldings forming the base on which the pax stands. On the reverse of the pax is an applied plate of metal to which is soldered a handle, made of a band of silver spreading into spiral scrolls at the top and bottom. Above the handle is engraved a coat of arms, possibly that of the original owner of the object.

Silver parcel-gilt, *repoussé*, and chased, with painted and *champlevé* enamel work. Seventeenth century. Height 19 cm.—Width at base 13.6 cm. Enamel and gilding worn. Formerly in the Michel Boy Collection. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3040

Fig. 202. REVERSE OF PAX

COLLECTION OF THE HISPANIC SOCIETY



R3020

Fig. 203. CRUCIFIX
Seventeenth century

Crowned with thorns, the head of the Christ is turned to the left. The long full skirt is incised with lines to indicate lace. From the feet terminating in balls depends a bowknot holding an oval, an arrangement similar to that on a crucifix in Burgos Cathedral called *El Cristo de los huevos*.¹⁹⁴

Gilded bronze. Seventeenth century. Height 26.9 cm.

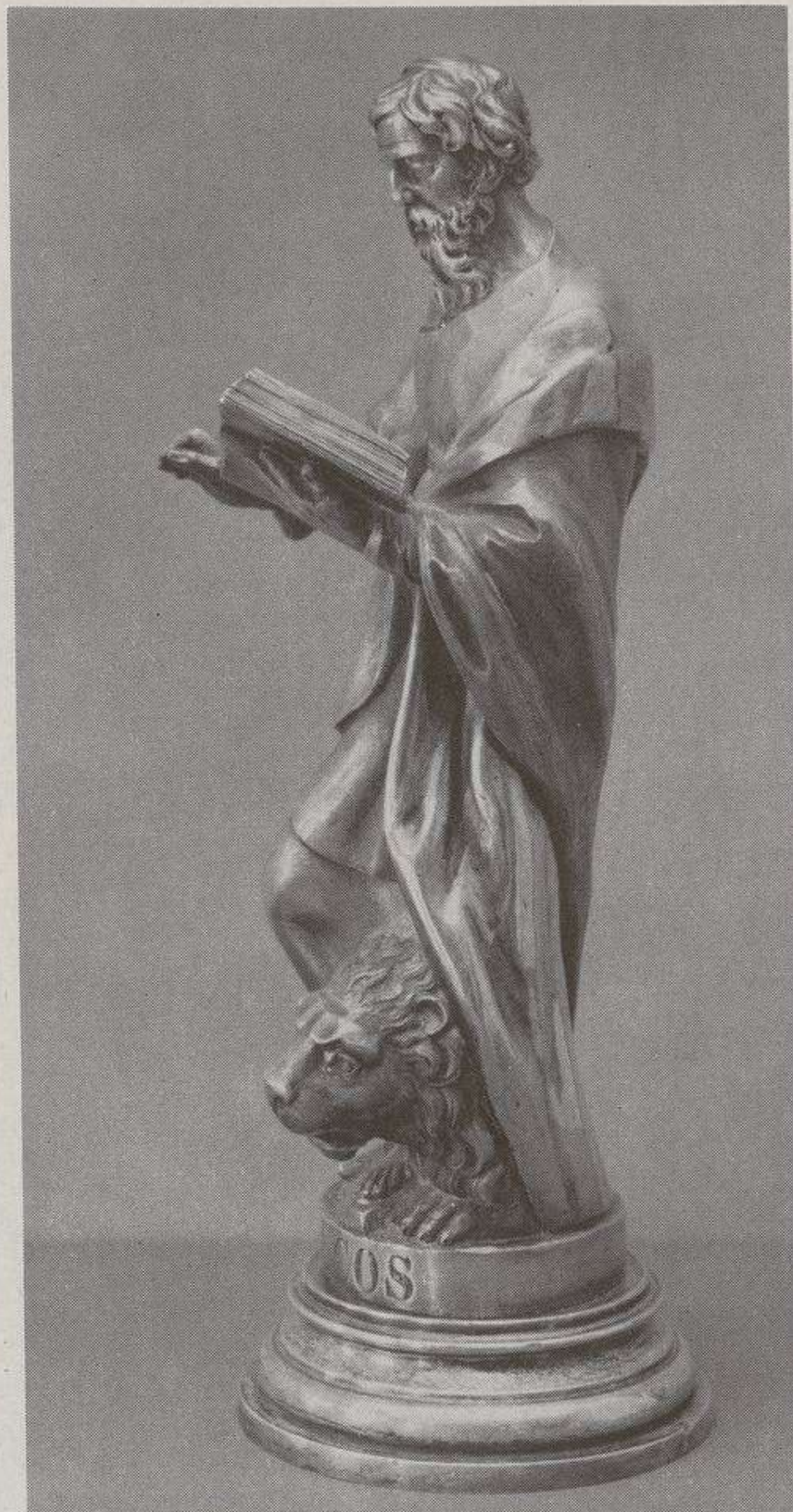
HISPANIC SILVERWORK



R3097

Fig. 204. SAINT MARK
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY



R3097

Fig. 205. SAINT MARK. Side view

The statue of the Saint rests on a plain circular base inscribed S^N MARCOS. Attached to a circular foot with a *cavetto* and torus moulding, the figure of the bearded Saint stands with his cloak draped over the left shoulder and an open book in his left hand. The head of a lion, the symbol of Saint Mark, is seen crouching at his feet.

Silver, cast, and engraved. Seventeenth century. Height 18 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3075

Figs. 206-207. SWEETMEAT BOX
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

SWEETMEAT BOX

R3075

Elliptical in shape, the sweetmeat box has a hinged cover with an applied and movable handle. The cover is convex with a diameter less than that of the box. Decorating the outer border of the cover is a wreath of leaves and fruit in *repoussé*, which encloses a slightly domed centre embossed with a bird resting on a spray of leaves and flowers. The flat bar of the handle is chased at the centre with a design of stylized leaves. Hammered out of one piece of silver, the body of the box is enriched with a design, also in *repoussé* and repeated four times, of a bird between large flowers and leaves. Scrolls formed of punch-struck lines decorate the surface at intervals. The box fastens by means of a hasp which, attached to the cover, passes over a staple projected from the middle of the box. The hinge, hasp, and staple ornamented with a symmetrical design of flowers and volutes appear to be later additions.

Silver, *repoussé*, and chased. Seventeenth century. Unidentified marks on cover and underside of box. Height 10.5 cm.—Width at base 10.8 cm.—Circumference 18 cm. Formerly in the Dmitri Schevitch Collection.



Fig. 208. MARKS
Enlarged approximately one and a half times

HISPANIC SILVERWORK



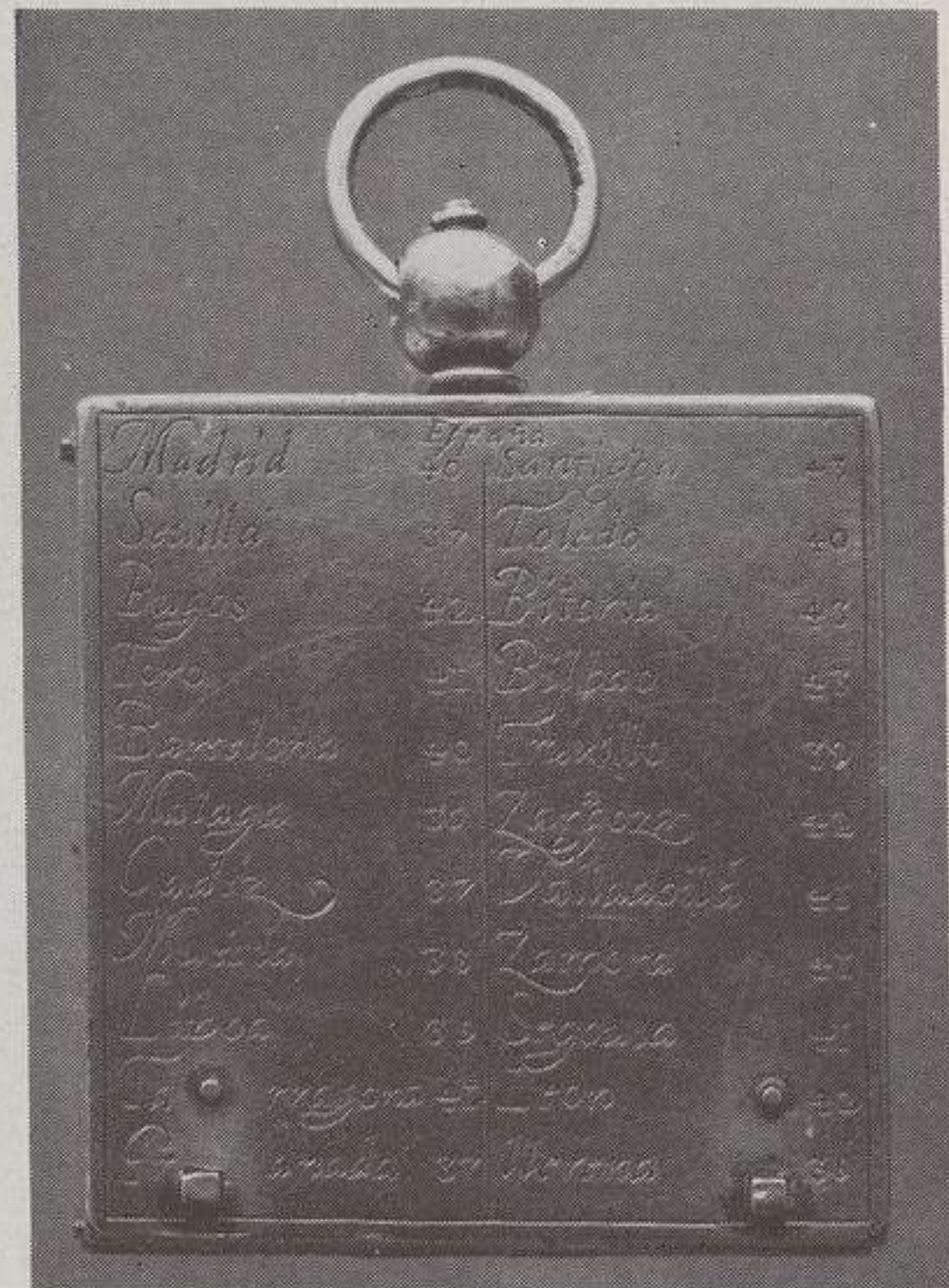
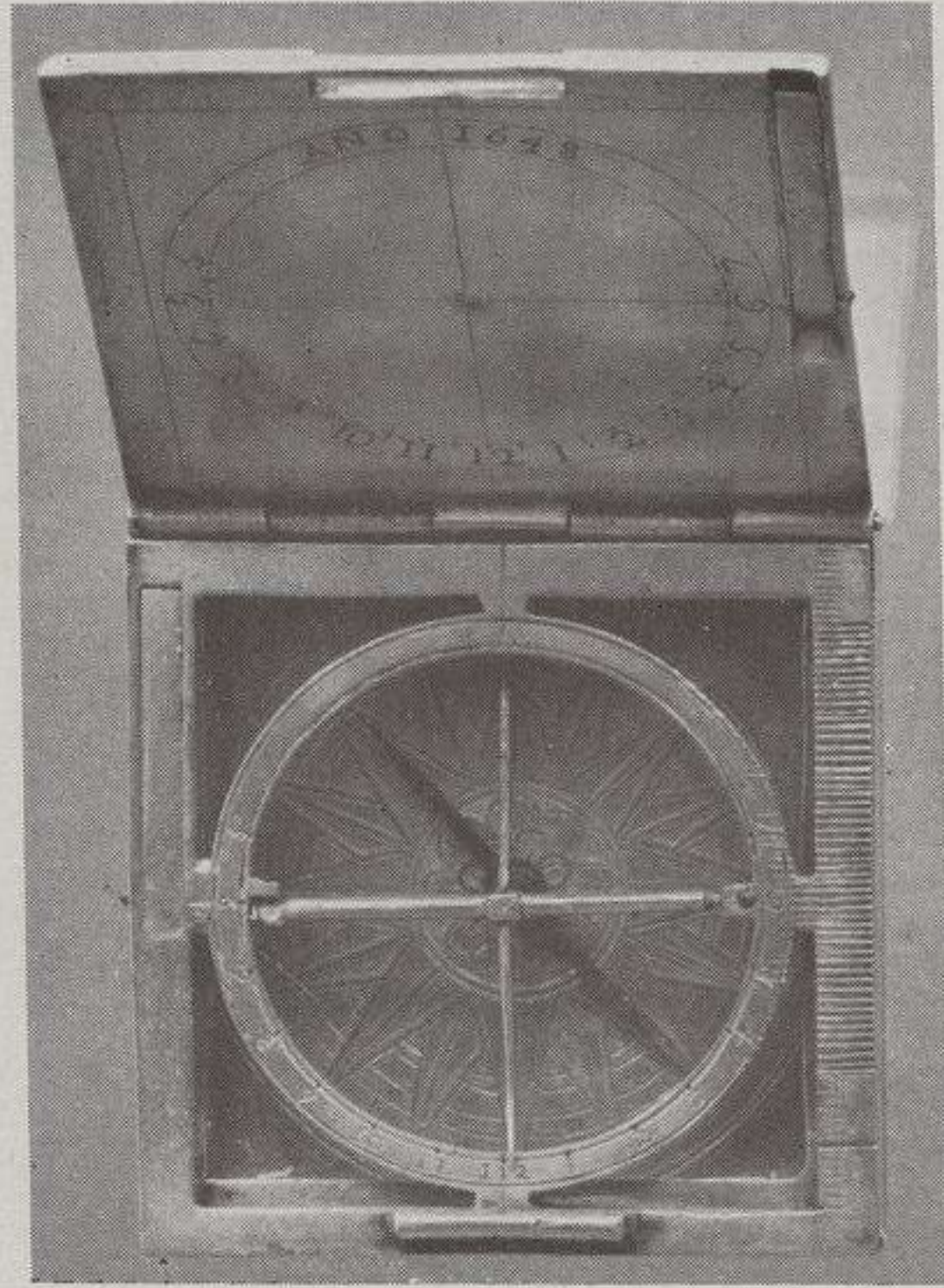
R3062

Fig. 209. COMPASS DIAL
Dated 1648

The compass dial is housed in a square silver box with a suspension ring at the top. On each side of the hinged cover hour lines are engraved; the obverse bears the inscription, DON ANTONIO DE LA CERDA ME FE' QUIVI (?), and the reverse, the date 1648. A frame, fitting beneath the cover and attached to the front by means of a hinge, holds the gnomon. A scale is incised on one side of the frame and on the other is a movable section which slides out to form a support. The box has inside, beneath glass, the needle and compass card engraved in silver. A plate affixed to the back is engraved on both sides with the names of cities and their latitudes, those of Spain on the back, and those of Peru on the inside; European towns are listed on the bottom of the box proper.

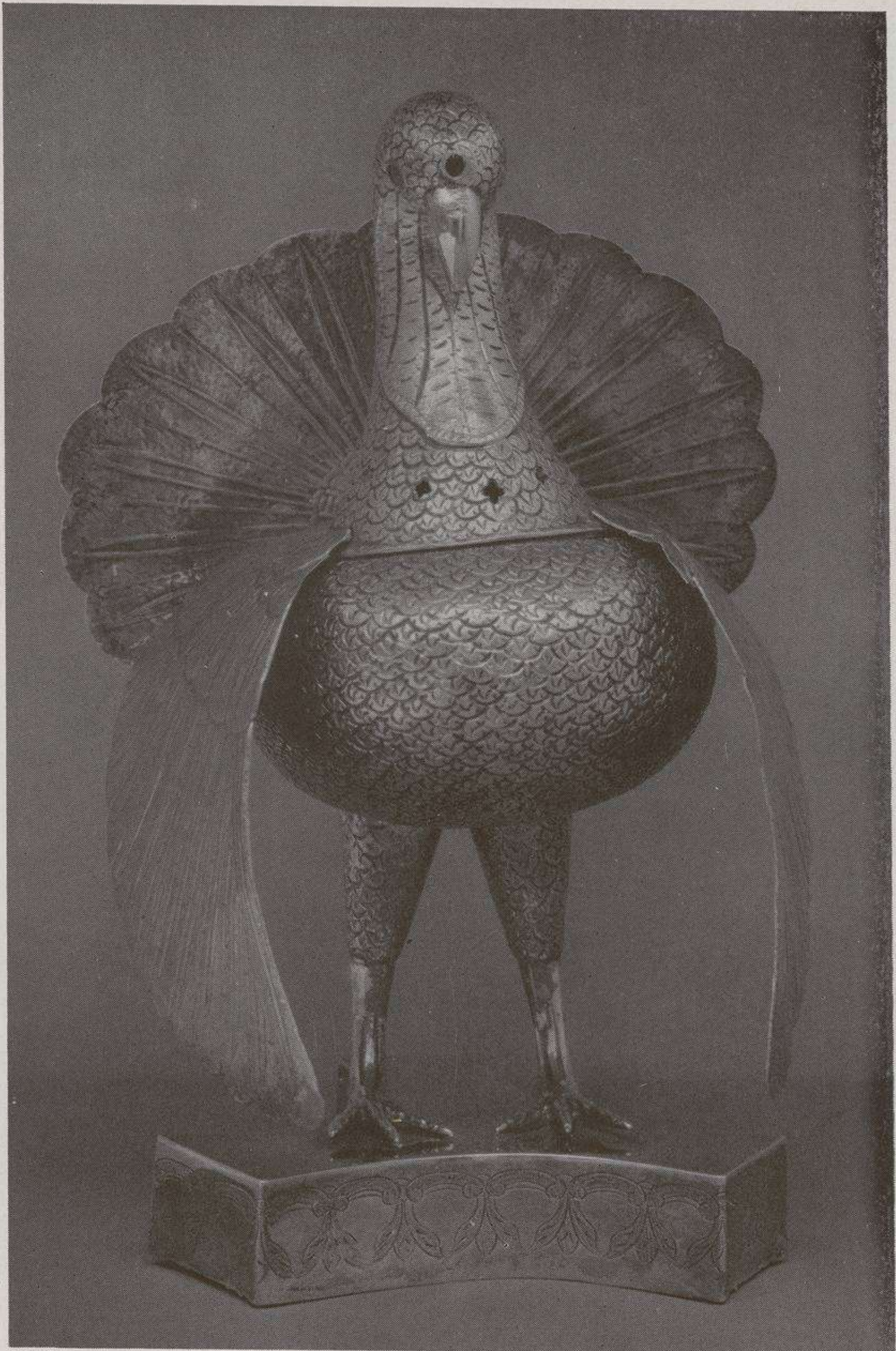
Silver, engraved. Dated 1648. Measurements (without the ring) $5.5 \times 5.5 \times 1.6$ cm.

COLLECTION OF THE HISPANIC SOCIETY



Figs. 210-212. INTERIOR, OBVERSE, AND REVERSE OF COMPASS BOX

HISPANIC SILVERWORK



R3008

Fig. 213. INCENSE BURNER
Seventeenth century

236

COLLECTION OF THE HISPANIC SOCIETY



R3008

Fig. 214. INCENSE BURNER. Side view

In the form of a turkey, the incense burner rests on a raised, trifurcated stand, which, concave on three sides, is engraved with a conventional leaf design. The head, body, and legs are incised with an imbricated pattern; the spread tail and wings, engraved with lines and matted to indicate feathers, are gilded. The beak and feet are without decoration. At the base of the neck appear quatrefoil piercings and in the forehead a circular hole. The eyes are set with glass. The upper part of the body is hinged at the back.

Silver parcel-gilt, chased, and engraved. Seventeenth century. Argentine. Height 23 cm.—Width of base 12.5 cm. Wings bent; two ball feet bent under the stand, one missing. Presented to The Hispanic Society of America by Mrs. Archer M. Huntington on July 1st, 1917.

HISPANIC SILVERWORK



R3032

Fig. 215. MONSTRANCE
Seventeenth century

COLLECTION OF THE HISPANIC SOCIETY

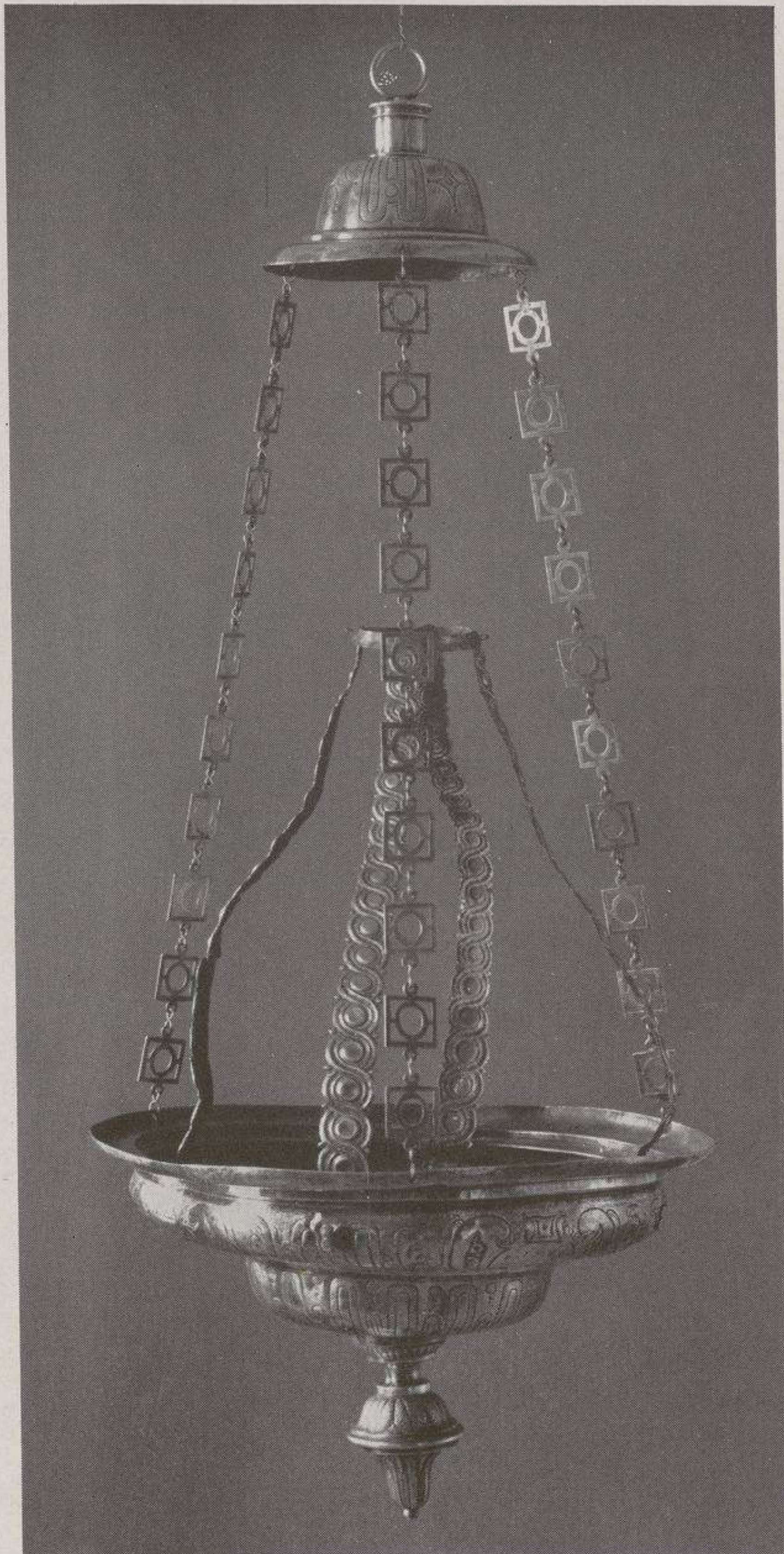
MONSTRANCE

R3032

The silver-gilt monstrance wrought in circular form is composed of a compartment at the centre from which spring fluted rays like a sunburst. The circular bands of the compartment framing the glass are engraved with scrolls and ornamented with cherub heads, four on each side. On the reverse, the glass set in a thin rim of metal is made to open and is fastened by means of a chain ending in a pin which fits into interlocking rings. A lunette to hold the wafer is placed in the enclosed portion between the glass panels. Rising from a cartouche is a cross with floriated terminals and rays springing from the intersections. The monstrance is joined to the stem by a central rod fitted into a knob. Attached to this knob is a tang which in turn is adapted to fit into the socket of the top member of the stem. Of baluster form, the stem has the different vase and globe-shaped sections engraved with shell scrolls, oval cartouches, foliage, and diaper patterns. Winged cherub heads, four in number, are applied to the central knob. The foot into which the stem fits is vase-shaped at the top, then becoming concave, it slopes outwards toward the base, which is outlined by a flat engraved plate and a plain canted moulding. These mouldings follow the same form as the base, which has concave sections alternating with the four sides from which semicircular lobes project at the centres. Salient mouldings of similar shape divide the foot into three sections which are subdivided into panels by vertically ribbed mouldings. These little panels are each embossed with oval cartouches edged with leaves. To each section, equidistant and one above the other, are soldered cherub heads which are graduated in size; the smallest at the top are surmounted with shell cartouches and those at the base are winged.

Silver gilt, embossed, and engraved. Seventeenth century. Height 90 cm.—Height of stem 55 cm.—Width at base 52 cm.

HISPANIC SILVERWORK



R3000

Fig. 216. SANCTUARY LAMP
Dated 1670

240

COLLECTION OF THE HISPANIC SOCIETY

SANCTUARY LAMP

R3000

The circular bowl of the sanctuary lamp expands below the rim into a convex portion from which in turn depends a dome, terminating in a vase-shaped finial. Attached to the rim are three suspension chains formed of square links enclosing circles, which are joined to the sides of the bell-shaped canopy. The canopy, finishing in a ring, is engraved with strapwork decoration. Rising from the inside of the bowl to support the ring for the candle or lamp are four bands embossed in a guilloche pattern. These bands appear to be a later addition. The bulbous portion of the bowl is engraved with cartouches surrounded with scrolls and foliation between strapwork bands. Lines and strapwork simulating rays ornament the domed portion from which depends the finial joined to a gadrooned section by means of a *cavetto*. Palmettes ornament the lower half of the finial and strapwork the upper half. On the underside of the moulding below the rim is incised: ESTA LAMPARA ES DE NUESTRO SEÑOR LA SOLEDAD Y SE HICO SIENDO MAIORDOMO BENITO FERNANDEZ AÑO DE 1670. Engraved on the rim is the mark of a lion rampant, possibly that of Toledo, the *burilada*, and within a rectangle the initials $\begin{matrix} TM \\ PM \end{matrix}$.

Silver, *repoussé*, and engraved. Dated 1670. Mark unidentified. Height 102 cm.—Diameter of bowl 43.1 cm. Holes, mended portions in bowl. Presented to The Hispanic Society of America on November 3rd, 1936.

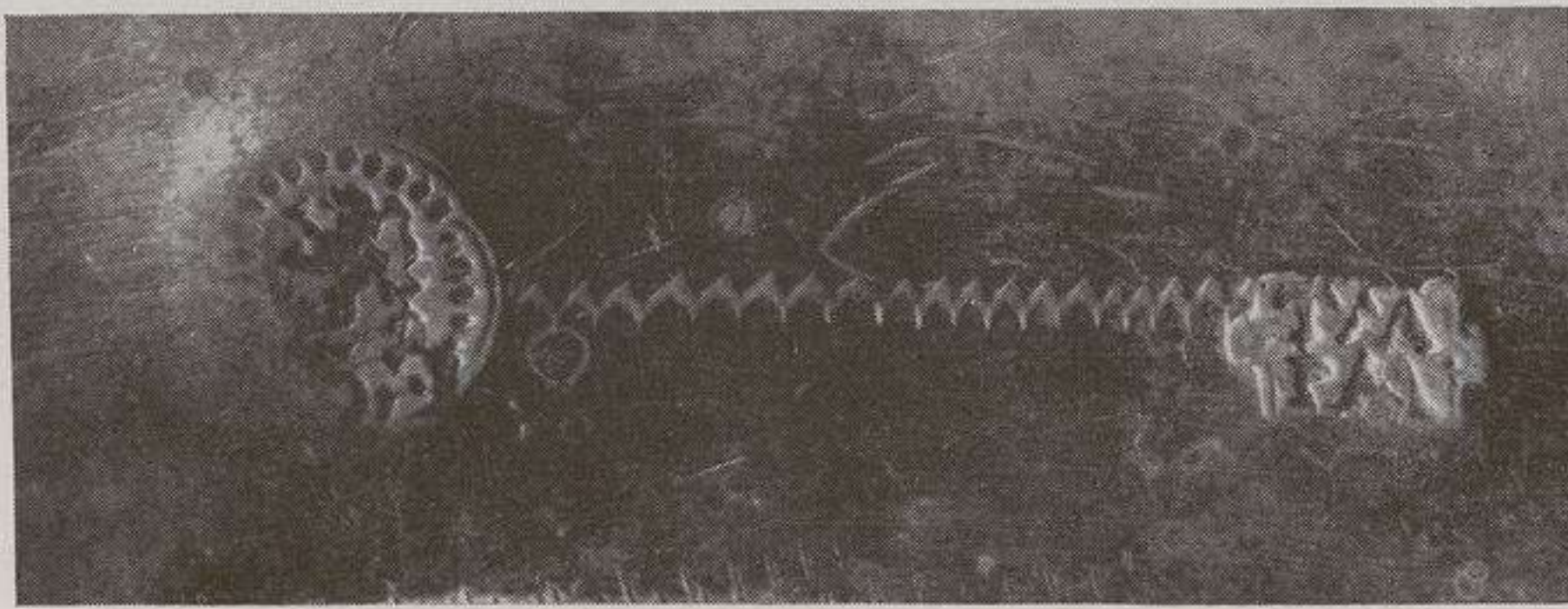


Fig. 217. MARK AND *BURILADA*
Enlarged approximately twice

HISPANIC SILVERWORK



R3000

Fig. 218. VIEW OF LAMP SHOWING INSCRIPTION

COLLECTION OF THE HISPANIC SOCIETY



R3027

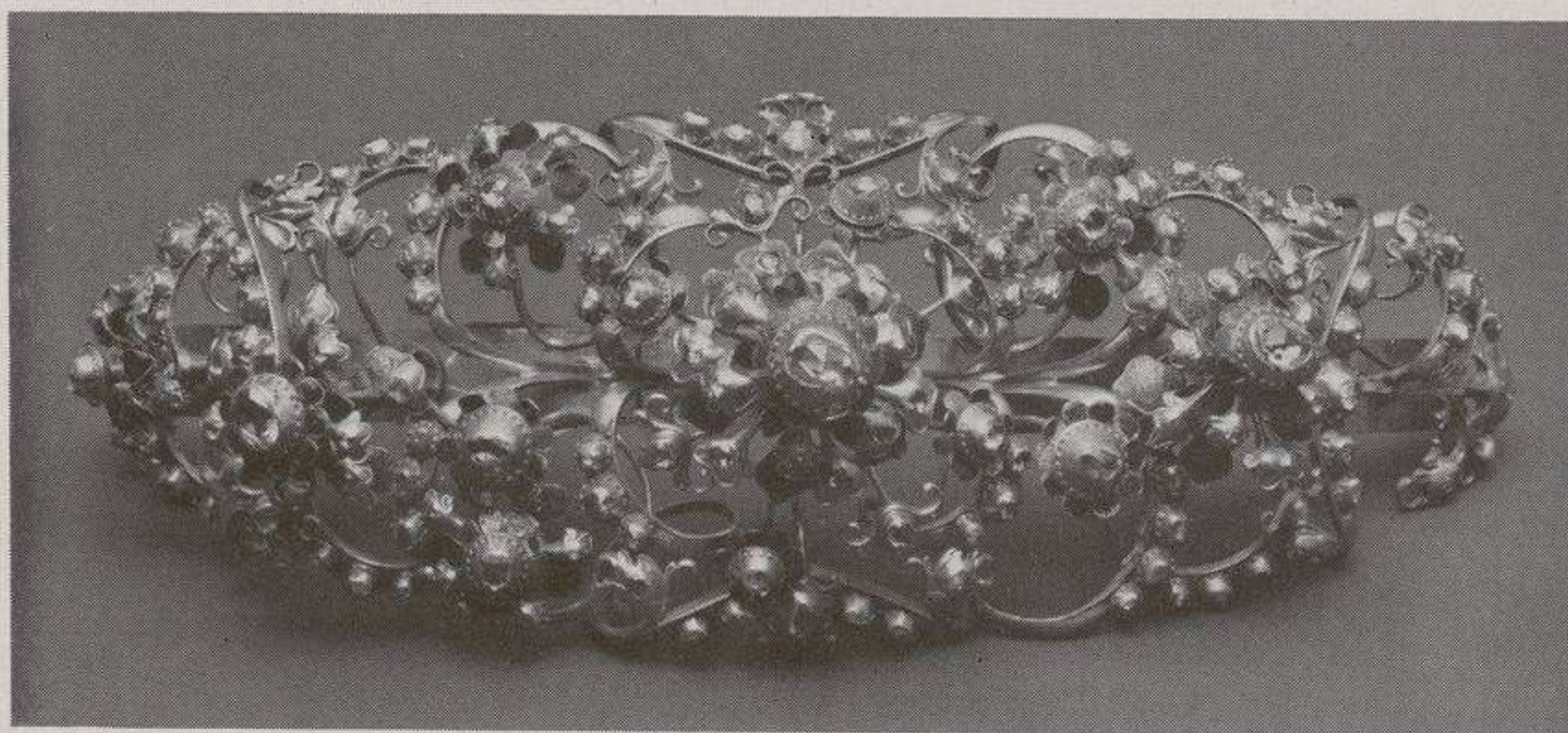


Figs. 219-220. PENDANT
Seventeenth century

Of carved ivory, the pendant jewel represents Saint Anthony and the Christ Child. Standing on a circular base mounted in silver gilt scalloped in black enamel, the Saint in Franciscan habit holds in his right hand a branch of three white lilies, his attribute. The Infant Christ wears a silver-gilt crown, and the Saint, a halo of gilded filigree. A ring is attached to the figure at the back.

Ivory, polychrome, with silver-gilt and enameled mountings. Seventeenth century. Height 6 cm.—Width at base 2 cm. Presented to The Hispanic Society of America on September 29th, 1923.

HISPANIC SILVERWORK



R3159

Fig. 221. HEADDRESS
Seventeenth century

Slightly convex, the oval headdress has at the centre a cluster of flowers encircled by scrolls from which spring interlacing bands, diamond-set, and enclosing smaller flower groups. These clusters, known as *brincos*, move with the motion of the head. With diamond centres, the flowers are petaled in red and green translucent enamel; the large flowers show in addition a series of petals in red, green, or blue enamel.

Gold, chased, set with diamonds and enameled. Seventeenth century. Length 20.2 cm.—Height at centre 4.8 cm. Several flowers missing. Presented to The Hispanic Society of America on November 3rd, 1936.

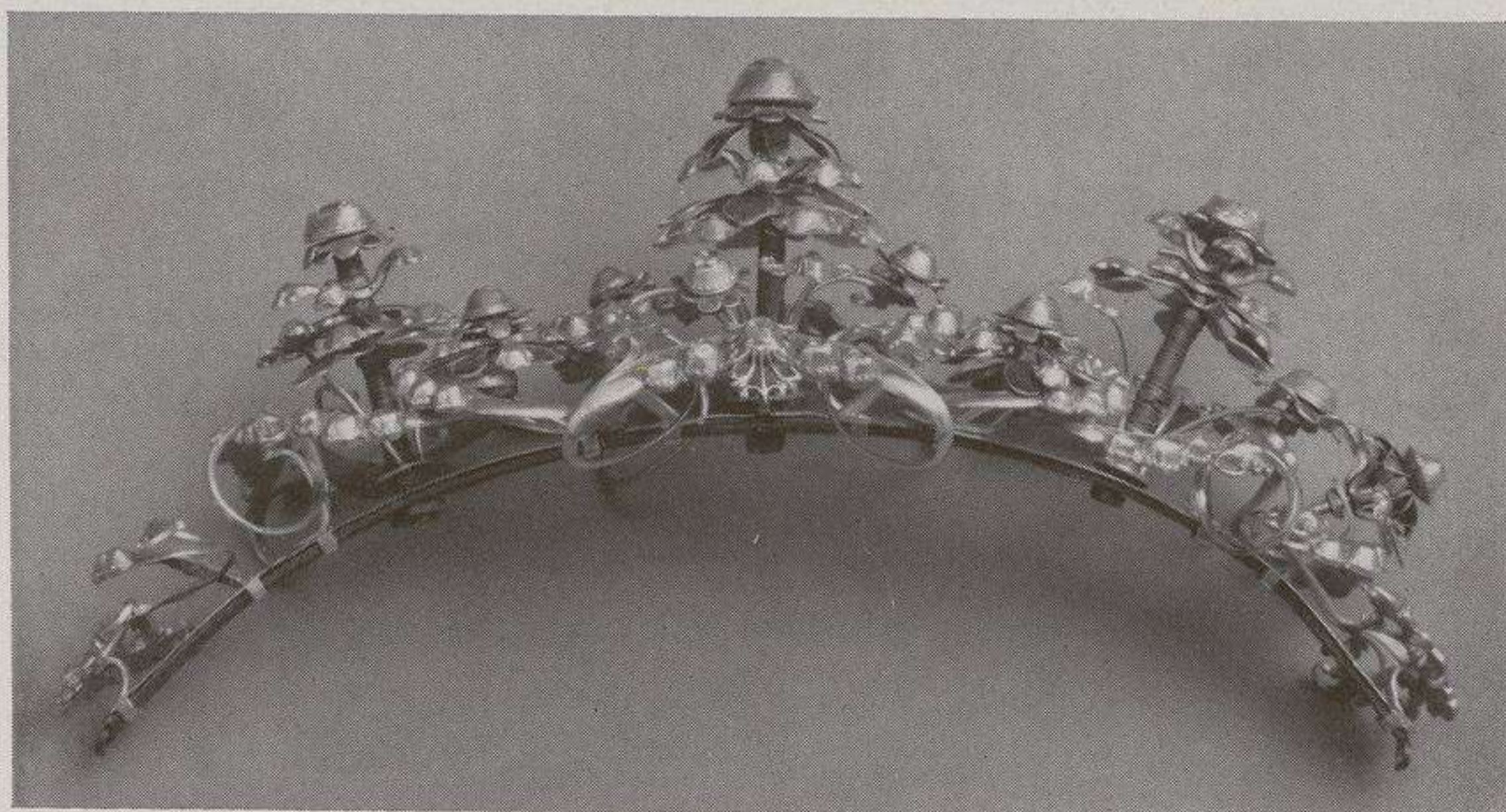
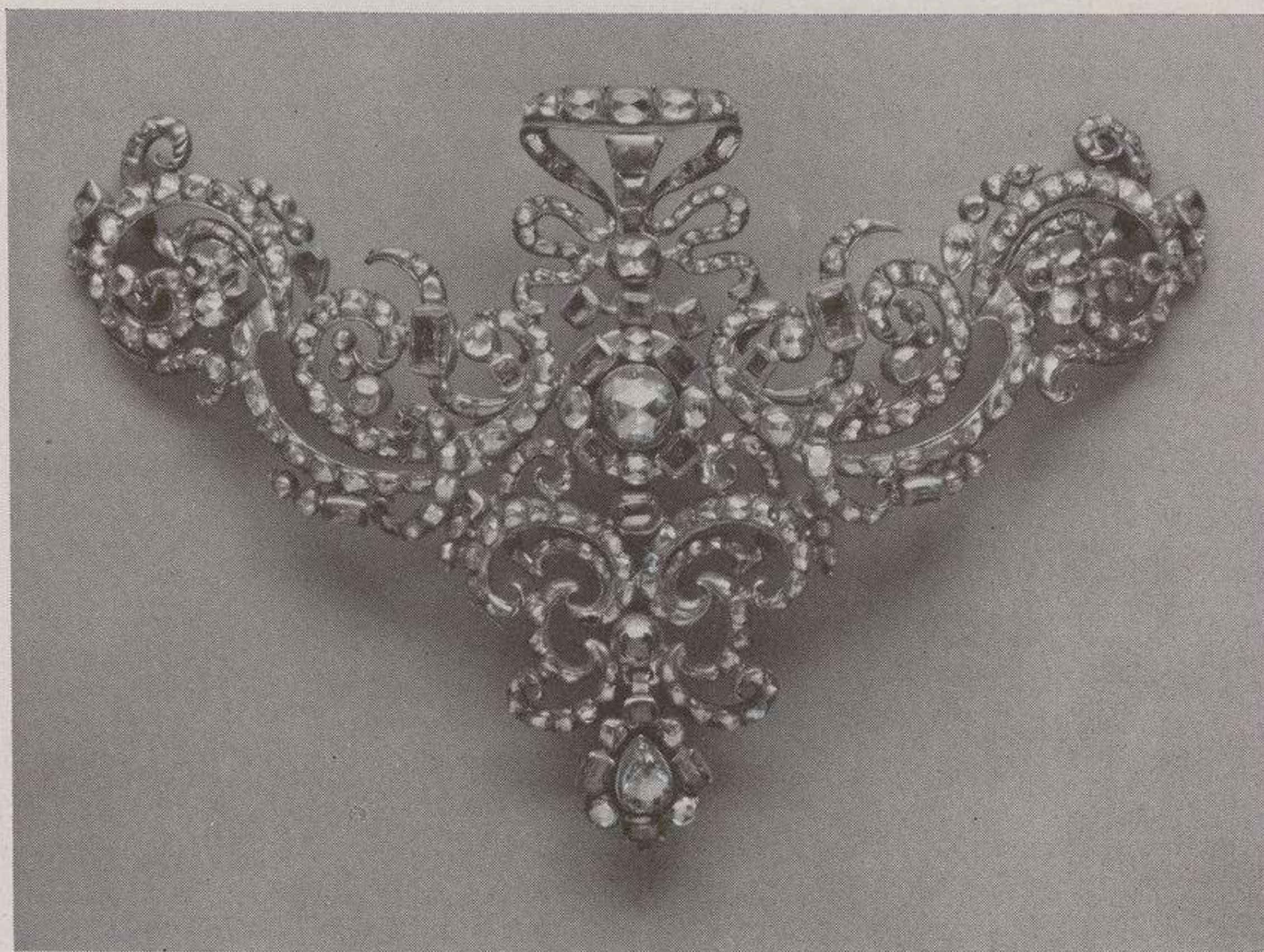


Fig. 222. SIDE VIEW OF HEADDRESS

COLLECTION OF THE HISPANIC SOCIETY



R3158

Fig. 223. BREAST ORNAMENT
Eighteenth century

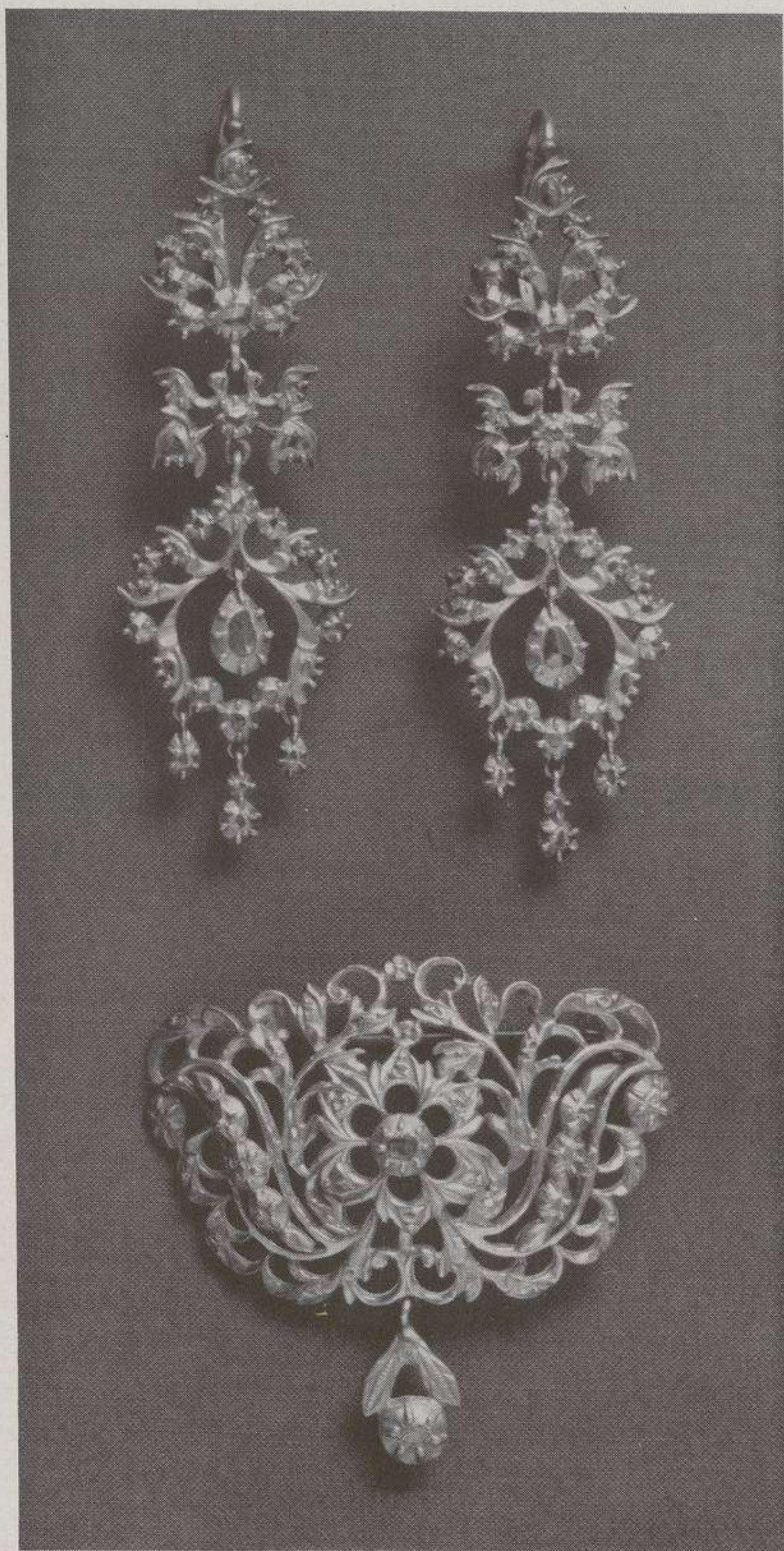
The heart-shaped ornament is formed of a series of C-scrolls, curving and recurving, which expand on either side of a double-looped bow at the top. The bands are set with diamonds, and at intervals clusters and single stones fill in the interspaces between the scrolls. A medallion at the centre has a large, faceted diamond encircled by diamonds and square-set emeralds. A like arrangement of stones forms the pear-shaped pendant which is attached by a gold ring. The emeralds are set in gold.

Silver, set with diamonds and emeralds in gold mountings. Eighteenth century. Assayer's marks on side of loop at top. Width 13.5 cm.—Height 9 cm. Presented to The Hispanic Society of America on November 3rd, 1936.



Fig. 224. ASSAYER'S MARKS
Enlarged approximately fifteen times

HISPANIC SILVERWORK



R3160-R3162

Fig. 225. BROOCH AND EARRINGS
Eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

BROOCH AND EARRINGS

R3160-R3162

The openwork basket-shaped brooch, slightly convex, has at the centre a rosette. It is supported on either side by interlocking scrolls meeting at the top, and looped sprays made of gold, curving outwards, each filled with three little fleurets ending in leaves. A scalloped edge outlines the lower portion of the brooch. Two leaves holding a flower form the pendant drop. These little fleurets used throughout as ornament are domed and decorated with pointed rays in relief enclosing a rose diamond at the centre. Diamonds are set in the petals of the central flower and at intervals in the foliation. The matching earrings composed of three openwork units—triangular, rectangular and oval—are formed of leaves and diamond-set fleurets similar to those on the brooch. On the reverse side the earrings and brooch are gilded. The oval pendant encloses an oval drop and has three pendant drops at the base.

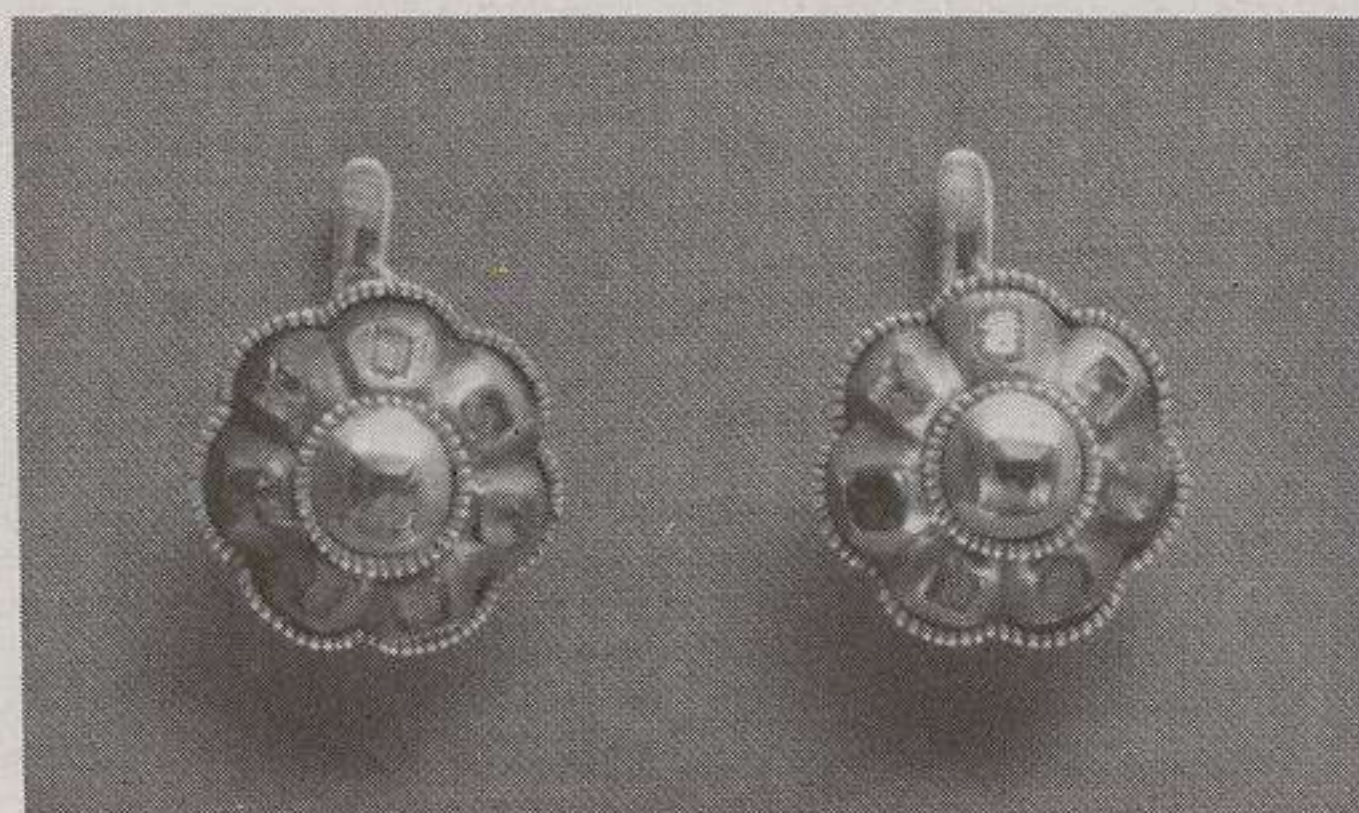
Silver and gold, embossed, and set with diamonds. Eighteenth century. Width of brooch 5 cm.—Length of earrings 7.2 cm. Presented to The Hispanic Society of America on November 3rd, 1936.

HISPANIC SILVERWORK



R3058-R3059

Fig. 226. EARRINGS
Eighteenth century



R3060-R3061

Fig. 227. EARRINGS
Eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

EARRINGS

R3058–R3059

Combining three separate units linked together by rings, each earring has suspended from the square-shaped member at the top a central openwork pendant holding a pear-shaped drop. Emeralds varying in size and numbering twenty-seven are set in the openwork section suggesting a butterfly in form. The slightly domed surface of the drop, embossed with four trefoils and holding a rectangular stone, finishes at the base in an inverted pyramid of three emeralds. A similar group of emeralds surmounts the top member, which is also embossed with trefoils and set with a square stone. The construction of these sections, made up of a backplate with knurled edges supporting the raised mounting on the front, suggests that they were made by the same hand as the Earrings R3060 and R3061. The earrings are engraved on the back. Modern screw fastenings have been added.

Gold, set with emeralds, and engraved. Eighteenth century. Length 9 cm. Presented to The Hispanic Society of America on December 23rd, 1924.

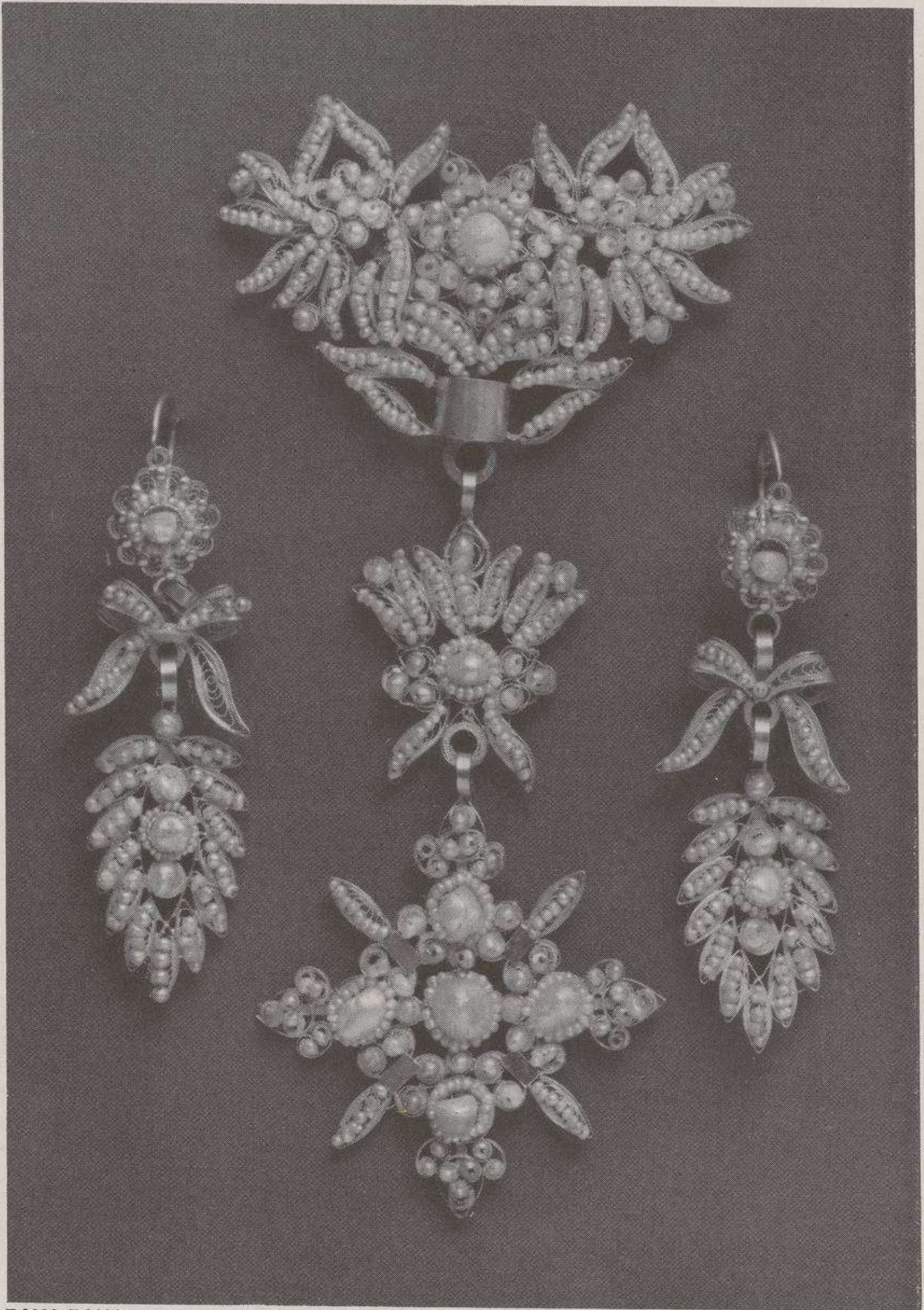
EARRINGS

R3060–R3061

Each earring, made of four parts, has a scalloped backplate with knurled edges to which is riveted a dome-shaped section set with seven emeralds. This section in turn supports a circular, knurled disk which holds a raised boss with a single square emerald at the centre. On the underside of each earring is engraved a seven-petaled flower.

Gold, set with emeralds, and engraved. Eighteenth century. Diameter of earrings 1.6 cm. Presented to The Hispanic Society of America on December 23rd, 1924.

HISPANIC SILVERWORK



R3129-R3131

Fig. 228. PENDANT AND EARRINGS
Eighteenth century

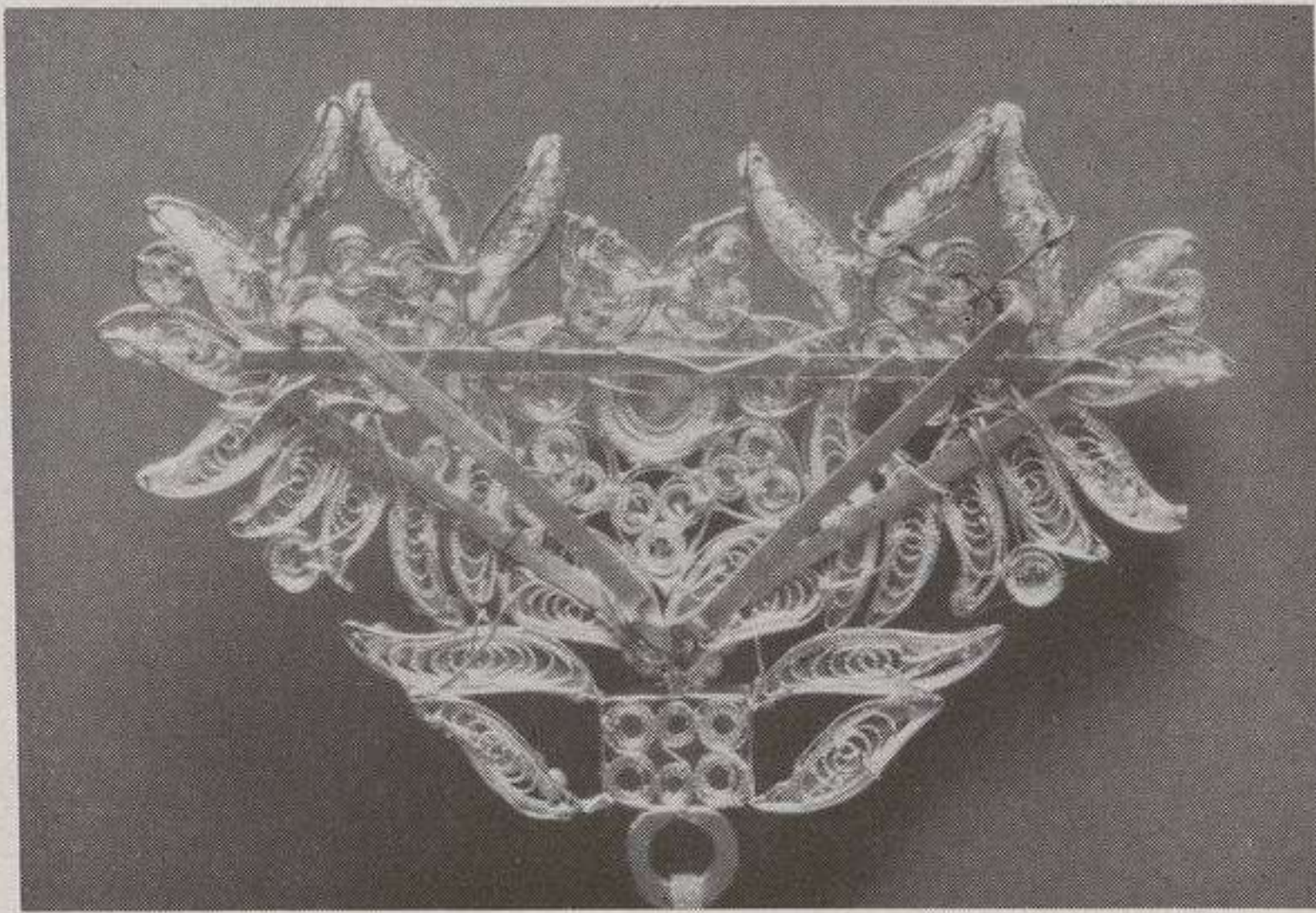
COLLECTION OF THE HISPANIC SOCIETY

PENDANT AND EARRINGS

R3129-R3131

The pendant of gold filigree, threaded with pearls of varying sizes, is composed of three separate pendants joined by interlocking rings. Suggestive of a floral spray with roses and lanceolate leaves, the upper section is supported at the base by a circular band with projecting ring from which the central fan-shaped unit is suspended; the cross below, with lobed terminals and leaves springing from the angles, is made of five large pearls bordered by small pearls. Joined in the same manner as the pendant, the matching earrings each combine three units: a rosette at the top, a bowknot in the centre, and an oval-shaped drop of lanceolate leaves framing three pearls, one above the other.

Gold filigree with seed pearls. Eighteenth century. Length of pendant 12.6 cm.—Length of earrings 7 cm. Several pearls missing. Link in one earring broken. Presented to The Hispanic Society of America on November 28th, 1930.



R3129

Fig. 229. DETAIL OF REVERSE OF PENDANT

HISPANIC SILVERWORK



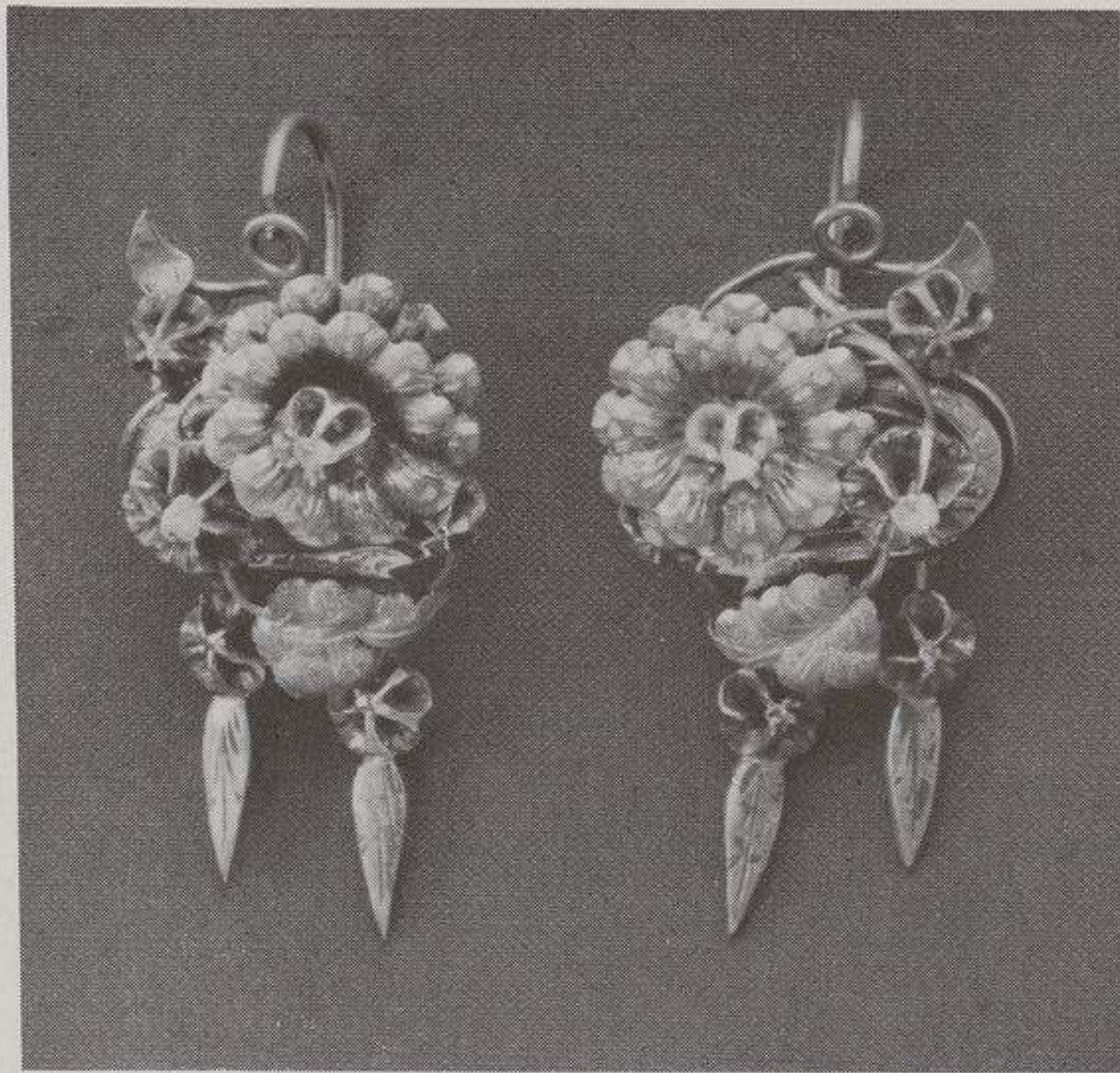
R3149-R3150

Fig. 230. EARRINGS
Eighteenth century

The earrings of filigree wire threaded with pearls have two circular rosettes joined by interlocking rings. The rosettes, the smaller at the top, are similarly formed; each has at the centre a pearl encircled by spirally twisted wire and two rows of pearls, the outer row outlined with looped wire joined to the little bosses which alternate with the pearls. Oval pendant drops with two rows of small pearls depend from each rosette, one on either side of the first, and five from the lower half of the second rosette.

Gold filigree with seed pearls. Eighteenth century. Length 5.4 cm. Presented to The Hispanic Society of America on November 28th, 1930.

COLLECTION OF THE HISPANIC SOCIETY



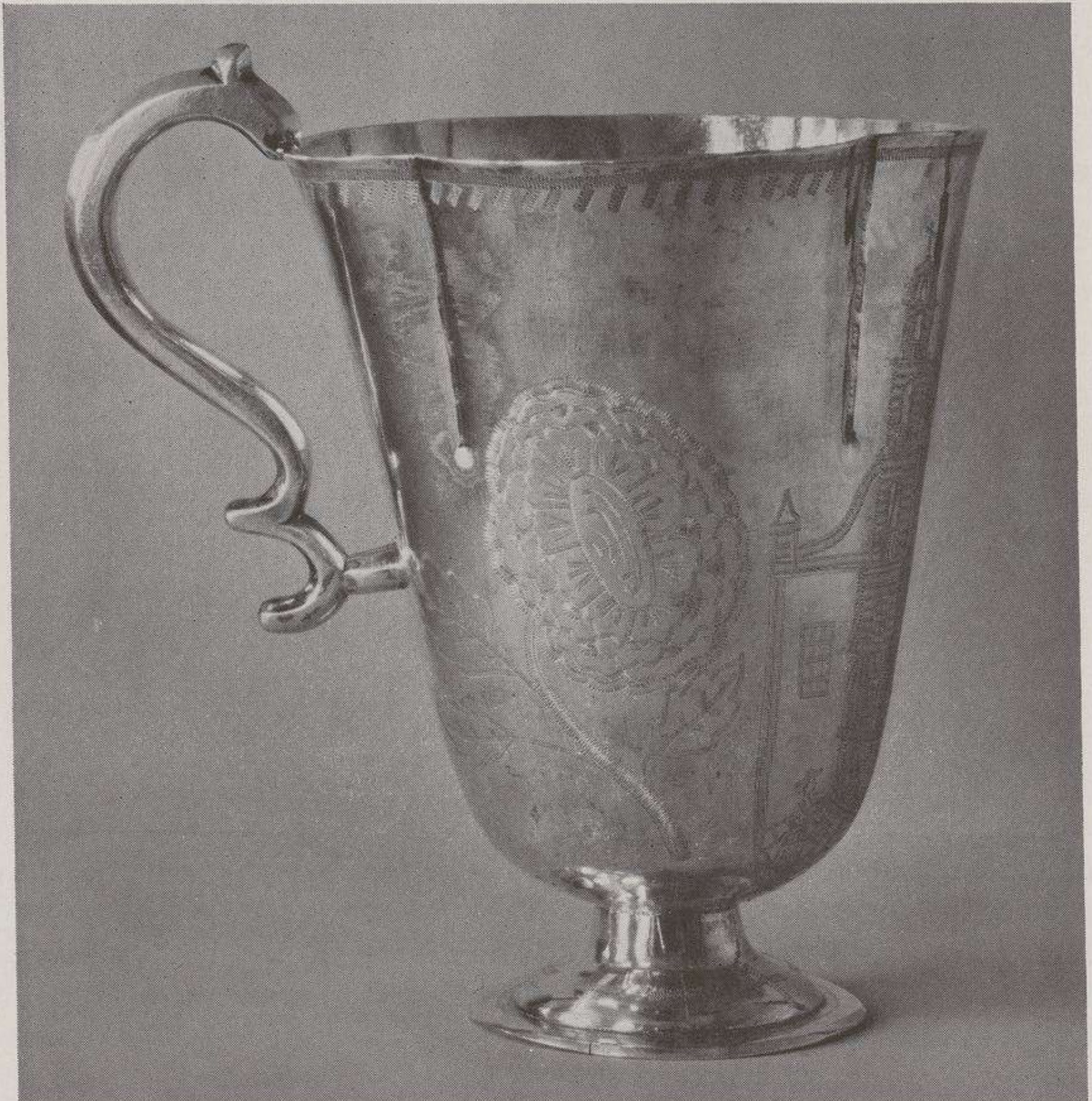
R3147-R3148

Fig. 231. EARRINGS
Eighteenth century

Wrought as a cluster, each gold earring has an oval-shaped band rimmed in black enamel on which rests an open flower with a double row of petals entwined by a smaller leaf and two buds or flowers and a leaf below. The smaller flowers are each five-petaled and hold a rose diamond at the centre. A similar setting fills the centre of the flower and forms the top of the two lanceolate pendants.

Silver and gold, set with diamonds; enameled rim on band. Eighteenth century. Length 5.4 cm. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3017

Fig. 232. EWER
Eighteenth century

The ewer rests on a low foot consisting of a collar joined to the domed base and surrounded by a flat, projected moulding. The upper portion of the ewer expands between sharply marked indentions into four lobes slightly everted at the mouth. The entire decoration on the ewer is wrought by punch-struck, zigzag lines of varying widths. These lines encircle the rim and the base moulding and form the crosses on the foot, the large rose spray on each side of the ewer, and the church façade on the front. At the left of the church a woman stands wearing a broad-brimmed, flat hat of

COLLECTION OF THE HISPANIC SOCIETY



R3017

Fig. 233. EWER. Another view

Peruvian style. The moulded handle is soldered to the rim and, a little below the centre, to the body of the ewer by means of a projecting rod which joins the recurving scroll at the base of the handle.

Silver, engraved. Eighteenth century. Peruvian. Height 18.8 cm. Presented to The Hispanic Society of America on March 4th, 1926.

HISPANIC SILVERWORK



R3086

Fig. 234. EWER
Eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

EWER

R3086

Helmet-shaped, the ewer is wrought with a series of swirling, spiral flutes which run from the base of the bowl to the rim. Cartouches, semicircular and oval, eight in number, ornament the bulbous portion of the body. Within the cartouches in relief are acanthus leaves combined with C-scrolls, heart and trefoil-shaped, against a matted background. The designs differ in each cartouche. Under the spreading and slightly everted lip is embossed a cornucopia-shaped cartouche enclosing a plain, heart-shaped shield, surmounted by mask and flowers and supported by scrolls and foliage. Astragals outline the rim. Curving and recurving foliated scrolls form the graceful handle which at the point of junction with the rim terminates in a volute ornamented on each side with a rosette. The back of the handle is decorated with horizontal ribbings and the sides are matted. A gadrooned, projecting band with a *cavetto* above and below join the bowl to the bell-shaped foot. The latter is embellished with spiral scrolls engraved at the base with half an acanthus leaf. Foliage and scrolls fill the spaces between the flutings. Stamped under the rim is the mark of Lisboa, an "L" crowned, and the monogram of the silversmith AT.

Silver, *repoussé*. Eighteenth century. Mark of Lisboa. Height 26.5 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.



Fig. 235. MARK OF LISBOA AND SILVERSMITH'S MONOGRAM
To size

HISPANIC SILVERWORK



R3084-R3085

Fig. 236. EWER AND BASIN
Late eighteenth century

The semi-elliptical bowl of the ewer is enriched at the base with a calyx of stylized laurel leaves in high relief alternating with balusters terminating in berries. From the calyx rises a series of vertical flutings with rounded terminals which ornament the bowl for nearly two-thirds of its height leaving the remaining surface plain. Encircling the bowl at the top is a beaded moulding with four symmetrical rose and leaf motives in *repoussé*, equidistant one from the other. Beaded mouldings border the everted rim, the stem, the base moulding and also decorate each side of the applied, recurving handle. The latter, which has been cast, is soldered at the top to a leaf-scroll ornament applied to the upward-curving portion of the rim opposite the lip. A shield with leaf mantling surmounted by looped scrolls is engraved on the neck below the lip. A short, concave stem connects the body with the base, the domical portion of which is enriched with narrow, vertical flutings. The elongated oval basin has twelve radiating ribs or flutings in the cove. The undulating rim has, beneath the beaded moulding, the rose and leaf motive repeated twice on each side. On the ewer near the rim

COLLECTION OF THE HISPANIC SOCIETY



Fig. 237. ENGRAVING ON EWER

and on the flange of the basin are stamped the mark of Pôrto from 1792 to 1810, the monogram of the silversmith MED, and the assayer's marks.

Silver, embossed, and engraved. Late eighteenth century. Mark of Pôrto. Height of ewer 31 cm.—Basin: Length 49.7 cm.—Width 33.5 cm. Small hole in handle of ewer. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

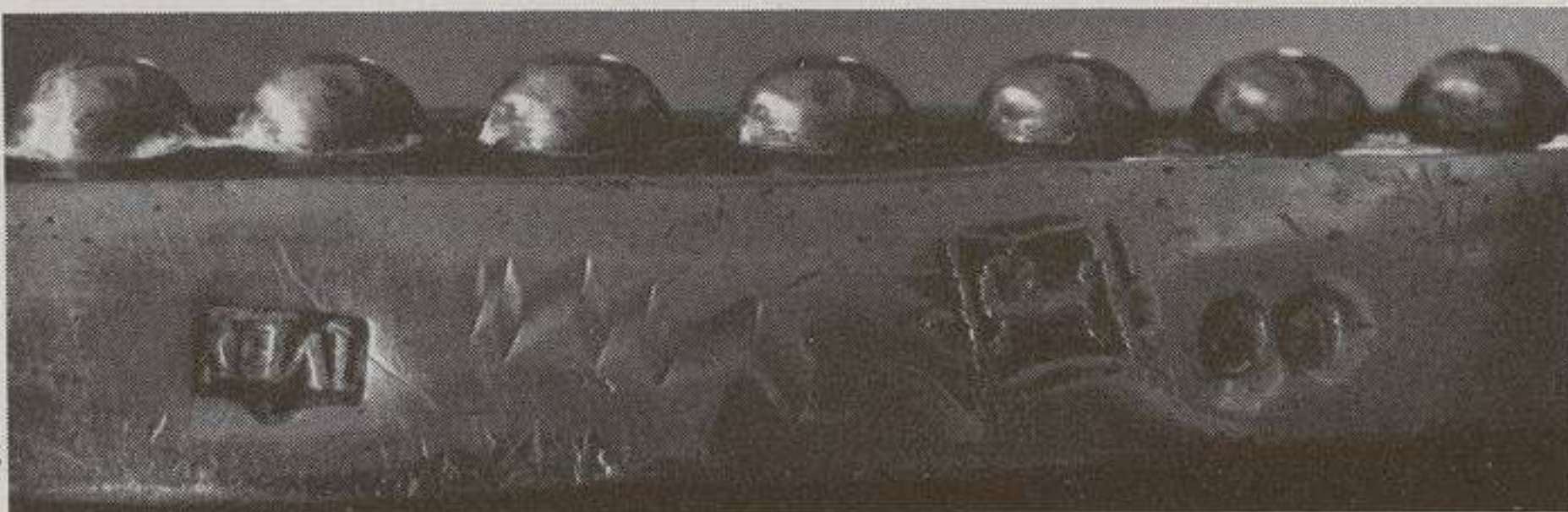


Fig. 238. MARK OF PÔRTO
Enlarged approximately twice

HISPANIC SILVERWORK



R3063

Fig. 239. JOSE, PRINCE OF BEIRA
Dated 1773

COLLECTION OF THE HISPANIC SOCIETY

JOSE, PRINCE OF BEIRA

R3063

Rectangular in form and hammered in relief from one piece of silver, the bas-relief is framed by intertwining laurel leaves and a band simulating faceted stones, the ends of which are united in a double bowknot at the top. Against an architectural frame at the centre is placed the oval portrait medallion in gilt of the Prince of Beira, supported on one side by a partially rolled map of Portugal and draped pennants, and on the other side by a globe, books, and scrolls in the manner of engraved portraits of the time. The medallion, half encircled by a flower garland, is attached by means of a ribbon bowknot to a *cabochon* supporting a swag of laurel leaves with pennants on either side and the fasces at the right. At the centre, below the portrait is the Portuguese coat of arms in rococo frame and surmounted by a crown and the inscription: D. JOZEPH PRINCIPE | DA BEIRA NACEO EM LISBOA | A 21 DE AGOSTO DE 1761. The date and name of the silversmith are engraved in the inscription at the base of the bas-relief: FOI FEITO ESTE RETRATO AOS 12 ANNOS DE SUA IDADE PELO OURIUES LUIS JOZE DE ALMEIDA NO ANNO DE 1773.

Silver parcel-gilt, *repoussé*, and engraved. Dated 1773. Portuguese. Height 27 cm.—Width 18 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on October 25th, 1922.

HISPANIC SILVERWORK



R3088

Fig. 240. MARIA BARBARA OF BRAGANZA
Eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

MARIA BARBARA OF BRAGANZA

R3088

This oval medallion portrait represents María Bárbara of Braganza who married Ferdinand the Sixth of Spain in 1729 and died at Madrid in 1758. Embossed in high relief, the figure is burnished against a matted ground. The patterned bodice is engraved. Surmounting the moulded frame is a fluted shell, from which on either side depend ribbons, the swallow-tailed ends of which are held in place by ribbed scrolls with pendant fruit and leaves. The *cavetto* and ovolo moulding on the lower portion of the frame are striated and incised with half circles, those on the moulding enclosing acanthus leaves. On the back, the medallion is pierced to hold a ring for suspension. A similar medallion and a companion portrait of Ferdinand are in the Lázaro Collection, Madrid.

Gilded bronze, embossed, chased, and engraved. Eighteenth century. Height 10.5 cm.—Width 8 cm. Presented to The Hispanic Society of America on November 28th, 1930.

HISPANIC SILVERWORK



R3042

Fig. 241. SALVER
Eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

SALVER

R3042

The concave sides of the salver rise in a gentle slope from a central boss to the rim composed of convex and sharply cusped, concave lobes. A torus moulding outlined on either side by astragals encircles the rim. From the mouldings on the rim to a similar moulding at the centre spring radiating flutes. The boss in high relief has a pear-shaped cartouche surmounted by a scallop shell, outlined by husks, and encircled by scrolled acanthus leaves, cornucopias, and smaller shells against a ribbed ground.

Silver, *repoussé*. Eighteenth century. Portuguese. On back at centre are engraved the initials FC. Diameter 46 cm. Formerly in the Dmitri Schevitch Collection.



Fig. 242. DETAIL OF REVERSE

HISPANIC SILVERWORK



R3026

Fig. 243. MATE CUP AND *BOMBILLA*
End of eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

MATE CUP AND *BOMBILLA*

R3026

The oval cup is supported by four brackets which spring from the domed terminal of the bell-shaped foot. A projecting arm attached to the side of the cup and terminated by the figure of a cock serves as a rest for the *bombilla* when not in use. Bands, embellished with a leaf design against a matted ground, decorate the surface of the bowl below the moulded rim and the foot above the vertical base moulding. The *bombilla* below the flattened tip, where it is grasped by the hand, shows a portion having indented lozenges between embossed bands or mouldings.

Silver, *repoussé*, and engraved. End of eighteenth century. Argentine. Height 16.5 cm.—Length of *bombilla* 20.5 cm. Presented to The Hispanic Society of America on January 7th, 1930.

HISPANIC SILVERWORK



R3024

Fig. 244. MATE CUP
End of eighteenth century

COLLECTION OF THE HISPANIC SOCIETY

MATE CUP AND *BOMBILLA*

R3024

The maté cup, which retains the gourdlike form, rests on a tripod base of counter-curving scrolls supporting a plain globe at the centre. The scrolls simulating a gourd stalk or stem are ribbed and partially matted. A cable moulding divides the surface of the cup into two sections each of which has a band decorated in *repoussé* of a repetitive design of a single open flower with leaves. The *bombilla*, or drinking tube, has an oval-shaped terminal with perforations, flat beneath and rounded on the upper side. Slightly compressed at the upper end, the tube is spirally fluted between three chased mouldings. Leaves spring from both sides of the central moulding.

Silver, *repoussé*, and engraved. End of eighteenth century. Argentine. Height 13 cm.—Length of *bombilla* 22.3 cm. Presented to The Hispanic Society of America on January 7th, 1930.

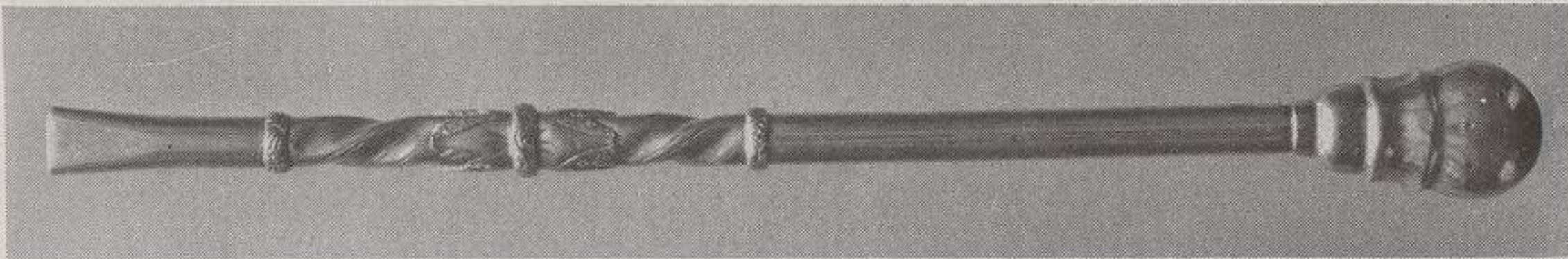
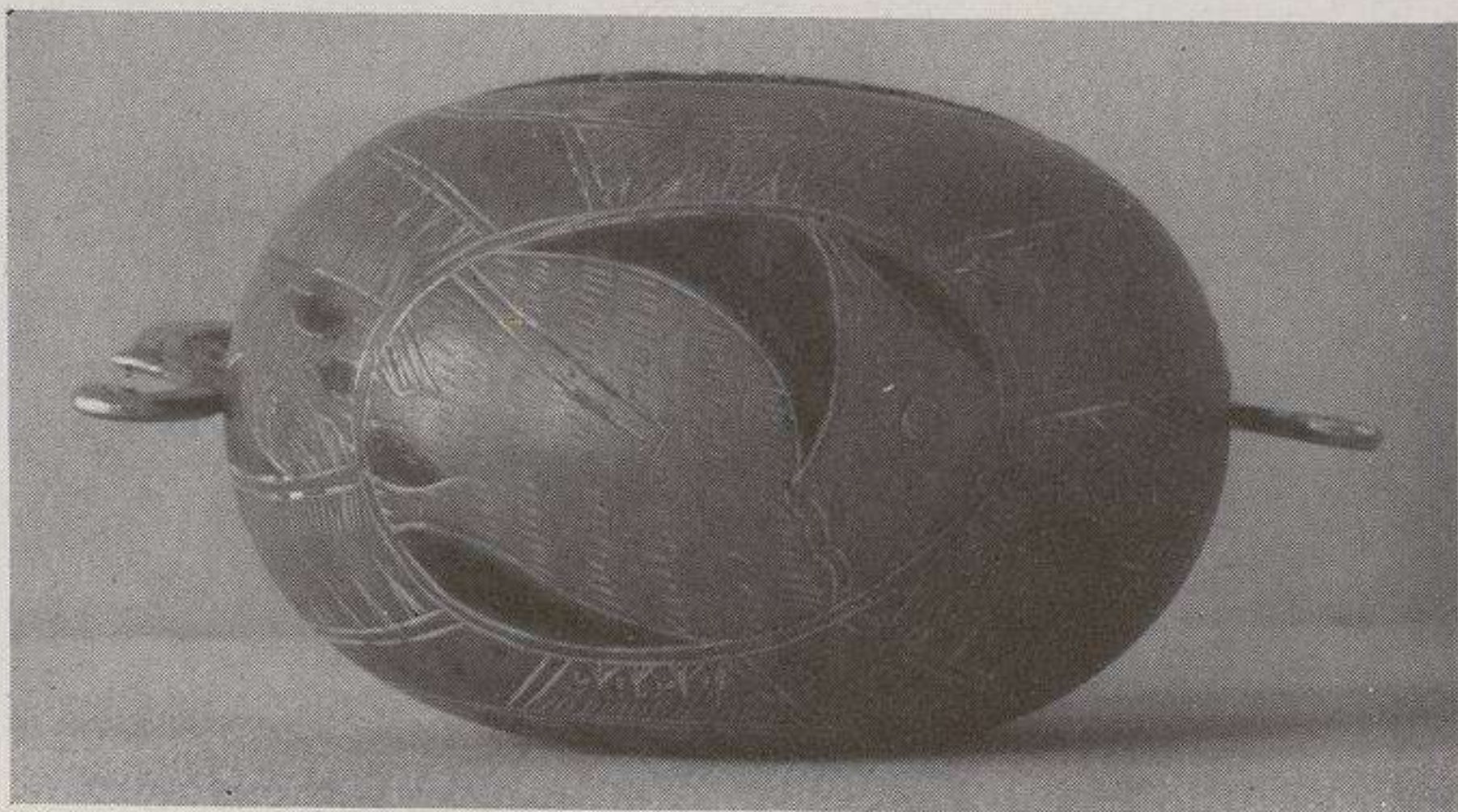


Fig. 245. *BOMBILLA*

HISPANIC SILVERWORK



R3025

Figs. 246-247. MATE CUP WITH STAND
Nineteenth century

COLLECTION OF THE HISPANIC SOCIETY

MATE CUP WITH STAND AND *BOMBILLA*

R3025

Made from a gourd which has the form of a flattened sphere, the maté cup is decorated with incised lines and bands. Encircling the rim is a silver mount to which scroll handles are attached on either side. Scalloped at the base the band has an engraved cable moulding and a pattern of flowers and leaves alternating with slightly scrolled leaf stems. The gourd fitting into a circular chased band is held by three supports. Triangular and three-branched beneath a moulding at the top, the supports are attached to a concave plate resting on three scroll feet. A rosette is engraved on the raised centre of the stand and the flattened rim, also engraved, is decorated with single flowers alternating with leaves. The tubular *bombilla* terminates in a pierced ball, the upper portion draped by three triangular leaves or petals with alternating volutes which depend from a projecting collar above. Attached near the upper end of the *bombilla* is a similar arrangement of overlapping leaves which are patterned with incised ribbings.

Engraved gourd with chased silver mountings and stand. Nineteenth century. Height 12.5 cm.—Length of *bombilla* 19.1 cm. Presented to The Hispanic Society of America on January 7th, 1930.

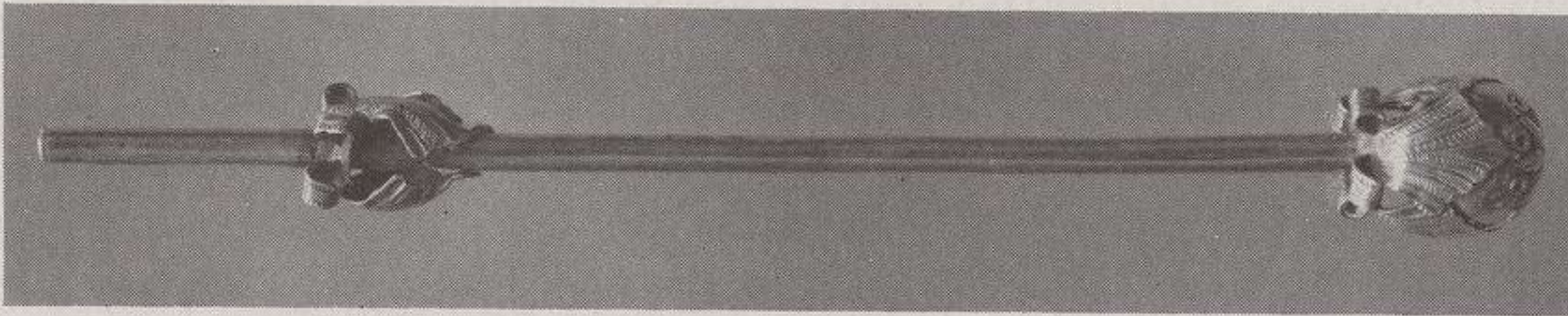


Fig. 248. *BOMBILLA*

HISPANIC SILVERWORK



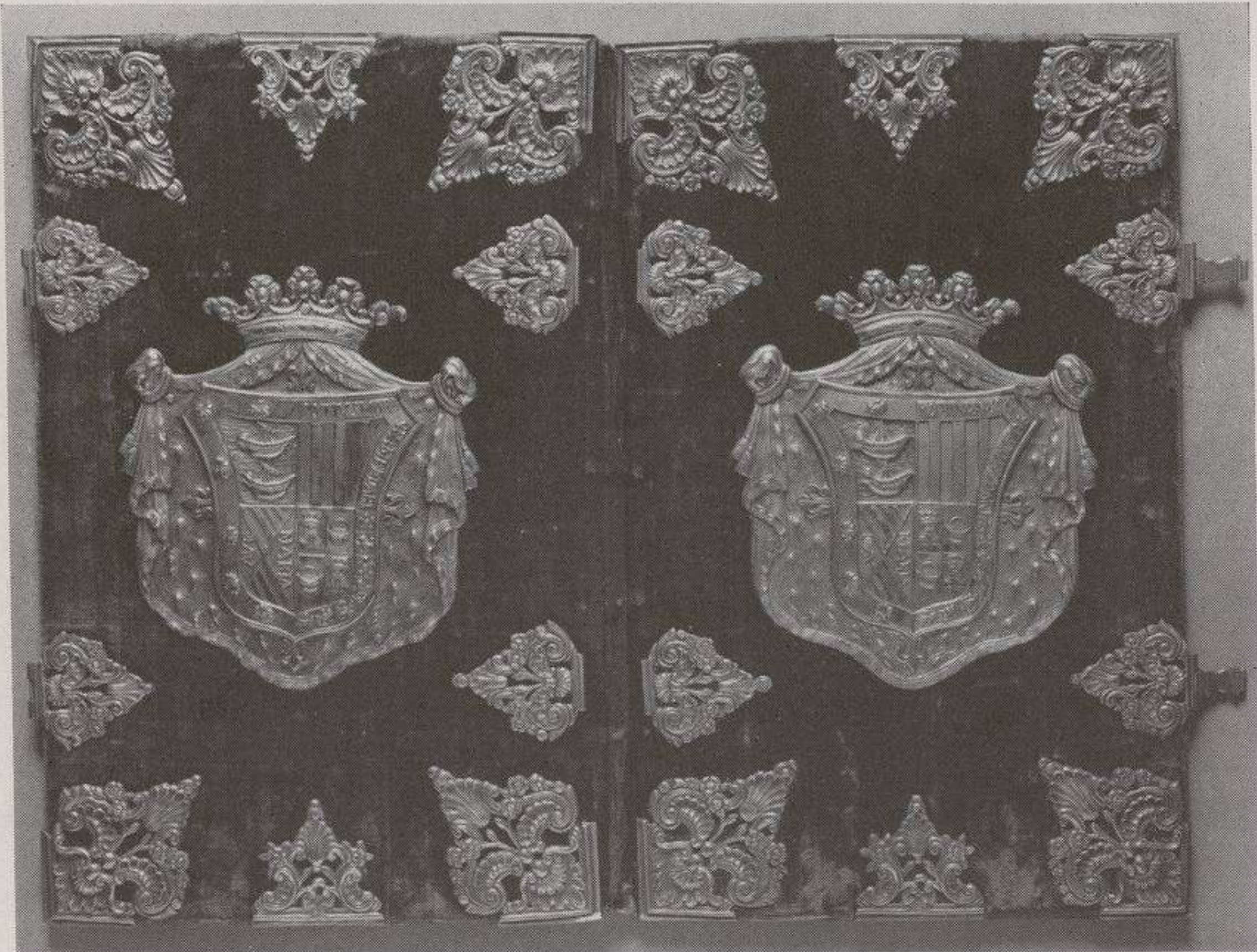
R3007

Fig. 249. BOOKBINDING
Eighteenth century

Framing the outer rim of each blue velvet cover are silver mouldings from which at the four corners project triangular, openwork ornaments of curving scrolls, shell motives, and sprays of flowers showing a conch at either side. Clasps are hinged to the foliated and diapered asymmetrical scrolls on the front, which fit into the base of similar scrolls on the underside. The frame expands into shell motives at the centre of the three sides and at the back into a larger shell encircled with husks between smaller shells. The coat of arms of Viscount Miranda with lion supporters and crowned shield has conventional shell and rococo scroll decoration which also ornaments the shield on the reverse, embossed with the monogram VCM. Beneath the crown on a smaller and similar shield are intertwined the initials R and S.

Silver mountings, embossed, and chased. Eighteenth century. Height 31.5 cm.—Width 20.5 cm.

COLLECTION OF THE HISPANIC SOCIETY



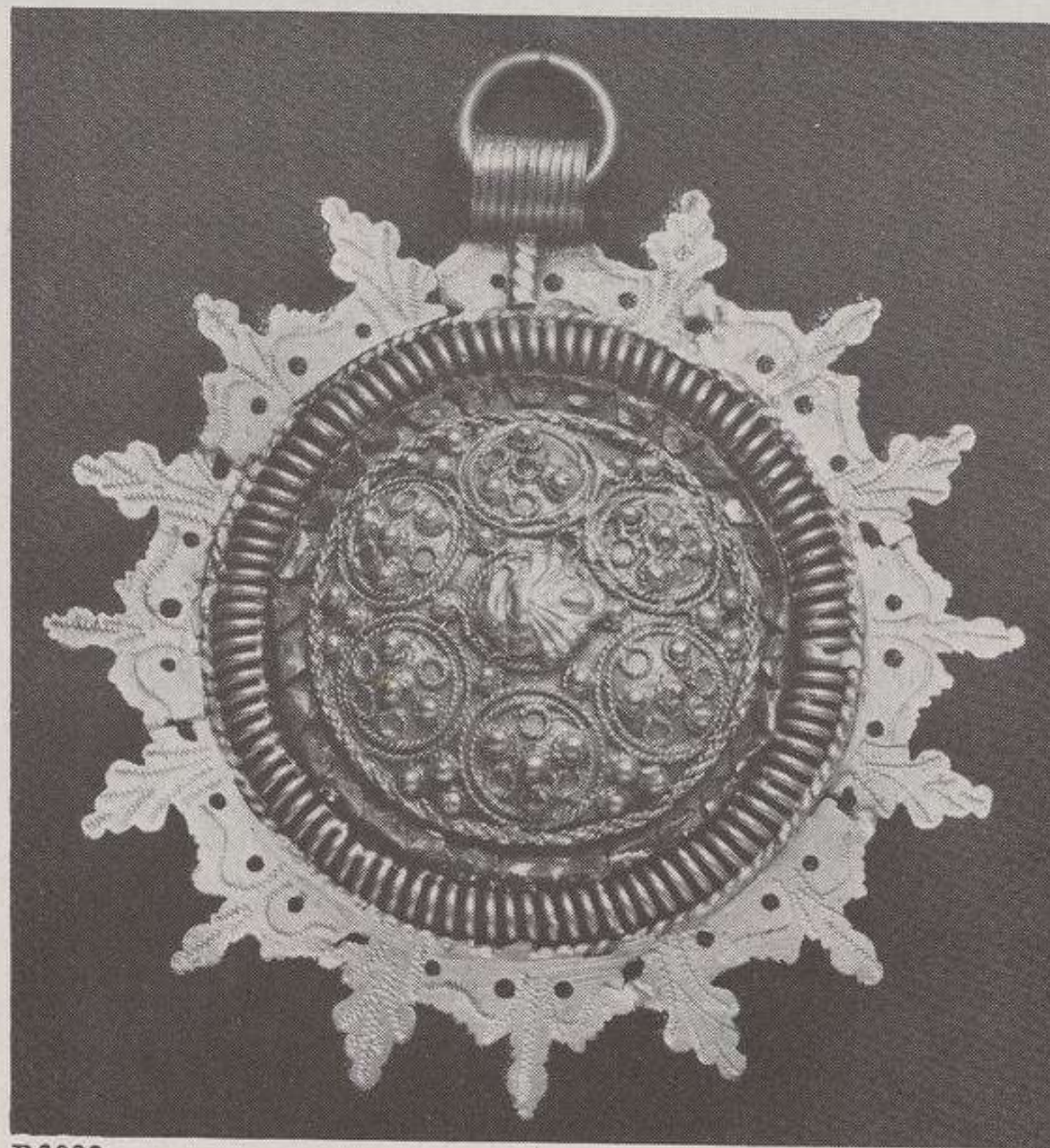
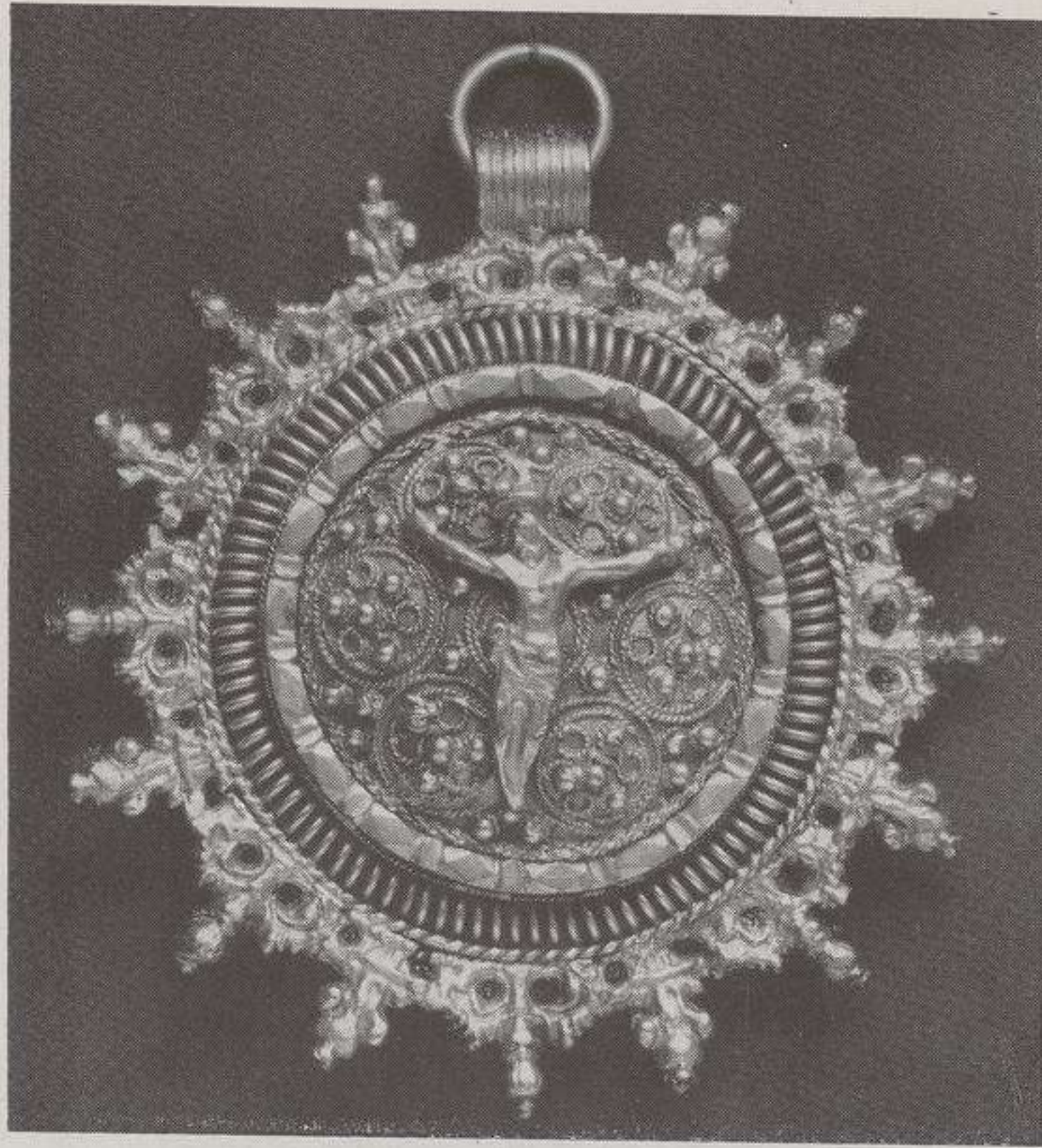
R3006

Fig. 250. BOOKBINDING
Early nineteenth century

Decorated with silver-gilt mountings, the green velvet binding holds a manuscript, dated October 16th, 1815, issued by Ferdinand the Seventh granting *merced de grandeza de España* to the Marquis of Benamejí. The coat of arms of the Marquis with ermine-lined mantling and coronet is applied to each cover. Large separate mounts of matching symmetrical design embellish the four corners, and two support the clasps at the front with corresponding units at the back; the opposing mounts in the centre at the top and at the bottom of both sides are similar in pattern. These triangular ornamental mountings composed of curvilinear scrolls, fluted shells, and intertwining flowers which spring from *cavetto* mouldings are embossed in high relief.

Silver-gilt mountings, eleven on each cover, embossed, and chased. Early nineteenth century. Height 32.2 cm.—Width 21.5 cm.

HISPANIC SILVERWORK



R3092

Figs. 251-252. PENDANT
Nineteenth century

COLLECTION OF THE HISPANIC SOCIETY

PENDANT

R3092

The pendant has at the centre a raised boss displaying an applied crucifix. Fitted into a frame with an incised rim, the surface of the boss is decorated with seven roundels, alternately set with little balls which also fill in the interspaces. A band of spirally twisted wire forms the transition between the boss and the pierced and cast border, showing candelabra alternating with *fleurons*. On the obverse, the central disk has at the centre a representation of the Virgin of the Seven Swords, and a decoration of roundels similar to those on the front. A tubular ribbon soldered at the top of the pendant holds a ring for suspension. The Sorolla painting of *Castilla* (A1815) portrays a woman from La Alberca wearing a similar medallion pendant.

Silver gilt, embossed, and engraved; brass suspension ring. Nineteenth century. Diameter 11.5 cm. Presented to The Hispanic Society of America on November 28th, 1930.



A1815

Fig. 253. JEWELRY WORN BY A WOMAN OF LA ALBERCA
Detail of *Castilla* by Sorolla

HISPANIC SILVERWORK



R3053

Fig. 254. SEAL BOX
Nineteenth century

COLLECTION OF THE HISPANIC SOCIETY



R3053

Fig. 255. SEAL BOX. Side view

One of a pair, the circular seal box has embossed on a raised oval on the cover the coat of arms of Ferdinand the First, ruler of the Kingdom of the Two Sicilies. Surmounted by a crown, the coat is encircled by the collars of the five orders, respectively: the Golden Fleece, Grand Order of Saint Januarius, the Distinctive Order of Saint Ferdinand, the Royal Order of the Two Sicilies, and the Order of Constantine. The moulded rim of the cover, ornamented with a finely wrought imbricated design, is outlined with a laurel wreath in low relief, which is repeated on the lower half of the box. Holes pierced in the sides of the box permit a cord to pass through the interior to hold the seal in place. On the underside of each box is stamped the name F. F. Ajello within an oval, and a mark comprising a mallet, the head of a woman, and the figure 8 enclosed within a rectangle.

Silver gilt, embossed, and chased. Nineteenth century. Marks on the underside of each box. Diameter 13 cm.



Fig. 256. MARKS
Enlarged approximately three and a half times

HISPANIC SILVERWORK



R3066-R3069

Figs. 257-258. SNUFFERS AND HOLDERS
Dated 1854

The holders for the pair of snuffers are wrought in the form of candlesticks. Encircling the socket of each holder is a band decorated with roses alternating with foliage in relief. Below the concave neck, the vase-shaped shaft is embellished with festoons of flowers, fruit, and foliage held by four peacocks, equidistant one from the other. The lower portion of the

COLLECTION OF THE HISPANIC SOCIETY

shaft is gadrooned and joined to the foot by a plain concave section. Radiating flutes with pronounced ribbings, which end in balls at the outer edge, decorate the foot. A reeded band appears on the vertical moulding at the base. The snuffers are composed of two limbs of equal length, one made with an oval-shaped pan which fits into the halfrim of the other. Each section terminates in long points. The undersides of the snuffers are flat and without ornamentation; on the upper surfaces the points are gadrooned, and the pans are embellished with a band of chasing in the middle, on either side of which are astragals which also encircle the mouldings on the rim. The central band of decoration differs on the two pairs of snuffers: on R3069 the ornamentation is of flowers and leaves, and on R3067, scrolled leaves. At the pivot, on either side of the snuffers rosettes are applied. When closed, the handles simulate the form of a sword hilt with pommel, knuckle bows, and guard. The objects are stamped with the mark of the *Real Fábrica de Platería*, Madrid.

Silver, embossed, and chased. Dated 1854. Stamped with the marks of the *Real Fábrica de Platería*, Madrid. Initials M.P. engraved on back of Snuffer R3066. Height of snuffers 14.2 cm.—Height of holders 12.8, 13.7 cm. Formerly in the Dmitri Schevitch Collection. Presented to The Hispanic Society of America on November 28th, 1930.

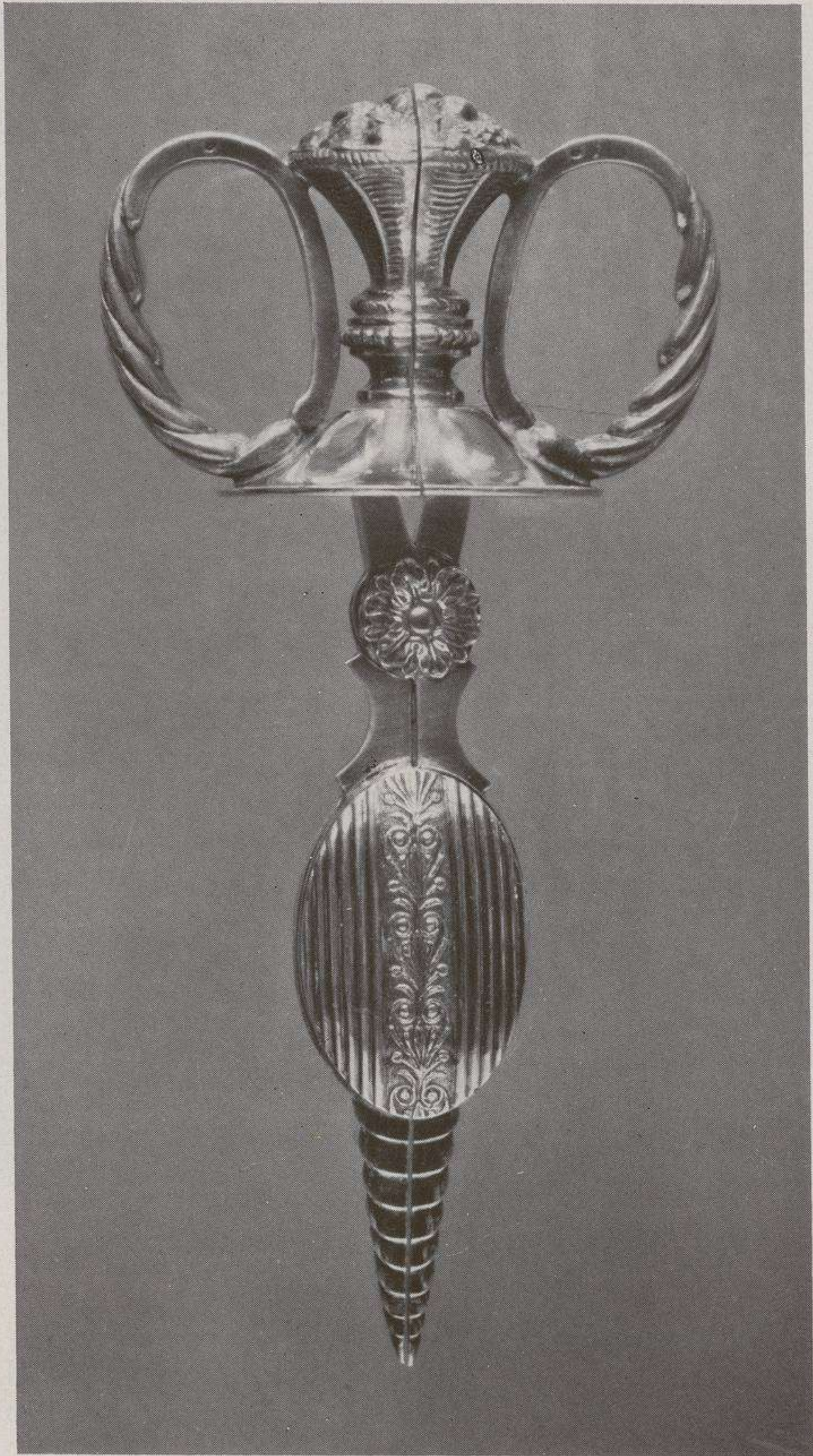


Fig. 259. MARKS ON HOLDER
Enlarged three times



Fig. 260. MARKS ON SNUFFER
Enlarged approximately four times

HISPANIC SILVERWORK

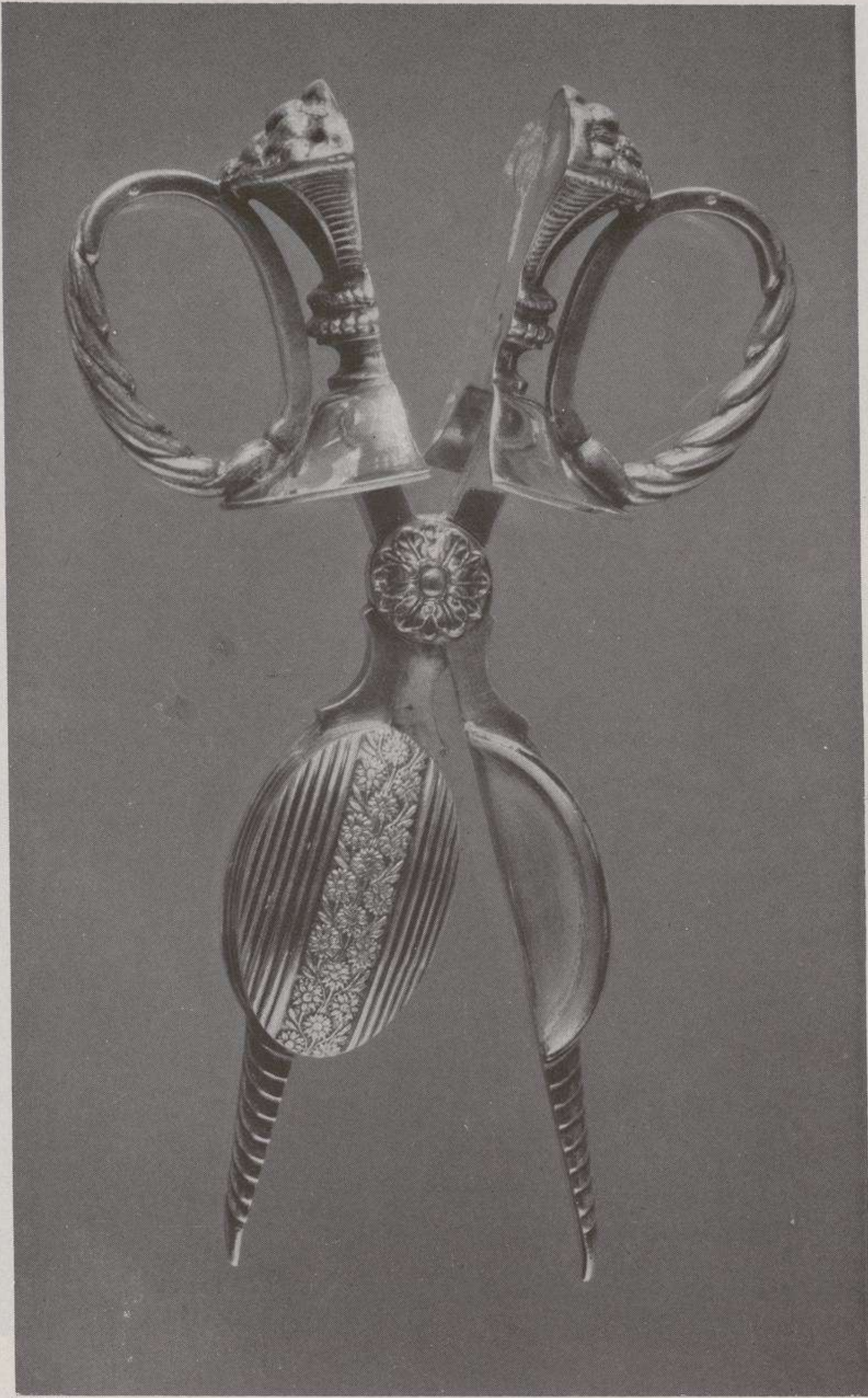


R3067

Fig. 261. SNUFFER

280

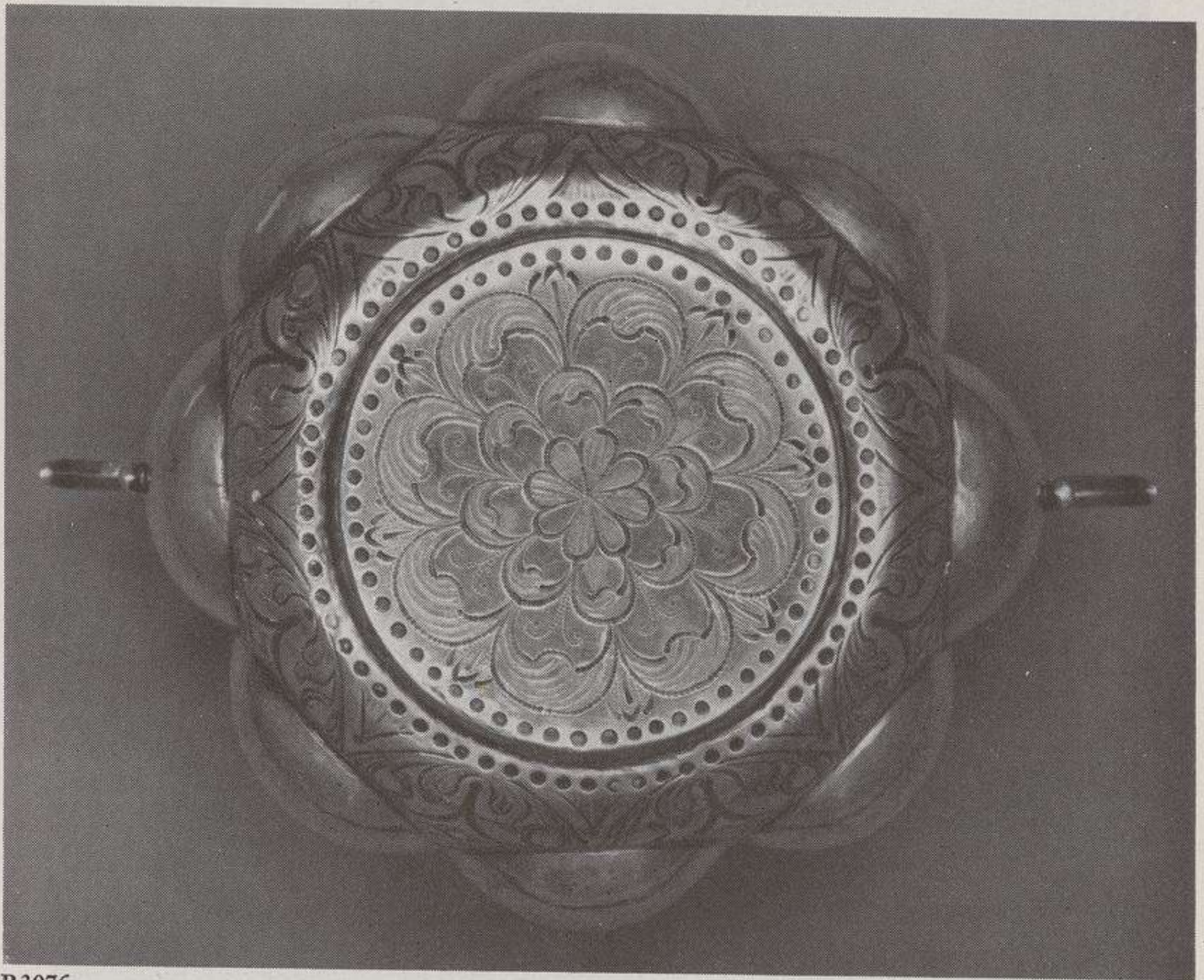
COLLECTION OF THE HISPANIC SOCIETY



R3069

Fig. 262. SNUFFER

HISPANIC SILVERWORK



R3076

Figs. 263-264. BOWL
Nineteenth century

COLLECTION OF THE HISPANIC SOCIETY

BOWL

R3076

This elliptical bowl, with scroll handles attached on either side near the rim, expands above the centre into eight semicircular, convex lobes which are without decoration. The lower portion of the bowl, ornamented in flat embossing, has a series of leaf designs within semicircles repeating the lobes above. Quatrefoils decorate the lozenge-shaped interspaces. Punched dots outline the plain moulded base and also the rosettes engraved on the underside of the bowl. Near the rim is stamped the figure of a boar and the numerals II, the mark of the Portuguese bureau of control, and the letter "s" within a star, probably referring to Setúbal.

Silver, *repoussé*, and engraved. Nineteenth century. Portuguese. Stamped with marks near rim. Width 18 cm.—Height 8 cm. Presented to The Hispanic Society of America on November 28th, 1930.

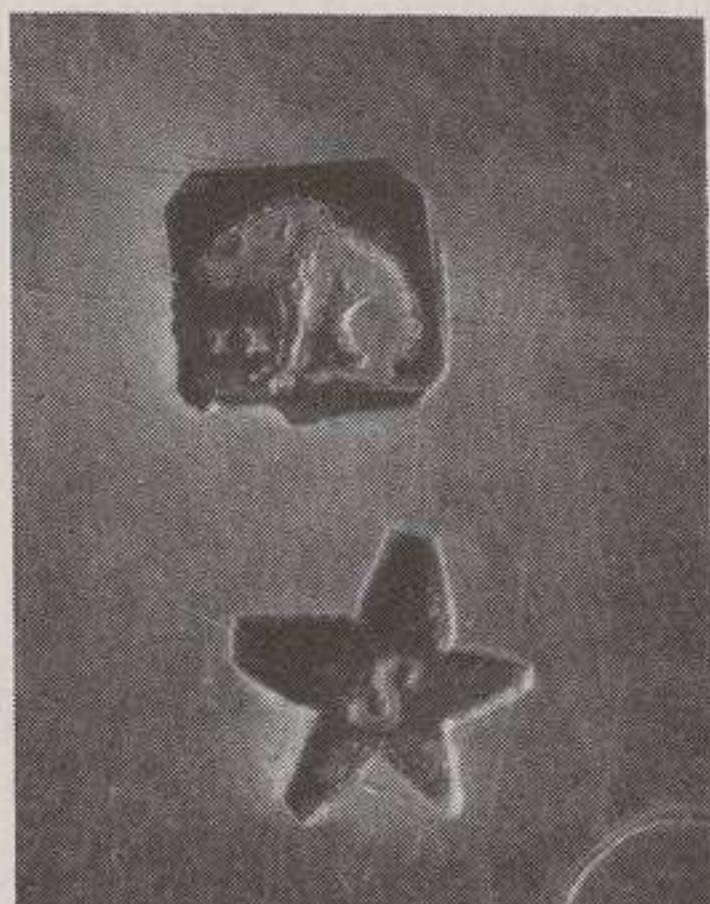


Fig. 265. MARKS
Enlarged five times

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¹ Folch i Torrès, Joaquim. *Imitation de l'orfèvrerie dans les devants d'autel et les retables catalans de l'époque romane*. In *Gazette des beaux-arts*. April 1930. 6. period, v. 3, p. [248]–256.

² Sentenach y Cabañas, Narciso. *Bosquejo histórico sobre la orfebrería española*. In *Revista de archivos, bibliotecas y museos*. September–October 1908. v. 19, p. 170–171.

The medieval monuments in champlevé enamel, the *retablo* of San Miguel de Excelsis (Navarra), the altar frontal in the Provincial Museum at Burgos from the Monastery of *Santo Domingo de Silos*, and the panels in Orense Cathedral are discussed by the following authors: Hildburgh, W. L. *Medieval Spanish enamels*. London, 1936; Huici Lazcano, Serapio and Juaristi Sagarzazu, Victoriano. *El santuario de San Miguel de Excelsis (Navarra) y su retablo esmaltado*. Madrid, 1929; Juaristi Sagarzazu, Victoriano. *Esmaltes, con especial mención de los españoles*. Barcelona, Buenos Aires [1933]; Roulin, Eugène. *L'ancien trésor de l'abbaye de Silos*. Paris, 1901.

Dr. Hildburgh challenges the Limoges provenance generally given to these champlevé enamels and ascribes them to the workshops of northern Spain.

³ A description of the method followed in translucent enameling on gold and silver was written by Benvenuto Cellini (Cunynghame, Sir Henry Hardinge Samuel. *European enamels*. London [1906] p. 90–100).

⁴ Sanchis y Sivera, José. *La esmaltería valenciana en la edad media*. In *Archivo de arte valenciano*. 1921. año 7, p. 8–9.

⁵ Capmany y de Montpalau, Antonio de. *Memorias históricas sobre la marina, comercio y artes de la antigua ciudad de Barcelona*. Madrid, 1779. v. 1, pt. 2, p. 258–259.

⁶ Sanchis y Sivera. p. 18.

⁷ *Ibid.* p. 16–19; Tormo y Monzó, Elías. *Orfebrería valenciana de fines del siglo XIV (las cruces procesionales de Játiva y Onteniente)*. In Sociedad española de excursiones, Madrid. *Boletín*. December 1920. v. 28, p. 202–204.

⁸ Mayer, A. L. *El estilo gótico en España*. Madrid, Barcelona, 1929. p. 261–271.

⁹ Sanchis y Sivera. p. 31–32.

¹⁰ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. *Exposición retrospectiva de arte.—1908*. Zaragoza, 1910. p. 267–268.

¹¹ Sanchis y Sivera. p. 16, 17, 39.

¹² Sanchis y Sivera. *La orfebrería valenciana en la edad media*. Madrid, 1924. p. 11–13, 9. Salas, Xavier de. *Una obra de Bartomeu Coscolla, argenter*. In *Homenatge a Antoni Rvbió i Llvch*. Barcelona, 1936. v. 2, p. 425–439.

¹³ Sanchis y Sivera. *La esmaltería valenciana en la edad media*. p. 24, 27, 23.

¹⁴ Gudiol i Cunill, Josep. *Les creus d'argenteria a Catalunya*. In Institut d'estudis catalans, Barcelona. *Anuari*. 1915–20. v. 6, p. 287–296; Flama, pseud. *La creu de Vilabertran*. In *Gasetta de les arts*. April 1st, 1926. any 3, p. [1]–3.

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- ¹⁵ Bunim, Miriam Schild. *Space in medieval painting and the forerunners of perspective*. New York, 1940. p. 108, note 10.
- ¹⁶ Tormo y Monzó. p. [193]–204; Sanchis y Sivera. *La esmalteria valenciana en la edad media*. p. 20–22.
- ¹⁷ Gudiol i Cunill. p. 308–314.
- ¹⁸ Capmany y de Montpalau. v. 1, pt. 2, p. 33–34.
- ¹⁹ Sanpere y Miquel, Salvador. *Los cuatrocentistas catalanes*. Barcelona, 1906. v. 1, p. 23, 31.
- ²⁰ Albareda, Anselm Maria. *Pere Moragues, escultor i orfebre*. In *Homenatge a Antoni Rvbió i Llvch*. Barcelona, 1936. v. 3, p. 499–524; Bertaux, Émile. *Pere Moragues, argentier et imagier*. In *Estudis universitaris catalans*. September–October 1909. v. 3, p. 399–403; Gudiol i Cunill. *L'orfebreria en l'Exposició hispano-francesa de Saragoça*. In Institut d'estudis catalans, *Barcelona. Anuari*. 1908. p. 123–126; Martorell i Trabal, Francesc. *Pere Moragues y la custodia dels corporals de Daroca*. In *Estudis universitaris catalans*. May–June 1909. v. 3, p. 225–232; Cabré Aguiló, Juan. *El tesoro artístico de los ss. corporales de Daroca*. In Sociedad española de excursiones, *Madrid. Boletín*. December 1922. v. 30, p. [275]–292.
- ²¹ Florit y Arizcun, José María. *Los jaeces esmaltados de la colección del Conde viudo de Valencia de Don Juan*. In Sociedad española de excursiones, *Madrid. Boletín*. May 1904. v. 12, p. 96–101.
- ²² Examples of crucifixes in this form are to be found in the *Museo Arqueológico Nacional* and the *Instituto de Valencia de Don Juan*, Madrid, and in the museums of Barcelona, Vich, and Valladolid (Hildburgh. p. 124).
- ²³ Pérez de Guzmán, Luis. *Un inventario del siglo XIV de la Catedral de Toledo*. In R. Academia de la historia, *Madrid. Boletín*. 1926. v. 89, p. 410.
- ²⁴ Sentenach y Cabañas. p. 171.
- ²⁵ Llabrés y Quintana, Gabriel, ed. *La Seo de Mallorca. Inventario de 1397*. In Sociedad arqueológica luliana, *Palma. Boletín*. 1887–88. v. 2, p. 6, 22–23, 102–103, 135, 142–144, 150, 216, 305–306.
- ²⁶ Domínguez Bordona, Jesús. *Spanish illumination*. New York [1930] v. 2, p. 51.
- ²⁷ Sentenach y Cabañas. p. 175.
- ²⁸ *Ibid.* p. 172, note 2; Balsa de la Vega, Rafael. *Orfebrería gallega*. Madrid, 1912. p. 39–40.
- ²⁹ *Ibid.* p. 42.
- ³⁰ Sentenach y Cabañas. p. 171–172.
- ³¹ Molinier, Émile. *Histoire générale des arts appliqués à l'industrie du Ve à la fin du XVIII^e siècle*. Paris [19–?] v. 4, p. 213–214.
- ³² Sentenach y Cabañas. p. 172; Sanchis y Sivera. *La esmalteria valenciana en la edad media*. p. 23.
- ³³ Gudiol i Cunill. *L'orfebreria en l'Exposició hispano-francesa de Saragoça*. p. 107–110;

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Ross, M. C. *Bassetaille enameling at Montpellier*. In *The Art quarterly*. Winter 1941. v. 4, p. 32–37.

³⁴ Gudiol i Cunill. *San Cucufate del Vallés*. In *Museum*. 1912. v. 2, p. 437–440; Durán i Canyamers, Félix. *La orfebrería catalana*. In *Revista de archivos, bibliotecas y museos*. September–December 1915. v. 33, p. 251.

³⁵ Hildburgh. *Some examples of Catalan medieval stamped sheet-metalwork*. In *The Antiquaries journal*. April 1922. v. 2, p. [118]–124; Gudiol i Cunill. *Una antigua producción catalana*. In *Museum*. 1914. v. 4, p. 37–44.

A brass casket of the fourteenth century stamped with a courting scene is in the collection of the Walters Art Gallery, Baltimore.

³⁶ Durán i Canyamers. p. 263.

³⁷ Uhagón y Guardamino, Francisco Rafael de, *marqués de Laurencín*. *La copa del Condestable de Castilla*. In *Revista de archivos, bibliotecas y museos*. February–March 1901. año 5, p. 116–119; Dalton, Ormonde Maddock. *The royal gold cup in the British Museum*. London, 1924; British museum. Dept. of British and mediaeval antiquities and ethnography. *A guide to the mediaeval room*. [Oxford] 1907. p. 122–123, 236.

³⁸ Durán i Canyamers. July–August 1916. v. 35, p. 32–33, 31.

³⁹ Durán i Canyamers. September–December 1915. v. 33, p. 264; Miron, E. L. *The queens of Aragon*. London [1913] p. 195–196.

⁴⁰ Sempere y Guarinos, Juan. *Historia del luxo, y de las leyes suntuarias de España*. Madrid, 1788. v. 1, p. 111–112, 165, 189–198.

⁴¹ Miron. p. 255–257; Massó Torrents, Jaume, ed. *Inventari dels bens mobles del Rey Martí d'Aragó*. In *Revue hispanique*. 1905. v. 12, p. [413]–590.

⁴² Juaristi Sagarzazu. p. 229.

⁴³ Mayer. p. 251; Sentenach y Cabañas. p. 179; Durán i Canyamers. September–December 1915. v. 33, p. 262.

⁴⁴ Durán i Canyamers. July–August 1915. v. 33, p. 113–114.

⁴⁵ Betí Bonfill, Manuel. *Los Santalinea, orfebres de Morella*. Castellón, 1928. p. 51–70, 10.

⁴⁶ *Ibid.* p. 57–59, 53–57, 79.

⁴⁷ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. p. 291–292.

A parcel-gilt processional cross in the Walters Art Gallery, Baltimore, is an important specimen showing the use of niello decoration on both faces of the arms. The cross dates from the end of the fifteenth century (Ross. *Two Spanish processional crosses*. In *The Art quarterly*. Summer 1941. p. 179–186).

⁴⁸ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. p. 286–287.

⁴⁹ Sentenach y Cabañas. p. 179–180; Pericot García, Luis. *Historia de España*. Barcelona [c1935] v. 3, p. 367, 372.

⁵⁰ Dieulafoy, M. A. *Art in Spain and Portugal*. New York, 1913. p. 178–179.

⁵¹ *Ibid.* p. 206.

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- ⁵² Accascina, Maria. *Quattrocento Sicilian goldsmiths*. In *International studio*. June 1930. v. 96, p. 36-39, 78, 80; Accascina. *Sicilian goldsmiths' work*. In *International studio*. July 1930. v. 96, p. 21-24.
- ⁵³ Sanchis y Sivera. *La esmaltería valenciana en la edad media*. p. 29, 41-42.
- ⁵⁴ Riaño, J. F. *The industrial arts in Spain*. London, 1890. p. 84-88; Ferrandis Torres, José. *Espadas granadinas de la jineta*. In *Archivo español de arte*. May-June 1943. no. 57, p. 142-166.
- ⁵⁵ Fabié y Escudero, Antonio María, ed. *Viajes por España de Jorge de Eingen, del Barón León de Rosmithal de Blatna, de Francisco Guicciardini y de Andrés Navajero*. Madrid, 1879. p. 66-67. (Libros de antaño. v. 8)
- ⁵⁶ Sentenach y Cabañas. p. 176-178.
- ⁵⁷ Rubio, Germán. *Historia de Ntra. Sra. de Guadalupe*. Barcelona, 1926. p. 428-440; Sentenach y Cabañas. p. 177; Davillier, J. C., baron. *Recherches sur l'orfèvrerie en Espagne au moyen âge et à la renaissance*. Paris, 1879. p. 172-173.
- In Castilla and Portugal in the fifteenth century enamel was used sparingly and was frequently limited to heraldic adornments (Lozoya, Juan Contreras y López de Ayala, 9. *marqués de*. *Historia del arte hispánico*. Barcelona, 1940. v. 3, p. 457-458).
- ⁵⁸ Münzer, Hieronymus. *Itinerarium hispanicum Hieronymi Monetarii, 1494-1495*, ed. by Ludwig Pfandl. In *Revue hispanique*. February 1920. v. 48, p. 112-114, 110; Münzer. *Viaje por España y Portugal en los años 1494 y 1495, versión del latín por Julio Puyol*. In Academia de la historia, Madrid. *Boletín*. February 1924. v. 84, p. 241-245.
- ⁵⁹ Dieulafoy. p. 178, 168-169.
- ⁶⁰ Durán i Canyamers. September-December 1915. v. 33, p. 267.
- ⁶¹ Tramoyeres Blasco, Luis. *Instituciones gremiales; su origen y organización en Valencia*. Valencia, 1889. p. 237-238; Durán i Canyamers. July-August 1916. v. 35, p. 36, 58; Cladellas, Esteve. *La Biblioteca d'art i arqueologia*. In Barcelona. *Museus d'art. Butlletí*. June 1931. v. 1, p. 16.
- ⁶² Durán i Canyamers. September-December 1915. v. 33, p. 266.
- ⁶³ Ferrán Salvador, Vicente. *Capillas y casas gremiales de Valencia*. Valencia, 1922-26. p. 43, 160.
- ⁶⁴ King, Georgiana Goddard. *Sardinian painting*. Bryn Mawr, London [etc.] 1923. v. 1, p. 126. (Bryn Mawr notes and monographs. v. 5)
- ⁶⁵ Arfe y Villafañe, Juan de. *Qvilatador, de la plata, oro, y piedras*. Madrid, 1598. vof 173-f174; Hamilton, Earl Jefferson. *American treasure and the price revolution in Spain, 1501-1650*. Cambridge, Mass., 1934. p. 50, 51.
- ⁶⁶ Durán i Canyamers. September-December 1915. v. 33, p. 263; Betí Bonfill. p. 21.
- ⁶⁷ *La peinture catalane à la fin du moyen âge; conférences faites à la Sorbonne en 1931 por MM. Durán i Sanpere, Henri Focillon [etc.]* Paris, 1933. p. 129.
- ⁶⁸ Danvila y Collado, Manuel, ed. *Tres documentos inéditos referentes al matrimonio de los reyes católicos.—1468, 1469, 1470*. In Academia de la historia, Madrid. *Boletín*. February 1902. v. 40, p. 131-149; Prescott, William Hickling. *History of the reign of Ferdinand and Isabella, the Catholic*. New-York, 1845. v. 2, p. 65, note 16.

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⁶⁹ Oviedo y Valdés, Gonzalo Fernández de. *Libro de la cámara real del Príncipe Don Juan*. Madrid, 1870. p. 203–206.

⁷⁰ Osma y Scull, Guillermo Joaquín de. *Catálogo de azabaches compostelanos*. Madrid, 1916. p. 7, note 3.

⁷¹ Saavedra y Moragas, Eduardo. *Joyas arábicas con inscripciones*. In *Museo español de antigüedades*. Madrid, 1872. v. 1, p. [471]–482.

⁷² Sempere y Guarinos. v. 2, p. 8–14.

⁷³ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. p. 225–226; Desdévise du Dezert, Georges Nicolas. *Don Carlos d'Aragon, Prince de Viane*. Paris, 1889. p. 155, 149–150.

A nef of rock crystal mounted on silver wheels, once belonging to Juana *la Loca*, is preserved in the treasury of Toledo Cathedral.

⁷⁴ Prescott. v. 2, p. 160–163.

⁷⁵ Sentenach y Cabañas. November–December 1908. v. 19, p. 345; Fabié y Escudero p. 293.

⁷⁶ Sánchez Cantón, F. J. *Los Arfes, escultores de plata y oro (1501–1603)*. Madrid, 1920. p. 11, 16–18, 21; Agapito y Revilla, Juan. *Las custodias de plata en Castilla y León. La custodia de la Catedral de León*. In Sociedad castellana de excursiones, *Valladolid. Boletín*. June 1903. v. 1, p. 56–57.

It has been suggested that the *custodia* at Cádiz, known as the *cogollo*, may be a portion of the León *custodia* by Enrique de Arfe.

⁷⁷ Sánchez Cantón. p. 18–20; Sentenach y Cabañas. November–December 1908. v. 19, p. [328]–333; Agapito y Revilla. p. 58.

The Toledo *custodia* was gilded in 1594 under the direction of Francisco Merino; escutcheons and other additions were made at that time. The *custodia* in the Monastery of *San Benito* at Sahagún is also a work by Master Enrique.

⁷⁸ Sánchez Cantón. p. 26.

⁷⁹ Ramírez de Arellano, Rafael. *Estudio sobre la historia de la orfebrería en Córdoba*. In *Colección de documentos inéditos para la historia de España*. Madrid, 1893. v. 107, p. 323.

⁸⁰ Abizanda y Broto, Manuel. *Documentos para la historia artística y literaria de Aragón, procedentes del Archivo de protocolos de Zaragoza. Siglo XVI*. Zaragoza, 1917. v. 2, p. 312–316.

⁸¹ Gascón de Gotor, Anselmo. *El Corpus Christi y las custodias procesionales de España*. Barcelona, 1916. p. 20.

⁸² Comes, Pere Joan. *Libre de algunes coses asanyalades succehides en Barcelona*. Barcelona, 1878. p. 395–396.

⁸³ Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. Toledo, 1915. p. 64–65.

⁸⁴ *Ibid.* p. 169–170, 309.

⁸⁵ Castañeda y Alcover, Vicente. *Los cetros de Uclés, mandados labrar por la Orden de Santiago (1527–1528)*. In Academia de la historia, *Madrid. Boletín*. June 1923. v. 82, p. [443]–452.

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- ⁸⁶ Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. p. 84–86; Vegue y Goldoni, Angel. *Sobre la corona de la Virgen del Sagrario*. In *Toledo*. September 1925. año 11, p. 1228.
- ⁸⁷ Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. p. 74, 75.
- ⁸⁸ Sánchez Cantón. p. 33–[46]; Agapito y Revilla. *Notas sobre orfebrería artística en Medina de Rioseco*. In Sociedad castellana de excursiones, *Valladolid. Boletín*. April 1904. v. 1, p. 270–272; Martí y Monsó, José. *Estudios histórico-artísticos relativos principalmente á Valladolid*. Valladolid [1898–1901] p. 286–289.
- ⁸⁹ Davies, Reginald Trevor. *The golden century of Spain, 1501–1621*. London, 1937. p. 21, 22, 69.
- ⁹⁰ Segarra, Estanislao. *Los gremios*. Barcelona, 1911. p. 186.
- ⁹¹ Gestoso y Pérez, José. *Ensayo de un diccionario de los artífices que florecieron en Sevilla desde el siglo XIII al XVIII*. Sevilla, 1899–1900. v. 1, p. lxxx.
- ⁹² Davillier. p. 188, 194.
- ⁹³ Ramírez de Arellano. *Estudio sobre la historia de la orfebrería en Córdoba*. p. 327.
- ⁹⁴ Espejo, Cristóbal and Paz, Julián. *Las antiguas ferias de Medina del Campo*. Valladolid, 1908. p. 38–39, 189–191, 37.
- ⁹⁵ Moore, Thomas Sturge. *Albert Durer*. London, New York [1911] p. 147.
- ⁹⁶ March, José M. *Memoria de la plata labrada que dejó el Cardenal López de Mendoza*. In *Razón y fé*. July 1925. v. 72, p. [401]–406.
- ⁹⁷ *Inventario del moviliario, alhajas, ropas, armería y otros efectos del Excelentísimo Señor D. Beltrán de la Cueva, tercer duque de Alburquerque. Aº 1560*. In *Revista de archivos, bibliotecas y museos*. January 31st, 1883. v. 9, p. 29–34; February 28th, 1883. v. 9, p. 69; March 31st, 1883. v. 9, p. 99–100.
- ⁹⁸ Cellini, Benvenuto. *The autobiography of Benvenuto Cellini, tr. by John Addington Symonds*. New York [1940] p. 223–224, 167–168. (Pocket books. 42)
- ⁹⁹ Sentenach y Cabañas. November–December 1908. v. 19, p. 350; Cavestany y de Anduaga, Julio, 2. *marqués de Moret. La Real Fábrica de platería*. In Sociedad española de excursiones, *Madrid. Boletín*. December 1923. v. 31, p. 289.
- ¹⁰⁰ Babelon, Jean. *Jacopo da Trezzo et la construction de l'Escorial; essai sur les arts à la cour de Philippe II*. Bordeaux, Lyon [etc.] 1922. p. 96.
- ¹⁰¹ *Ibid.* p. 25–27.
- ¹⁰² *Ibid.* p. [159]–168, 38, 147–149, 58–59, 81, 72; Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. p. 84.
- ¹⁰³ Davillier. p. 152–153, 212–213; Sentenach y Cabañas. November–December 1908. v. 19, p. 349.
- ¹⁰⁴ Cedillo, Jerónimo López de Ayala, conde de. *Toledo en el siglo XVI . . . Discursos leídos ante la Real Academia de la historia*. Madrid, 1901. p. 268–269; Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. p. 205–206.
- ¹⁰⁵ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. p. 343–345.
Two sixteenth-century tablets modeled in gold in high relief and enriched with enamel

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are in the collection of the Victoria and Albert Museum. They represent the Adoration of the Magi and the Apparition of Saint James at the Battle of Clavijo (Victoria and Albert museum, *South Kensington. The Salting collection*. London, 1911. pl. facing p. 32).

- ¹⁰⁶ Zaragoza. Real Junta del centenario de los sitios de 1808–1809. p. 251.
- ¹⁰⁷ Morales, Ambrosio de. *Viage de Ambrosio de Morales por orden del Rey D. Phelipe II. a los reynos de León, y Galicia, y principado de Asturias. Para reconocer las reliquias de santos [etc.]* Madrid, 1765.
- ¹⁰⁸ Sentenach y Cabañas. November–December 1908. v. 19, p. 346.
- ¹⁰⁹ *Ibid.* v. 19, p. 349.
- ¹¹⁰ Ponz, Antonio. *Viage de España*. Madrid, 1789. v. 3, p. 188–190.
- ¹¹¹ Gestoso y Pérez. *Cruces artísticas de la Catedral de Sevilla*. In *Museum*. 1916. v. 5, p. 182–188; Ramírez de Arellano. *Estudio sobre la historia de la orfebrería toledana*. p. 80–81, 310–314.
- A Sevillian silversmith, Juan Baptista Franconio, brought from Rome in 1597 a bronze figure of the Christ ascribed to Michelangelo. The crucifix, which was given to Pablo de Céspedes, was the model for several which exist today in private and public collections in Spain. Belonging to this group is a silver crucifix owned by Gómez Moreno (Gómez Moreno, Manuel. *Obras de Miguel Angel en España*. In *Archivo español de arte y arqueología*. May–August 1930. v. 6, p. 194–195).
- ¹¹² Sánchez Cantón. p. 47–49.
- ¹¹³ *Ibid.* p. 50–53; Arfe y Villafañe. *De varia commensuracion para la escultura y arquitectura*. Sevilla, 1585. *voj* 36.
- ¹¹⁴ Sánchez Cantón. p. 56–73.
- ¹¹⁵ *Ibid.* p. 68–72; Martí y Monsó. p. 290–300.
- ¹¹⁶ Roblot-Delondre, Louise. *Portraits d'infantes, XVI^e siècle*. Paris et Bruxelles, 1913. p. 49–50; Babelon. p. 81–83.
- ¹¹⁷ *Ibid.* p. 83; Davillier. p. 233.
- ¹¹⁸ New York. Metropolitan museum of art. *Renaissance jewelry; a picture book*. New York, 1940. p. [5] and fig. 4.
- ¹¹⁹ Davillier. p. 234.
- ¹²⁰ Babelon. p. 89, 88.
- ¹²¹ Gayangos y Arce, Pascual de. *La corte de Felipe III*. In *Revista de España*. May–June 1885. v. 104, p. 490, 502–504.
- ¹²² Rubio. p. 435; Sentenach y Cabañas. March–April 1909. v. 20, p. 205–206.
- ¹²³ Liske, Ksawery, ed. *Viajes de extranjeros por España y Portugal en los siglos XV, XVI y XVII*. Madrid [1880] p. 263.
- ¹²⁴ Sentenach y Cabañas. March–April 1909. v. 20, p. 204.
- ¹²⁵ Sousa Viterbo, Francisco Marques de. *Artes e artistas em Portugal*. Lisboa, 1920. p. 131–136.

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- ¹²⁶ Sentenach y Cabañas. March–April 1909. v. 20, p. 217; Leguina y Vidal, Enrique de, *barón de la Vega de Hoz. La plata española*. Madrid, 1894. p. 111; Davillier. p. 261.
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