

THE GOLD JEWELRY FROM THE  
*NUESTRA SENORA DE LA CONCEPCION*

by

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## SIGNIFICANCE OF THE TREASURE

The gold artifacts, recovered from the Spanish shipwreck *Nuestra Señora de la Concepción*, represent not only a treasure of historical importance, but also a revelation on the production of European style jewelry in Asia and the various trade routes of gold, silver and precious stones from the 16th to the 19th centuries. The gold jewelry from this Manila galleon, which sank off the Mariana Islands in 1638 on its way from Manila to Acapulco, will make historians of Renaissance jewelry reexamine the origin of some styles in European jewelry originally believed to be European, but instead possibly derived from the Far or Near East via the Philippines. Because of this find, stylistic links in metalwork and jewelry between these cultures have to be reconsidered, especially if ties in the "international" trade of the 16th and 17th centuries within the colonies of the European countries were closer than are generally perceived. The treasure of the *Concepción* verifies a very high standard of quality in craftsmanship coming from the Spanish colony of

the Philippines, and serves as a rare surviving testimony of Renaissance period Philippine jewelry.

### Trade Routes

Various articles, catalogs and contemporary reports have been written on the Asian influence on porcelain and ceramics, as well as on the trade routes of the British, Portuguese and the Netherland merchants in their colonies in the East.<sup>1</sup> Little is known, however, about metalwork and its interchanging influences.

Although often wartime enemies and envious of each other's colonies, the Europeans were trade partners in the Far East. Manila was an important port for commerce, where the trading in raw materials and finished products took place.<sup>2</sup> It appears that generally finished products were transported to Mexico and South America prior to trans-shipment to Europe for exchange with Spain's neighboring countries and trading partners.



*Recovered jewelry with spices of galleon trade*

By the second part of the 16th and into the 17th century Spain played the major role in the world trade.<sup>3</sup> Because of their vast supply of gold and particularly silver, the Spaniards were the main suppliers of Orientalia in Europe, even though they had no direct access to isolated countries such as China, Japan and Korea. However, Manila was the regional center for luxury goods coming from Asia, which included such items as spices, teas, textiles, dyestuffs and scents as well as silks, jade, ivory and sandalwood and even Persian and Turkish carpets and special preserves, raisins, and almonds from India.<sup>4</sup>

Of particular interest concerning the gold treasure of the *Concepción*, is documentary material referring to the trade in precious stones and metals within South East Asia. A major part of the merchandise came via the Chinese junk trade from the provinces of Canton, Chincleo and Ucheo, and even Japan. As many as thirty to forty vessels were annually engaged in this trade timed for the spring and early summer months in order to take advantage of northeast monsoon winds, and to coordinate with the annual sailings of the Manila Galleons. The actual voyage to Manila took only twenty days.<sup>5</sup>

#### **Oriental Trade in the Philippines**

The Chinese merchants, or Sangleys, brought raw and fabricated silks, brocades, and satins in addition to copper, tin, lead, saltpeter and gunpowder, glass beads, seed pearls, rubies, sapphires, crystal beads, carnelian and precious stones of all colors. There are also records of annual shipments made by the Portuguese bringing merchandise from India, the Moluccas and Malacca to Manila, including diamonds, rubies, sapphires, topazes, and balas rubies, either as loose stones or as finished jewels and ornaments.<sup>6</sup> In return the Portuguese traded with Spaniards for New World emeralds or were given payment in silver reals and gold, the latter being abundant in the Philippines. Further references mention a few vessels carrying badly cut rubies and sapphires from Siam and Cambodia.<sup>7</sup>

In 1637 the Dutch traded with bezoars (a stone used medicinally as an antidote), turquoises, chrysolites, amethysts, jacinths, garnets, topazes and copper wire mainly coming from South India, often via trade fairs in Sumatra.<sup>8</sup> Since the Dutch were also denied direct access to China, they had to trade for Chinese merchandise such as porcelain, silk and pearls in the Philippines or in other Asian ports.

In order to fully comprehend the significance and history of the gold artifacts from the *Concepción*, it is necessary to study the complex trade routes within Asia and the importance of the Philippines in the precious stone trade. For example, stones from other countries, cut and polished in a different manner or newly developed fashion, not only forced the goldsmiths to create new forms for the settings, but also influenced the tastes of customers from the Philippines, Europe and South America. With the development of international commerce, art forms began to travel and new designs for jewelry and goldsmiths work were developed.

The "History of the Manila Galleon Trade" in the beginning of the *Concepción* Archaeological Report describes the basic routes used in transporting gold and silver between Asia, Mexico, Europe and South America.<sup>9</sup> It is known that gold was being used for making jewelry in the Philippines in 700 B.C., and that the Philippines were rich this resource; even now the country is reported to be the sixth richest in gold.<sup>10</sup> In the fourteenth century Philippine jewelry reached a peak in the richness of their ornaments and in the techniques of goldsmithing.<sup>11</sup> By the time of the Spanish conquest of the Philippines in the mid-sixteenth century, gold jewelry already had a long native tradition intermingled with stylistic features from other cultures.

From 1565 until 1815 the Spaniards exported gold and gold jewelry from Manila to Acapulco, Mexico, on board the Spanish Crown-owned Manila galleons.<sup>12</sup> In the seventeenth century the eastward voyage was considered to be one of the most dangerous mercantile routes in existence because of storms, cold weather and the fact that no reprovisioning or repairs were possible on the long journey averaging six months.<sup>13</sup> When the Manila galleons arrived safely in Acapulco the church bells rang and out of gratitude the event was celebrated by a mass with "Te Deum".<sup>14</sup> The volume of cargo on eastward shipments was far greater than on the three month return journey to Manila. Vast quantities of silver, highly valued in China, were shipped from Acapulco to the Philippines as payment for the cargoes of Orientalia.

In the Chinese community in Mexico City, luxury goods from Asia were offered for sale before trans-shipment to Europe.<sup>15</sup> The Mexicans, also with a tradition in goldsmithing, worked with Indians and Chinese under Spanish supervision, on imported European jewelry designs. The fascinating stones imported from Asia were greatly treasured.<sup>16</sup>



Goods sold in Acapulco continued either to Mexico City, Lima, or travelled overland across Mexico to Vera Cruz. At that port the major part of the merchandise was shipped to Havana where the Spanish galleons gathered for their convoys to Europe. These galleons proceeded to Cadiz or Seville, and from there the merchandise was distributed throughout Europe. The gold jewelry found on wrecks off the coast of Florida, including the *Atocha* and *Santa Margarita*, as well as the *Nuestra Señora de Esperanza* wrecked near the Islas de Pinas, could well have been of Philippine origin.<sup>22</sup> Considering the amount of gold which passed along this route, very little thought has been given, in various private and museum collections in Europe and the United States, to the possible Philippine or Asian origin of jewelry in this period. The *Concepción's* jewelry, which at first glance could be classified as European, does after further study suggest Philippine or Chinese origins together with influences from South East Asia.

The gold artifacts found in the treasure of the *Concepción* are of considerable importance for the history of Philippine jewelry. As the jewelry of the 16th and 17th centuries was mainly made for the Spaniards and their export trade, little remained in the Philippines itself. Pieces from pre-colonial times exist, as well as items from the 18th and 19th centuries, but Renaissance period pieces are very rare. The jewelry of the *Concepción* not only represents a missing link but also documents styles which continued in Philippine jewelry into the 18th and 19th centuries. The same 17th century bead types found in the *Concepción* were used for the next two hundred years in the tambourine necklaces, which originated from the Spanish rosary and later evolved into a native style of jewelry in the Philippines.

#### Concepción Gold Destined for Trade

The historical records of the Manila Galleon trade provide the exact date of the wreck of the *Concepción*, 20 September 1638, but documentation of her cargo is almost non-existent. However, one significant reference alludes to the chains. A careful study of the quality and design of the gold jewelry revealed that most of the gold jewelry was actually used for trade. Only a few pieces such as the granulated comb (cat. no. 105), the reliquary pendant (cat. no. 62) or the badge pin (cat. no. 64) seem to have belonged to passengers, as indicated by personalized inscriptions. The wrecking process resulted in the



*Pyramid chain from the Concepción*

remnants of the *Concepción* and her cargo being scattered across the reef and typhoons have further blurred the traces of original associations of the artifacts. Some of the jewelry was washed into crevices and depressions in the coral reefs, and hidden under the sands and coral rubble. Since recovered treasure was found in shallow water, and many minute particles of gold were found on top of the reef, it can be safely assumed that the great majority of the gold jewelry was retrieved by the inhabitants of the local village located along the shore shortly after the disaster. Therefore, unlike artifacts found on land, the actual location of the jewelry on the seabed gives little indication as to whether the jewelry belonged to passengers on the galleon, or if it was destined for trade.

The majority of the gold jewelry was actually merchandise for export from the Philippines. This is evident because of the great number and variety of the chains, and especially because of the one lot of simple pea chains of similar lengths held together with a gold wire (cat. no. 36). More evidence is provided by the more than 1100 buttons in gold filigree recovered, representing only thirteen button types (cat. nos. 95 - 104). Additionally, the number of belt ends with varying patterns, the great similarity in the

filigree ornamentation of the jewelry and objects, and the close stylistic links within the finger rings all support this hypothesis.

### Special Characteristics of Workshops

An exact analysis of the *Concepción* jewelry shows close ties in ornamentation and workmanship within certain groups. From this we can conclude that the jewelry was not made for individual customers, but instead, was partly mass produced in goldsmiths' workshops for export. The quantity of production, however, did not affect the quality; the *Concepción* jewelry was individually made by hand and mounted, but not cast. Such details become particularly clear when studying the jewel studded pieces, as each setting is distinctively constructed for its stone. Although



*Concepción gem-studded rings*

the exact number of workshops making the jewelry of the *Concepción* cannot be determined, parallels point to a common source for some categories of the jewelry. For example, several of the finger rings show identical ornaments on the shank (cat. nos. 6, 9, 10) and some of the hoops have very similar shapes and proportions (cat. nos. 1, 3, 12 and 2, 7, 15, 16). Even though the bezels belonging to these finger rings are very different in style and have been influenced by various cultures, they still supply evidence of having been made in one goldsmith's workshop. On the other hand, some finger rings in the *Concepción* Collection give the impression of

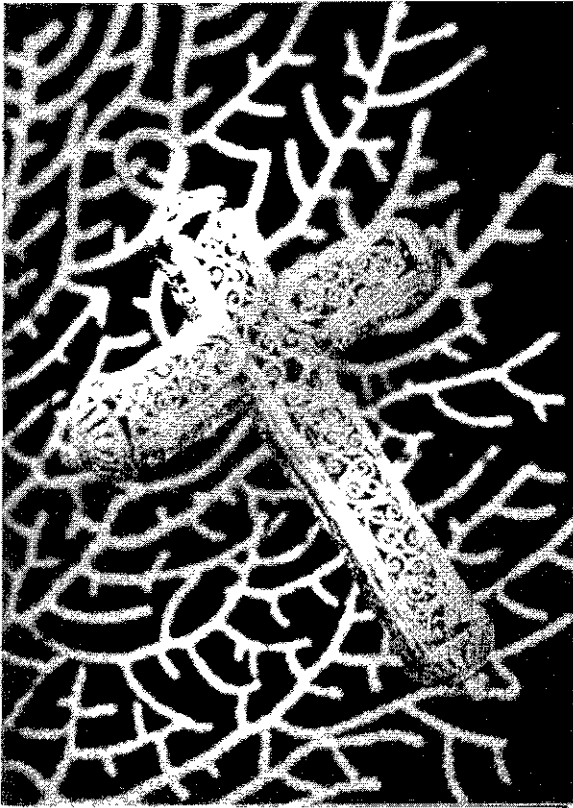
either coming from countries such as India, Java, China (cat. nos. 118, 13, 14), or that the craftsmen working in the Philippines were influenced by those styles.

In the treasure of the *Concepción*, there are even stylistic cross connections between the settings on the finger rings (cat. nos. 7-9) and the diamond studded jewels such as the cross pendant (cat. no. 58), shoe pendant (cat. no. 57) and dress jewels (cat. nos. 77-79). Similarities also exist in the shape of the settings (cat. nos. 58 and 68; cat. nos. 57, 63, 77 and 78), and in the decorative framework and design of some of the pieces (cat. nos. 67 and 77; 78 and 79). Apparently the workshop responsible for these items specialized in jewelry set with diamonds. At the same time, certain similarities in the jewelry resulted from prevailing styles or the use of the same artistic source as a motif. This is exemplified by the floral setting on one of the finger rings (cat. no. 2) and the lotus-like center part of the diamond studded belt end (cat. no. 67). It is these technical details in workmanship that reveal the style of a particular workshop.

### The Chinese Influence

The Chinese played a key role in trade and in the art of goldsmithing in the Philippines, particularly in Manila.<sup>18</sup> The Philippine culture, language and history had always been intertwined with the Chinese. Therefore, it is not surprising to note that while studying the arts and crafts of the Philippines, one frequently finds decorative Chinese elements. The Chinese also ran some of the local gold mines.<sup>19</sup> The natives of the Philippines had used Chinese terms for gold weights, tools and techniques long before the arrival of the Spanish.<sup>20</sup>

Stylistic ties and similarities in technique can be seen in the group of filigree jewelry and objects. Because various motifs recur frequently it is possible that only one workshop supplied the filigree work on the *Concepción*. However, it is possible that some of the filigree may have originated from a country outside the Philippines, such as China. Because of the technique involved in making filigree work, it is one of the most difficult categories of jewelry to determine the place of origin or the artistic source. The possibilities and methods of bending wire are limited, and therefore forms and patterns become very similar, if not identical. The type of wire utilized is usually more indicative of the origin than the decoration.



*Filigree cross recovered from the Concepción*

Two distinctive patterns are significant in the filigree from the *Concepción*: the loop band (cat. nos. 23, 26, 28-30, 32, 33, 37, 40, 60, 110, 114) and the so-called "Chinese scroll work" or frieze (cat. nos. 27-30, 66, 111). Another typical form of filigree in the treasure is the trefoil-style motif (cat. nos. 25, 33, 59, 61, 110, 113, 114). In the final analysis, it seems that the filigree was produced in one workshop or came from one source. The chains, with their intricate patterns and amazing method of linking the units, are of high quality and richness in design. Most importantly from the historical point of view, these chains are significant because so few original chains have survived. Our knowledge of chains is usually from contemporary portraits. Chains, usually without enamel or stones requiring removal, were the first type of jewelry to be melted down, thus serving an almost monetary function.

The chains and some of the buttons in the treasure of the *Concepción* lead us to Chinese prototypes. Chinese filigree exists in a few collections outside of China, but actual research on this subject is scarce. Some Chinese jewelry is displayed in the Metropolitan Museum of Art, New York, the British Museum, London, the Minneapolis Institute of Art, Minneapolis, and

also in the State Hermitage Museum, Leningrad. Often one has to work with unpublished material and accurate dating is quite difficult. Nevertheless there are some decorative elements in Chinese filigree which evidently have an old tradition and which occur in the chains, buttons and filigree objects in the *Concepción* treasure. The same motifs continued to be applied in jewelry and goldsmiths' work in both silver and gold until the 19th century in China.

The most characteristic feature in Chinese filigree is the frieze-like and repetitious scroll-work pattern which can be found on many pieces from the *Concepción* (cat. nos. 27, 28, 29, 30, 66 and 111). Another very typical motif is the star shape rosette which appears in the form of spherical beads as buttons or beads of a chain in the treasure (cat. nos. 21 and 95). Naturalistic and three dimensional flower sprigs in filigree work are very Chinese and this is reflected in the floral outlines of the links of one of the chains (cat. no. 25). Another common technical detail in Chinese goldsmiths' work is the use of sheet metal for the actual shape; each piece is then outlined and decorated with a framework of wire. This technique is illustrated in the treasure of the *Concepción* by a dress stud type (cat. no. 86). The Chinese shaped comb with a Spanish inscription (cat. no. 105) and the Spanish style gold plate with Chinese lion dog heads along the rim (cat. no. 116) are classical examples of the intermingling of Chinese art forms with traditional European decorative styles. Without a deeper knowledge of Chinese filigree work it is impossible to decide if these items originated from China, or were made by Chinese craftsmen in Manila.

#### Other Far Eastern Influences

Both art forms and the history of jewelry reflect the evolution of a country. The historical development of the Philippines is a fascinating example of a melting pot of cultures, as evidenced by the intermingling of native art forms with elements from various Eastern cultures. From about 200 AD until 1325 the Philippines were under the dependency of Hindu-Malayan empires in Indo-China, Sumatra and Borneo. Then in the early 15th century, the islands were under the Javanese Empire of the Majapahit. For a short time the Philippines were dominated by the Chinese Ming Dynasty. Prior to the arrival of the Spaniards in the second half of the 16th century the Japanese influence in the North was strong and the South was dominated by Mohammedan

Borneo.<sup>21</sup> These cultures left their marks behind, and for this reason, it does not seem surprising to find such diverse styles in the jewelry of the *Concepción*. For example there are Islamic elements on some of the chains (cat. nos. 22 and 35), Javanese features on two finger rings (cat. nos. 1 and 12) and Malay Chinese decorations on a belt end and belt mount (cat. nos. 69, 70), which illustrate some of the major Oriental influences.

Apart from the Eastern elements found in the jewelry, there is significant evidence of European decoration. Undoubtedly the Spaniards brought to the Philippines printed or hand drawn European pattern books with jewelry designs and ornamental decorations for the goldsmiths to use. These designs were then applied by the native or Chinese craftsmen working for the Spaniards, in the production of European style jewelry. Many pieces of *Concepción* jewelry provide evidence of this, such as the typical Renaissance scroll work (cat. nos. 58, 71, 80 and 81), strapwork, "Schweifwerk" (cat. nos. 57 and 115) and even the most contemporary of all ornaments, the so-called peapod ornament (cat. nos. 4 and 5).

Another observation from the *Concepción* jewelry is that it was normal practice for goldsmiths of that period to use designs made in the sixteenth century. It is known that several series of goldsmiths drawings from the sixteenth century were reprinted in the seventeenth century. Within Europe, both the pattern books and the goldsmiths traveled far. Goldsmiths such as Daniel Mignot and Erasmus Hornick from France and the Netherlands, forced to leave their homelands for religious or political reasons, worked in goldsmithing centers such as Augsburg, Copenhagen, Florence, Nuremberg and Prague, a few of the most important centers in Renaissance Europe. The ornamental designs of these goldsmiths, and their followers, must have been known to the goldsmiths in the Philippines.

The Royal families in Europe often summoned goldsmiths from all over the Continent to work at their Courts. These goldsmiths brought their native ideas, styles, and techniques, as well as their pattern books. Through court patronage an international style in Renaissance goldsmiths' work slowly developed, in contrast to the goldsmiths' guilds which usually allowed membership only to citizens of their own town. Due to the cosmopolitan attitudes of the Courts in Europe, it is often difficult to attribute 16th and 17th century jewelry to a particular place of origin. For this reason, museum catalogues tend to name and label the jewelry of this epoch

"Western European". Ties with India have also been identified in jewelry research, but little thought has been given to the role of the colonies and the international trade that linked the Far East with Europe.

### Importance of Costume Portraits

Although Spanish fashions dominated European dress from 1550 to 1660, the costumes were also international.<sup>22</sup> Thus portraits of the epoch can be misleading when trying to identify the origin of a piece of jewelry. However, the portraits allow other observations in the field of jewelry concerning the pieces found from the wreck of the *Concepción*.

Portrait paintings by Alonso Sanchez Coello (1531/32 - 1588), Juan Pantoja de la Cruz, Antonio Moro (1517/21 -1576/77) and their numerous followers, provide the best documentation of Spanish fashion and Renaissance jewelry because so few pieces of jewelry have actually survived. It is especially helpful that the pieces of jewelry are illustrated in their portraits, usually in minute detail. These painted examples show both how wide-spread certain types of jewelry were, and also how jewelry forms developed. Jewelry forms seem to have developed slower than dress fashions. The



*Catalina Michuela, daughter of Phillip II*

The following jewelry catalog includes portrait documentation and details about the role of portraits in jewelry history. The quoted parallels give evidence of the continuation of sixteenth century jewelry fashions in the seventeenth century, coinciding with the similar development in goldsmiths' drawings.

Furthermore the documentary evidence of jewelry in portraits shows how current the styles of the jewelry found from the *Concepción* were. This is seen in the preference for diamonds in jewelry in the first half of the 17th century, and the prevailing fashion for filigree buttons, intricate chains and belts, as well as pendants and dress studs in men's and women's costumes. While some European dress fashions were gradually beginning to change under the Baroque influence of France and the Netherlands, the Spanish fashion was still popular through 1660 within Europe, and this perpetuated Renaissance style jewelry. This observation is confirmed by the jewelry drawings in the well known *Llibres de Passanties* in the Museu de la Cuitat, Barcelona; these drawings are precisely dated and have been frequently referred to in the discussions of the jewelry from the *Concepción*.

With the new knowledge and evidence provided by the gold treasure of the *Concepción*, it becomes evident that the European style in goldsmiths' work had spread further than previously realized. Such finds compel jewelry historians to reconsider certain attributions in the literature on jewelry, as well as in museums and private collections. In fact, it is likely that the Spaniards in Manila, as in Mexico, had Spanish goldsmiths supervising native or Chinese craftsmen in the production of jewelry for the European trade.

Except for two basic books, Priscilla Muller's *Jewels in Spain* and Ramon Villega's *Philippine Jewelry Tradition*,<sup>23</sup> there is little research on the connection between Spain and her colonies in the

art of goldsmithing. Even more sparse is information on Mexican or Peruvian jewelry, which could form a missing link in the analysis of the treasure of the *Concepción*, since the jewelry produced in the Philippines passed through these countries. The extensive bibliography included in this catalogue shows not only how scattered the material is on jewelry of Renaissance Europe, the Far East and the Islamic World, but also the lack of study of the influencing cross currents. The treasure of the *Concepción* gives us insight into some of these problems and a few answers to questions in this field.

The intrinsic value of gold is such that gold jewelry is often melted down to serve as currency or, as today, given to the goldsmith to be used to produce a more modern piece. This explains why so few pieces of jewelry from the 16th and 17th centuries have survived. There is a significant lack of jewelry from the Spanish colonies in museum collections such as the Museo de Artes Decorativas, Museo Lazaro Galdiano and Instituto Valencia de Don Juan in Madrid and Museu de la Cuitat in Barcelona or in any other Spanish city. Jewelry in the Philippines made during the Spanish Colonial period, in particular the 16th and 17th centuries, was used almost exclusively for export. Thus most of the jewelry exhibited in the various museum collections in Manila such as the Casa Manila, Ayala Museum, Museo ng Buhay Pilipino and National Museum are basically from the 18th and 19th century, when the native inhabitants of the Philippines became more prosperous and independent.

In conclusion, the significance of the gold artifacts found in the wreck of the *Concepción* is that they represent a collection of jewelry that can be studied in its specific historical context. Recovered from the depths of the sea, it exists as an invaluable source of information for cultural history, jewelry history and the trade routes that carried this treasure.



*Painting showing elaborate use of gold jewelry*

## NOTES

1. Information based on "The Shipwrecks of the *Santa Margarita* and the *Nuestra Señora de la Concepción*," unpublished research by Peter Earle and D. D. Hebb, as well as details of the trade given by Blair/Robertson, 1903 - 1909 and in *Artes de Mexico*, 1960.
2. Being the most Western territory from the homeland and so close to the Orient and China, Manila was vitally important both politically and commercially. Cf. also Villegas, 1983, p. 113. A full account of the trade going through Manila and then onto Mexico is given in various articles in: *Artes de Mexico*, 1960.
3. Williams, 1982, p. 45.
4. Blair/Robertson, 1903 - 1909, Vol. 16, p. 184.
5. Ibid, Vol. 16, p. 177 - 178.
6. Ibid, Vol. 16, p. 184 - 185.
7. Ibid, Vol. 16, p. 185 - 186.
8. Blair/Robertson, 1903 - 1909, Vol. 27, p. 195.
9. Cf. Earle/Hebb, "The Shipwrecks of the *Santa Margarita* and the *Nuestra Señora de la Concepción*."
10. Villegas, 1983, p. 41 ff. and 44.
11. Tegengren, 1964, p. 557.
12. For background information on the Manila Galleon trade cf. Williams, 1982, p. 44 - 49; Doty, 19.., p. 47 - 49.
13. *Artes de Mexico*, 1960, p. 26 - 27; Williams, 1982, p. 44 f.
14. *Artes de Mexico*, 1960, p. 27 - 28.
15. Williams, 1982, p. 45.
16. Davis/Pack, 1982, p. 47 ff.
17. Auct. Cat. Christie's, 1984 and Auct. Cat. Christie's, 1988.
18. This information became evident through many conversations in the Philippines. I am particularly indebted to Ramon Villegas, Metro Manila for many historical facts about the Chinese and their trade. Cf. also Villegas, 1983, p. 44, 114 - 115.
19. Tegengren, 1964, p. 557.
20. Villegas, 1983, p. 44 and p. 114 - 115.
21. Tegengren, 1964, p. 556. Cf. also relevant chapters in: Villegas, 1983.
22. The Spanish fashion is discussed in: Boucher, 1987, p. 235 ff.; von Boehn/Loschek, 1986, S. 199 ff.; Reade, 1951, p. 5 - 27; Thiel, 1987, p. 189 - 208. For cross connections with Netherlandish costume in the 17th century cf. Meyer, 1986.
23. Muller, 1972 and Villegas, 1983.



FINGER RING - Cat. No. 1

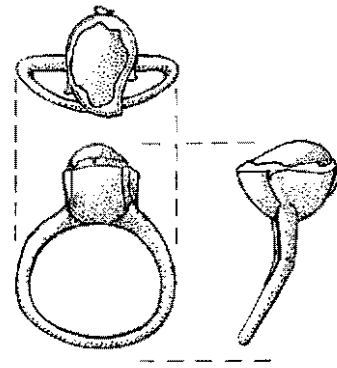
Gold, ruby

Inv. no. B 1388

Height 2.8 cm; outer diam. 2.1 cm. inner diam. 1.7 cm

Weight 6.4 gm

Two cracks along the shoulder area look as if a file or some other sharp instrument caused a diagonal cut.



Mounted gold ring with an oval opening for the finger. The forged shank has a round section, which expands towards the trumpet-shaped ends. These support the irregularly-shaped cup-like bezel, giving the impression of a calycinal flower. Seen from the top, the bezel has the shape of a flame with two tiny hook-like projections. On the broader side of the flame-shape is a notch. A polished ruby in its natural cabochon-like form is set in the bezel (*Pl. 1a,b,c*).

The shank of this finger ring has close parallels with other rings taken from the treasure of the *Nuestra Señora de la Concepción*, such as C 48 and A 141.<sup>2</sup> All three rings seem to have come from one goldsmith's workshop; however, their stylistic sources are quite different. The idea for the design of the above-described finger ring is most certainly not European. The form of the bezel and the collet surrounding the stone one associates immediately with Ancient Javanese rings.<sup>2</sup>

The question arises as to whether the goldsmith in Manila was familiar with these rings. If so, were they still making such rings in Java at that time, or was it merely the shape of the stone that influenced the style of the setting.<sup>3</sup>

The polished natural ruby was a popular decorative element in Indian goldsmiths' work, as can be seen on a Mughal dagger in the Oriental Department of the Treasury of the State, the Hermitage, Leningrad, or a thumb ring in the Victoria & Albert Museum, London both dating about 1620 - 1630.<sup>4</sup> Portuguese trading vessels came annually from India to Manila carrying precious and semi-precious stones, such as rubies and balas rubies (today called spinel).<sup>5</sup> The rubies could also have come via the junk trade from China. Sources for rubies in Renaissance times were known in Burma, Ceylon and Afghanistan.<sup>6</sup>

European jewels of this period rarely exist with such stones. Perhaps they have not survived, as the fashion was predominantly for table-cut stones. It is quite likely the stones were taken out, re-polished and thus re-used. The natural polished ruby was however introduced in Europe, as the famous "Kleinodienbuch" (1552 - 1555) of the Duchess Anna, wife of Duke Albrecht V of Bavaria reveals.<sup>7</sup> Among her personal jewelry, documented in painted miniatures by Hans Mielich, one finds not only the natural ruby in pieces presumably made by her Court jewelers but also examples of jewelry that seem to have been imported directly from India.<sup>8</sup>

As this ring of the *Concepción* is unique in form, the exact artistic sources for the goldsmith making this finger ring in Manila will remain a mystery. Maybe the ruby itself inspired the goldsmith to make such a setting, without knowledge of Indian or Javanese jewelry.<sup>9</sup>

FOOTNOTES

1) Cf. cat. nos. 3 (C 48) and 12 (A 141).

2) Such rings were shown in an exhibition of ancient Javanese gold in the National Museum, Singapore. The author of the catalogue, Professor John N. Miksic, also cited the close stylistic ties of the ring taken from the *Nuestra Señora de la Concepción* with ancient Javanese rings. However, he confirmed that little is known about Javanese jewelry of the 16th and 17th centuries and thus it is almost impossible to trace an immediate parallel from Java for this ring type. For further reading cf. Miksic, 1988.

3) Very often stylistic parallels can be deceiving, as they may result from certain goldsmiths'



techniques which evolve through the material being wrought, and not through the knowledge of other artistic styles. This becomes particularly evident in filigree work.

4) For the dagger cf. Ivanov-Lukonin/Smesova, cat. no. 109, ills. 173 - 175. and for the thumb ring cf. Strong/Smith/Harle. 1988, cat. no. 93; Welch, 1985, cat. no. 129.

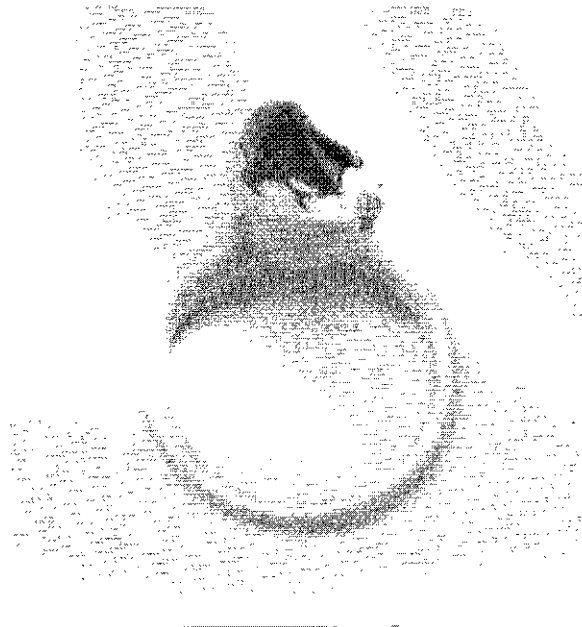
5) Blair/Robertson. 1903 - 1909, Vol. 16, p. 184 - 185.

6) Cat. "Princely Magnificence", 1980, p. 15 - 16.

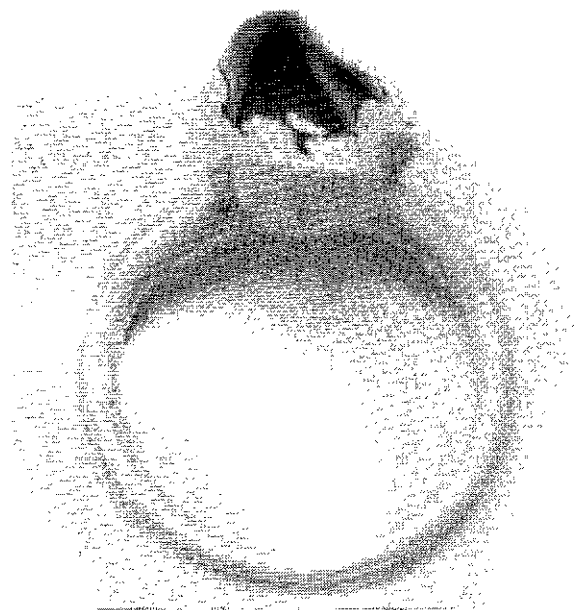
7) Bayerische Staatsbibliothek, codex monacensis, icon. 429, fol. 3 r, 4 r. For published examples see: Falk. 1975, ills. 22 (fol. 38 r); 23 (fol. 27 r); 25 (fol. 33 r); 40 (fol. 44 r); 41 (fol. 47 r).

8) Bayerische Staatsbibliothek, codex monacensis, icon. 429, fol. 50 r.

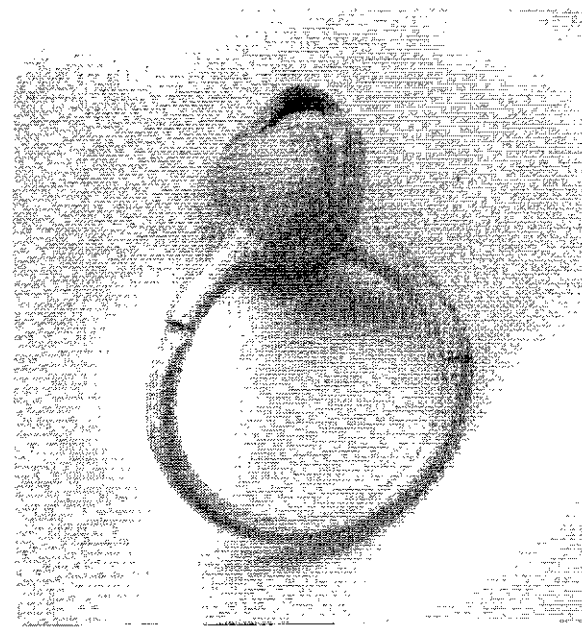
9) Cf. footnote 3.



Pl. 1b



Pl. 1a



Pl. 1c

## FINGER RING - Cat. No. 2

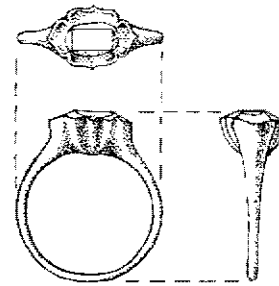
Gold, ruby

Inv. no. B 563

Height 2.3 cm; outer diam. 1.9 cm, inner diam. 1.6 cm

Weight: 3.33 gm

The condition of the piece is good.



A massive ring forged in gold with a round opening for the finger. The slim shank is on the inner part flat and on the outer part strongly convex in form. The shank ends expand and flow without transition into the silhouette of the bezel, shaped like a four-petalled flower with a rounded base and fluted sides which enlarge towards the upper part of the bezel. The flower-type bezel consists of two small petals and two broad ones in an ogival form with surrounding rim in relief. The center part of the bezel is accentuated by a deeply set table cut ruby (*Pl. 2a,b*).

Parallels for this ring type are not known. Presumably, because of the large size stone and the lack of enamel, the mounting would have been simply melted down and the stone reused in a modernized jewel according to the taste of the changing fashions.

This rather unusual type of setting with a floral shape has, however, survived in European precious jewels or in Coronation Regalia of the first part of the 17th century. The closest parallel for the floral setting can be found on the elaborately decorated reverse side of the Lyte Jewel from the Waddesdon Bequest, today in the British Museum, London<sup>1</sup> (*Pl. 2c*). Four diamonds in an intricate hexagonal cut are set in elongated floral settings much like this ring from the treasure of the *Nuestra Señora de la Concepción*, including the fine outlining rim. The Lyte Jewel, given to Thomas Lyte by King James I in 1610, is English in origin, but styled in the Continental fashion.

Similar style settings, occurring on the Coronation crown of King Christian IV of Denmark and Norway, (made by Dirich Fyring in 1596), show petal-like forms of flowers as settings.<sup>2</sup> The crown was designed by Jakob Mores from Hamburg, who worked for the Danish Court and was working much in the style of Daniel Mignot. The same type of floral collets can be seen on the Coronation crown of Maria Eleonora, the wife of

Gustavus Adolphus of Sweden, which was made by the German goldsmith Ruprecht Miller in Stockholm for the ceremony in 1620.<sup>3</sup>

The new style for settings concur with the floral patterns developed in ornamental drawings of the early 17th century, and with the more complexly cut diamonds. Even small jewels of the time document this fashion, such as a small amorous locket in the Victoria & Albert Museum, London.<sup>4</sup>

The above-mentioned examples document how international styles in jewelry came about, especially in the late Renaissance period when goldsmiths were travelling from one European Court to the other and/or left their countries for political reasons or because of religious persecution. This ring taken from the *Concepción* follows an early 17th century form of setting, and demonstrates that the goldsmiths in the Philippines were familiar with current European fashions.

The shape and the proportions of the shank compare to other finger rings from the treasure of the *Concepción* such as inv. nos. B 2031, B 1028 and B 1153.<sup>5</sup> This again proves that the three rings were made in one goldsmiths' workshop.

## FOOTNOTES

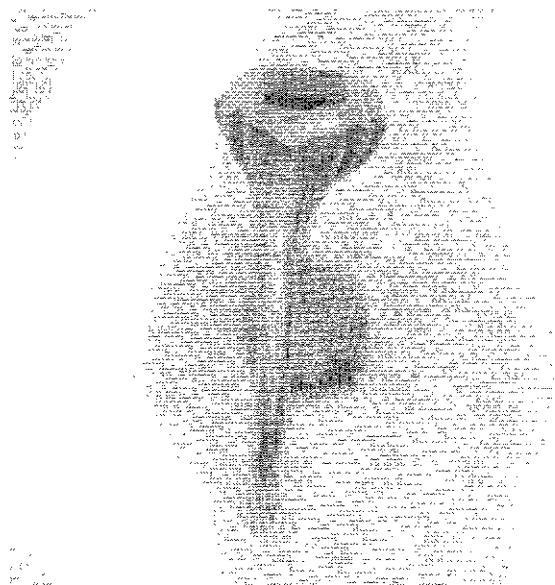
1) For this parallel I am indebted to Hugh Tait, Department of Medieval and Later Antiquities, British Museum, London who kindly indicated the piece to me. For a detailed information on the Lyte Jewel, cf. Tait, 1986, cat. no. 33.

2) Boesen, 1986, p. 57 f. and in particular ill. no. 32; Cat. "Christian IV and Europe", 1988, cat. no. 562.

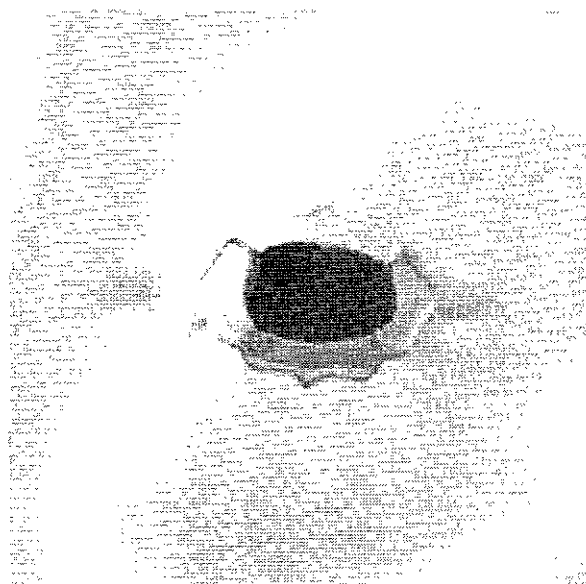
3) Cat. "Royal Treasures of Sweden", 1988, cat. no. 1.

4) Cat. "Princely Magnificence", 1980, cat. no. 91.  
Cf. also the settings on a necklace illustrated on  
a portrait of Salomon Mesdach dated 1619 (Gans,  
1979, fig. 113).

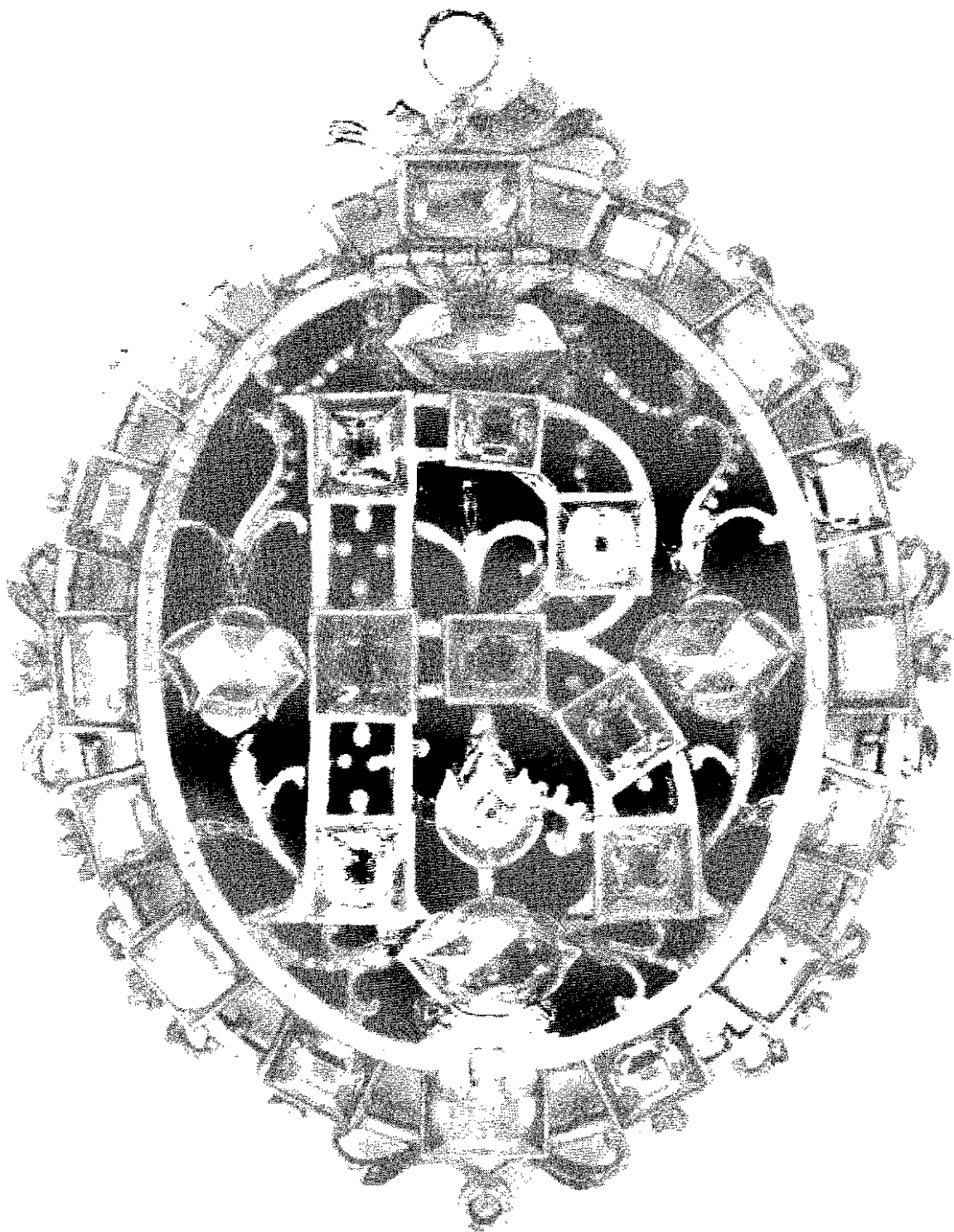
5) Cf. cat. nos. 7 (B 2031), 15 (B 1028), 16 (B  
1158).



Pl. 2a



Pl. 2b

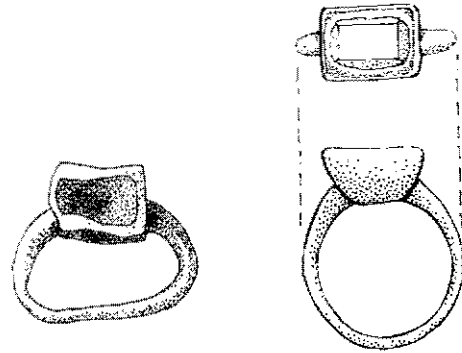


*Pl. 2c*

### FINGER RING - Cat. No. 3

Gold, sapphire  
Inv. no. A 1005  
Height 2.6 cm; outer diam. 2.1 cm, inner diam. 2.1 cm  
Weight 7.9 gm

The sapphire was found loose and then set into this ring, as the size was equivalent.



Mounted ring of solid gold with an oval opening for the finger. The narrow shank, which is chased, has a round section and expands from the shoulder towards the trumpet-like ends. These support the narrow sides of the bezel with a rectangular cross-section. The box-setting is shaped like an upside-down pyramid with curvilinear outlines. The table-cut sapphire is let into the hollow bezel and the gold setting is hammered all around it, giving the top of the bezel a slightly raised effect (*Pl. 3a,b*).

In the *Llibres de Passanties*, Vol. III, fol. 54, no. 509 (Museu d'Historia de la Cuitat, Barcelona) there exists a design by a goldsmith named Josep Vives showing an almost identical specimen (*Pl. 3c*). The ring from the *Nuestra Señora de la Concepción* itself is very plain, and without any decorative elements it would be difficult to date. The Barcelona drawing is however dated 1642, which coincides with the date of the wreck. Thus we can conclude a fashion for such rings in the 1630's and 1640's.

This type of ring with a large rectangular bezel and stone is worn on the right hand of a lady portrayed by an anonymous master in the early 17th century, in the collection of the Hispanic Society of America, New York.<sup>2</sup> Two further examples of this ring type are illustrated in the still-life painting of a "Kunstammerschrank" by Georg Hainz (1630/31 - 1688), in the Statens Museum for Kunst, Copenhagen (*Pl. 3d*); similar in proportion is a ring illustrated in a still-life painting with jewelry by Jan van Breughel the Younger, early 17th century, now in the Musée Royaux des Beaux Arts, Brussels.<sup>3</sup>

The above-mentioned drawings and the paintings document the use of these rings during the period of the Manila galleon wreck. The Barcelona drawing and the rings on the "Kunstammer" painting show also a preference for plain gold settings. Such pieces would not have survived

unless excavated from the ground or seabed. The surviving specimens of that period, which will be discussed in the following paragraphs, are mostly decorated with enamel. Technically it was too costly and difficult to remove the enamel, and therefore those without enamel were easily melted and the stones re-used or cut.

Varied types of this ring exist in the Victoria & Albert Museum, London,<sup>4</sup> the Ashmolean Museum, Oxford<sup>5</sup> and in completely different proportions also in the British Museum, London.<sup>6</sup> Formerly in the Harari Collection there was a ring with a similar shaped shank and similarly proportioned bezel, even though the pyramid shape is inverted.<sup>7</sup> This ring originally belonged to the Guilhou Collection, which has further examples of rectangular shaped bezels. One of these rings from the Guilhou Collection has a table-cut sapphire bearing the coat of arms of Pope Paul III, and thus documents the use of rectangular bezels before the middle of the 16th century.<sup>8</sup> As previously mentioned, most of these examples have elaborate enamel ornamentation.

The shank of this ring belonging to the *Concepción* treasure resembles nos. B 1388, A 141 and B 2031, also of the treasure.<sup>9</sup> Even though the bezels are very different in design, the workmanship and technical details compare. The outline of the bezel resembles in its main features item no. B 2257.<sup>10</sup> It makes one assume that all four rings from the *Concepción* treasure actually came from one source.

The sapphire was used in the Middle Ages for liturgical and ceremonial purposes, and was set in crowns, reliquaries and bishop's rings.<sup>11</sup> Already in the Bible and in Greek mythology the sapphire was often compared with the sky and thus believed to be a stone symbolizing heavenly power. A more profane interpretation of the sapphire can be found during the Renaissance as a sign of fidelity. The ring of the *Concepción* gives

us no evidence of the destined wearer; however, the sapphire was most certainly a very precious stone at the time, mined in Ceylon, Burma, India, Cashmere and Thailand.

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#### FOOTNOTES

1) This particular design is unpublished. For literature about the Llibres de Passanties in Barcelona see: "Les joies i els joiers", 1973 and Verrie, 1979, p. 81 - 93.

2) Inv. no. A 1895.

3) Cat. "Stilleben in Europa", 1979, fig. 250 and Hackenbroch, 1979, fig. 709.

4) Bury, 1953, Case 33 K 20 and Case 33 L 29.

5) Taylor Scarisbrick, 1978, no. 670.

6) Dakon, 1912, no. 1757.

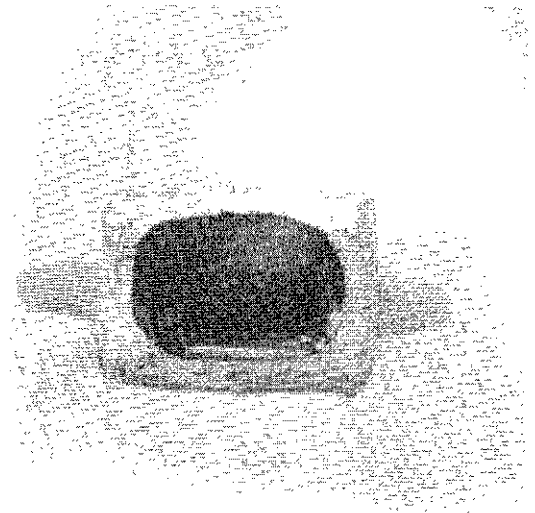
7) Boardman/Scarisbrick, 1977, no. 174.

8) de Ricci, 1912, no. 1432 and for further examples see also nos. 1360 and 1420.

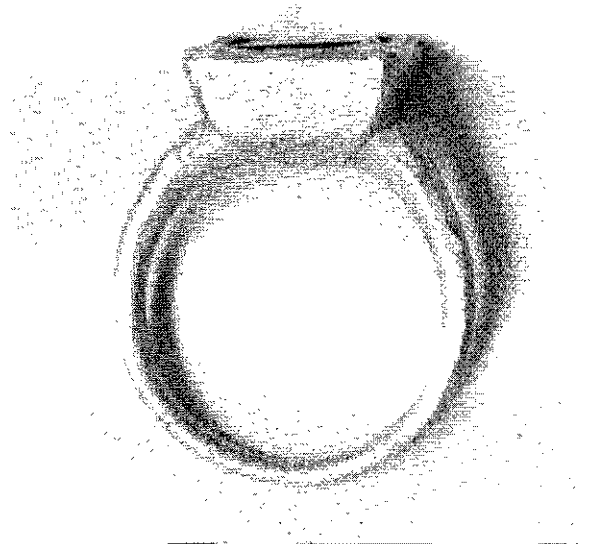
9) Cf. cat. nos. 1 (B 1388), 12 (A 141), 7 (B 2031).

10) Cf. cat. no. 5 (B 2257).

11) A good compilation of the significance of the sapphire in history is given by Schiffer, 1988, p. 171 - 185 however without references of sources. For further information cf. Zucker/Süssmann, 1988, p. 33 - 51; Kunz, 1971, p. 104 - 107; Clark, 1986, p. 75. References about lapidaries in the 16th and 17th centuries are to be found in Evans, 1976, 140 f.



*Pl. 3a*

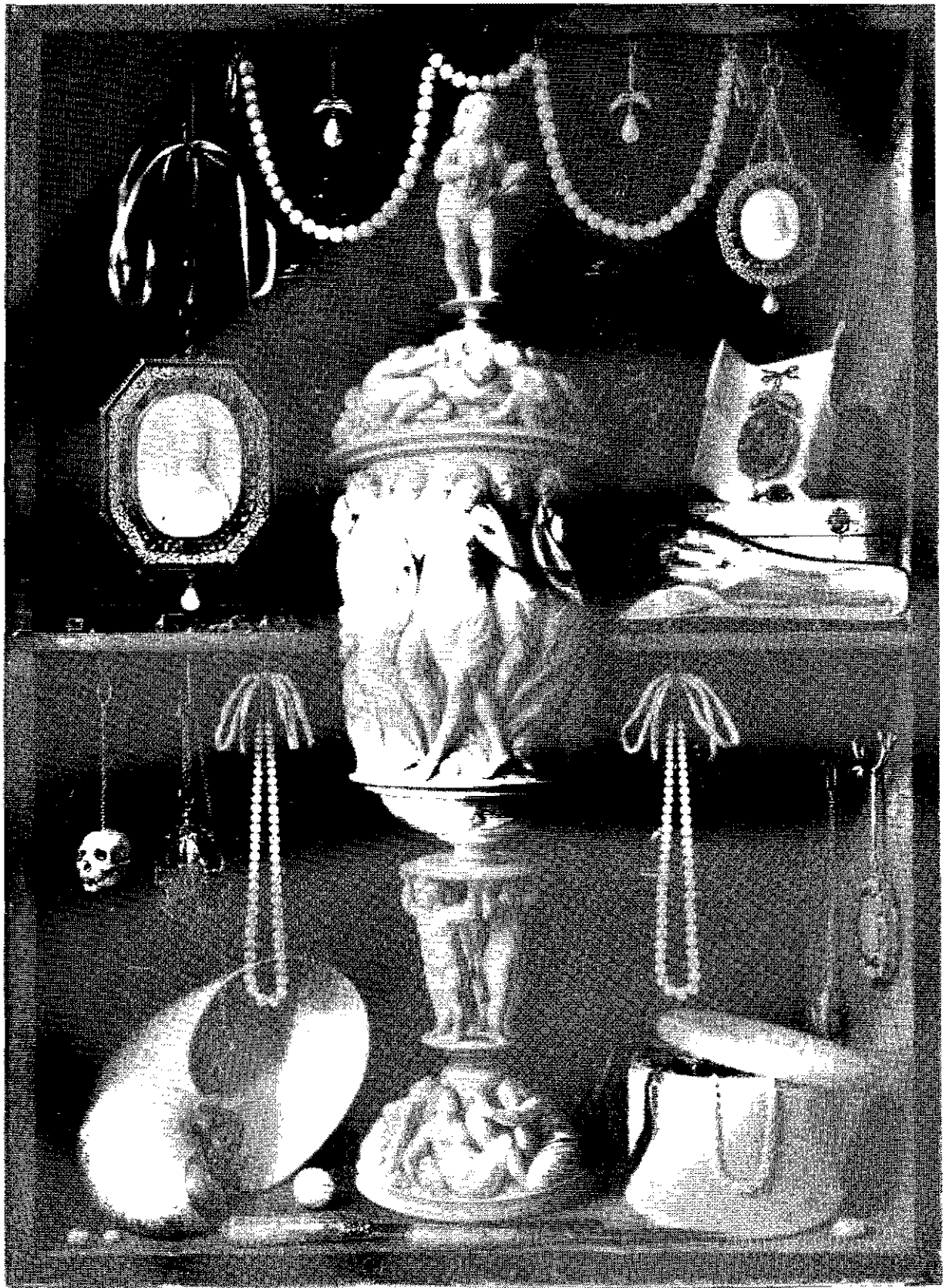


*Pl. 3b*



Pl. 3c





*Pl. 3d*



FINGER RING - Cat. No. 4

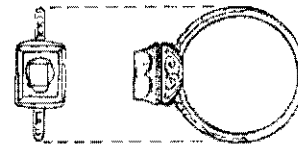
Gold, ruby

Inv. no. B 2226

Height 2.2 cm, outer diam. 1.8 cm, inner diam. 1.5 cm

Weight 3.5 gm

Both shank and bezel are slightly displaced. The surface of the ruby shows several cracks and scratches.



Mounted ring of solid gold parts with a round opening for the finger. The chased narrow shank is inside plain and rounded. The outside part of the shank has a convex outline with an engraved volute pattern along the shoulders. The trumpet-like ends of the shank flow into the outline of the rounded pyramid-shaped underside of the rectangular bezel. The broadsides are engraved with a fleurs-de-lis motif and pea pod ornament. In the profile view the box-type bezel shows a groove and then a tapering pyramid form. The sides are engraved with a double arcade motif. The slightly curved top of the bezel encloses a table-cut ruby which appears through an irregular opening of a chased setting (*Pl. 4a,b,c*).

This type of ring was most popular during the Renaissance and continued to be made over a long period of time. Often it is only the decorations on shank and bezel that give us evidence for the date. Various parallels are known in museum collections: Museum für Angewandte Kunst, Cologne<sup>1</sup>; Nationalmuseet, Copenhagen<sup>2</sup>; Museum für Kunst und Gewerbe, Hamburg<sup>3</sup>; British Museum, London<sup>4</sup>; Victoria & Albert Museum, London<sup>5</sup>; Museo Poldi Pezzoli, Milano<sup>6</sup>; Bayrisches Nationalmuseum, Munich<sup>7</sup>; Germanisches Nationalmuseum, Nuremberg<sup>8</sup>; Ashmolean Museum, Oxford<sup>9</sup>; Schmuckmuseum Pforzheim, Pforzheim.<sup>10</sup> Further examples are known in the literature; the styles of ornament and choice of stones are diverse, and the number of stones varies from one to two.<sup>11</sup>

This ring from the treasure of the *Nuestra Señora de la Concepción* may have been enameled on the shank and underside of the bezel; however, the arcading of the bezel is engraved and does not give the impression of having ever been enameled previously.<sup>12</sup> The volute decoration of the shank and the fleurs-de-lis with pea-pod ornament is rather similar to ring no. B 2257.<sup>13</sup> From this we can conclude that both rings came from the same

workshop or goldsmith.

The shape of the ring goes back to the 16th century. We find the fashion for this type documented on portraits from about 1560 till 1620, which will be discussed in the following paragraphs. The pea-pod ornament on the bezel dates the ring no earlier than 1620.<sup>14</sup> One early example is the portrait of a lady by Giambattista Moroni, 1560 (Rijksmuseum, Amsterdam), and a later one is minutely illustrated in the Dutch portrait of Grietje Adriaensz Groote painted in 1622 by an unknown Master (Rijksmuseum, Amsterdam).<sup>15</sup> On a still life with jewelry by Jan Brueghel the Younger, now in the Musée Royaux des Beaux Arts, Brussels, from the early 17th century, two similar rings are illustrated<sup>16</sup> (*Pl. 4d*).

These rings are considered to have been used as love, friendship or even marriage rings. The choice of stones were usually diamonds, sapphires or rubies as in our case, all of which are in some way or another brought together with the symbolism of love.<sup>17</sup> The ruby had many attributes and symbolic values, e.g. as an amulet against poison, plague and all evil; and because of the color it was connected with blood as a sign of life and the heart. The ruby then became a symbol or luck-charm for anything concerning love, apart from the many other qualities it was said to have.<sup>18</sup> Major sources for the ruby in Renaissance times were India, Burma, Ceylon and the area around Afghanistan.<sup>19</sup> Already Marco Polo in the 13th century and Jean-Baptiste Tavernier (1606) in the 17th century described the ruby on their voyages through Asia.<sup>20</sup>

FOOTNOTES

1) Chadour/Joppien, 1985, Vol. II, no. 251, West European, late 16th/early 17th century.

2) Cat. "Christian IV and Europe", 1988, Colour Plate 563, cat. no. 818.

3) Steingräber, 1956, p.130, ill. 224.

4) Dalton, 1912, nos. 1908 - 1912.

5) Oman, 1930, no. 292; Bury, 1984, Plate 33 F.

6) Cat. "Orologi-Oreficerie", 1981, no. 184 quoted as Italian 16th century.

7) Two similar rings from the Lauinger Fürstengruft dated last quarter of the 16th century, cf. Stolleis/Himmelheber, 1977, cat. nos. 52 and 51.

8) Cat. "Wenzel Jamnitzer", 1985, cat. no. 283 considered to be South German, last quarter of the 16th century.

9) Taylor/Scarbrick, 1977, nos. 660 - 666, 16th century.

10) Collection Jeidels, inv. nos. Sch 2009/37 and Sch 2009 40.

11) Fontenay, 1887, p. 56 and 59; Cat. "Power of Love", 1988, p. 10, ill. A; Cat. "2,500 Years of Rings", 1988, no. 89.

12) A Renaissance ring in the collection of the Nationalmuseet, Copenhagen (inv. no. 10667) shows quite clearly an engraved decoration without enamel.

13) Cf. cat. no. 5.

14) For a detailed account of the so-called pea-pod ornament or "Schotenwerk", which is found in goldsmith's art between 1610/20 - 1640/5, see: Irmischer, 1984, p. 276 - 279.

15) Gans, 1979, pls. 16 and 124. More portraits are quoted in Chadour/Joppien, 1985, Vol. II, cat. no. 251.

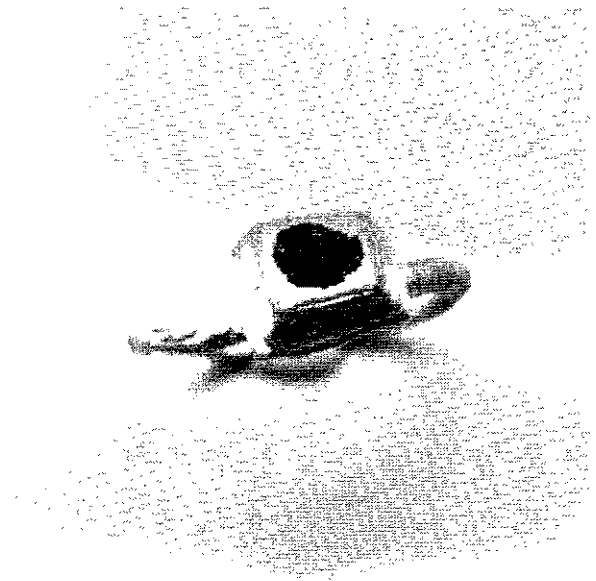
16) Hackenbroch, 1979, fig. 709.

17) Already the Romans had the custom of love rings, which evolved later on into the marriage ring. This development from Antiquity to modern times is explained in: Chadour/Joppien, 1985, Vol. II, p. 16 - 17. The ruby symbolized love, the sapphire fidelity, and the emerald chastity. For the significance of the diamond cf. ring no. B 2257.

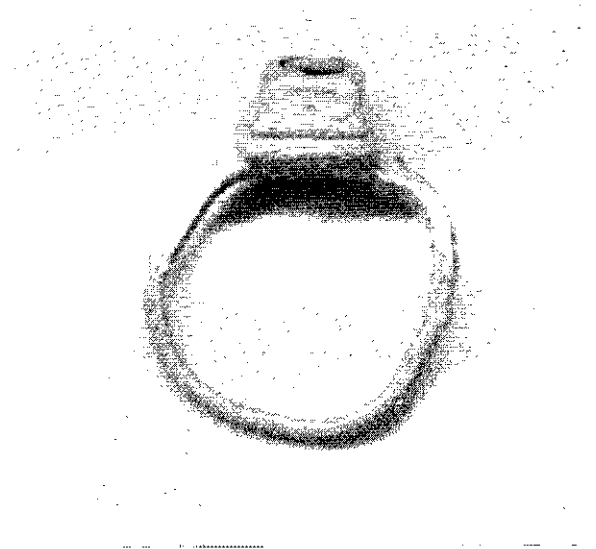
18) Cf. Kunz, 1971, p. 101 - 103; Guhr/Nagler, 1986, p. 110; Schiffer, 1988, p. 153 - 170.

19) The sources of gemstones in the Renaissance period are discussed in Cat. "Princely Magnificence", 1981, p. 12 - 19 and their significance in: Evans, 1976.

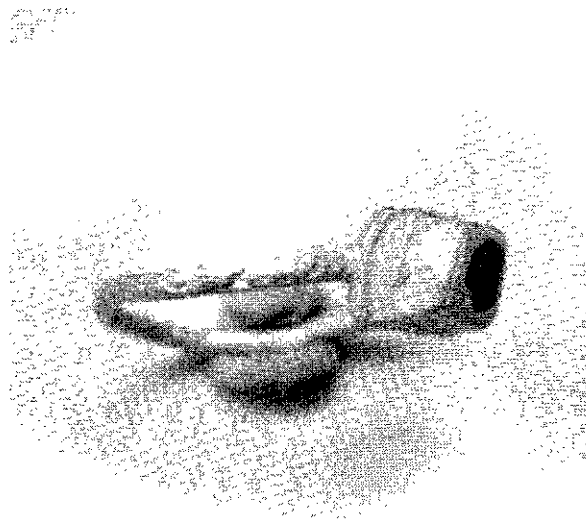
20) A good historical introduction about these accounts is given in: Zucker/Süssmann, 1988, p. 13 - 32.



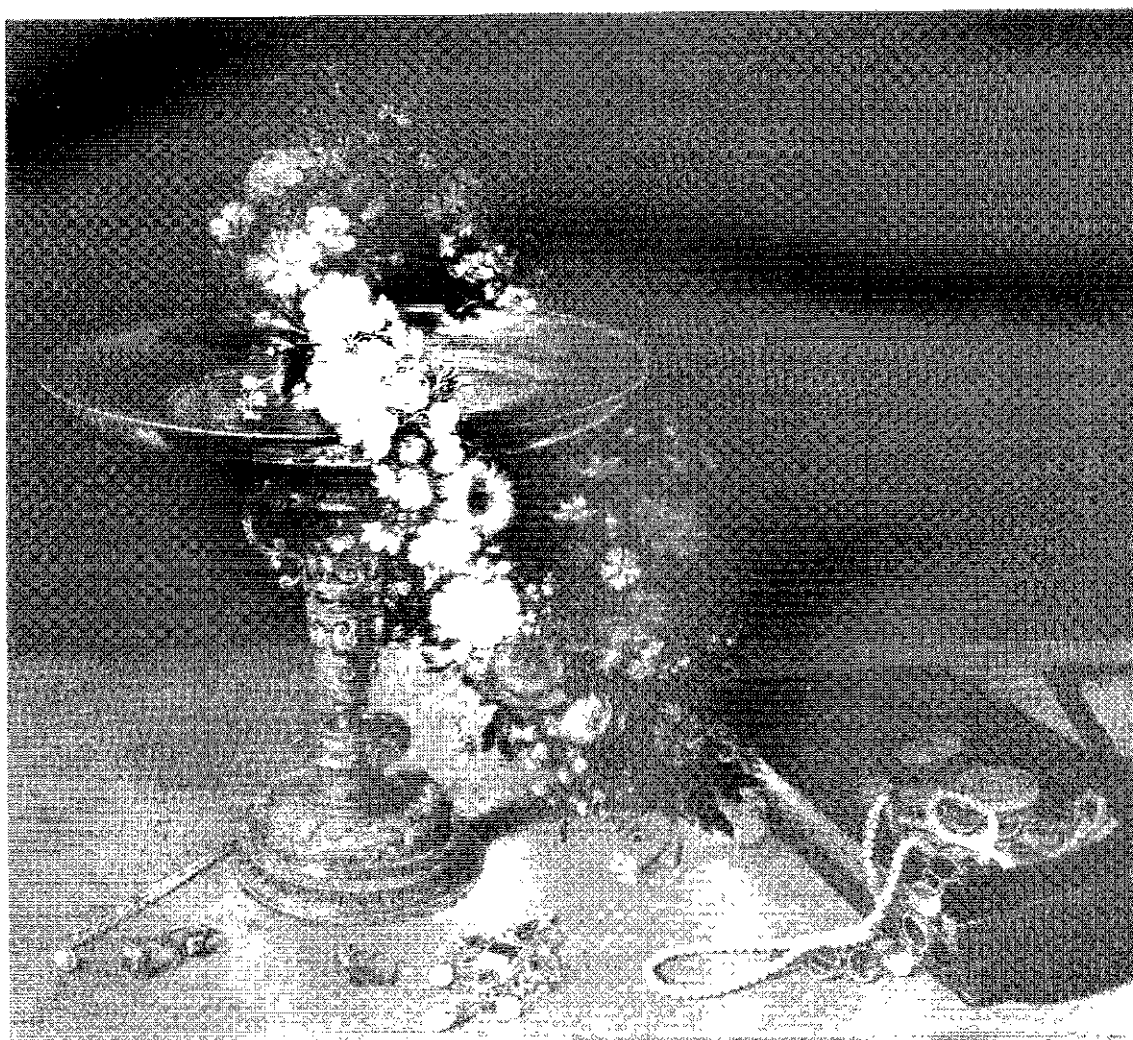
Pl. 4a



Pl. 4b



*Pl. 4c*



*Pl. 4d*

FINGER RING - Cat. No. 5

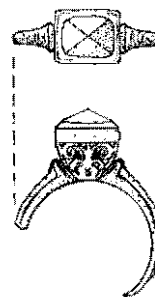
Gold, diamond

Inv. no. B 2257

Height 2.3, width 1.9 cm

Weight 3.9 gm

A third of the shank is missing. One side of the shank has cracks.



Mounted ring made of chased gold, formerly with an oval opening for the finger. The narrow shank is plain and rounded inside, and the convex shape outside is decorated with chased frieze-like volutes and acanthus in relief. The shoulder part expands towards the trumpet-shaped ends. These decrease and form a groove towards the narrow sides of the bezel which they are supporting. The bezel has a rectangular cross-section and from a profile view it forms a double-pyramid together with the point-cut diamond protruding on top. The gold pyramid-shaped bezel has curved outlines and is slightly larger in proportion. The broad sides of the bezel have in relief an engraved fleur-de-lis ornament with pea-pod ornament and a plain wide rim (Pl. 5a,b).

Similar finger rings are known in the Victoria & Albert Museum, London and in a private collection.<sup>1</sup> Both parallels resemble each other in the design of the ring and its proportions, but they do not have the point-cut diamond. Shank and bezel are less ornate and the enamel decoration is black. A variant of this ring type was recovered from the wreck of the *Nuestra Señora de Atocha*, and is similar mainly in the shape of the shank and the lower part of the bezel.<sup>2</sup>

The finger ring from the treasure of the *Nuestra Señora de la Concepción* gives no indication as to whether the bezel and shank had been enameled; this can only be assumed. The volute decoration of the shank goes back to drawings for finger rings such as those illustrated by Pierre Woieriot in his *Livre d'Anneaux d'Orfèvrerie* dated 1561.<sup>3</sup> The same volute pattern appears again on the shank of finger ring no. B 2226.<sup>4</sup> The form of their bezels are closely related and the fleurs-de-lis in combination with "Schotenwerk" decoration is even almost identical. Again these similarities gives us evidence of one source for most of the finger rings found in the treasure of the *Concepción*.

The pea-pod ornamentation as a decorative element basically executed in enamel was found in engravings and goldsmiths' work from about 1610 till 1650, which coincides with the date of the ship wreck.<sup>5</sup> This also means that the goldsmiths working in Manila for the Spaniards had illustrations, design books or engravings from Europe to work from, which were apparently the most current. The fleurs-de-lis is a popular motif in Renaissance art and thus difficult to date. As a decorative element on ring bezels, the fleurs-de-lis occurs on drawings for jewelry e.g., by Daniel Mignot, dated 1593 - 1596,<sup>6</sup> and by the monogram engraver named IVE<sup>7</sup> (Pl. 5c).

The natural diamond crystal with polished facets is already mentioned in 1490 by Bartholomeo Pasi, writing on Venetian commerce. He mentions "diamanti in punta", the octahæder or point cut, being exported to Lisbon and Paris.<sup>8</sup> In the 15th century this form of diamond and its glass paste imitations is already found on rings, and becomes very popular in jewelry and goldsmith's work in the late 16th and early 17th century.<sup>9</sup> An early 17th century "Still-Life with Jewellery" by Jan Brueghel the Younger in the *Musées Royaux des Beaux Arts*, Brussels depicts a related ring with a pointed diamond crystal.<sup>10</sup> For Pierre Woieriot the point cut diamond is a much favored decorative element in his drawings for finger rings dated 1561.<sup>11</sup>

Many books have been written about the diamond; being the hardest natural substance known, the legends are numerous.<sup>12</sup> Already the Romans believed in its medicinal and protective qualities against evil. In the Middle Ages the Italians called it the "pietra della reconciliazione" and believed it had the power of harmony between husband and wife, its hardness symbolizing the durability of the marriage union.<sup>13</sup> For the dealer shipping the merchandise from the *Concepción* to Europe or South America the ring was a mere decorative piece. For the wearer for whom it was later meant presumably

such a ring would have had a very personal significance. However, diamonds in jewelry were a great fashion in the first part of the 17th century, which is also documented by the rings found in the treasure of the *Concepción*.<sup>14</sup> One should point out that for all the Colonial powers of the period, India was the only source for diamonds. The Philippines was a diamond trading center for the Spaniards, it being their farthest western Colony. The Eastern trade was carried by the Chinese, Portuguese and the Dutch. Several Portuguese vessels a year are recorded to have anchored in Manila, carrying many jewels including diamonds from Maluco, Malaca and India.<sup>15</sup>

#### FOOTNOTES

1) Oman, 1930, no. 320; Bury, 1983, p. 33 F.

2) Auct. Cat. Christie's, 1988, no. 151.

3) Woieriot, 1561, plates 21 and 25.

4) Cf. cat. no. 4.

5) The earliest known example of pea-pod ornamentation is demonstrated by Daniel Schalheimer in 1592 and then in 1616 it is revived by Jean Toutin. Later on this decoration becomes quite popular. For further examples see: Irnscher, 1984, p. 276 - 279, figs. Z 105 and Z 106; Omodeo, 1975, figs. 99 and 114.

6) Hämmerle, 1930, nos. 10, 27, 32; Hackenbroch, 1979, ill. 483.

7) de Jong / de Groot, 1988, p. 90, no. 144.3.

8) Cat. "Princely Magnificence", 1981, p. 14.

9) For the 15th century cf. an example in the Museum für Angewandte Kunst, Cologne (Chadour/Joppien, 1985, Vol. II, cat. no. 226) and in the Harari Collection (Boardman/Scarbrick, 1977, Nr. 168); The Benjamin Zucker Family Collection (Cat. "Power of Love", 1988, no. 8A). For the 16th/17th centuries cf. a ring in the Museum für Angewandte Kunst, Cologne (Chadour/Joppien, 1985, Vol. II, cat. no. 252 many more parallels are quoted).

10) Hackenbroch, 1979, ill. 709.

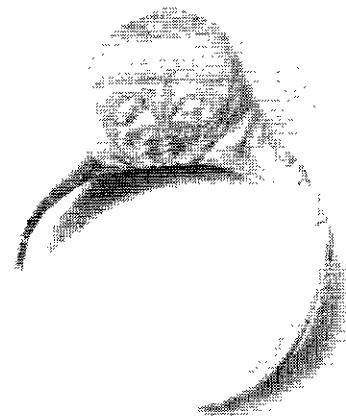
11) Woieriot, 1561, pl. 4, 8, 14, 15, 21, 31, 37. Also on engravings of pendants he uses the pointed diamond crystal, see: Omodeo, 1975, cat. no. 42, ill. 35.

12) The historical background is well explained by Bruton, 1978, p. 1 ff.. For the symbolism cf. Schiffer, 1988, p. 56 - 87; Zucker/Süssmann, 1988, p. 74 - 91.

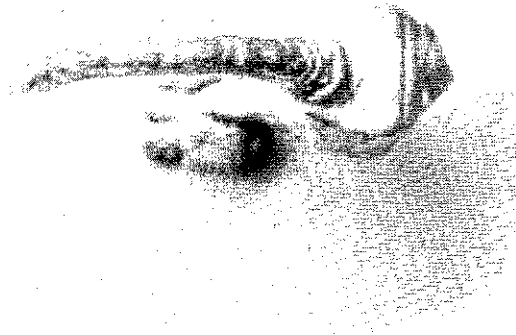
13) Schiffer, 1988, p. 57.

14) Cf. cat. nos.: B 6, B 7, B 8, B 9 (rings); B 77 - 79 (dress studs); B 67, B 68 (belt fittings); B 57 (shoe pendant); B 58 (cross pendant).

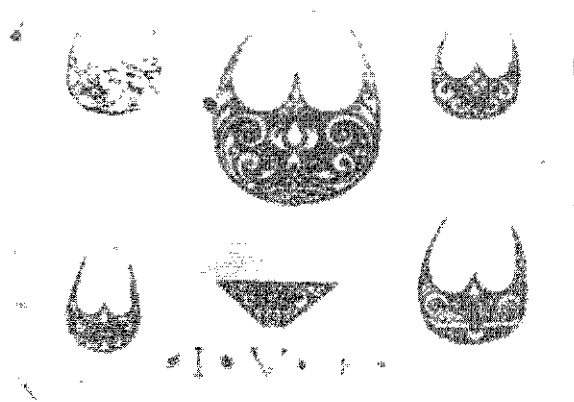
15) Blair, Robertson, 1903 - 1909, Vol. 16, p. 184 - 185.



Pl. 5a



*Pl. 5b*



*Pl. 5c*

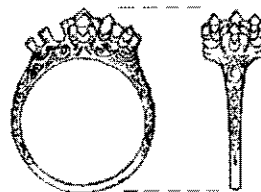
Gold, diamonds

Inv. no. B 1545

Height 2.5 cm; outer diam. 2.0 cm, inner diam. 1.7 cm

Weight 3.5 gm

Two diamonds are missing.



Mounted ring of solid gold with a round opening for the finger. The chased shank is narrow and has a semi-circular section. The shoulders are decorated with an engraved frieze-like ornament of alternating diamond- and oval-shaped frames filled with quatrefoils. The ends gradually expand and form an elongated-shaped bezel. Bird's claw-type chaton settings are soldered on bezel. These hold seven point-cut diamonds, which seen from the top form a cross. The surface of the bezel is structured like textile festoons (*Pl. 6a,b,c*).

For various reasons the above described finger ring is unique. There exist no exact parallels. First of all, the claw-like settings are exceptional as they are an early form of the open "chaton" which we know today. The idea is the same as from the profile view one can see the whole stone showing the double pyramid cut of the diamond, the so-called point cut, which is developed out of the natural octahedral form of the diamond.<sup>1</sup> This also gives the diamond full light. In the late 16th and the early 17th century there are rings with bird's claw ornaments on the four corners of the bezel, which are usually decorated with black enamel bands.<sup>2</sup> However, either the point or table-cut diamonds are completely enclosed in the bezel. Another variant is a 17th century ring-type with a cluster of point-cut diamonds of which only the tops are visible.<sup>3</sup> The bezel is usually black enamel and gold bands alternating, similar to the previous ring type with claw setting.

The festoon decoration on this ring from the treasure of the *Nuestra Señora de la Concepción* is closely related to finger ring no. B 756 of the treasure.<sup>4</sup> No parallels could be found for this motif on rings, which makes it quite unusual. The decoration of the shoulders repeats itself on two further finger rings of the *Concepción* treasure with the numbers B 848 and B 1108.<sup>5</sup> Without doubt all three rings derive from the same workshop or goldsmith.

Geometrical ornaments along the shank, such as the frieze of alternating diamond- and oval-shaped frames are rare on jewelry. Usually one finds on Renaissance finger rings all kinds of cartouches, volutes etc. or figural ornaments. The only known parallel for geometrical shoulder motifs found so far is a finger ring in the Victoria & Albert Museum, London, which in comparison is really quite plain.<sup>6</sup> The quatrefoil isolated as an ornament or as a frieze one finds on engravings by Daniel Mignot, e.g. illustrating the shank of a finger ring.<sup>7</sup> Related frieze decorations also occur on goldsmith's drawings by Matthias Zündt<sup>8</sup> or Erasmus Hornick.<sup>9</sup> The motif of oval frames filled with alternating quatrefoils and diamond shapes appears on the drawing of an incense burner in the *Llibres de Passanties* by the goldsmith Joseph Guell dated 1646<sup>10</sup> (*Pl. 6d*).

The tendency towards geometric patterns may also derive from Chinese art, as the goldsmiths working in Manila must have been well informed about current or traditional styles in their home country such as is evident in the tomb sculpture and architecture of the Ming Period.<sup>11</sup> There exists in the gold treasure of Ayutthaya a miniature chedi of the 15th century, found in the crypt of the main prang at Ratchaburana with a frieze almost identical to the one found on the rings of the *Concepción*<sup>12</sup> (*Pl. 6e*). The craftsmen working in Manila making the rings were most certainly aware of the styles in Ayutthaya, as well as with European pattern books for goldsmiths' work.

## FOOTNOTES

1) For the history and use of point cut diamonds see text on finger ring, cat.no. 5 (B 2257).

2) Examples of this ring type are in: Antwerp, Provinciaal Diamantmuseum, inv. no. B III 1969/2

(Cat. Diamantjuwelen uit Rubens tijd, 1977, no. 10); Cologne, Museum für Angewandte Kunst (Chadour/Joppien, 1985, Vol. II, cat. no. 252; Dresden, Grünes Gewölbe (Cat. "Grünes Gewölbe", 1984, p. 18f.); London, British Museum (Dalton, 1912, nos. 1989 - 91); London, Victoria & Albert Museum (Oman, 1930, no. 312; Bury, 1982, Case 34 A 3); Munich, Bayerisches Nationalmuseum (Stolleis/Himmelheber, 1977, no. 48 from the Lauinger Fürstengruft); Pforzheim, Schmuckmuseum (Debo, 1923, pl. V, no. 43 and 47; Battke, 1953, no. 84).

3) A few pieces are known in: London, Victoria & Albert Museum (Oman, 1930, no. 324; Bury, 1983, 33L); Baltimore, Walters Art Gallery. Zucker Collection (Cat. "Power of Love", 1988, no. 10B); Zucker/Süssmann, 1988, p. 76, ill. 88 (Sold by S.J. Philipps).

4) Cat. no. 11 (B 756).

5) Cat. no. 8 (B 848) and 9 (B 1108).

6) Bury, 1982, Case 33 K 24.

7) Dated 1593 cf. Hämmerle, 1930, nos. 27 and also 10, 17, 32; Hackenbroch, 1979, ill. 483 D and 486; Cat. "Ornemanistes du XVe au XVIIe siècle", 1987, cat. no. 57 dated 1593.

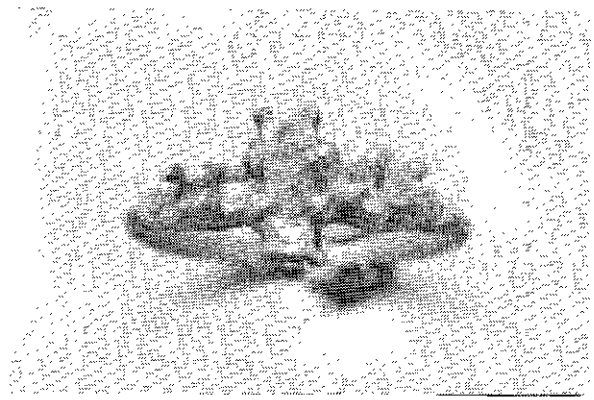
8) Cat. "Ornemanistes du XVe au XVIIe siècle", 1987, cat. no. 33 dated 1551.

9) Erasmus Hornick, Codex icon. 30 in scrinio, Hamburg, Staats- und Universitätsbibliothek Hamburg. These drawings have been catalogued and published by: Irmscher, 1983. For the quatrefoil-motif cf. ills. 2 and 6.

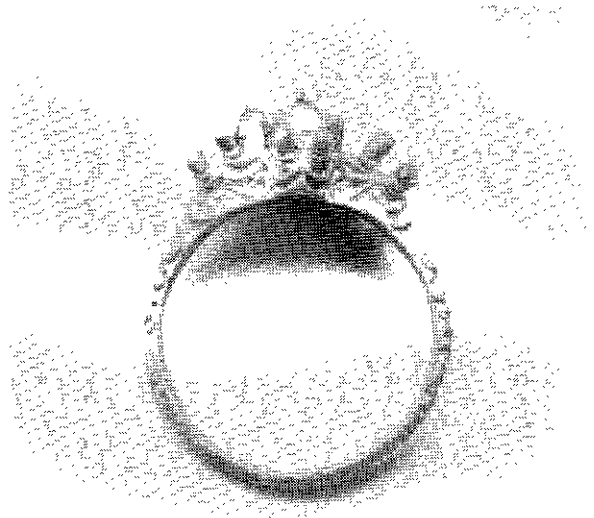
10) Museu Historia de la Cuitat, Barcelona, vol. III, fol. 71, no. 526 (unpublished).

11) Paludan, 1981, ills. 63, 66 and 214; Rawson, 1984, fig. 97.

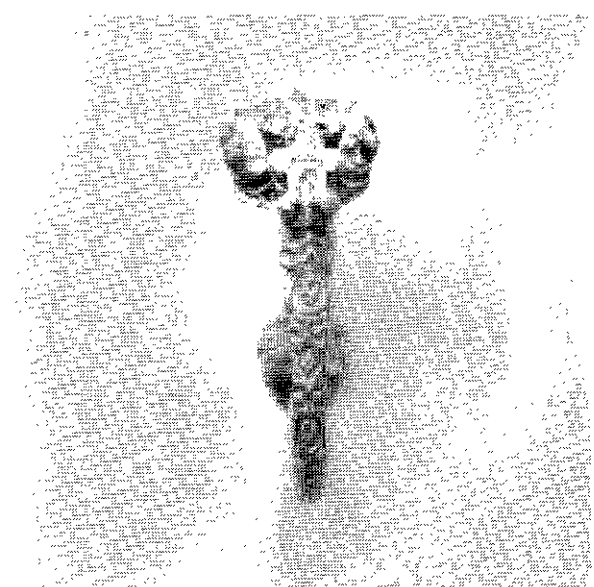
12) Cat. "Gold Treasures of Ayutthaya"



Pl. 6a

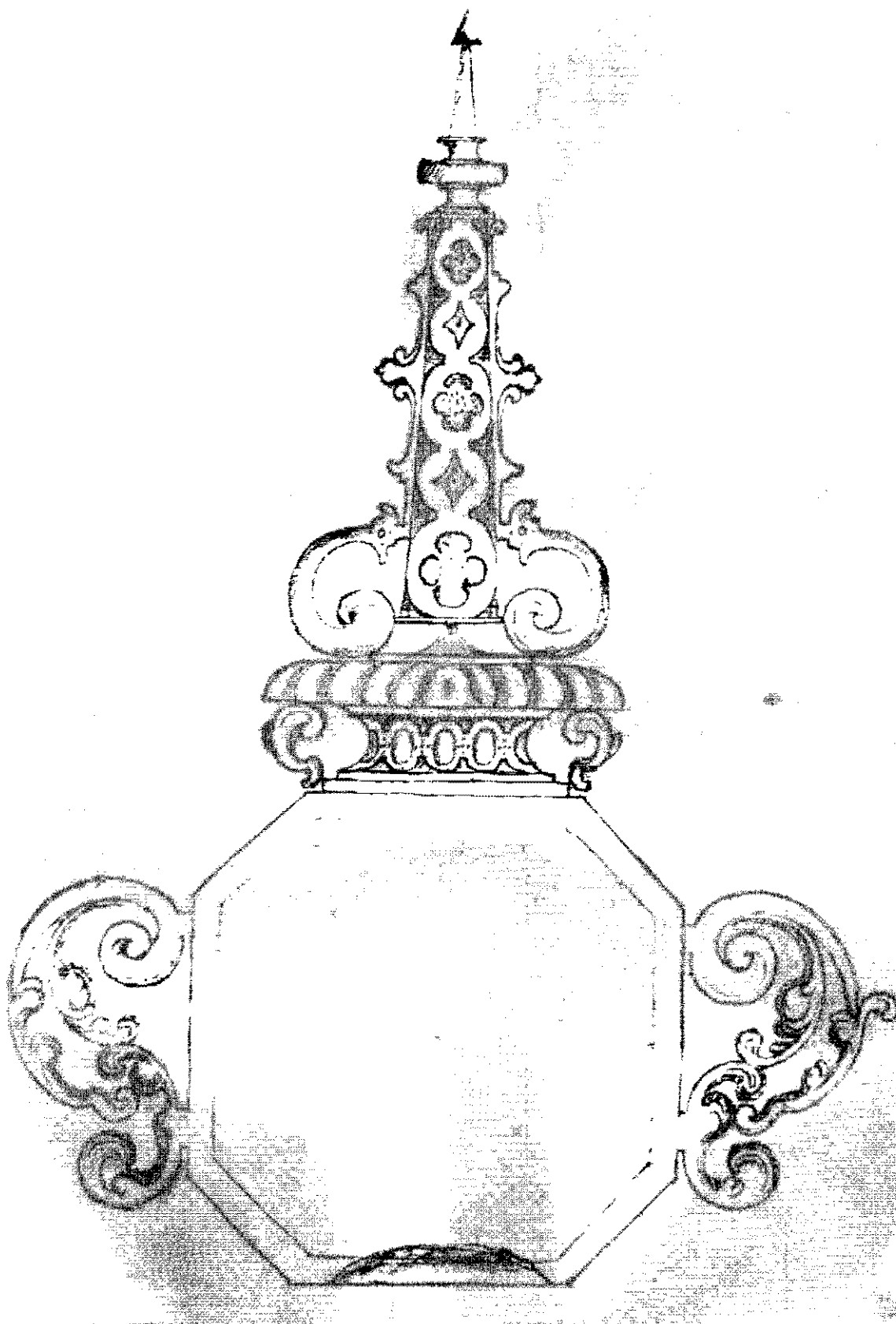


Pl. 6b

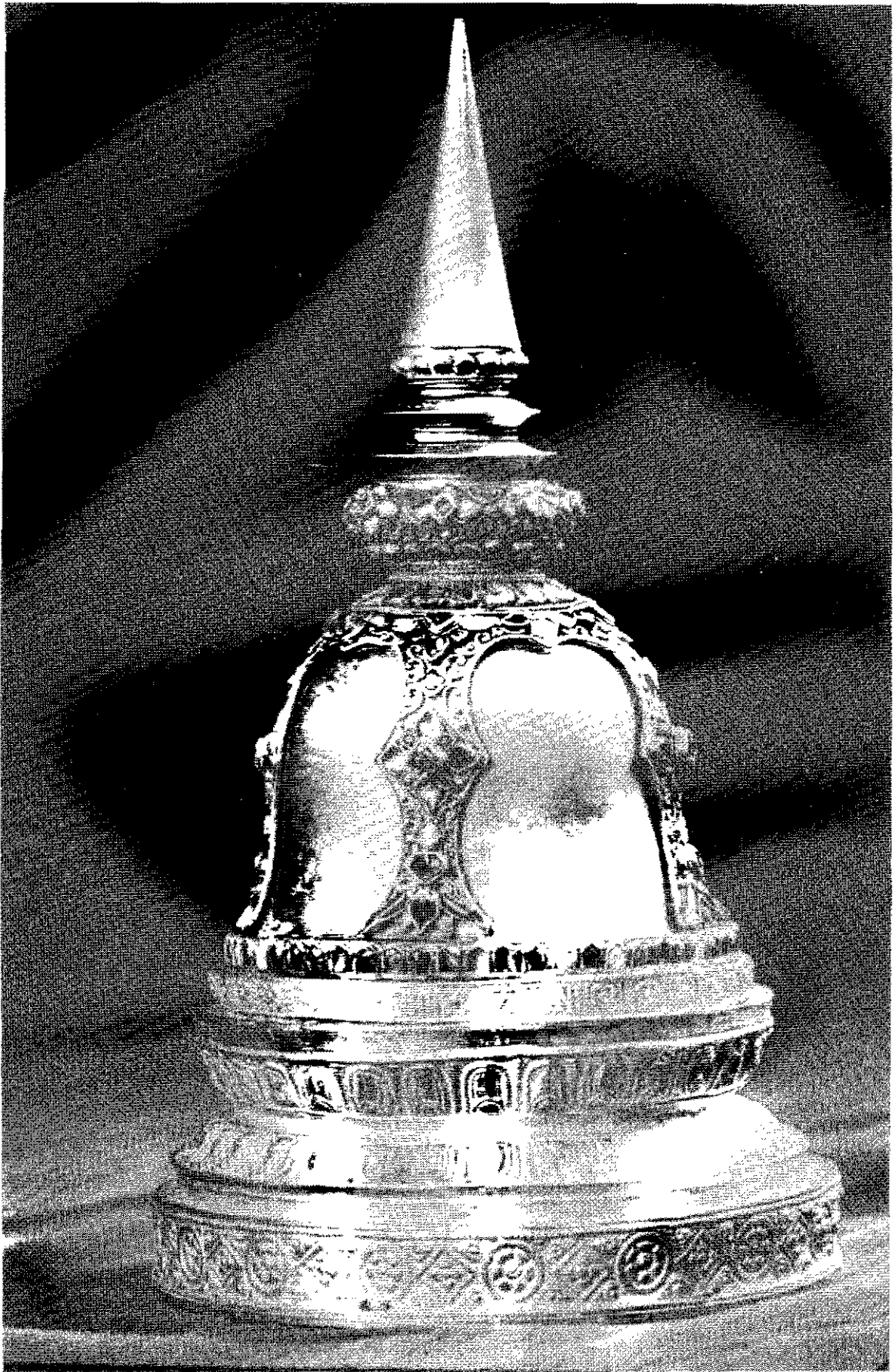


Pl. 6c





Pl. 6d



*Pl. 6e*

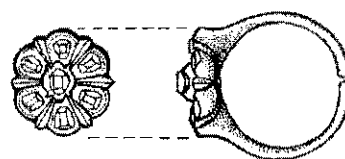
FINGER RING - Cat. No. 7

Gold, diamonds

Inv. no. B 2081

Height 2.1 cm, outer diam. 1.9 cm, inner diam. 1.6 cm

Weight 6.2 gm



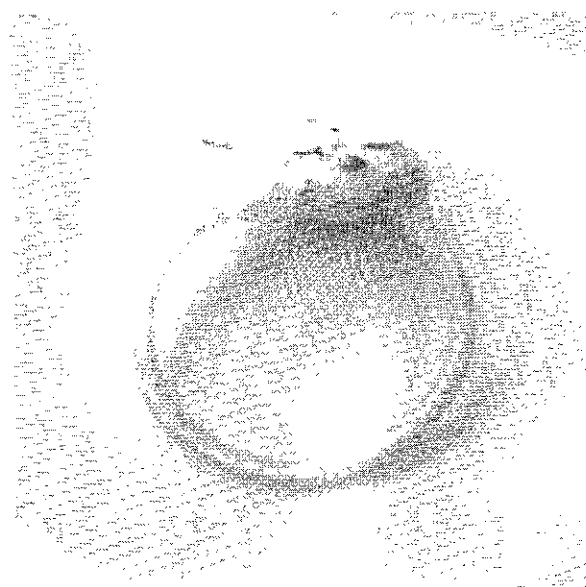
Two loose diamonds have been reset. The lower part of the shank is cracked. (Presumably this was the original join of the shank.)

Mounted and chased gold ring with a round opening for the finger. The shank of the ring is narrow and round in section. The diameter of the hoop expands towards the shoulders. The trumpet-shaped ends blend into the lower part of the bezel in rosette shape with six convex-surfaced petals. Engraved lines and a modelled wedge in between the petals give an added decorative element. The same wedge-type ornament separates the six rosette petals on the upper part of the bezel, each consisting of a box-type setting with a table-cut diamond. The centerpiece of the bezel is formed by a raised and studded box-type setting with a table-cut diamond. The cusped edges of the four petal-like walls give the impression of a flower (Pl. 7a,b).

Similar rings in form and style are illustrated in the *Llibres de Passanties* Museu d'Historia de la Cuitat, Barcelona by the goldsmiths Joseph Esteban, dated 1625 (Vol. II, fol. 384, no. 454 and Pere Juan Calmell, dated 1632 (Vol. III, fol. 12, no. 469)<sup>1</sup> (Pl. 7c,d). This gives us evidence of the fashion of diamond cluster rings during the period of the *Nuestra Señora de la Concepción*. Thus it seems obvious that the above-mentioned ring and the modified types such as inv. no. B 848 and B 1108 were pieces made in the Philippines for European or South American trade.<sup>2</sup>



Pl. 7a



Pl. 7b

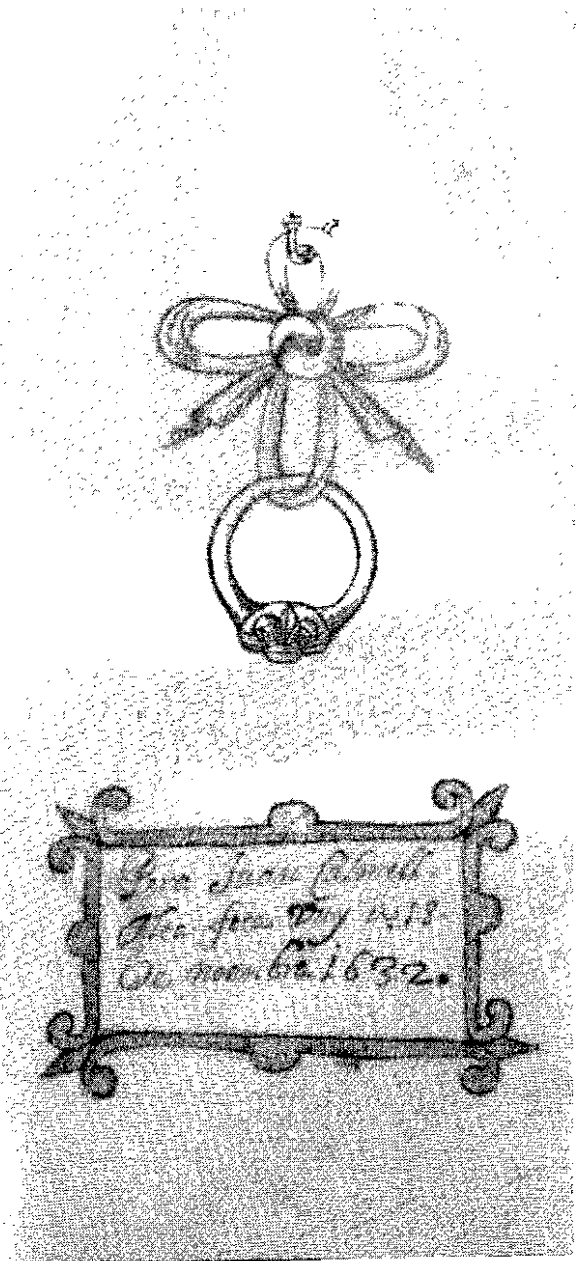
FOOTNOTES

1) The drawing is unpublished. cf. cat. no. 3, footnote 1.

2) Cf. cat. no. 8 (B 848) and 9 (B 1108).



Pl. 7c



Pl. 7d

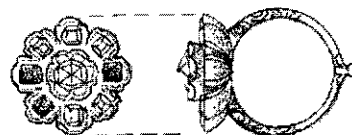
Gold, diamonds

Inv. no. B 848

Height 2.3 cm.; outer diam. 1.7 cm., inner diam. 1.4 cm

Weight 6.1 gm

Three diamonds are missing.



Mounted ring of gold with a round opening for the finger. The shank of the ring is narrow and has a semi-circular cross-section. At the bottom of the shank is a decorative four-petalled flower with a central gold globule. Two adjoining but unrelated engraved ornaments decorate the slightly expanding shoulder: below a diamond shape filled with a quatrefoil and above swirling c-shaped volutes. The bezel, in the form of an eight-petalled flower, is supported by the shank ends. The domed underside of the bezel is fluted and each petal has an engraved scaled surface. The upper part of the bezel consists of eight petal-like box-settings with trilobe ends and table-cut diamonds. A six-petalled rosette-type setting with cusped sides and a rose-cut diamond is raised by a stud and forms the centerpiece (*Pl. 8a,b,c,d*).

This finger ring belongs to the group of diamond cluster rings of the *Nuestra Señora de la Concepción* with the inv. nos. B 1108, B 1545 and B 2031.<sup>1</sup> The diamond framed quatrefoil ornament on the shank appears on B 1108, B 1545 and B 2149, and the volute scroll ornament appears on ring no. B 2226.<sup>2</sup> Again, this gives us evidence of the rings deriving from one goldsmith's workshop.

Even though the above-mentioned ring shows similarities with the other rings taken from the *Concepción*, it has some curious and differing elements. One is the four-petalled flower on the lower part of the shank, presumably evolved from the idea of using casting sprues as a decorative element instead of filing them down. On Islamic rings one finds this; however not as a floral motif.<sup>3</sup> A little flower on the lower part of the shank appears on South Indian mourning rings of the 16th and 17th centuries, so-called "pavitra" rings. Two exist in the British Museum, London and one in a private collection<sup>4</sup> (*Pl. 8e,f,g*).

Another interesting feature of this ring is the combination of table-cut and rose-cut diamonds.

The rose-like cut for diamonds was already known in the 1530's in India.<sup>5</sup> Even though the rose cut diamond appears on drawings for jewelry by Virgil Solis (1514 - 1562), in Europe it became fashionable only after introduction by Dutch lapidaries in the mid-17th century.<sup>6</sup> The "Canning Jewel" in the Victoria & Albert Museum, London, which is believed to have been made in Flanders or Italy in the late 16th century, has Indian additions and combines point, table- and rose-cut diamonds.<sup>7</sup> The Dutch were known to trade diamonds on the south side of Borneo, which was at the time an important trading center for the Philippines. The Portuguese from the Maluco Islands, Malaca and India also had vessels coming to Manila.<sup>8</sup> The Chinese also were said to bring in diamonds and other precious stones to Manila.<sup>9</sup> Both the use of the four-petalled flower ornament on the shank, as well as the rose-cut diamond, leads one to assume that ideas for designing jewelry were exchanged through trade routes.

The scaled decoration on the lower part of the bezel is European, and goes back to prints or ornamental drawings of Daniel Mignot (active 1593 - 1596) and Pierre Woelriot (1532 - 1596).<sup>10</sup>

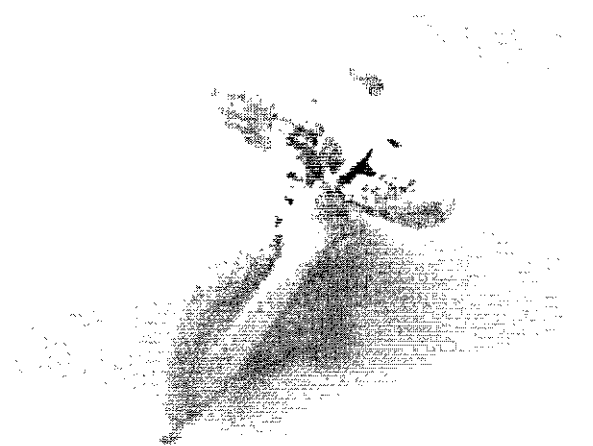
One of the drawings in the *Llibres de Passanties*, Vol. III, fol. 28, no. 485 (Museu d'Historia de la Cuitat) (*Pl. 8h*) by the goldsmith Joan Monllor, dated 1637 shows a finger ring with a point-cut diamond as a raised centerpiece surrounded by table-cut diamonds.<sup>11</sup> Both the drawing and the above-mentioned finger ring from the *Concepción* resemble each other in proportions and design. The question arises but cannot be answered, as to whether the Barcelona finger ring of 1637 was influenced by jewelry made in the Spanish Colonies or directly through the import of diamonds from India or South East Asia. A 17th century finger ring similar to the one from the *Concepción*, but with smaller proportions, exists in the Nationalmuseum, Copenhagen.<sup>12</sup>

## FOOTNOTES

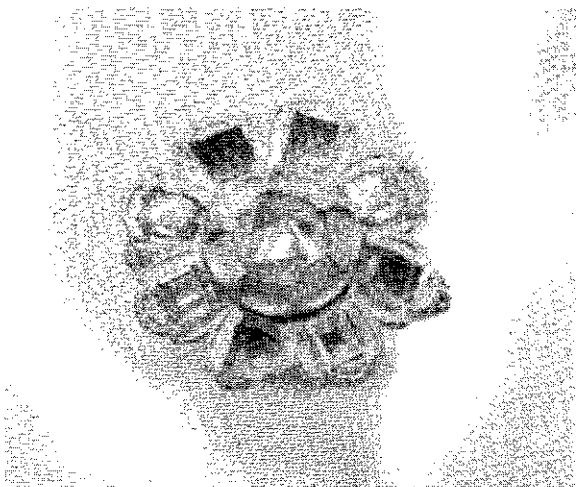
- 1) Cf. cat. nos. 9 (B 1108), 6 (B 1545), 7 (B 2181).
- 2) Cf. cat. nos. 9 (B 1108), 6 (B 1545), 10 (B 2149) and 4 (B 2226).
- 3) For an explanation of this feature on Islamic rings cf. Content, 1987, p. 159 - 160, footnote 33.
- 4) Cf. Dalton, 1912, nos. 2321 and 2381. For the "pavitra"-type rings see Pressmar, 1982, p. 58 - 61.
- 5) About the history of the rose-cut, see: Bruton, 1978, p. 210 - 211. For the drawings of Virgil Solis cf. O'Dell-Franke, 1977, cat. nos. k3 and k8.
- 6) Newman, 1987, p. 261.
- 7) Cat. "The Indian Heritage", 1982, cat. no. 299.
- 8) Blair/Robertson, 1903 - 1909, Vol. 18, p. 154-185; Vol. 19, p. 289.
- 9) Blair/Robertson, 1903 - 1909, Vol. 18, p. 177 f.
- 10) For Daniel Mignot cf. Hämmerle, 1980, nos. 8, 13 and in particular no. 24; Cat. "Ornemanistes du XVe au XVIIe siècle", 1987, cat. no. 57 and for Pierre Woelriot, Woelriot, 1561, no. 8.
- 11) This drawing is unpublished. See cat. no. 3, footnote 1.
- 12) Inv. no. 6583.



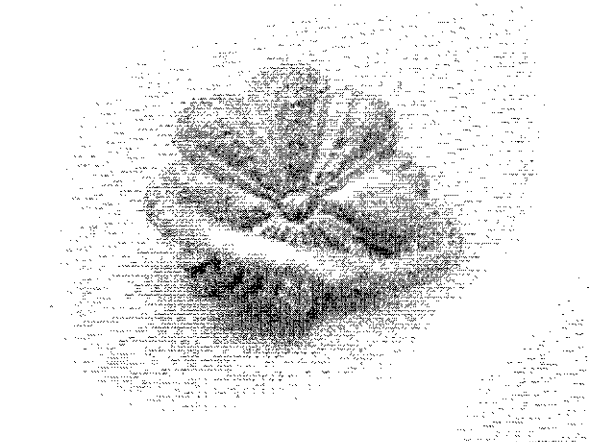
*Pl. 8b*



*Pl. 8c*



*Pl. 8a*



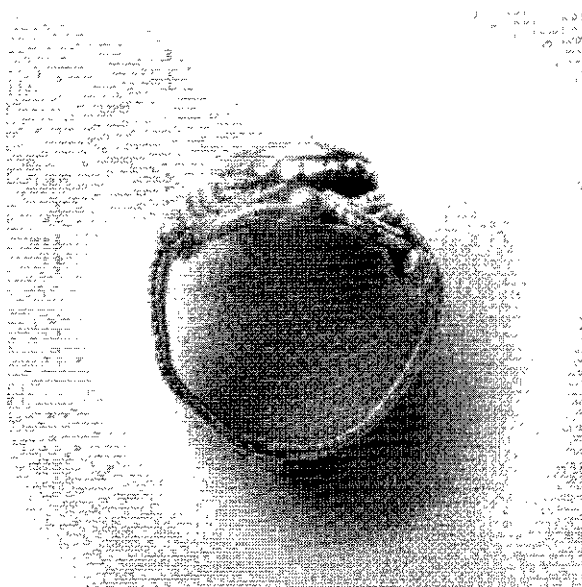
*Pl. 8d*



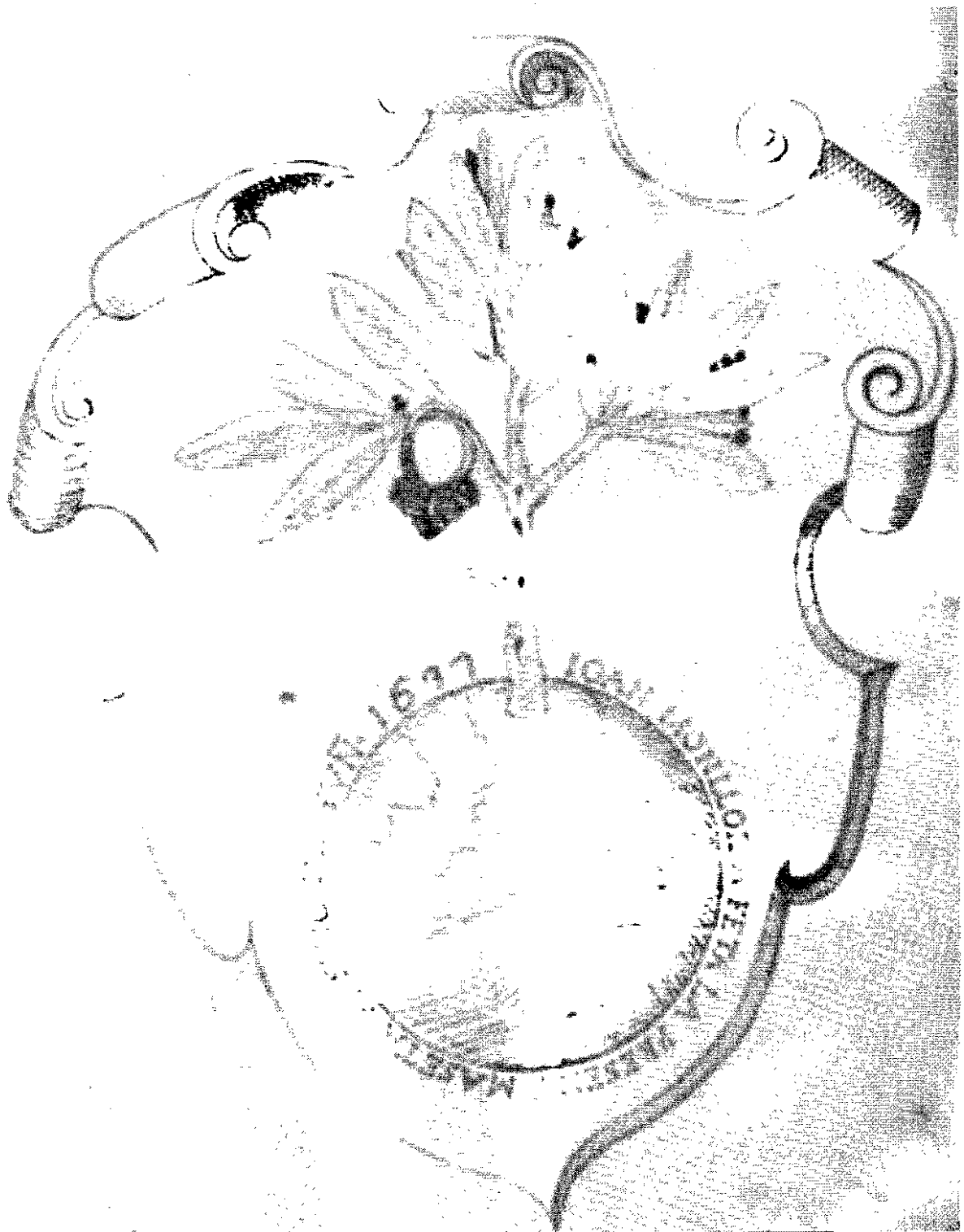
*Pl. 8e*



*Pl. 8f*



*Pl. 8g*



*Pl. 8h*



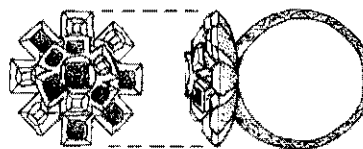
## FINGER RING - Cat. No. 9

Gold, diamonds

Inv. no. B 1108

Height 2.4 cm; inner diam. 1.6 cm, outer diam. 1.9 cm

Weight 8.0 gm



Nine out of the fifteen diamonds are missing.

Mounted and chased gold ring with a round opening for the finger. The narrow shank is plain and rounded inside, and outside strongly convex in shape with an engraved ornament. A frieze of alternating oval- and diamond-shaped frames filled with tiny quatrefoils forms a relief pattern along the shank. The pointed ends of the shank support the lower part of the bezel, shaped like a convex rosette with straight ends. The cannellated grooves for enamel on the eight petals give a star-like impression. In side view each petal of the bezel consists of a box-type setting formed like an inverted double pyramid. Table-cut diamonds are set in the upper pyramid-shaped settings. Slightly raised by a stud, and forming the centerpart of the bezel, is a ring of six square box settings with the same double pyramid construction, topped by a rectangular box setting with cusped sides (*Pl. 9a,b,c*).

Even though this ring gives us no obvious evidence of enamel, the grooves of the lower part of the bezel lead one to assume that the surface was previously enameled. Presumably the shank was also covered with enamel.

The drawing by the goldsmith Miquel Liargies, dated 1638, in the *Llibres de Passanties*, Vol. III, fol. 34, no. 490 (Museu d'Historia de la Cuitat, Barcelona) (*Pl. 9d*) shows a very similar ring.<sup>1</sup> Both the proportions of the shank and the tiered-type rosette made up of box settings can be paralleled. Like the ring from the treasure of the *Nuestra Señora de la Concepción* inv. no. B 2031, the piece was made in the current style of the time, and designed for export. The ornament of the shank is the same as on the *Concepción* rings with the inv. nos. B 1545, B 2149 and also B 848.<sup>2</sup> Therefore, the rings should be seen as a group coming from one goldsmith's workshop.

Comparable finger rings are known in the Nationalmuseet, Copenhagen<sup>3</sup>; Museum für Angewandte Kunst, Cologne<sup>4</sup> and in a private collection<sup>5</sup> (*Pl. 9e,f*). These two latter pieces,

however, are rings that have been adapted from dress or belt studs. All three cluster-type rings have the bezel of box settings, also made in the double pyramid construction.

The fashion for cluster-type jewels set mostly with diamonds appears in the 1620's, which can be documented by portraits of the time.<sup>6</sup> The following portraits actually show cluster-type finger rings: Portrait of a Young Woman by Thomas de Keyser (1631) in the Statens Museum for Kunst, Copenhagen<sup>7</sup>; Portrait of Isabel of Bourbon, Queen of Spain by Rodrigo de Villandrano (early 17th century), Museo del Prado, Madrid<sup>8</sup>; Portrait of Queen Sophie, wife of Frederick II in Rosenborg Castle, Copenhagen<sup>9</sup>; Double portrait of an unknown French Master of the 17th century, Musée du Louvre, Paris<sup>10</sup>; Portrait of a Female Donor by Francisco Pacheco, c. 1616, Jose Fernandez Lopez, Madrid<sup>11</sup>; Portrait of a Lady, Anonymous Master, The Hispanic Society of America, New York.<sup>12</sup> On the portrait of Elizabeth Vernon, Countess of Southampton by an Unknown Artist, c. 1600, an almost identical cluster of stones as the above-mentioned ring appears as a brooch displayed on a table full of jewels.<sup>13</sup> Also, the Still-Life painting with the title "Vanitas" by Juan de Valdes Leal in the Wadsworth Atheneum, Hartford reveals such a finger ring.<sup>14</sup>

Jewels of the period have cluster-type settings integrated into their designs, as can be seen on a pendant with Apollo or Orpheus with enameled volutes, rubies and pearls in the Victoria & Albert Museum, London.<sup>15</sup> The pendant is considered to be German and from about 1600. Another parallel is a diamond-studded gold watch pendant made by the Swiss Martin Duboule (Genève 1588 - 1639), now in the Musée du Cluny, Paris.<sup>16</sup> Diamond clusters became very popular under Christian IV of Denmark and Norway, as can be seen on his crown and the horse trappings for his marriage ceremony.<sup>17</sup>

## FOOTNOTES

1) Cf. also the drawings of stone clusters by Pere Mas. 1626 (Vol. II, fol. 374, no. 444) and Marcis Steva (Vol. II, fol. 375, no. 445).

2) Cf. cat. nos. 7 (B 2031), 6 (B 1545), 8 B 848) and 10 (B 2149).

3) Inv. no. 22249.

4) Chadour Joppien, 1985, Vol. II, cat. no. 257.

5) This finger ring is the closest example in proportions, and in the use of diamonds.

6) Cf. footnote 4. This source quotes a list of portraits documenting this type of jewelry.

7) Inv. no. 6703. Lit.: A.J. Adams, The paintings of Thomas de Keyser (1596 - 1667). Vol. I - IV. Harvard 1985. Vol. 3, cat. no. 34.

8) Ward. 1981, cat. no. 219.

9) Inv. no. 130.

10) Cf. footnote 4 where the painting is quoted.

11) Muller, 1972, fig. 172.

12) Inv. no. A 1895.

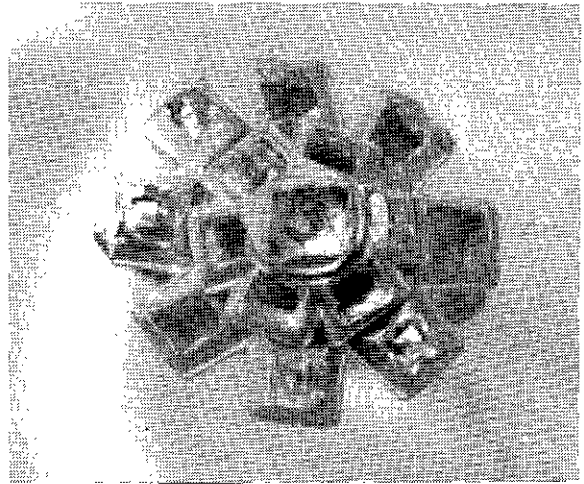
13) Arnold, 1988, p. 111, fig. 166.

14) Cat. "Stilleben in Europa", 1979, p. 215.

15) Somers-Cocks, 1980. p. 29, Plate 25.

16) Cat. "Diamantjuwelen uit Rubens' tijd", 1977, cat. no. 2.

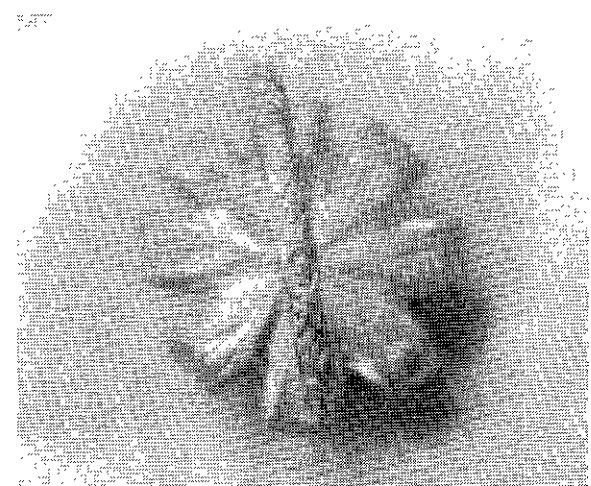
17) Boesen. 1986, p. 57 - 89; Cat. "Christian IV and Europe". 1988, cat. no. 576 with color illustrations, Plate XXXIV and XXXV.



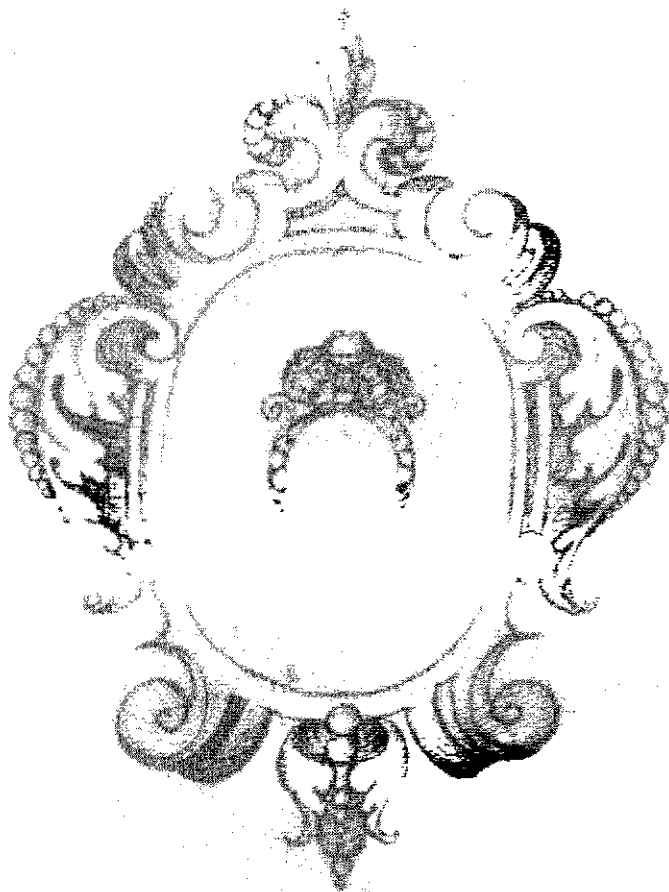
*Pl. 9a*



*Pl. 9b*

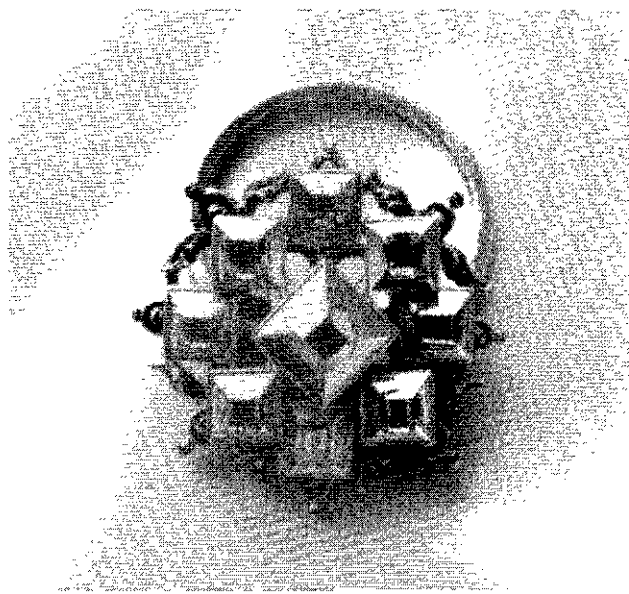


*Pl. 9c*

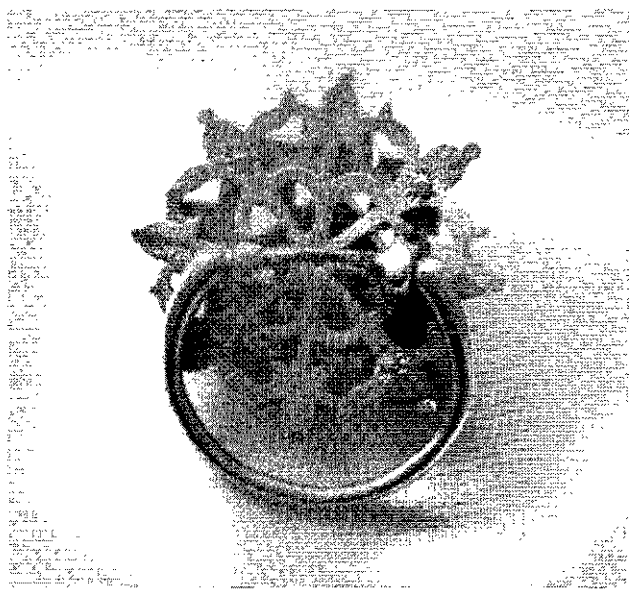


*J. H. L. Laggan in the form*  
*1878*

*Pl. 9d*



*Pl. 9e*



*Pl. 9f*

## FINGER RING - Cat. No. 10

Gold

Inv. no. B 2149

Measurements are due to the condition missing.

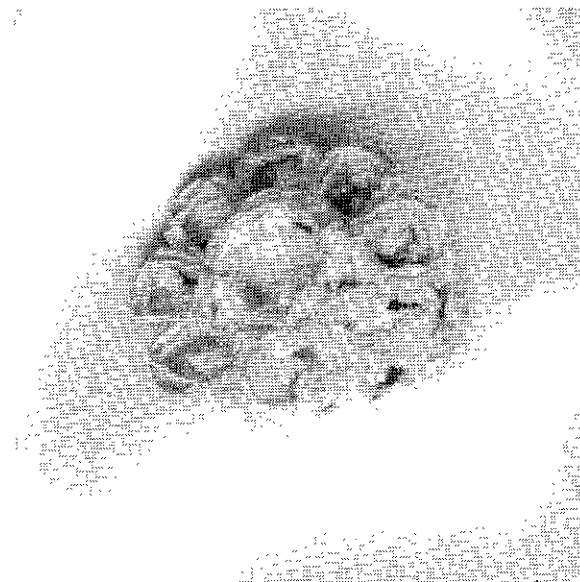
Weight 7.8 gm



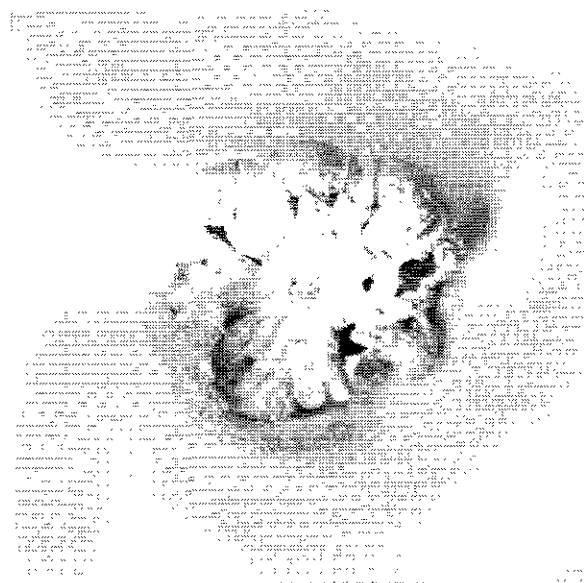
Bad condition and partially incomplete. A part of the shank is missing, as well as parts of the settings. Presumably the ring was set with nine diamonds. The gold surface is very battered; however, the decorations are still visible.

Mounted ring of solid gold. The narrow shank, which was presumably chased, has a semi-circular section. Along the convex outer part of the shank runs an engraved frieze-like relief ornament of alternating diamond and oval-shaped frames filled with quatrefoils. The slightly expanded ends of the shank support the domed and fluted underside of the bezel, shaped like a nine-petalled rosette. Each petal is rounded and decorated with an engraved point-circle and fleurs-de-lis. The upper side of the bezel consists of nine box-settings terminating in a trilobe form, and the center is topped with a six-petalled box-setting with cusped sides (Pl. 10a,b).

Finger ring no. B 848 of the *Nuestra Señora de la Concepción* is very close in design, structure and decoration. They both have the central cusped setting in common.<sup>1</sup> The frieze-like ornament along the shank is identical with the decoration on finger rings no. B 1108 and B 1545.<sup>2</sup> Furthermore, the fleur-de-lis as a decorative element appears on the finger rings with the numbers B 2257 and B 2226.<sup>3</sup> All these close ties make it obvious that the finger rings derive from the same workshop or goldsmith. Judging by the latter and finger ring no. B 2031, the ring discussed above presumably also had diamonds inside the cluster-like settings.<sup>4</sup>



Pl. 10a



Pl. 10b

## FOOTNOTES

1) Cf. cat. no. 8 (B 848).

2) Cf. cat. no. 9 (B 1108) and 6 (B 1545).

3) Cf. cat. no. 5 (B 2257) and 4 (B 2226).

4) Cf. cat. no. 7 (B 2031).

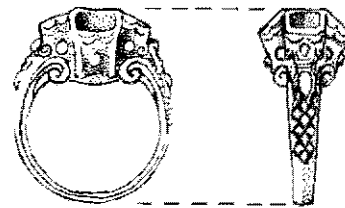
Gold

Inv. no. B 756

Height 2.6 cm; outer diam. 2.5 cm, inner diam. 2.1 cm

Weight 10.0 gm

All five stones are missing.



Mounted ring of solid gold parts with a heart-shaped opening for the finger. The inner and outer sides of the shank are both rounded and chased. A frieze of three cross-patterns made up of adjoining diamond shapes decorates the expanding shoulder part. The profile view shows the outline of the shoulder ending in inverted scrolls. These form a base for the forged bezel, consisting of six adjoining box-settings for stones forming a cross. The vertical cross-arm is composed of three rectangular and the side-arms of two square-shaped settings. Seen in profile the box settings of the cross develop out of the volute base and enlarge towards the top. The settings are chased, and held formerly table-cut stones. The slanting outer walls of the bezel have engraved wavy patterns and globule-type decorations (Pl. 11a,b,c).

Similar in type is a ring formerly in the Harari Collection with box-settings in a cross shape; however, the shoulder parts are more figural with gryphons supporting the bezel.<sup>1</sup> The cross-shaped bezel with stones becomes popular at the end of the 16th and continues up till the middle of the 17th century. Two examples presumably from the Spanish colonies were found on the *Nuestra Señora de Esperanza*, which wrecked just off the shore of the Islas de Pinas, Cuba,<sup>2</sup> and on the *Santa Margarita* which sank in 1622 near the Marquesa Keys, off the shore of Florida.<sup>3</sup> Other examples of this type of ring exist in various museum collections such as in the British Museum, London<sup>4</sup>; Museo Lazaro Galdiano, Madrid<sup>5</sup>; Ashmolean Museum, Oxford<sup>6</sup>; Schmuckmuseum Pforzheim<sup>7</sup>; in a private collection<sup>8</sup> and formerly in the Berliner Schloßmuseum.<sup>9</sup> All the above quoted parallels show differences in the use of enamel, decoration of the bezel and choice of stones: varying from emeralds, rubies to diamonds. This ring from the treasure of the *Nuestra Señora de la Concepción* leaves no evidence of a previously enameled surface, though it seems likely that the shoulders and the bezel had enamel blending in with the color of the stones. The diamond-formed cross

decoration on the shoulders seems inconsistent with the rounded volutes and globules.<sup>10</sup> Thus, one has the impression of a non-European goldsmith making this ring and experimenting with European patterns.

Both workmanship and style of the ring resemble other pieces of the gold treasure of the *Concepción*. The wavy pattern along the bezel walls appears on the ring no. B 1545.<sup>11</sup> On the other hand, the style of the volutes in connection with the globules is evidently stylistically close to the gold plate with inv. nos. A 965 and A 969,<sup>12</sup> especially if one takes a close look at the lion dragon heads and volute ornaments along the rim of the plate.

The fashion of this approximately 1640 ring is documented by some portraits, such as the one of Margareta Bronsen by Michael Conrad Hirt in the St. Anna Church, Lübeck.<sup>13</sup>

#### FOOTNOTES

1) Boardman/Scarlsbrick, 1977, no. 178.

2) Auct. Cat. Christie's, 1983, no. 537.

3) Auct. Cat. Christie's, 1984, no. 50.

4) Dalton, 1912, no. 2099.

5) Inventory number unknown.

6) Taylor/Scarlsbrick, 1978, no. 772.

7) Formerly Collection Julius H. Jeidels, inv. no. Sch 2009/140 and Collection Battke (Battke, 1953, no. 87).

8) There are two examples: one in simple gold with emeralds and another one with more elaborate enamel decorations and rubies.

9) Battke, 1938, no. 88.

10) In fact this motif appears on the shank of a medieval ring from the Roskilde treasure in Denmark, found today in the Nationalmuseet, Copenhagen, inv. no. 11365.

11) Cf. cat. no. 6.

12) Cf. cat. no. 116.

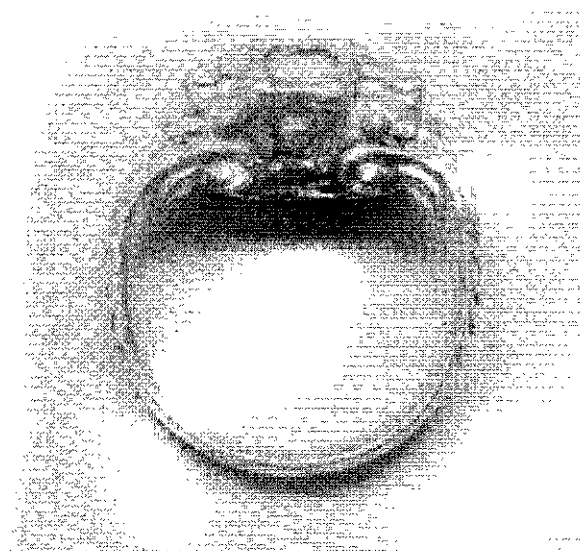
13) Somers Cocks/Truman, 1984, p. 126, ill. I.



*Pl. 11a*



*Pl. 11b*



*Pl. 11c*

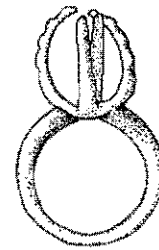
Gold

Inv. no. A 141

Height 3.2 cm; outer diam. 2 cm, inner diam. 1.5 cm

Weight 5.3 gm

The pearl is missing in the bezel. The claw-like prongs are slightly bent.



Mounted ring of solid gold parts with a round opening for the finger. The narrow shank is chased and has a slightly flattened round section. Towards the shoulders and ends the shank is enlarged. The ends are filed diagonally, forming on either side an inward slanting support for the bezel. This consists of four claw-like prongs made of wire in semi-circular section, originally outlining and holding a ball-like bead or pearl. The claw ends are indented four times and form a point at the top (*Pl. 12*).

The claw-like prongs must have held a bead or pearl made of a material that disintegrated at the bottom of the sea, as the claws of the bezel were found in their original closed position. Pearls are fragile and do not preserve in sea water for such a long time. Other materials could have been ivory or wood, but in connection with a gold setting a pearl would be more likely.

The claw-like bezel frame as a ring is quite unique, and most certainly not European in design. The shank is similar to the rings no. A 1005, B 1388 and B 2031 from the treasure, and gives us evidence of the pieces coming from one source.<sup>1</sup> Thus one can draw the conclusion that this ring was made in the Philippines, like the others.

The idea for the bezel reminds one of the Ancient Javanese stirrup-type bird rings with stones set usually in four claws and used as ear decorations.<sup>2</sup> A group of Philippine rings from 600 - 1500 A.D. show marked South-East Asian influence, more especially Indonesian, which could have come via the trade routes with China or the Dutch traders.<sup>3</sup> The same formation one finds on priest's bells of the Central Javanese Period.<sup>4</sup> Finger rings from former Siam have an interesting way of stone setting, apart from a collet small claw-style prongs holding the stones.<sup>5</sup> It will remain a mystery to us, if the goldsmith who made the ring above was inspired by Javanese or Siamese gold, or if he created a new form of his

own. There seems to be a tradition of claw rings in the Philippines, as in the find on Lubang, off Manila. A ring with a claw setting and bead was found on the wreck which dates 1694.<sup>6</sup>

#### FOOTNOTES

1) Cf. cat. nos. 3 (A 1005), 1 (B 1388) and 7 (B 2031).

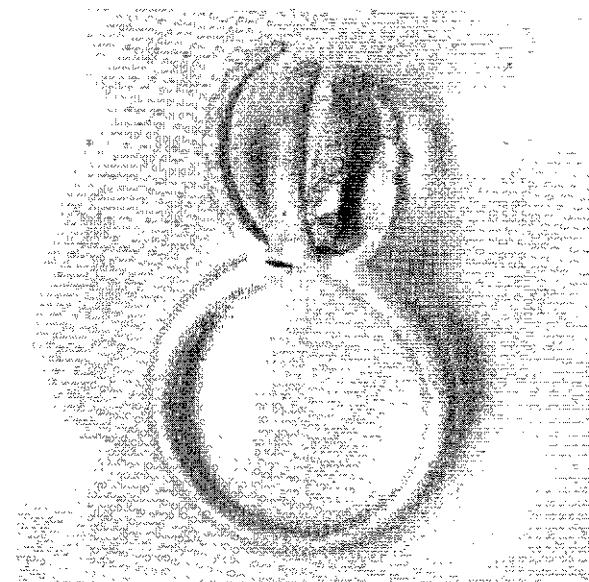
2) Miksic, 1988, p. 16, figs. 24 and 26.

3) Villegas, 1983, p. 58, with an account of the trade with Indonesia p. 67.

4) Van-Lohuizen-de Leeuw, 1984, nos. 61, 63, 64, 67 - 71. Cat. "Java und Bali", 1980.

5) Auct. Cat. Sotheby's, 1988, nos. 431 - 441 and 443 - 449.

6) For this information I thank World Wide First, Manila, who did the recovery work.



*Pl. 12*



FINGER RING - Cat. No. 13

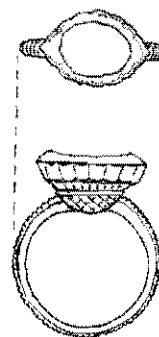
Gold

Inv. no. B 2215

Height 2.5 cm, outer diam. 2.1 cm. inner diam. 1.7 cm

Weight 5.5 gm

The stone is missing. Inside the bezel is a greyish resin (rest of a foil?).

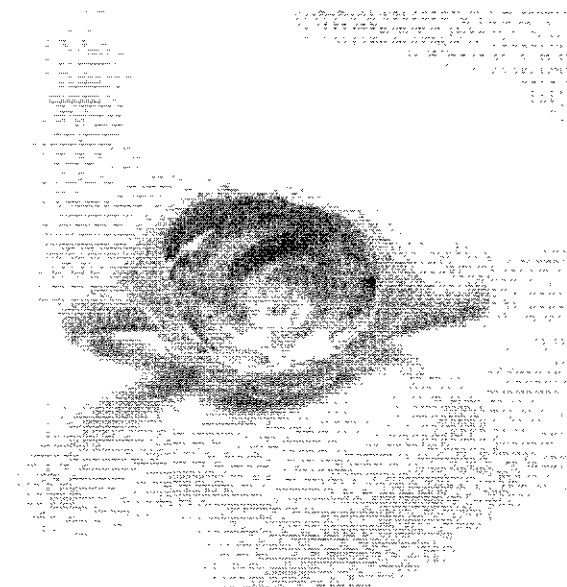


Mounted gold ring with an oval opening for the finger. The chased and filed shank is narrow. The shank inside is plain and rounded, outside also rounded and horizontally grooved. The ends are slightly expanded and terminate in a point which blend in with the bowl-like oval-shaped base of the bezel. The broad sides are decorated with two diamond shapes filled with waffle motifs, and are divided by two plain triangular inserts. Each compartment of the waffle motif is decorated by a miniature trefoil. In profile view the bezel has a grooved line in the middle, with denticulations, and then broadens to a lotus shape. The convex-shaped bezel top is cusped, with a little rim in relief along the edge. The setting leaves an irregular opening for the stone (Pl. 13a,b,c,d).

The setting and its opening clearly indicate a cabochon as the original stone. With the depth of setting it seems obvious that a foil was applied to give the stone the necessary light and color. This finger ring is most unusual in its form and decoration. The shank could be compared with those of ring nos. A 187, B 1388, and C 148 of the treasure of the *Nuestra Señora de la Concepción*; however, the bezel is unmatched in its form.<sup>1</sup> This ring has no European tradition; in fact the lotus shape or flame form of the bezel and the fine detail in the goldwork leads one to assume that the ring was of Chinese or Thai origin, or was made by a Chinese craftsman in Manila following native styles instead of European prototypes.<sup>2</sup>

Parallels are yet unknown for the above-mentioned finger ring. In comparison with the other rings of the treasure of *Concepción*, it is quite unique though puzzling to define or date.

2) Chinese jewelry of this period is not well documented, which makes it almost impossible to find parallels. For the Thai style cf. the Gold treasure of the Ayutthaya Period--which again was influenced not only by the arts of preceding periods, but also from Ceylon and India. For further information cf. Cat. "Gold treasures of Ayutthaya in the Chao Sam Phraya National Museum".



Pl. 13a

FOOTNOTES

1) Cf. cat. nos. 14 (A 187), 14 (B 1388) and 3 (C 48).



Pl. 13b



Pl. 13c



Pl. 13d

## FINGER RING - Cat. No. 14

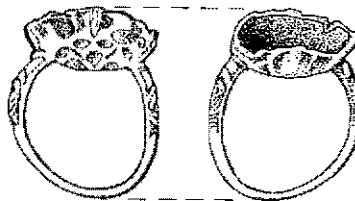
Gold

Inv. no. A 187

Height 2.3 cm; outer diam. 2.1 cm, inner diam. 1.7 cm

Weight: 4.6 gm

The stone is missing. There are no traces of enamel, but presumably the bezel was originally enameled. Four prongs seem to be missing.



Mounted and chased gold ring with an oval opening for the finger. The narrow shank is rounded inside, and outside has a strong convex profile. The shoulders are decorated with an engraved leaf pattern. The prolongation of the shank ends is pilaster-like in form with prongs supporting the cup-like bezel, formerly holding the stone. Two further prong-like projections are on the broader side of the bezel. Along the rim of the bezel between the pilaster-like forms are small indentations where presumably there were four further prongs. Altogether there would have been eight prongs to set the missing stone. The engraved underside is decorated with a centrally placed quatrefoil from which little stems with foliage unfurl in groups of four (*Pl. 14a,b,c*).

The engraved ornament of the bezel is shallow and the tool marks indicate that the surfaces were originally enameled. The bowl-shaped bezel and the prongs make it also quite obvious that the missing stone was a cabochon.

In the proportions of the shank this finger ring resembles ring no. B 848 of the *Nuestra Señora de la Concepción*, and ring no. B 2226.<sup>1</sup> Otherwise, the form of the bezel and the ornament are quite different from any of the other finger rings of the treasure. The design for the above-mentioned finger ring is most certainly not European.

If one imagines the ring being completely enameled, or the engraved parts giving the impression of inlaid stones, the details remind one of Indian goldsmiths' work. A 17th century gold casket in the Oriental department of the Special Treasury in the State Hermitage, Leningrad shows a quatrefoil decoration in champleve enamel surrounded by symmetrical foliage.<sup>2</sup> The quatrefoil with symmetrical foliage is a popular ornament not only in Indian goldsmith's work, but also in miniatures, carpets and other decorations.<sup>3</sup>

However, very little research has been done on Indian jewelry of this epoch.<sup>4</sup>

As direct parallels for this ring type are still unknown, it remains unanswered if the goldsmith in Manila was orientating his ideas on Indian jewelry or creating a special style of his own.

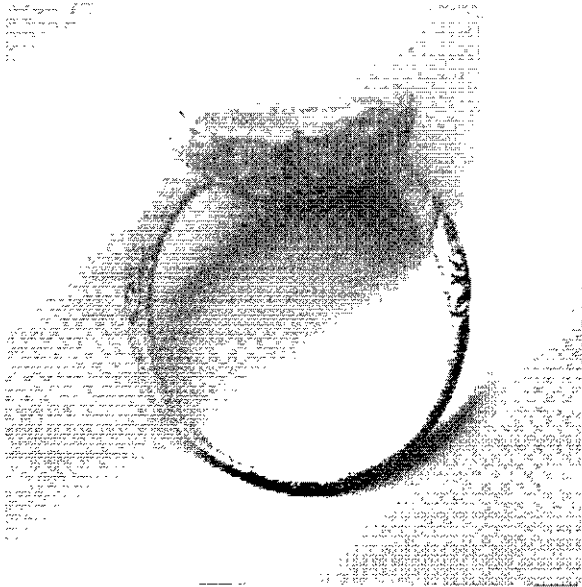
## FOOTNOTES

1) Cf. cat. nos. 8 (B 848) and 4 (B 2226).

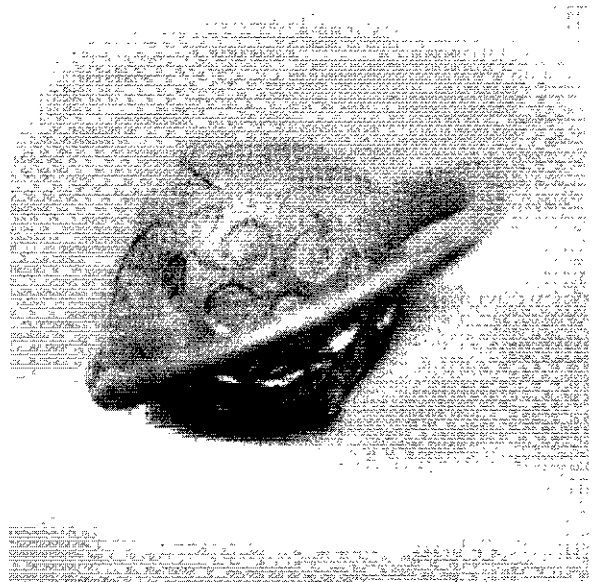
2) Ivanov-Lukonin, Smesova, 1984, cat. no. 95, fig. 157. Compare also a similar decoration on a table of the late 17th and early 18th century in enamel cat. no. 102, fig. 166.

3) Cf. Welch, 1985, cat. no. 133 a Mughal dagger, dated ca. 1620; Welch, 1985, cat. no. 111, a late 16th century book binding illustrating a carpet with such ornaments. See also a 17th century dish and box from the State Hermitage with such symmetrical quatrefoil and foliage decorations in: Cat. "Indian Heritage". 1982, cat. nos. 327 and 328.

4) The literature on Indian jewelry is scarce; usually it is the tribal or 18th/19th century jewelry that has been published. The most important reference books for Indian jewelry are: Brijbhushan, 1979; Latif, 1982; Hendley, 1984; Stronge/Smith/Harle, 1988.



Pl. 14a



Pl. 14b



Pl. 14c

FINGER RING - Cat. No. 15

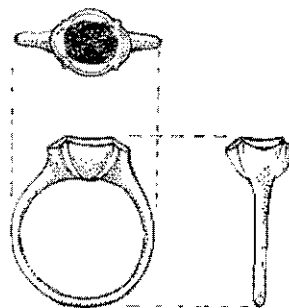
Gold

Inv. no. B 1028

Height 2.2 cm; outer diam. 1.9 cm, inner diam. 1.6 cm

Weight 2.9 gm

The stone is missing.



Mounted ring of gold with a round opening for the finger. The narrow shank is chased, has a round section and expands towards the trumpet-shaped ends. In a profile view, the shank ends flow into the narrow sides of the oval-shaped bezel. The chased box-setting, accentuated by four engraved wedges and cusped sides, implies a calciferous four-petaled flower (Pl. 15a,b,c).

Another finger ring from the treasure of the *Nuestra Señora de la Concepción* (inv. no. B 1153) shows a simplified version of the above-mentioned ring, and suggests that both derived from the same goldsmith's workshop.<sup>1</sup> In contrast to finger ring no. B 1153, the setting on this ring does not reveal if the previously set stone was table-cut or a cabochon.


The above-mentioned rings are simple in their design and belong to a 16th century type. In fact an almost identical ring is worn by Jane Seymour, one of the wives of Henry VIII, as portrayed in 1530 by Hans Holbein the Younger, today in the Mauritshuis, The Hague.<sup>2</sup> Both have a tubular-shaped shank expanding towards the bezel, and without transition form on top an opening with indented molds or grooves for the stone setting.<sup>3</sup> Favorite stones for this ring type were turquoise cabochons, table-cut diamonds, rubies or sapphires. Later on the cusped edges became flower petals, which were dominant, instead of the bowl-like lower part of the bezel.<sup>4</sup> The two finger rings of the *Concepción* show a transitional state of the two forms. This fact makes one wonder if such rings as nos. A 187 and B 1388 from the *Concepción* treasure had any influence on European style finger rings being made in the Philippines.<sup>5</sup>

The closest parallels for the four-lobed setting are illustrated in Duchess Anna of Bavaria's inventory of jewels, today in the Bayerische Staatsbibliothek, Munich<sup>6</sup> (Pl. 15d). Each of her jewels is documented in miniatures, painted by Hans

Mielich between 1552 to 1555. The jewelry belonging to the wife of Albrecht V, Duke of Bavaria, most certainly came from various sources and different cultures.

#### FOOTNOTES

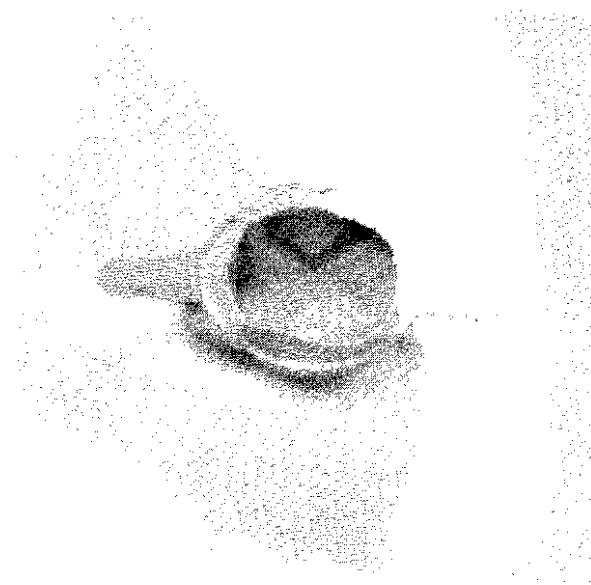
- 1) Cf. cat. no. 16 (B 1153).
- 2) Gans, 1979, ills. 15 and 116.
- 3) Compare some examples in the British Museum, London (Dalton, 1912, no. 1888) considered to be early 16th century and Schmuckmuseum Pforzheim (Battke, 1963, no. 40 dated about 1500).
- 4) This type is widely spread and can be found in various ring collections, cf. for example: Museum für Angewandte Kunst, Cologne (Chadour Joppien, 1985, Vol. II, cat. no. 236 and 237); Victoria & Albert Museum, London (Bury, 1984, p. 30, no. D); British Museum, London (Dalton, 1912, no. 1916); Schmuckmuseum Pforzheim (Battke, 1963, no. 40).
- 5) Neither ring is of European origin, cf. cat. nos. 14 (A 187) and 1 (B 1388).
- 6) Kleinodienbuch der Herzogin Anna, Codex monacensis, icon. 429, fol. 4r. Furthermore cf. Falk, 1975, ill. 20 - 24, 31, 62.



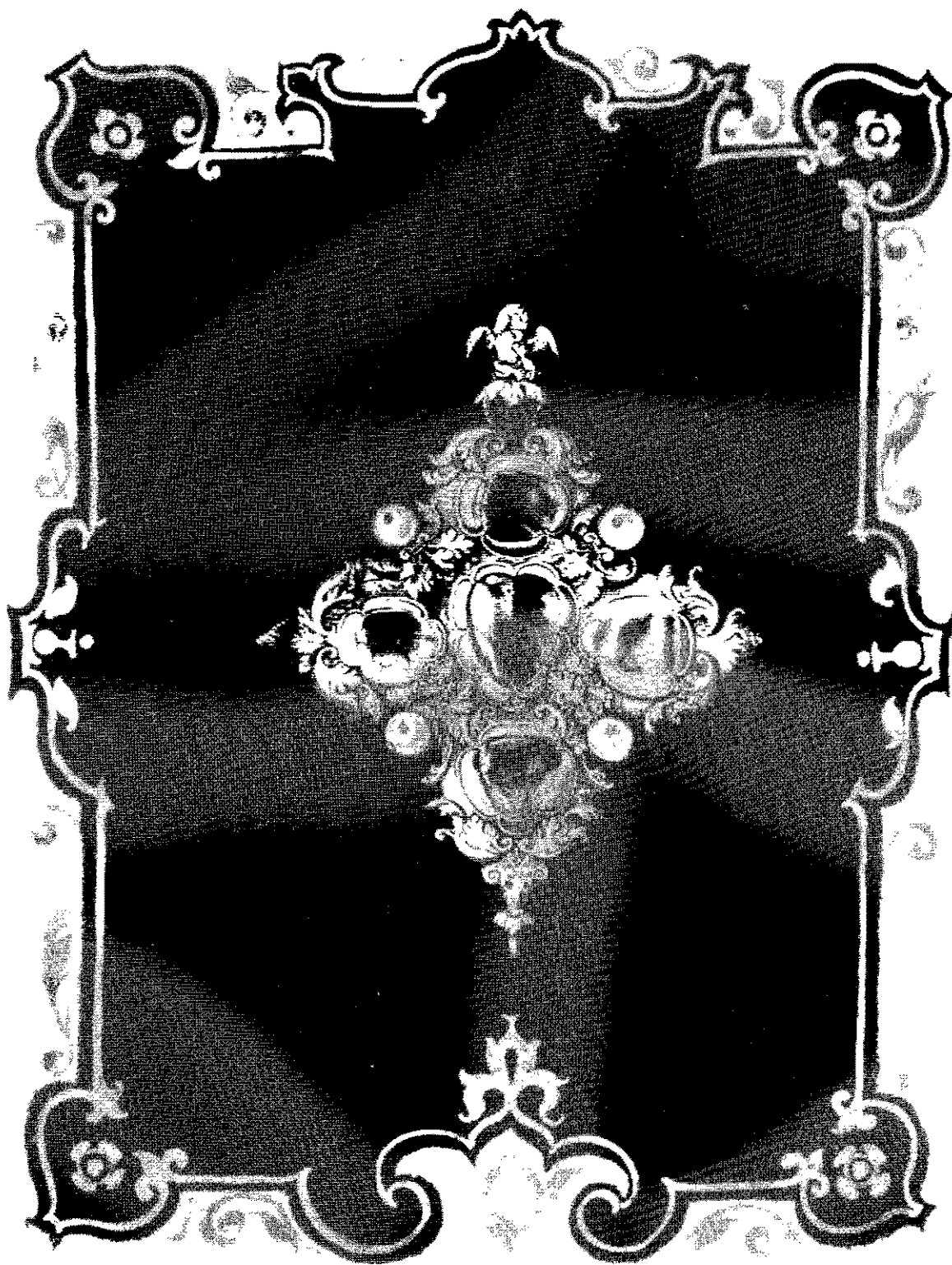
*Pl. 15a*



*Pl. 15b*



*Pl. 15c*



*Pl. 15d*

FINGER RING - Cat. No. 16

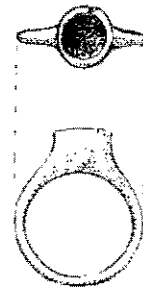
Gold

Inv. no. B 1158

Height 2.1 cm; outer diam. 1.7 cm, inner diam. 1.4 cm

Weight 8.5 gm

A third of the shank and parts of the bezel have been replaced.  
The shank is partly flattened near the shoulder. The stone is missing.

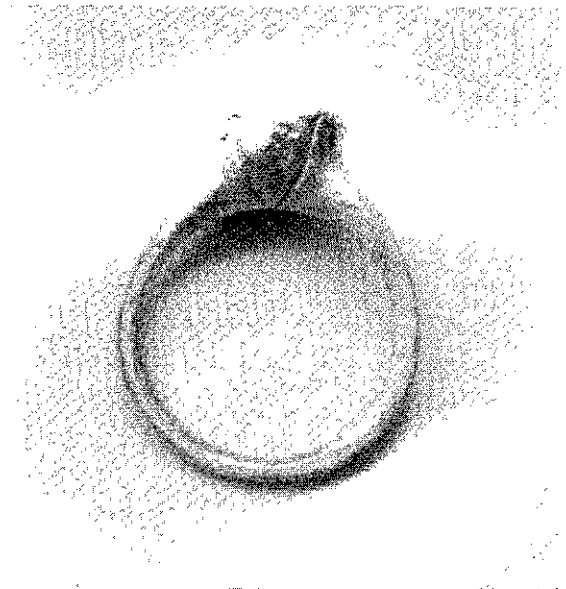


Mounted ring of gold with an oval opening for the finger. Formerly the narrow shank had a round section. The shank expands from the shoulder towards the trumpet-shaped ends. In the profile view the shank ends flow into the bezel without transition. The bezel has a round section and is decorated with engraved v-lines on the outer wall sections. This motif accentuates the impression of a calycinal flower.

Presumably the narrow rim of the setting originally held a cabochon stone. The surface inside the bezel is also grooved in different directions, which seems to indicate that there was a foil underneath the stone (*Pl. 16a,b*).

Stylistically this finger ring is a simplified version of ring no. B 1028 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Only the section of the bezel differs, and its decoration is reduced to two lines. Otherwise, the proportions and design of the finger ring again point to a mutual source of production.

*Pl. 16a*



*Pl. 16b*

FOOTNOTES

- 1) For the analysis of the ring type cf. cat. no. 15.



# FINGER RING - Cat. No. 17

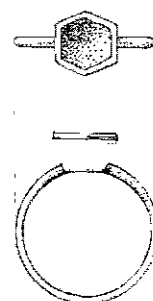
Gold

Inv. no. B 2250

Height 2.2 cm; outer diam. 1.9 cm, inner diam. 1.6 cm

Weight 2.6 gm

The stone is missing. The shank and bezel are slightly displaced.



Mounted ring of gold with a round opening for the finger. The thin shank has a round section and the ends support the lower edge of the hexagonal bezel. Sheet metal forms the base and six walls of the bezel, which expand towards the upper rim. The latter once framed and set the inserted stone.

The design has no resemblance to any of the other finger rings from the treasure of the *Nuestra Señora de la Concepción*. The finger ring is very simple, and lacks any decoration to help date the piece. However, the hexagonal or octagonal form of the bezel is a feature in rings of the first part of the 17th century. A ring formerly belonging to the Harari collection is a close parallel, even though it has quite different proportions. The typical enamel decorations of one ring give a 17th century date.<sup>1</sup> Similar examples of rings with hexagonal or octagonal cut stones are extant: a seal ring of 1618 from the Szczecin Jewels with an octagonal ruby showing the arms of the Dukes of Pomerania and Stettin, today in the National Museum, Szczecin<sup>2</sup>; a ring with a faceted garnet and typical 17th century black and white enamel in the Victoria & Albert Museum, London.<sup>3</sup> Also of interest in this connection is a finger ring with an octagonal bezel similar in proportion to the ring from the *Concepción*, illustrated in the *Llibres de Passanties* made by the goldsmith Ramon Grases in 1643. Vol. III, fol. 60, no. 515 (Museu d'Historia de la Cuitat, Barcelona)<sup>4</sup> (Pl. 17a).

The green paste in the Harari ring has an uneven cabochon form, and the Barcelona ring seems to have a flat faceted stone inserted in the bezel which is similar to the Szczecin and London examples. As the bezel of the finger ring from the *Concepción* gives us no indication, it could have had either a cabochon or faceted stone in a hexagonal cut.

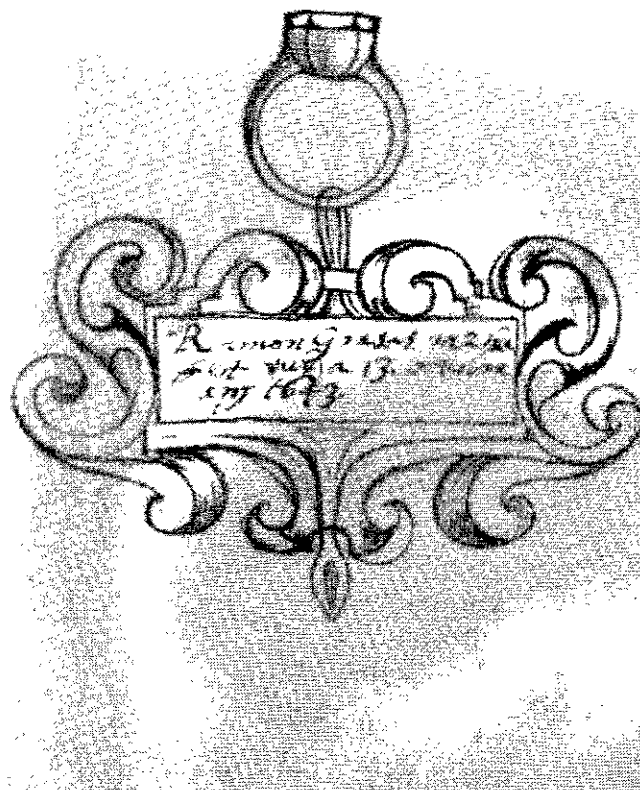
## FOOTNOTES

1) Boardman Scarisbrick, 1977, no. 179; Cat. "2,500 Years of Rings", 1988, no. 71.

2) Cat. "Princely Magnificence", 1980, cat. no. 125f.

3) Oman, 1930, no. 328.

4) The drawing is unpublished. Cf. cat. no. 3, footnote 1.



Pl. 17a

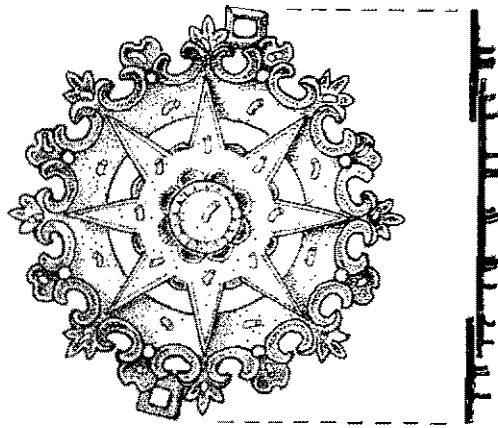
Gold

Inv. no. B 765

Length 4.9 cm. with loops); diam. 4.6 cm

Weight 20.5 gm

A small part from the outer frame and the pearls on the prongs are missing.



A round and domed-shaped chain link in repousse work, with chased and engraved decorations. The frame has a flat inner edge with eight prongs for pearls, and the outer rim consists of fifteen fleurs-de-lis style acanthus leaves in relief. The central opening of the frame overlaps a domed star with eight rays and engraved outlines. The rays surround, in the center, an engraved rosette with round petals and a denticulated border where there is a central prong for a pearl. Attached to the sides of the frame are two rectangular loops made of sheet metal for the adjoining links (*Pl. 18a,b*).

The chain fragment with two links, B 456, of the treasure of the *Nuestra Señora de la Concepción* may have been originally connected with this star-shaped link, which would have formed the center part, due to its larger size.<sup>1</sup> Stylistically the pieces are closely related; however the difference in the proportions clearly proves that they were not directly linked. If they had been linked together, there would have been other parts in-between, graduating in size.<sup>2</sup>

Like the links of the already-mentioned chain B 456, this would have been quite ornate with all of its pearls, and presumably in the enameled outline of the form and decoration.<sup>3</sup>

The star as a decorative ornament in jewelry of that period is not very common, and parallels are therefore scarce. Interesting in this respect are the engravings for jewelry by the Augsburg goldsmith with "Schweifwerk" cartouches.<sup>4</sup> A portrait of Queen Elizabeth I, c. 1590 shows the Queen wearing a star-shaped pendant with fleur-de-lis rays on the pointed ends.<sup>5</sup>

#### FOOTNOTES

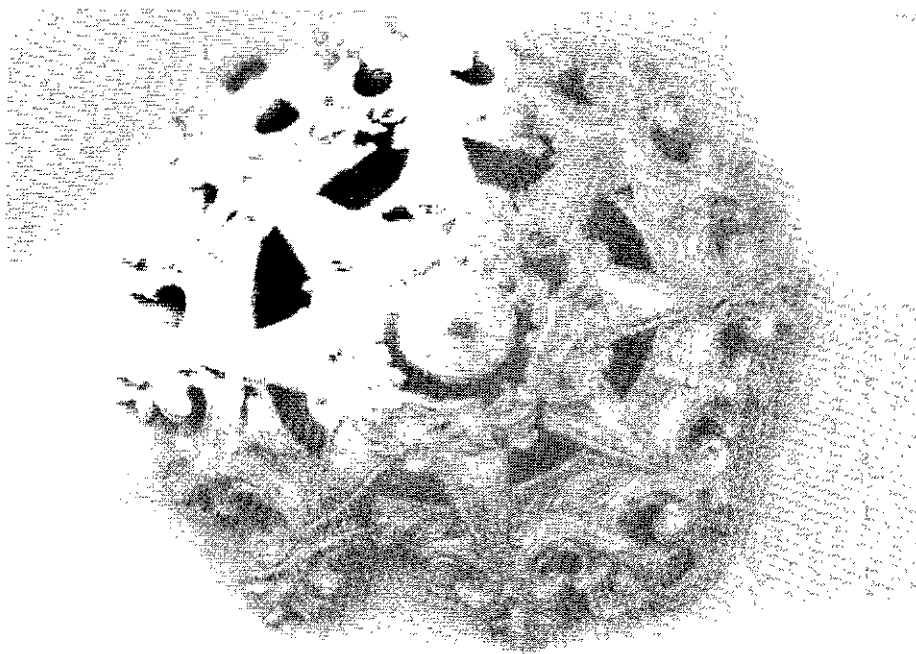
1) Cf. cat. no. 19 (B 456).

2) All three parts have been linked together to see if they were directly adjoining; however the composition appeared disproportioned.

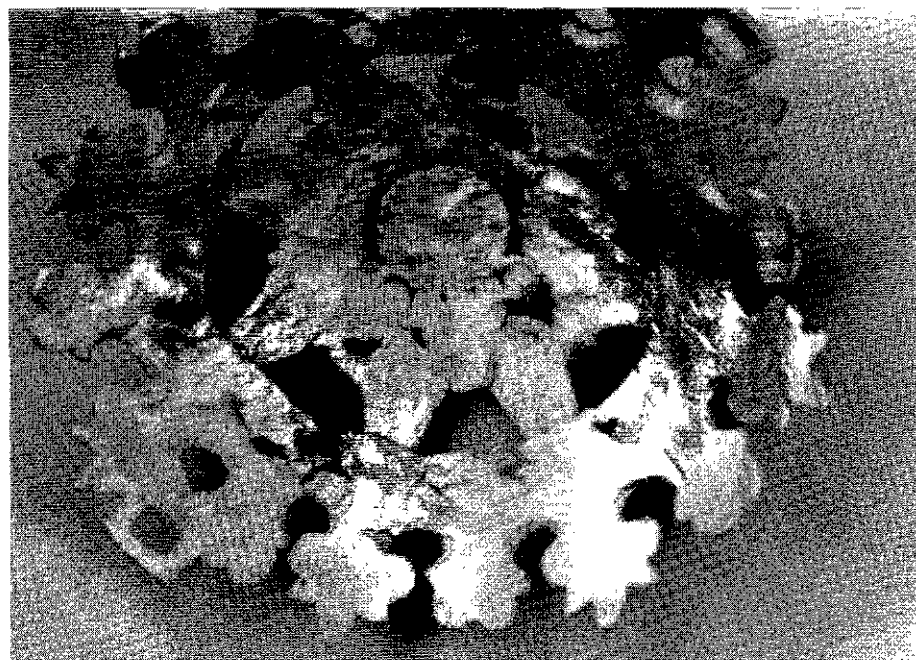
3) The original state and function of such chain links is explained in cat. no. 19.

4) Döry, 1960, pl. IX, cat. no. 228; Tait, 1986, fig. 169.

5) Arnold, 1988, fig. 60. The panel painting is by an unknown artist and belongs to the National Trust, Charlecote Park, Warwickshire, England.



*Pl. 18a*



*Pl. 18b*

## TWO CHAIN LINKS - Cat. No. 19

Gold

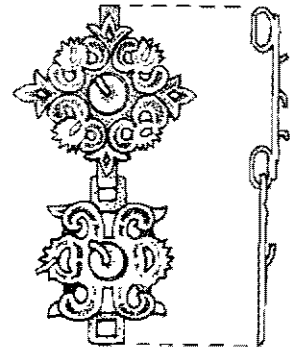
Inv. no. B 456

Total length 4.2 cm; first link: length 2.1 cm, width 2.4 cm;

second link length 2.2 cm, width 1.8 cm

Weight 5.5 gm

A small part of the frame is missing on one of the links, as are all the pearls.



The two variant chain links are made of sheet metal, pierced and engraved from the front. Both links have a round centerpiece with a prong for a pearl, but are surrounded by different frames. One of them has a cross shape with fleurs-de-lis acanthus-shaped ends. Between these terminals are scroll-style ornaments with bud forms, previously of strip metal. The frame of the other link is made of two pairs of inverted scrolls with acanthus ends surrounding the pearl in a symmetrical arrangement. The antithetical scrolls enclose a pea-pod ornament originally set with pearls. In the horizontal axis between the backs of the scrolls are pierced loops in rectangular shape, to attach the loop of the adjoining link.

In the center of the two chain elements are prongs for a big pearl and on the diamond-shaped link four surrounding little pearls. The foliage, bud forms and scrolls were possibly outlined by enamel (*Pl. 19a,b,c,d*).

Originally the two variant link types alternated to form a chain. It is possible that the large link B 765 in the treasure of the *Nuestra Señora de la Concepción* belonged to the same necklace, probably as a centerpiece.<sup>2</sup> All above-mentioned parts are stylistically close, but were not immediately linked together. Some links seem to be missing, however, without evidence this observation will remain a hypothesis.

The designs for the links are closely related to drawings for jewelry made by Abraham de Bruyn dated c. 1575<sup>2</sup> (*Pl. 19e,f*). The composition and symmetrical arrangement of the foliage, including the use of pearls as center parts and even the inverted scrolls, can be found on some of his designs for such links or dress studs. The forms are similar for both categories of jewelry, and chain links as like pieces were also in use as belts or as hat decorations.

Elaborately decorated chains with pearls, stones and enamel were in fashion over a long period of time in most parts of Europe. Portraits from the second half of the 16th and first half of the 17th century document the various functions of such chains. In the "Kleinodienbuch" dated 1552 - 1555, with the painted inventory of the Duchess Anna of Bavaria's jewels, is an example of a similar type necklace.<sup>3</sup> This type of necklace, in accordance with the Spanish mode, was worn either short under the ruff or longer across the shoulders, as can be observed on the following portraits: Katharina Renea by Jakob Monte, 1591, Kunsthistorisches Museum, Vienna<sup>4</sup>; Portrait of a Princess by Alonso Sanchez Coello, ca. 1610, Collection Alexander Shaw, Buenos Aires<sup>5</sup>; Kirsten Munk, wife of Christian IV by an unknown master, Kunstindustrimuseet, Oslo<sup>6</sup>; Catharina Gravin van den Bergh by J.A. van Ravesteyn, 1617, Private Collection<sup>7</sup>; Archduchess Anna de' Medici by Justus Sustermans, c. 1630, Kunsthistorisches Museum, Vienna.<sup>8</sup>

Such chains formed belts, as can be seen on the portraits of: The Infante Isabel Clara Eugenia and Catalina Micaela by Alonso Sanchez Coello, c. 1575, Museo del Prado<sup>9</sup>; Portrait of a Lady (Antonio Moro copy by Bartolome Gonzalez), Museo del Prado<sup>10</sup>; Infanta Anna of Austria by Sanchez Coello, Musée Royaux des Beaux Arts, Brussels<sup>11</sup> (*Pl. 19g*); Mariana de Velasco Ibarra by Pantoja de la Cruz, c. 1603, Collection of the Duchess of Frias<sup>12</sup>; Portrait of an unknown Lady by Lorenz Strauch, 1613, Private Collection<sup>13</sup>; Maria Magdalena Rieter, 1618, Parish Church Kalbensteinberg<sup>14</sup>; Maria de Bije by M. Miereveld, 1620, Deutzenhofje, Amsterdam.<sup>15</sup> Some portraits in fact show the belt and necklace matching in design, such as: Ana Mauricia, Queen of France by unknown Spanish Master, Germanisches Nationalmuseum, Nürnberg<sup>16</sup>; Anne of Austria (?) by Alonso Sanchez Coello, Hunterian Art Gallery, University of Glasgow, Glasgow<sup>17</sup> (*Pl. 19h*); Elizabeth of Valois, 3rd wife of Philip II by Alonso

Sanchez Coello (copy by Pantoja). Museo del Prado.<sup>13</sup>

The portrait of Floris, Frijherr von Pallandt, 2nd Count of van Culemborg by J.A. van Ravesteyn, 1617. Private Collection, illustrates this chain of type on a hat.<sup>19</sup>

Apart from the portraits some similar chains, based on other jewelry designs and more preciously executed, show us how the above-mentioned chain fragments could have formed a necklace. Just to name a few, parallels exist in: Schatzkammer der Residenz Munich, German 1575<sup>20</sup>; österreichisches Museum für Angewandte Kunst, Vienna, 1590 - 1600<sup>21</sup>; Walters Art Gallery, Baltimore, early 17th century<sup>22</sup>; Collection Thyssen-Bornemisza, Lugano, German, c. 1600<sup>23</sup>; National Museum Szczecin, German, after 1610.<sup>24</sup>

Interesting in this respect is a related belt found in the wreck of the *Nuestra Señora de Arocha*, which sank in 1622 off the shore of Florida.<sup>25</sup>

#### FOOTNOTES

- 1) Cf. cat. no. 18 (B 765).
- 2) Irmscher, 1977, fig. 21, de Jong/de Groot, 1988, cat. no. 29.2 and 29.5.
- 3) Falk, 1975, fig. 45.
- 4) Cat. "Porträtgalerie", 1982, no. 92, ill. 139.
- 5) Evans, 1970, pl 92.
- 6) Cat. "Christian IV and Europe", 1988, no. 112.
- 7) Gans, 1979, fig. 31 ad 108.
- 8) Cat. "Porträtgalerie", 1982, no. 260, ill. 207.
- 9) Cat. "Du Greco a Goya", 1989, no. 1.
- 10) Inv. no. 2880.
- 11) Inv. no. 1295
- 12) Kusche, 1964, p. 150, no. 17, pl. 14.
- 13) Cat. "Wenzel Jamnitzer", 1985, fig. 68.

14) Ibid., cat. no. 266, fig. 65.

15) Gans, 1979, fig. 35.

16) Inv. no. 710.

17) Published in: Hollymans, Antonio Moro et son temps, Brussels 1910, p. 173; M.J. Friedländer, Early Netherlandish Painting, ed. H. Panwels, G. Lemmans and M. Gierts, Leiden and Brussels 1975, XIII, p. 105 ff., pl. 193.

18) Inv. no. 1030.

19) Gans, 1979, figs. 30 and 130.

20) Cat. "Schatzkammer der Residenz München", 1970, no. 57, fig. 28.

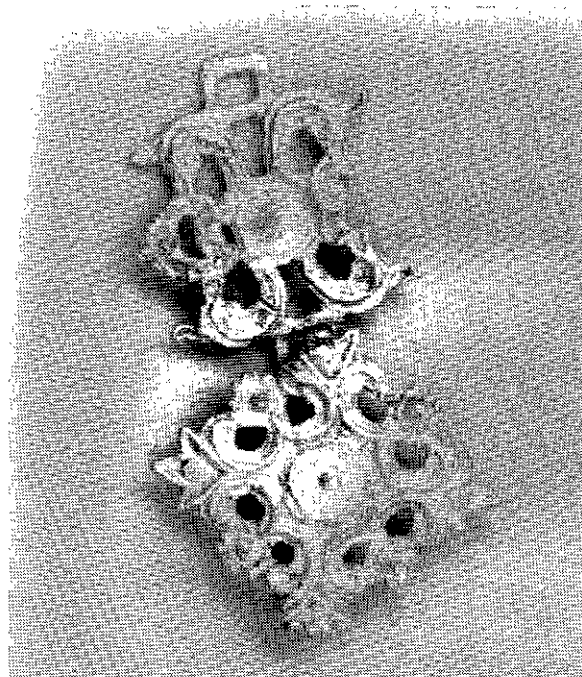
21) Cat. "Princely Magnificence", 1980, no. 73 a.

22) Cat. "Jewelry ancient to modern", 1979, no. 535.

23) Somers Cocks/Truman, 1984, cat. no. 23.

24) Cat. "Princely Magnificence", 1980, no. 125 1.

25) Mathewson, 1987, C 21 - C 24.



Pl. 19a



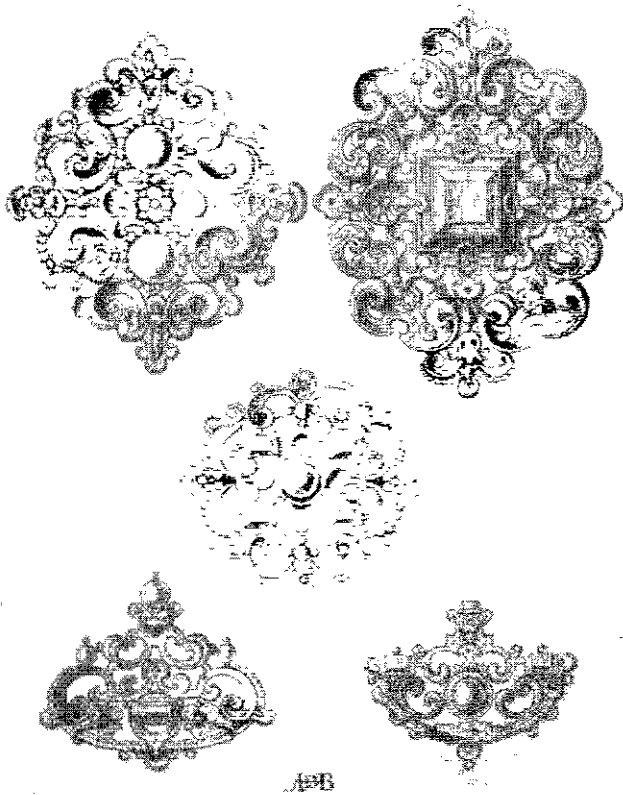
*Pl. 19b*



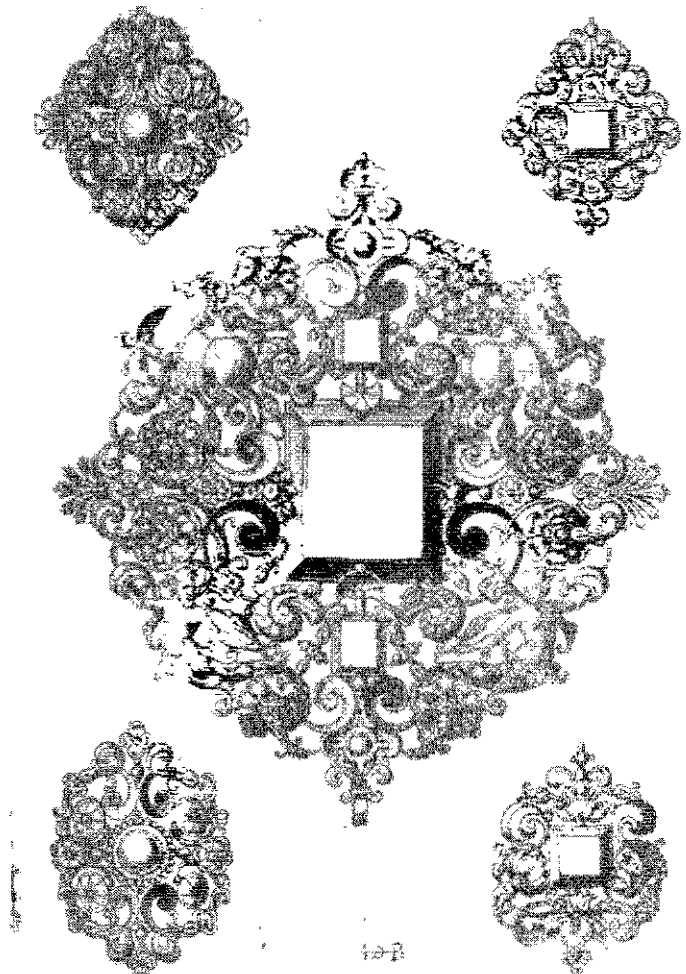
*Pl. 19c*



*Pl. 19d*



Pl. 19e



Pl. 19f





*Pl. 19g*





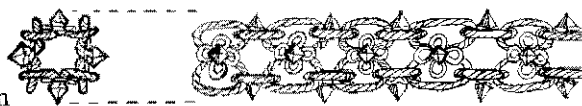
*Pl. 19h*

Gold

Inv. no. C 16

Total length 75.3 cm; chain link elements: length 1.2 cm

Weight 202.2 gm



The surviving fragments have been joined together to complete the original sequence.

Mesh-like chain made of four equal elements which form a square section. Each element consists of a ring with two adjoining loops of twisted strip wire. Mounted on the ring is a tiny square base for the flat wire rosette with pyramid boss. The links in groups of four are interlocked, forming the chain (*Pl. 20a,b*).

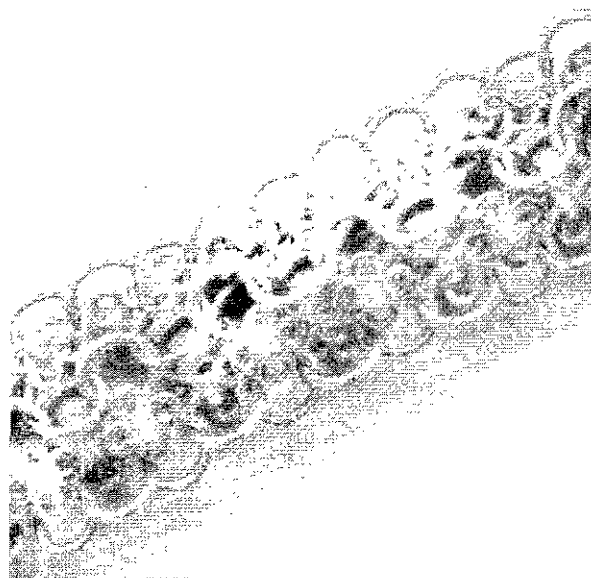
A gold chain necklace with a similar filigree pattern recently appeared at an auction, and was considered to be in the Ayutthaya style<sup>1</sup> (*Pl. 20c*). It was composed of interlocking four sided links, with minute flower heads forming a tubular-shaped chain.

The above-mentioned chain from the treasure of the *Nuestra Señora de la Concepción* is very different in style from others in the treasure. It seems to have been influenced by Siamese examples from the Ayutthaya Period, made with some adaptations in the Philippines. Although the pyramid bosses decorating the rosettes of the chain seem to have more European elements, the ties with Ayutthaya were still undoubtedly close.<sup>2</sup>

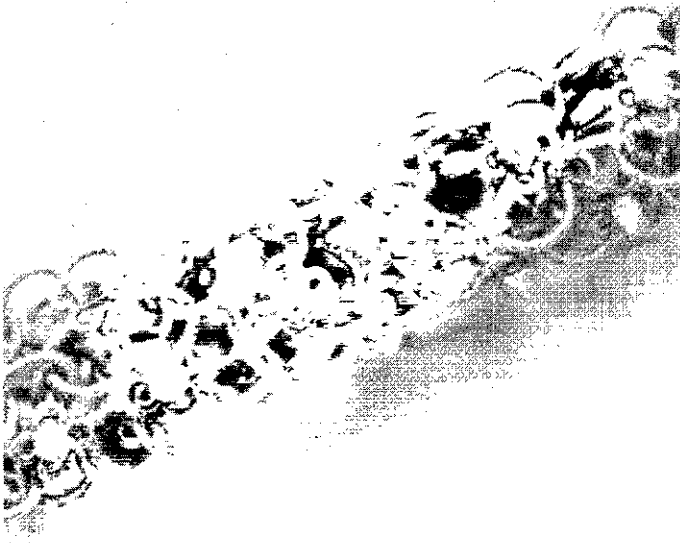
In an 18th century Spanish treasure found off the shore of Florida, a gold rosette link chain was found and thought to be of Oriental origin.<sup>3</sup> Another long and heavy gold chain with a double floret link design, previously in a private collection of early Spanish and Colonial jewelry, is said to be Spanish.<sup>4</sup> In the 1665 inventory of Philip IV a "142-piece gold cordoncillo" is listed, with links formed of four flowers.<sup>5</sup> This chain type seemed to be popular over a long period of time, and its history is quite fascinating. Obviously the chains were made in Asia and consigned to European customers, or as in the case of this chain from the *Concepción*, produced in the Philippines in the Asian or Siamese tradition for the Spanish trade. The use of this chain type continued into the 19th century in the Philippines.<sup>6</sup>

## FOOTNOTES

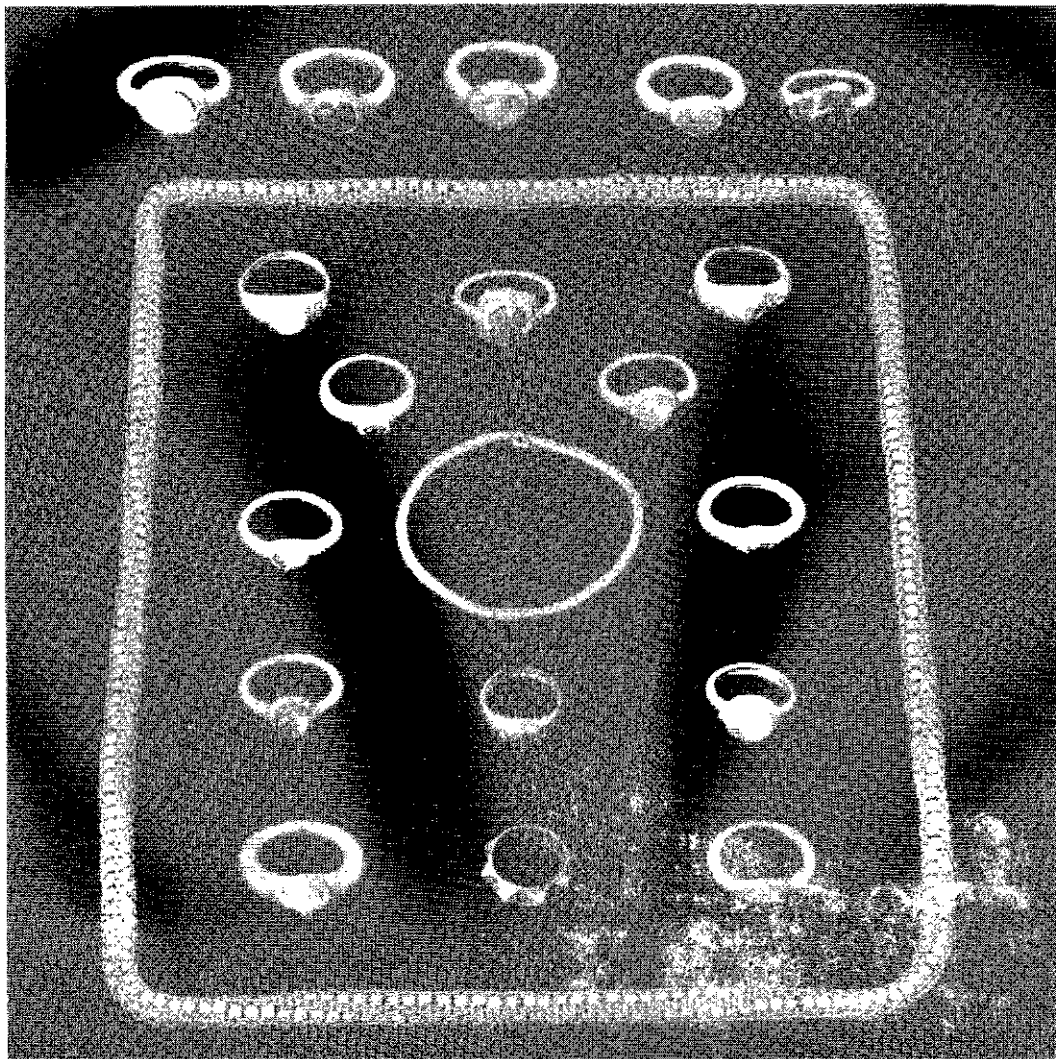
- 1) Auct. Cat. Sotheby's, 1988, no. 450.
- 2) The pyramid bosses appear on the dress stud FBO1 and belt end B 1405 in the treasure of the *Nuestra Señora de la Concepción*, cf. cat. nos. 89 (FBO1) and 73 (B 1405). Both types are European in style and design.
- 3) Muller, 1972, p. 150 quoting Kip Wagner, *Pieces of Eight: Recovering the Riches of a Lost Spanish Fleet*, New York 1966. Several pieces from this find were sold in the Parke-Bernet Galleries, New York in 1967.
- 4) Auct. Cat. Philips, 1983, no. 88.
- 5) Muller, 1972, p. 150.
- 6) In a simplified version cf. e.g. Villegas, 1983, p. 168.



*Pl. 20a*



*Pl. 20b (left)*  
*Pl. 20c (bottom)*



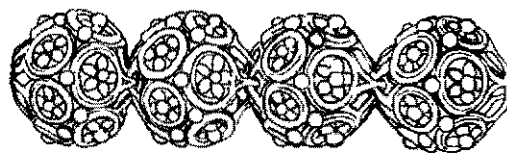
Gold

Inv. no. C 6

Total length 22.8 cm, chain link: diam. 2.1 cm.

Weight 121.8 gm

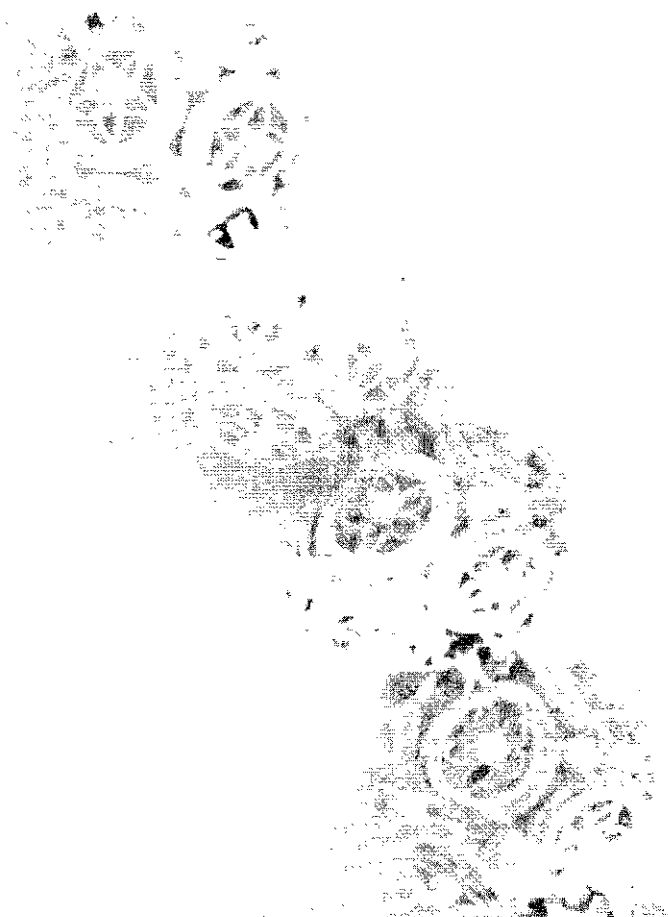
Fragmentary part of a chain.



Chain made of interlocking round beads in filigree. The beads are made of two round hemispheres, consisting of five loops in square section wire. These form a roundel for a medallion, on one side the two ends of the framing wire join, and all five ends form a domed loop structure. The roundels are each filled with a flat wire frame and a star-shaped rosette in flattened twisted wire. Globules accentuate the center of the rosettes and reinforce the connecting points of the two hemispheres (*Pl. 21a*).

Button Type E and chain code COMG of the treasure of the *Nuestra Señora de la Concepción* follow the same filigree pattern.<sup>1</sup> The source for the main decorative element of both the button and beads of the necklace, the star-shaped rosette, seems to be Chinese. This motif one finds on a brooch from the Sung Dynasty (960 - 1279) in the Metropolitan Museum, New York<sup>2</sup> (*Pl. 21b*). Here the motif forms a fine net in a medallion with a frame. In the Ming dynasty (1368 - 1398) apparently the same filigree pattern continues, and the star-shaped rosette recurs on a fragment of an ornamental Manchu headdress of the early 17th century, also in the Metropolitan Museum of Art, New York<sup>3</sup> (*Pl. 21c*). The star-shaped rosette has in all three cases pointed petals.<sup>4</sup>

4) Such forms traveled to South America, which would not be amazing considering the trade routes and the Chinese craftsmen working also in Mexico. Cf. a silver filigree box with lid coming from Lima or Ayacucho, in: Taullard, 1941, fig. 56.



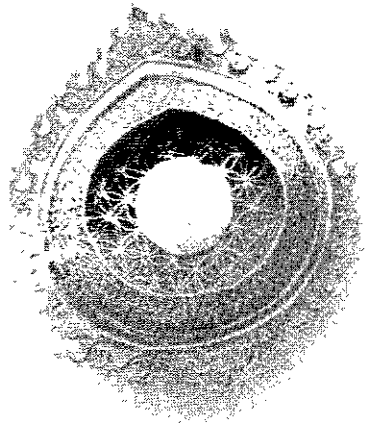
#### FOOTNOTES

1) Cf. cat. nos. 95 (BUTE) and 38 (COMG).

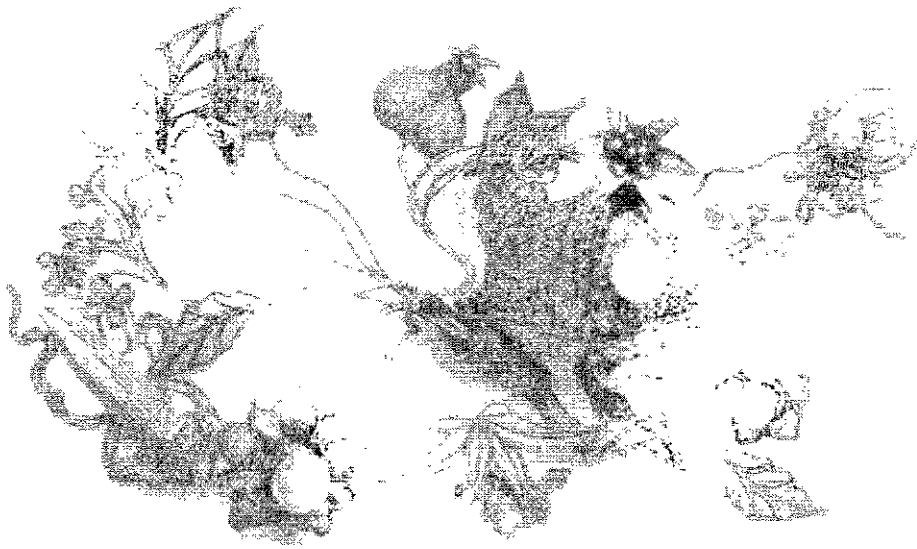
2) Cat. "Chinese Jewelry", 1940, fig. 2; Singer, 1971, cat. no. 89.

3) Cat. "Chinese Jewelry", 1940, fig. 14.

*Pl. 21a*



*Pl. 21b*



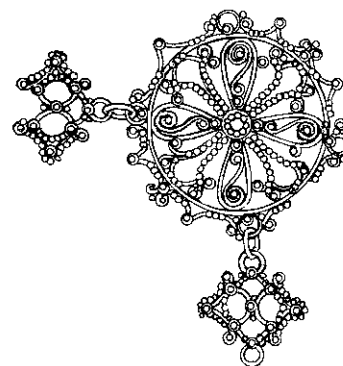
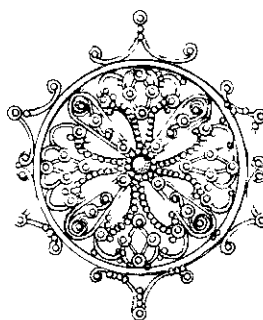
*Pl. 21c*

Gold

Inv. nos. Code ODO2, ODO3, ODO4

Chain links: diam. 2.9 - 3 cm (big rosettes);  
length 2.3 cm, width 1.6 cm (small links).

Total weight 59.4 gm



Fragmentary parts of a chain; parts of the granulation is missing.

The chain consists of two different type of links. The centerpart is formed by a wagon wheel, with an intricate rosette and a wavy pattern along the edge in square section wire. The trefoil rosette petals are outlined by granules and the central petal is filled with an s-scroll. The filigree work is enhanced by tiny discs with granule centers. The wagon wheel has on its sides two loops for attaching the adjoining lozenge-shaped links in the same technique, with two circular ornaments as a filling and a loop on either side. The rosette wheels alternate with two lozenge-shaped links to form the chain. The granulation and disc style decoration is on both sides of the chain (Pl. 22a,b).

The double-sided granulation or decoration is proof of high quality workmanship; in this case the chain was not just made for an ornamental effect.<sup>1</sup> From all the surviving examples of chains from the *Nuestra Señora de la Concepción*, this one is quite unusual in its design and most of all in its filigree pattern. For example the square section wire is quite thick and instead of the usual twisted wire granulation, in its place is a type of granulation which gives the impression of a more Islamic influence.<sup>2</sup> Iranian miniatures of the 11th and 16th centuries illustrate necklaces and belts with large rosettes, and chain in-between which are considered typical of the Safavid period (1501 - 1722). This would also coincide with the date of this chain from the *Concepción*.<sup>3</sup> In comparison with the other chains of the treasure, there seems to be no Chinese stylistic elements.

The arrangement of the rosettes with the two

interlinking lozenge-shaped elements on the above mentioned chain from the *Concepción* resemble closely a similar type of gold necklace found in North Sumatra or South Sulawesi in Indonesia.<sup>4</sup> Of particular interest is the outline of the rosettes, which are star-shaped in the Indonesian examples. On the chain from the *Concepción* the rosette medallion is outlined by small triangular projections, like rays of a star. With the South East Asian trade routes in the 17th century linking the Philippines with Sumatra, influences or imports of such chains would not seem unlikely.<sup>5</sup>

Formerly in the Thomas F. Flannery Jr. Collection there was a 17th century silver gilt chain composed of large filigree rosettes, each linked by two small loops.<sup>6</sup> Comparing this chain with the one from the treasure of the *Concepción*, it is obvious that the designs of both derived from a similar source, although the chain in the Flannery Collection is more European in style. The so-called chains from the "Indies" which are mentioned in the inventories of Phillip IV must have been like this chain from the *Concepción*; undoubtedly these must have been not only most impressive but also artistically stimulating for the goldsmiths in Europe.<sup>7</sup>

#### FOOTNOTES

1) A plain chain would have only been decorated on one side, in this case especially as it lies flat on the chest and only has one viewpoint. Other

chains in the treasure with a double-sided ornament usually have in their intricate chain patterns several views.

2) Mohammedans were in Sumatra already since the 13th century. The technique of granulation on wire is typical of Fatimid Jewellery (969 - 1171), cf. for example Cornu, 1967, cat. no. 12, 13 and 14. See also Jenkins Heene, 1983, cat. nos. 48 - 51; Hasson, 1967, 96, 100, 102 and others. For a historical account on Fatimid Jewellery cf. Jenkins, 1969.

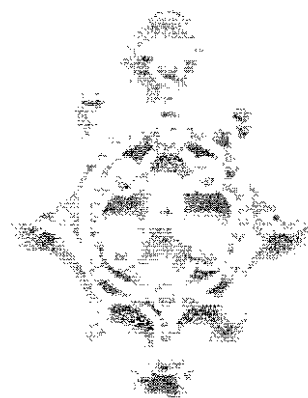
3) Jenkins Heene, 1983, cat. no. 7, 8 and 9; Jenkins, 1969, p. 33, figs. 9 and 10.

4) de Meir Kall, 1983, p. 47 and also 14.

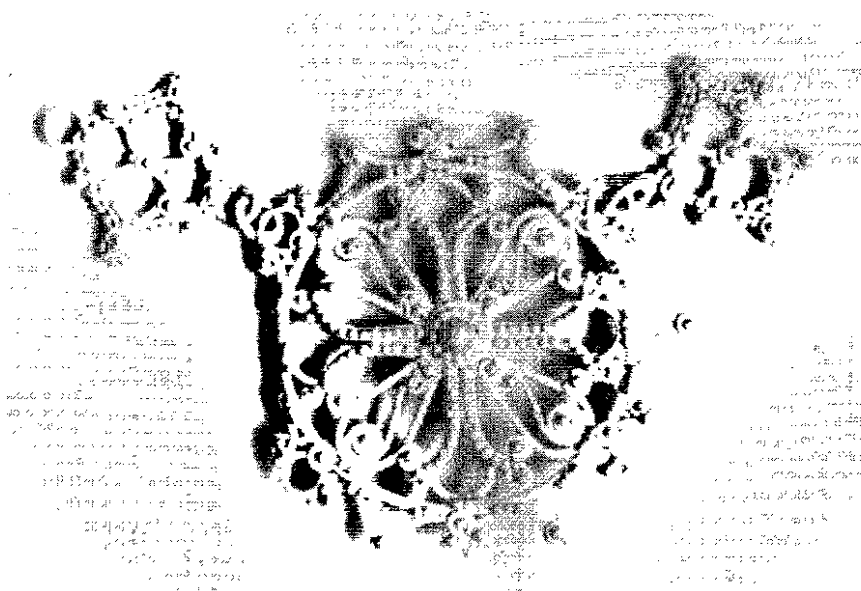
5) Villegas, 1983, p. 112.

6) Auct. Cat. Sotheby's, 1983, no. 283.

7) Muller, 1972, p. 150 and 110.



Pl. 22a



Pl. 22b



Gold

Inv. no. C 9

Total 153.3 cm; chain link: outer diam. 2.3 cm;  
inner diam. 1.6 - 1.7 cm

Weight 121.7 gm



The surviving links have been joined together to complete the chain.

Long chain made of interlocking large filigree ring-loops in pairs. Each loop is made of a spiral band which is wound into a ring form, and consists of coils in flattened twisted wire, framed by strip wire (*Pl. 23a,b*).

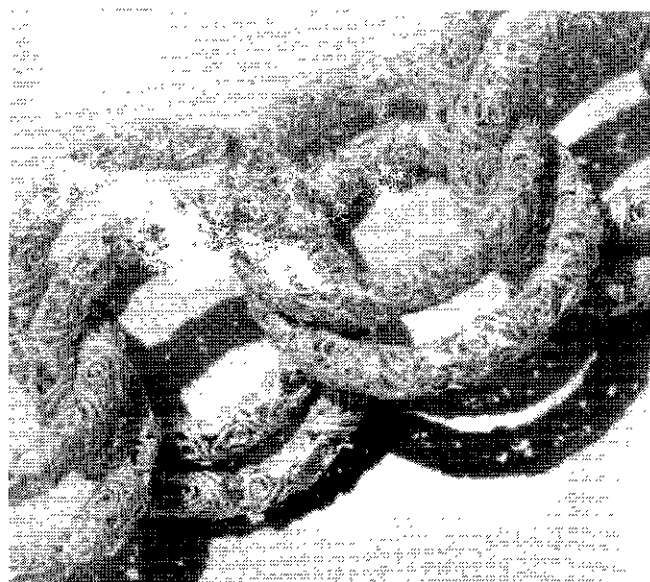
The filigree pattern and design of the loops recur on chain C 10 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Only the proportions and formation of the links differ.

Parallels for this chain type can be studied on two portraits of King Philip IV of Spain (1605 - 1665) painted by Velazquez (1599 - 1660) and his studio. The portrait in the Metropolitan Museum of Art, New York, by Velazquez shows Philip IV wearing a heavy gold chain across his right shoulder and a pendant of the Golden Fleece hanging on it at his waist<sup>2</sup> (*Pl. 23c*). The big ring-loops seem to have little decorative knob-like ornaments, so-called "piquillos".<sup>3</sup> The same fashion is documented on the portrait made by the studio of Velazquez in the Montreal Museum of Fine Arts, Montreal<sup>4</sup> (*Pl. 23d*). Philip IV is wearing a similar chain; however, the loops are much larger and more densely made.

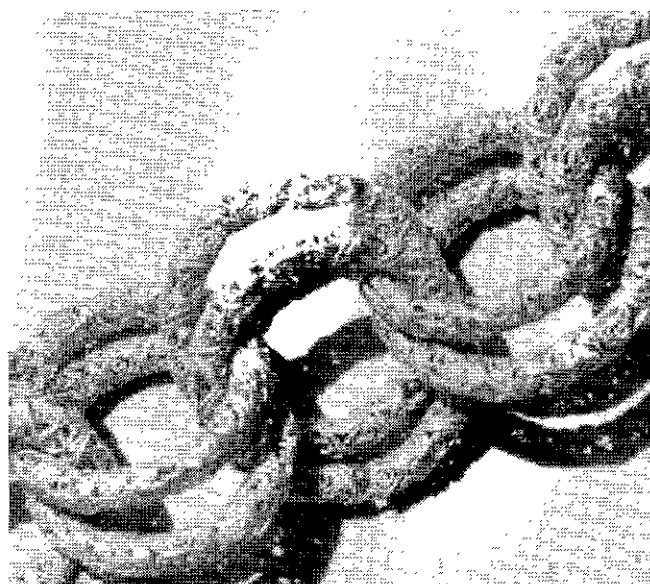
In the inventories of Philip IV, chains from the "Indies" are mentioned. The king was also known to possess filigree chains from China, so possibly the above-mentioned portraits illustrate chains which seem to be rather similar to this one taken from the *Concepción*.<sup>5</sup>

4) Inv. no. 45.932.

5) Muller, 1972, p. 109/110 and 150.



*Pl. 23a*



*Pl. 23b*

#### FOOTNOTES

1) Cf. cat. no. 24 (C 10).

2) Inv. no. 14.40.639.

3) Velazquez had a chain from the "Indies" with so-called piquillos (peaks), cf. Muller, 1972, p. 110.





*Pl. 23c*



*Pl.23d*

CHAIN - Cat. No. 24

Gold

Inv. no. C 10

Total length 42 cm, chain link:  
outer diam. 3 - 3.1 cm;  
inner diam. 2.4 - 2.5 cm

Weight 72.3 gm



Fragmentary part of a chain and small sections of filigree are missing.

Chain of alternating single and double rings with round section in filigree. The large ring loops consist of a winding spiral made of foliated coils in flattened twisted wire, forming a frieze with semi-circular section wire frames. The joints of the bands give the impression of a grooved band being wound around the filigree. The double links are soldered together and made in the same technique. The chain is formed by the interlocking of the ring-like loops Pl. 24a,b.

The same type of loops appear on chain C 9 of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They vary merely in the proportions and formation of the rings.

A necklace fashioned in big loops is worn in three rows across the breast of Margarita Bronsen, painted in 1641 by Michael Conrad Hirt in the St. Anna Church Lübeck.<sup>2</sup>

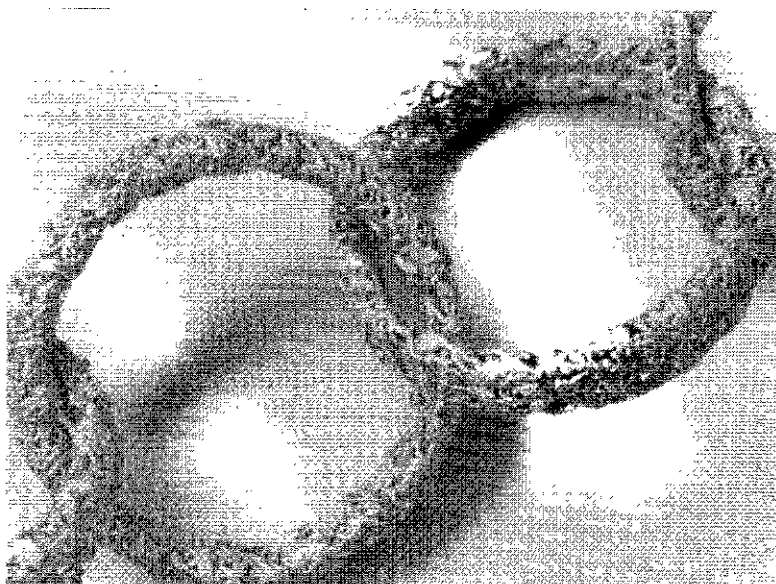
FOOTNOTES

1) Cf. cat. no. 23 (C 9).

2) Somers Cocks/Truman, 1984, p. 126, fig. 2; Auct. Cat. Christie's, 1988, cat. no. 174.



Pl. 24b



Pl. 24a

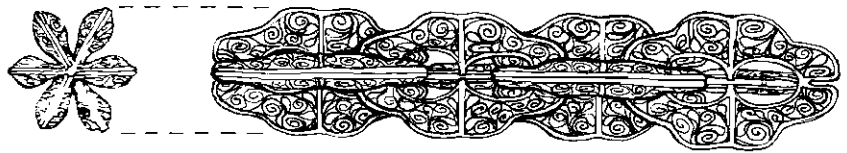
Gold

Inv. no. B 869

Total length 10 cm; chain link:

length 2.9 cm; width 1.9 · 2 cm

Weight 33.6 gm



Fragmentary part of a chain.

A short piece of chain consisting of long floriated links in filigree work. The links are made of three double-sided fleur-de-lis in an elongated convex shape. Each of the six fleurs-de-lis forming the foliated link is composed of frames in hammered cross-section wire and filled with coils in flattened twisted wire. Three of the fleurs-de-lis are soldered together at an angle, forming two oval openings per link; thereby giving space for interlocking the adjoining link (Pl. 25a.b.).

An almost identical chain exists in the Ashmolean Museum, Oxford<sup>1</sup> (Pl. 25c). Both the Oxford chain and the one from the *Nuestra Señora de la Concepción* have the convex and double-sided fleurs-de-lis. However, the number of elements differ to a link. The links of the Oxford chain only consist of two fleurs-de-lis units, instead of three. This chain was given to the founder of the museum, Elias Ashmole (1617 · 1692), in 1678, by Frederick William, Elector of Brandenburg (1620 · 1688). Elias Ashmole is wearing the chain, with portrait medal at the waist like a belt, on his portrait painted by John Riley (1646 · 1691)<sup>2</sup> (Pl. 25d.). The painting showing the chain exhibited in the Ashmolean Museum, Oxford, dated 1683. From this we can conclude that the Elector of Brandenburg purchased through Spanish traders in Europe a chain from the Philippines, or he may have acquired it directly from Chinese traders, as he had ties with China.<sup>3</sup>

On the other hand, there is a third chain like the one in Oxford with two fleurs-de-lis elements, which is the Convento de las Teresas in Seville.<sup>4</sup> This chain with the cross pendant has been dated to the end of the 17th century, and is thought to have been made in Seville. The provenance is not quite certain, as the drawings of the goldsmiths working in Seville never included chains.<sup>5</sup>

Through this the question arises as to whether the chains in Europe were influenced by Oriental or Asian filigree; or was the European production

of filigree, particularly in Spain, stimulated by Asian workmanship? Judging by the comments in the inventory of Philipp IV of Spain, chains were being imported into Europe from the "Indies", meaning as far as Asia.<sup>6</sup> The pattern of the filigree on this chain of the *Concepción*, with its foliated coils, recurs on several other chains as well as on the filigree cross in the treasure.<sup>7</sup> The latter may actually have originally belonged to one of the chains. From the similarity of the filigree pattern, we come to the conclusion that the above-mentioned chain of the *Concepción* belonged to the chains produced in the Philippines for export to Europe or South America. The origin of the design cannot be determined for certain, but presumably the source is Asian. Judging by this parallel the chains in Oxford and Seville most probably originated from the Philippines. The chain type seemed to be popular over a long period of time.

#### FOOTNOTES

1) Scarisbrick, 1984, p. 17 and fig. 9; Josten, 1985, back cover. There were many more chains in the Ashmolean Museum; however, quite a number were lost in a robbery in 1776. For further information cf. Thompson, 1931, p. 96 ff.

2) Josten, 1985, front cover.

3) His ties with China are mentioned in: Pelliot, 1948, p. 26. The Elector of Brandenburg is even portrayed in a Chinese print with Chinese lettering, cf. *ibid.*, fig. 6.

4) Sanz, 1986, p. 58, fig. 25. The author mentions a closely related chain with flat floriated links, fig. 24. This simplified version can also be found in the Magyar Nemzeti Múzeum, Budapest, cf. Hejdetari, 1976, cat. no. 25. The last two parallels obviously seem to document a more European

conception of this chain type. Conversely, the chain from Seville and the *Nuestra Señora de la Concepción* has a more Oriental style. This becomes quite evident if one compares the floriated decoration and technique with an early 16th century box from Eastern India or the Bay of Bengal, cf. Cat. "Mughal Silver Magnificence", 1957, no. 236.

5) The reason for this is the fact that the drawing of a piece of jewelry is more ornamental and effective than just a fragment of a chain or simple filigree link.

6) Muller, 1972, p. 110 and 150. Cf. also Scarisbrick, 1984, p. 17.

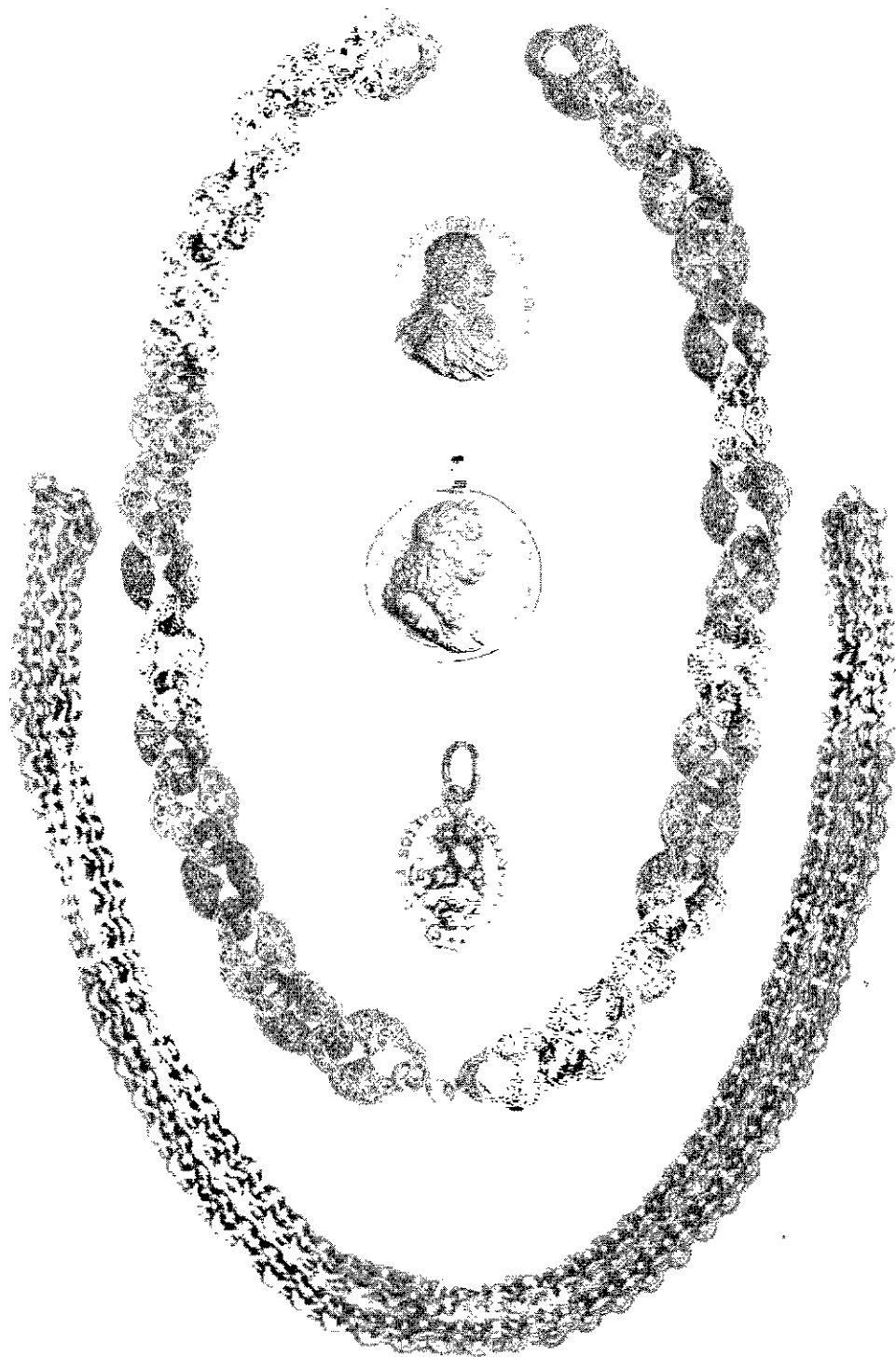
7) The chains with the same filigree pattern are C 15 (cat. no. 33) and C 7 (cat. no. 26). For the cross see cat. no. 59.



Pl. 25b



Pl. 25a



*Pl. 25c*





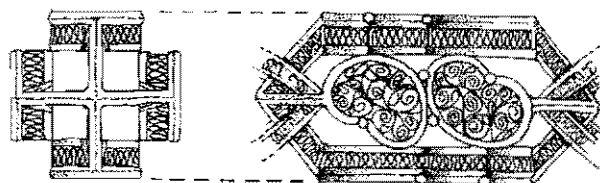
*Pl. 25d*

Gold

Inv. no. C 7 (B 1764)

Total length 9.2 cm; chain link: ca. 4.3 cm

Weight 46.25 gm

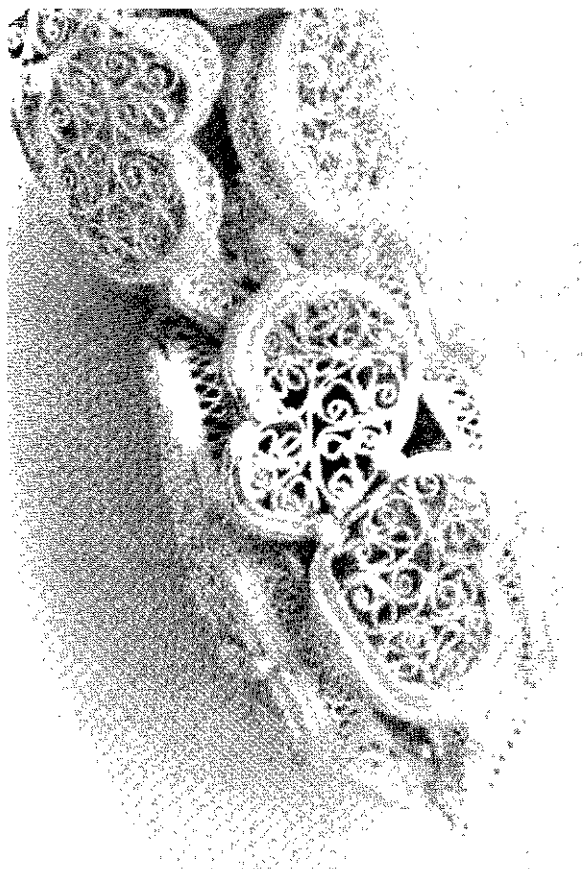


Fragmentary condition of a chain.

A chain with two complete links in filigree. The links are four-sided, composed of two adjoining flamboyant shapes with globules along the edge. Each flamboyant shape is framed by a flat and a square section wire filled with coils of flattened twisted wire. The loop band along the side walls continues in the form of a triangular projection on the outer ends of the links. These form a pyramidal arch construction and then join for the next chain link (Pl. 26a).

Both the intricacy of the chain pattern and the composition of the links are unique.<sup>1</sup> The design is exceptional and seems to prove the creative skill of the goldsmith in combining the variety of filigree elements he is using for his chains, at the same time creating completely new forms. The foliated or trefoil-style filigree filling is identical with the pattern on the filigree cross B 564, and on the chains B 869 and C 15 from the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup> The loop band running along the framing side walls of the links of the above-mentioned chain is a motif which recurs on several chains and decorative elements of the treasure.<sup>3</sup> Thus we can conclude that this chain is one of many which were produced in a workshop in the Philippines for Spanish export. The stylistic source of this chain is evidently the inventiveness of the goldsmith, with his native abundance of forms and filigree patterns.<sup>4</sup>

4) This of course does not eliminate inspirations from Islamic, Indian or Chinese art forms.



#### FOOTNOTES

1) Parallels are still unknown for this chain, but perhaps other gold treasures from ship wrecks could reveal more.

2) For B 564 see cat. no. 59, B 869 cat. no. 25, and C 15 cat. no. 33.

3) The history of this filigree decoration is explained in cat. no. 32.

Pl. 26a



Gold

Inv. no. C 14

Total length 74.6 cm,

chain link: 1.7 x 1.7 cm, width 0.3 cm

Weight 440.50 gm



The surviving pieces have been rearranged to demonstrate the original sequence of the three interlocking links, and filigree wire has been replaced to complete the chain links.

A long chain of square links interlocking in groups of three. The links all have a square section and are formed by frames of flattened square section and twisted wire. The latter surround a frieze of swirling snail-like coils in flattened twisted wire (Pl. 27a,b).

A filigree frieze is closely related to the Chinese coil pattern which occurs on the chains C 3, C 4 and C 5 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

In the history of chains the square link is a most unusual shape. The actual reason for this exceptional feature is most probably technical, as it is more difficult to find a design of interlocking square shapes forming a flowing line around the neck.<sup>2</sup> The composition of the square links in the above-mentioned chain is most skillful, because there are units of three interlocking links which have a supple movement and fall elegantly.

The parallels for square link chains are relatively few. In the former Imperial Treasury in Moscow, there exists a closely related chain with square links which is thought to be 16th century.<sup>3</sup> The golden chain of Anna Reinholdsdotter in the Statens Historiska Museum is a much published example of a square link chain<sup>4</sup> (Pl. 27c,d). This chain is dated c. 1530 due to the fact that Anna Reinholdsdotter was the last abbess of the Clara Convent in Stockholm, where she was active from 1508 until it was secularized in c. 1530. She was still active in 1550. Both chains in Moscow and Stockholm are made in filigree work. However, they are less complex as they only have single interlocking links.

Portraits from the 15th to 17th century document the use of square link chains during this period. An early example is illustrated on one of the figures of the Altar of the Passion by Konrad von Soest, in the Parish Church of Bad Wildungen,

painted in 1403.<sup>5</sup> Another early portrait of a 13th century abbess of the above-quoted Clara Convent in Stockholm was painted in the 17th century; and could therefore have been illustrating the chain, or a similar one to the chain of Anna Reinholdsdotter.<sup>6</sup> Square link chains appear just as rarely on portraits of the 16th century, such as on a portrait of a lady by Lorenzo Lotto (1480 - 1556), in the Pinacoteca di Brera, Milano.<sup>7</sup> Philip III of Spain wears a small square link chain with the Order of the Golden Fleece on a portrait attributed to Sanchez Coello in the Museo Lazaro Galdiano, Madrid.<sup>8</sup>

A fashion for square link chains in the first half of the 17th century becomes evident through the numerous examples on portraits coming from various European countries: Portrait of Philip IV. (1605 - 1665), Collection of the Duke of Wellington, London<sup>9</sup>; Sculpture of Maria Ana, Queen of Spain, 1650 - 1660, Private Collection, London<sup>10</sup>; Gaspar de Guzman, Count-Duke of Olivares, painted by Velazquez (1599 - 1660), The Hispanic Society of America, New York<sup>11</sup>; Elizabeth, Queen of Bohemia, 1600 - 1605, painted by Robert Peake the Elder, The Metropolitan Museum of Art, New York<sup>12</sup>; Rudolf II by Hans von Aachen, 1606 - 1608, Kunsthistorisches Museum, Vienna<sup>13</sup>; Emperor Matthias, as King of Bohemia, painted c. 1621 by Hans von Aachen, Burggalerie, Prag<sup>14</sup>; Portrait of the Statesman Zdenko Adalbert Popel von Lobkowitz, before 1628, Nationalgalerie, Prag<sup>15</sup>; Maximilian Philipp of Bavaria as an infant, 1639, by Johann de Pey(?), Bayerische Staatsgemäldesammlungen, Munich.<sup>16</sup> The square link chain also appears in a symbolic context on an engraving of 1622 titled "Allegory on the Success of the Liga" with a portrait of Philip IV.<sup>17</sup>

This evidence documents the fashion for square link chains current at the time of the wreck of the *Concepción*. The already-quoted portrait of

Gaspar de Guzman, Count-Duke of Olivares by Velazquez illustrates the mode of wearing such a heavy chain across the shoulder<sup>18</sup> (Pl. 27e).

A curious parallel comes from Deccan, Bijapur in India, dated 1645. The Sultan Muhammad 'Adil-Shah and Ikhlas Khan is portrayed in a miniature, riding an elephant which is covered with splendid harness ornaments, including several square link chains.<sup>19</sup>

15) Cat. "Prag um 1600", 1988, no. 20.

16) Cat. "Wittelsbach und Bayern", 1980, Vol. II,2, no. 731.

17) Ibid., no. 223.

18) See footnote 11.

19) Welch, 1985, p. 301, fig. 200.

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## FOOTNOTES

1) For these chain types cf. cat. nos. 28 - 30.

2) Cf. cat. no. 33 a square link chain that lacks mobility and thus exemplifies the problem. In this particular case it could have been worn as a belt.

3) Andersson, 1958, fig. 7.

4) Inv. no. 21252:1. Published in: Andersson, 1958, fig. 1; Steingraber, 1953, fig. 166; Curman Roosval, 19., fig. 39; Hackenbroch, 1979, fig. 610.

5) von Boehn/Loschek, 1986, fig. 3.

6) Andersson, 1958, fig. 4 and figs. 5 and 6 illustrate square link chains of the late 16th century in Sweden.

7) Floerke, 1917, Tafel 128.

8) Unpublished painting.

9) Photo Emery Walker Ltd., London (see also: Photo Archive of the Hispanic Society of America, New York).

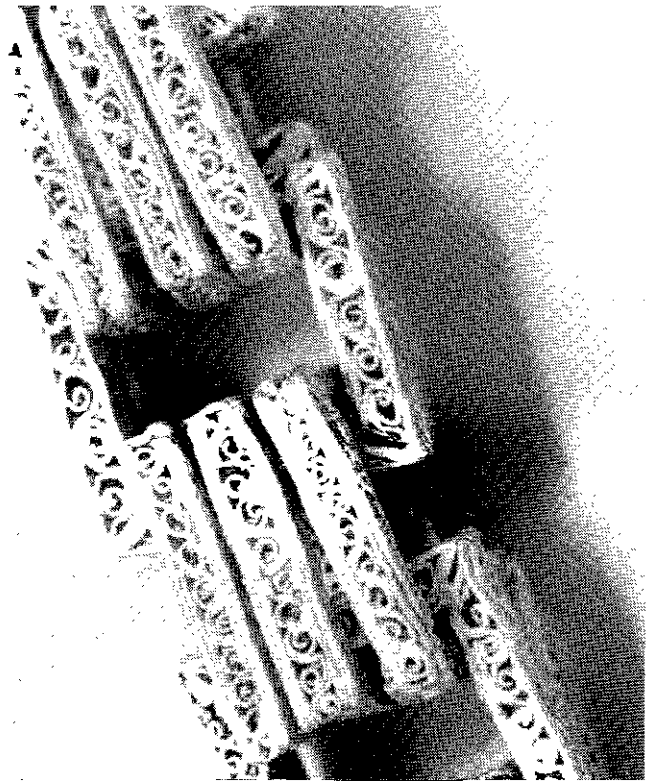
10) Mayer, 1923, Plate 154.

11) Inv. no. 104, Catalog of paintings A 104, p. 157.

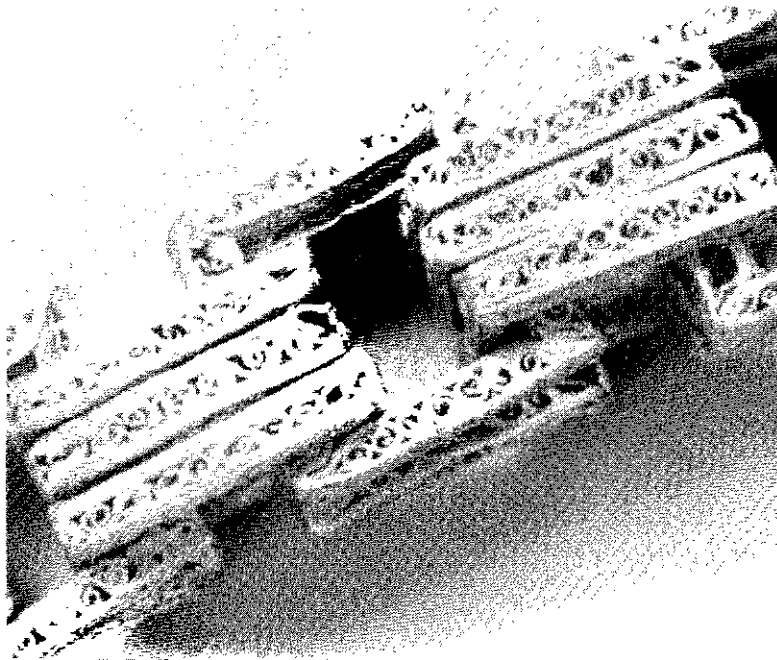
12) Strong, 1969, cat. no. 214.

13) Cat. "Prag um 1600", 1988, cat. no. 105.

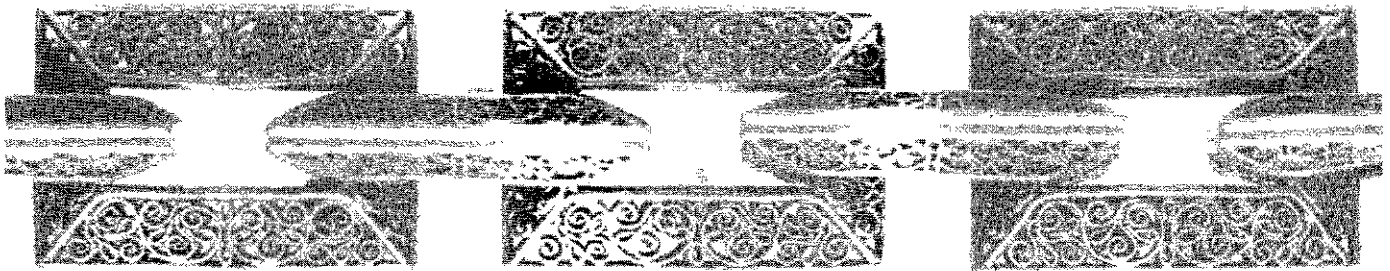
14) Cat. "Prag um 1600", 1988, no. 106, fig. 16. There is a printing error concerning the date of painting under the title of the painting. Hans von Aachen died before 1621.



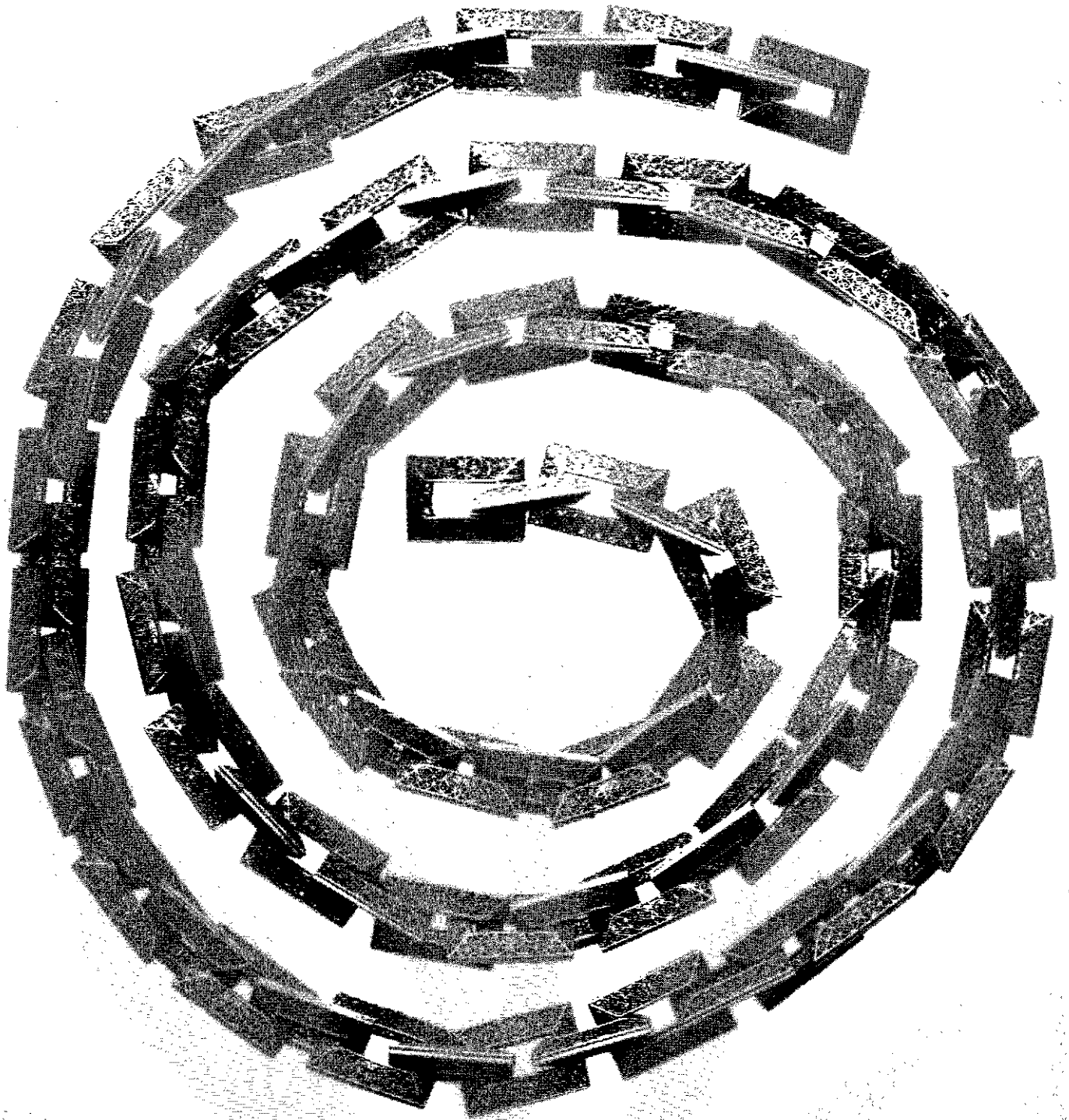
Pl. 27a



*Pl. 27b*



*Pl. 27c*



*Pl. 27d*



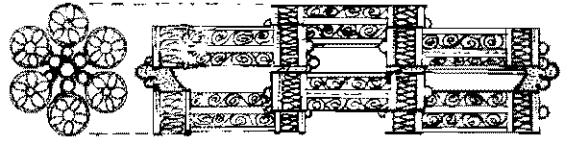
Pl. 27e

Gold

Inv. no. C 3

Total length 18.4 cm; chain link: length 1.5 cm;  
diam. 0.5 cm.

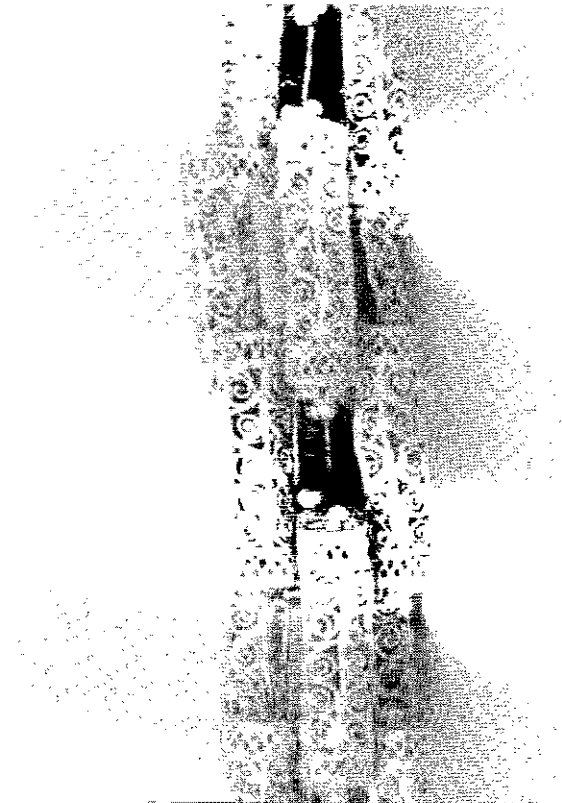
Weight 43.2 gm



The fragmentary pieces have been linked together and parts of the filigree replaced to complete the pattern or sequence of links.

A complex chain of interlocking cylinder forms in filigree work. The links are composed of three open cylinders, each made of four horizontal friezes with spiral coils in flattened twisted wire and flat wire frames. The friezes are held together on either side by a vertical frieze with a loop band in flattened twisted wire and square section wire frames, which seen from a profile terminate in a pointed triangle. These then form interlocking joins of the chain. The terminal ends of the hollow cylinder elements are rosettes with five petals of flattened twisted wire framed by round section wire and a central globule (Pl. 28a,b).

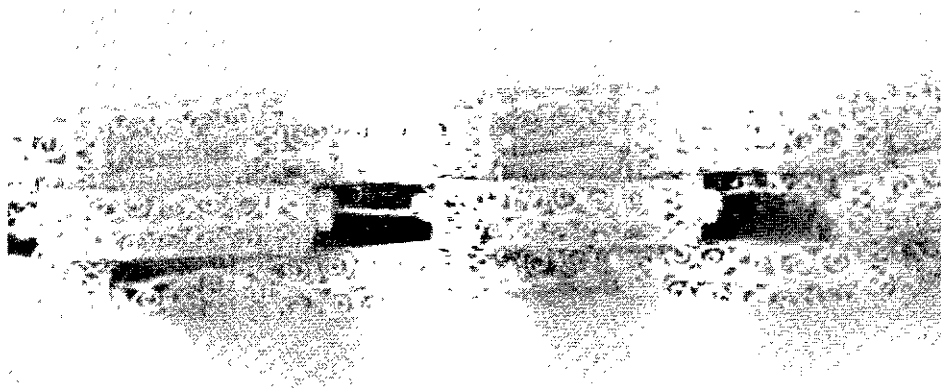
There are two other variations of this chain, type C 4 and C 5, found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They differ in size, and minutely in technique. The filigree pattern of the cylindrical friezes on chain C 5 also varies slightly.



Pl. 28b

#### FOOTNOTE

- 1) For C 4 cf. cat. no. 29 and for C 5 cat. no. 30.



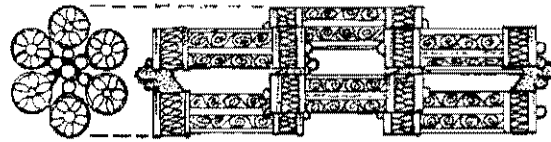
Pl. 28a

Gold

Inv. no. C 4

Total length 16.5 cm; chain link: length 2.3 cm;  
diam. 0.6 cm

Weight 108.1 gm



The fragmentary pieces have been joined and small parts of the filigree replaced to complete the type and sequence of the chain.

A complex chain of interlocking cylinder forms in filigree work. The links are composed of three hollow open cylinders. Each of them are made of four horizontal friezes of repetitious spiral coils in flattened twisted wire and square section wire frames. On the sides the friezes are joined by a vertical frieze of loop bands in flattened twisted wire and square section wire frames. Seen in profile, the loop bands terminate into pointed triangular projections. These form the interlocking joins of the chain. The terminal ends of the hollow cylinder elements are rosettes with five petals of flattened twisted wire framed by round section wire. In the center of the rosette is a globule (Pl. 29a).

There are two further variations of this chain type, C 3 and C 5, in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They differ in size, and minutely in technique. Of the three chains only C 5 varies in the pattern of the filigree.

The filigree filling in the horizontal friezes of the cylindrical forms of the above-mentioned chain, and C 3 with its repetitive spiral coils, is Chinese in style. This typical filigree pattern continues over several centuries in Chinese jewelry and filigree objects. Rows of these spiral coils fill the round convex petals of a rosette-style brooch from the Sung Dynasty (960 - 1279) in the Metropolitan Museum of Art, New York<sup>2</sup> (Pl. 29b). In the same collection there are parts of a burial crown either from the T'ang (618 - 906) or Sung (960 - 1279) Dynasty with the just-mentioned motif<sup>3</sup> (Pl. 29c,d,e). Furthermore, in the Metropolitan Museum of Art, New York, there exist five ornaments from a crown belonging to the Ming Dynasty (1368 - 1644) with the same coil pattern<sup>4</sup> (Pl. 29f). A belt buckle of the Ching Dynasty in the British Museum with the repetitive spiral coil motif documents again its Chinese origin<sup>5</sup> (Pl. 29g). Presumably from the Ch'ing Dynasty (1644 - 1911), though without

provenance and exact date, are some silver filigree boxes, baskets and flower ornaments in the Museo de Artes Decorativas, Madrid.<sup>6</sup>

In this respect the Fengguan empress' crown from the tomb of the Emperor Wan-Li (1573 - 1620), unearthed in 1956 and today in the Palace Museum, Peking, is of importance for its filigree decorations.<sup>7</sup> The spiral or snail-like coil appears in all variations in the sculpture or architectural ornament of the Ming tombs, dating from about the late 16th and first half of the 17th centuries.<sup>8</sup>

Of all the filigree work in the *Concepción*, this chain type is the most obvious example of Chinese workmanship in the Philippines. The framing loop bands of these chain links are a frequently recurring motif in the treasure of the *Concepción*. It is a common filigree pattern, which results from the technique of filigree and for this reason can be found in various cultures from Europe to Asia.<sup>9</sup>

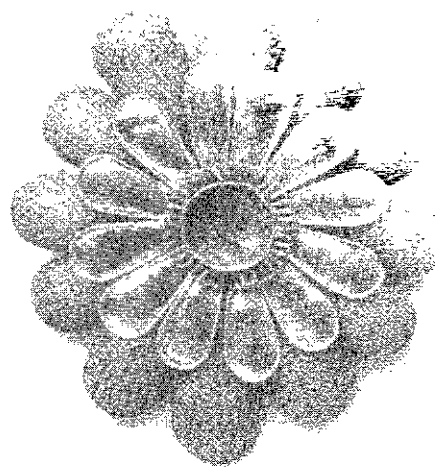
#### FOOTNOTES

- 1) For C 3 cat. no. 28 and for C 5 cat. no. 30.
- 2) Inv. no. 26.202.1 published in: Cat. "Chinese Jewelry", 1940, fig. 2; Singer, 1971, 96.
- 3) Cat. "Chinese Jewelry", 1940, fig. 7 with details 8, 9 and 10.
- 4) Ibid., fig. 14.
- 5) Inv. no. 1938, 5 - 24, 578 (b).
- 6) These pieces are all neither published nor cataloged.
- 7) Wang-go Weng/Yang Boda, 1982, Colour Plate 207.

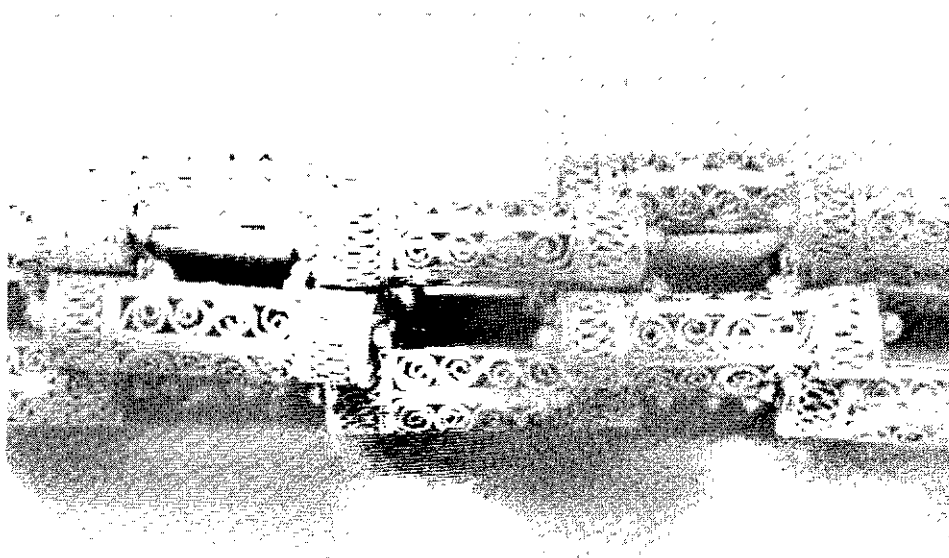


8) For example, in the Chao-ling (Tomb 9) with the tombs of Emperor Lung-ch'ing (+ 1572), Empress Li (+ 1558), Empress Chen (+ 1592) and Empress Li-shih (+ 1614), cf. Paludan, 1981, fig. 187 or in the Szeling (Tomb 18) with the tombs of Emperor Ch'ung-chen (+ 1644), Empress Chou (+ 1644) and Concubine Tien (+ 1642), cf. Paludan, 1981, figs. 194, 195 and 196.

9) For examples of the pattern in other cultures, and some thoughts about why the technique was so widely spread, cf. cat. no. 32.

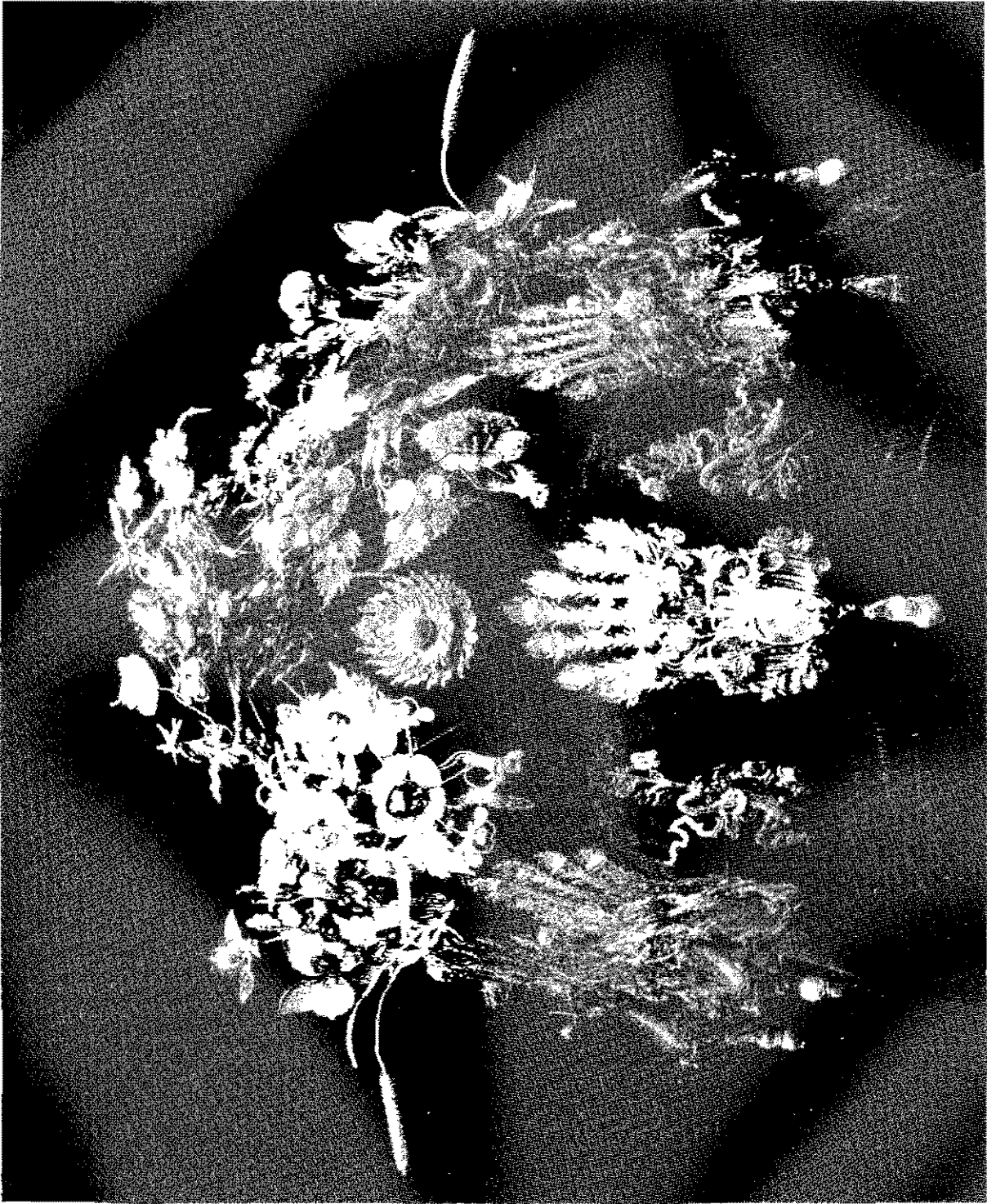


*Pl. 29b*



*Pl. 29a*





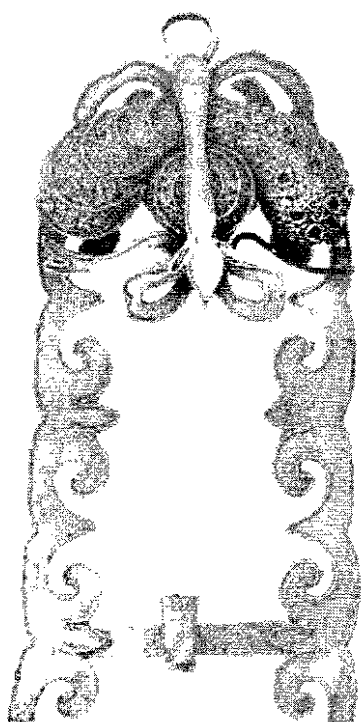
*Pl. 29c*



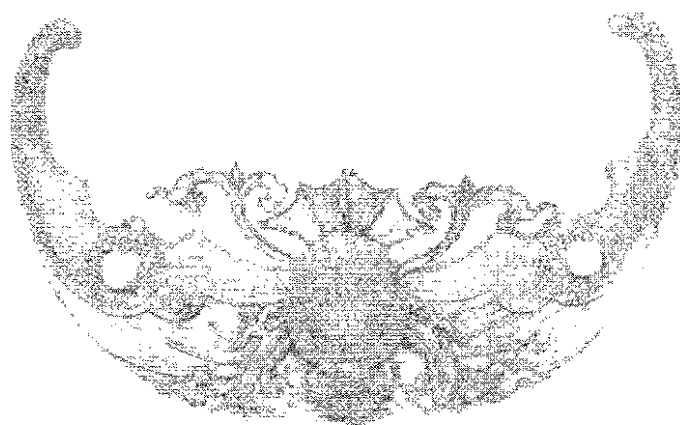
*Pl. 29d*



*Pl. 29e*



*Pl. 29g*



*Pl. 29f*

CHAIN - Cat. No. 30

Gold

Inv. no. C 5

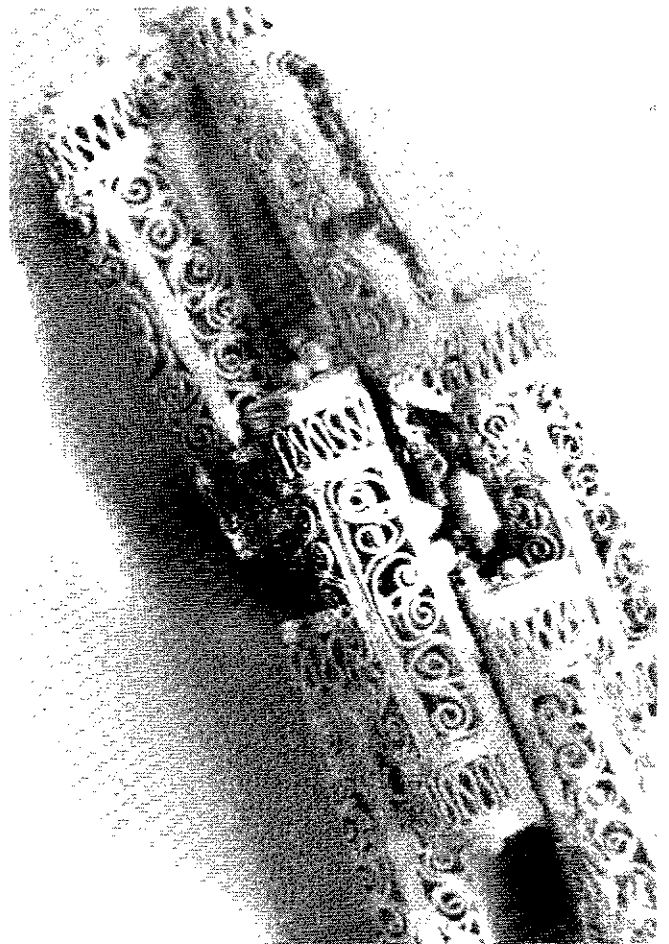
Total length 7.2 cm; chain link: length 2.8 - 2.9 cm, diam. 0.6 cm

Weight 28.2 gm

The fragmentary pieces have been joined, and small parts of the filigree replaced to complete the pattern and sequence of the chain.

A complex chain of interlocking cylinder forms in filigree work. The links are composed of three hollow and open cylinders. Each of them are made of four horizontal friezes of fleur-de-lis-like coils, framed with flattened twisted wire, and surrounded by square section wire. A vertical frieze borders the cylinders on either side, with a loop band in flattened twisted wire and double square section wire frames. Seen in profile the loop bands terminate in pointed triangular projections. These form the interlocking joins of the chain. The terminal ends of the hollow cylinder elements are rosettes of flattened twisted wire framed by square section wire. Decorative globules reinforce the construction (Pl. 30a.b).

The chains C 3 and C 4 of the treasure of the *Nuestra Señora de la Concepción* are varied types. They differ in size and minutely in technique.<sup>1</sup> In comparison, the above-mentioned chain varies in the filigree ornament of the horizontal friezes. These show an interesting intermingling of the Chinese spiral-style coil, as discussed in documentation of the previous chains with the floriated coil-pattern (chains C 7, C 15 and B 869.)<sup>2</sup>

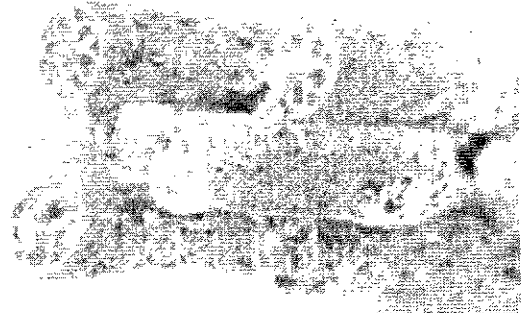


Pl. 30a

FOOTNOTES

1) For C 3 cf. cat. no. 28 and for C 4 cf. cat. no. 29.

2) For C 7 cf. cat. no. 24, C 15 cat. no. 33 and for B 869 cat. no. 25.



Pl. 30b

CHAIN - Cat. No. 31

Gold

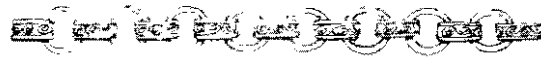
Inv. no. C 17

Total length 85.1 cm; chain link:

outer diam. 0.5 cm;

inner diam. 0.4 cm; width 0.3 cm

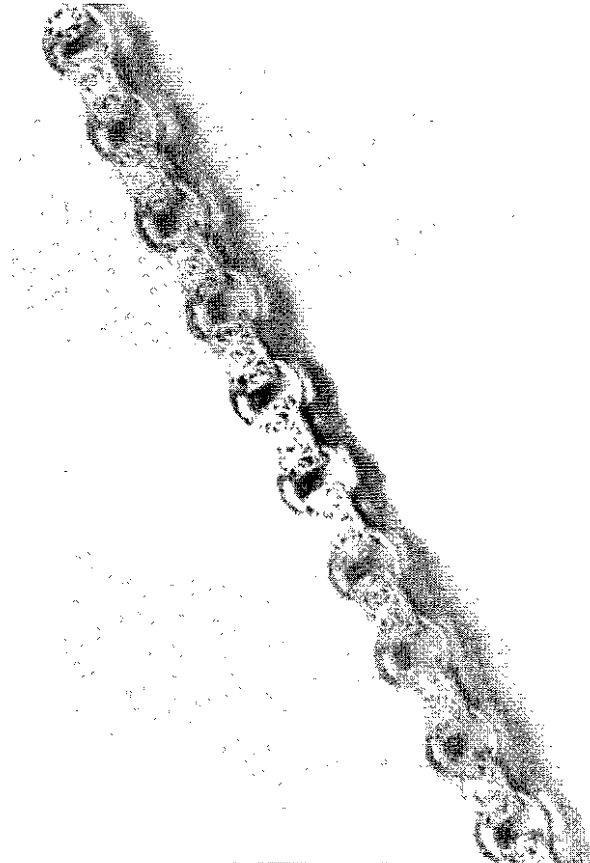
Weight 45.7 gm



All the matching fragments have been linked and soldered together, and some missing filigree parts replaced.

A simple loop chain consisting of interlocked round links. Each link is made of coiled twisted wire framed by square section wire (Pl. 31a).

For the same type with a different filigree pattern compare chain C 1 of the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup> In the Instituto de Valencia de Don Juan, Madrid there is a closely related chain.<sup>2</sup> A still-life painting by Antonio de Pereda, dated about 1660 with the title "Vanitas" in the Kunsthistorisches Museum, Vienna, illustrates an almost identical chain to the one from the *Concepción*<sup>3</sup> (Pl. 31b,c). The realistically painted chain decoratively displayed on a table covered with red velvet symbolizes the typical 17th century "memento mori" idea.



FOOTNOTES

1) Cf. cat. no. 32.

2) No inventory number. In the photo archives of the Hispanic Society of America, New York, neg. no. 115/69746.

3) Perez Sanchez, 1987, Colour Plate 104.

Pl. 31a





*Pl. 31b*



*Pl. 31c*

CHAIN - Cat. No. 32

Gold

Inv. no. C 1

Total length 204.6 cm; chain link: outer diam. 0.5;  
inner diam. 0.4 cm; width 0.3 cm

Weight 134.45 gm



All matching fragments have been linked together, soldered, and some missing pieces of filigree replaced.

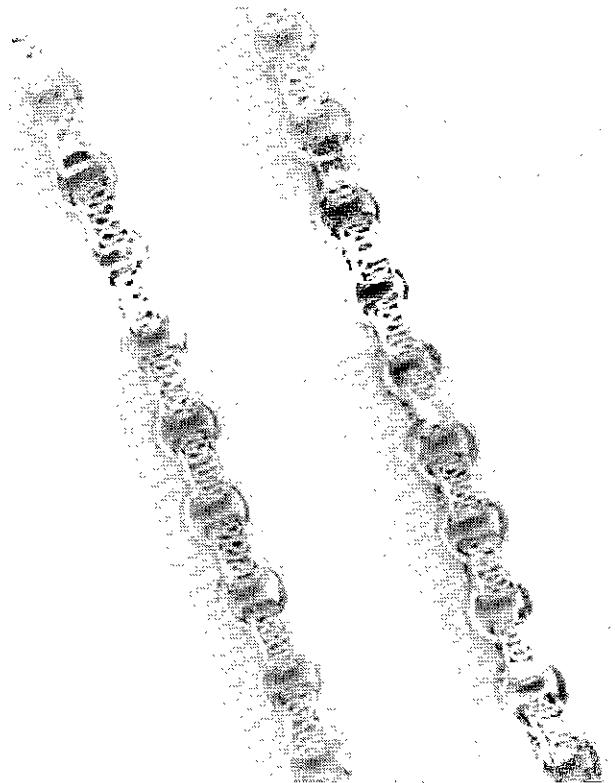
A simple loop chain consisting of interlocking round links. Each link is formed by a loop band of flattened twisted wire framed on either side by square section wire (*Pl. 32*).

Chain C 17 of the treasure of the *Nuestra Señora de la Concepción* has the same link construction.<sup>1</sup> They differ merely in the filigree pattern.

The loop band is a popular filigree ornament often applied to the filigree jewelry of the *Concepción*. It appears as a decorative element on the filigree cross B 449 and as a framing element on the chains C 3, C 4, C 5 and C 7.<sup>2</sup> The loop band on ring-shaped links is also used on the chains Code COMH, C 15 and B 2282.<sup>3</sup>

The looped wire can be considered as a fundamental filigree ornament, which occurs in jewelry of various periods and cultures such as in Etruscan, Scythian, Viking, Islamic gold- and silverwork as well as European folk jewelry of the 18th and 19th centuries.<sup>4</sup> The reason for the loop band being such a widespread ornament lies in the technique itself. Bending the wire in such loops is not only basic for the goldsmith, but also gives an interesting optical effect.

the Viking age exists in the finds of Lundby Krat, Denmark (Nationalmuseet, Copenhagen, inv. no. D 93 - 109, 1982). In Islamic jewelry the loop band becomes very popular under the Mamluks, see e.g.: Jenkins, 1989, figs. 5c and a Mamluk chain in the Metropolitan Museum of Art, New York (inv. no. 1982.285).



*Pl. 32*

FOOTNOTES

1) Cf. cat. no. 31.

2) For B 449 cf. cat. no. 60 and for the chains C 3, C 4 and C 7 cf. cat. nos. 28 - 30. See also the filigree objects (cat. nos. 110, 113 and 114).

3) For Code COMH cf. cat. no. 40, C 15 cat. no. 33 and B 2282 cat. no. 37.

4) A historical account of the early types of loop bands is given in: Wolters, 1987, column 1080 - 1082. An example for this filigree ornament from



CHAIN - Cat. No. 33

Gold

Inv. no. C 15

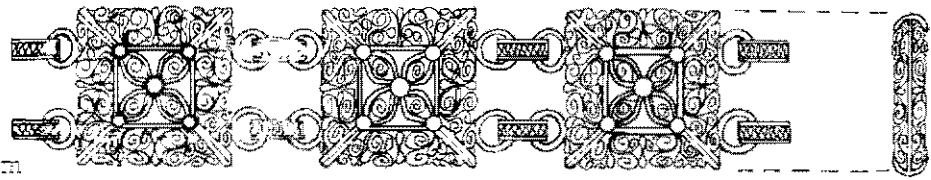
Total length 72 cm;

chain link: length 2.9 cm

(with loops), length 2.1 cm without loops),

width 2 cm, diam. 0.4 cm

Weight 160 gm



The surviving chain links have been joined according to the original sequence.

A long chain composed of square links with two loops on either side made of three flattened twisted wires soldered together. These are joined by rings with a loop band in flattened twisted wire bordered by square section wire. The square links have a double-sided ornament. The center part consists of a square frame with a four-petalled flower outlined in thick square section wire. Each petal has a coil of flattened twisted wire. Globules accentuate the corners and the flower center. The square part is framed on either side like a picture with a filigree frame, convex in shape. Each segment is framed by square section wire with floral coils in flattened twisted wire (Pl. 33).

The stiff loop construction does not allow the chain to fall around the neck. This means the chain was worn around the waist as a belt, or perhaps diagonally around the shoulders.<sup>1</sup>

Unusual for chains are the square-shaped links which we find here and on chain C 14 of the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup> Both differ stylistically, and in the detail of the filigree. The above-mentioned chain shows a great deal of originality in its design, perhaps for this reason parallels are yet unknown.<sup>3</sup> The goldsmith created out of the same filigree elements that he used on the filigree cross, and on other chains of the treasure of the *Concepción*, a new artistic invention similar to the chain fragment C 7.<sup>4</sup> The characteristic ornaments are the foliated coils in flattened twisted wire and the loop band frieze.<sup>5</sup> It seems quite obvious the above-mentioned chain belongs to a group of jewelry which was made presumably in one workshop in Manila for the Spanish trade.

FOOTNOTES

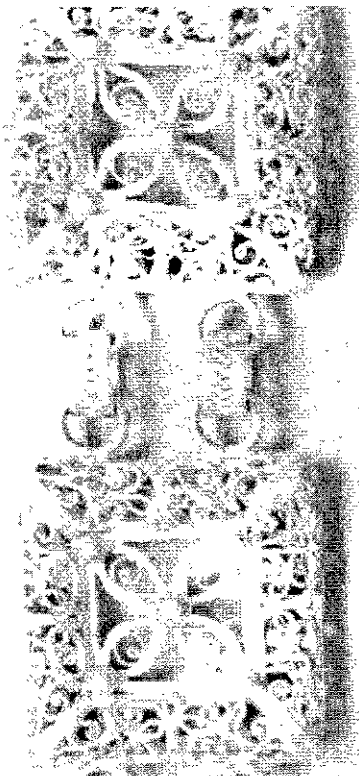
1) The fashion of wearing heavy gold chains across the shoulders is explained in cat. no. 23 (C 9) and cat. no. 27 (C14).

2) Cf. cat. no. 27.

3) Maybe another treasure coming from this area could give us more evidence of stylistic criteria. This chain has however no typical Chinese, Islamic or Indian elements.

4) For the cross cf. cat. no. 60 and for the chains cat. nos. 28 - 30 and 26.

5) The history of this filigree pattern is explained in cat. no. 32.



Pl. 33a

Gold

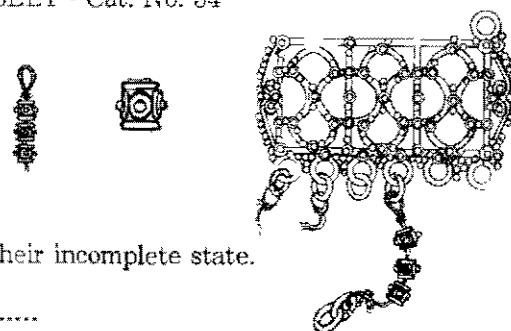
Inv no. Code ODO1

Height 4.0 cm. width 2.6 (without pendant parts)

Average weight 1.48 gm

Total weight 19.5 gm

The original function of these elements is unknown, due to their incomplete state.



Each element consists of a rectangular frame with four compartments and six loops on either side, all made of thick strip wire. Symmetrical and inverted semi-circular loop decorations in strip wire form the inner filling of the four compartments. The narrow sides are bordered by an inverted scroll motif of strip wire with granules. The filigree openwork is ornamented on both sides of the panels with flat wire rings and globules alternating with simple granules. Attached to the loops with a ring of strip wire are stiff pendants of twisted wire with tiny spherical beads. These are made in cylindrical form with flat wire ring ends, and with flat wire rings with globules on the side walls (Pl. 34a,b,c,d).

These elements have several parallels in the treasure of the *Nuestra Señora de la Concepción*. The general appearance of the above-mentioned panels is closely related to the chain with the code ODO2 (ODO3 and ODO4).<sup>1</sup> Apart from the similar ornament and the detail in the filigree, they are both elaborately decorated on either side. The ornamental flat wire rings with globules are a characteristic feature of the spacer beads with the code nos. BEAA, BEAB, BEAC, BEAD, BEAH and BEAK.<sup>2</sup> The spacer bead BEAE is a variant of the ones described above.<sup>3</sup> The close stylistic links and the similar type of decoration prove that these pieces of jewelry must have been made in one workshop.

The actual function of the filigree panels can only be guessed, as they are incomplete. If they belonged to a piece of jewelry, then a necklace can be excluded as the use of spacer beads on a stiff wire would not have been suitable. However, the rectangular filigree ornaments connected together could have formed an ornate belt. In this respect it would be worth considering the panels as a decorative construction for suspending some artifact.<sup>4</sup>

The filigree design of the above-mentioned parts is most intricate and reminiscent of Islamic jewelry.

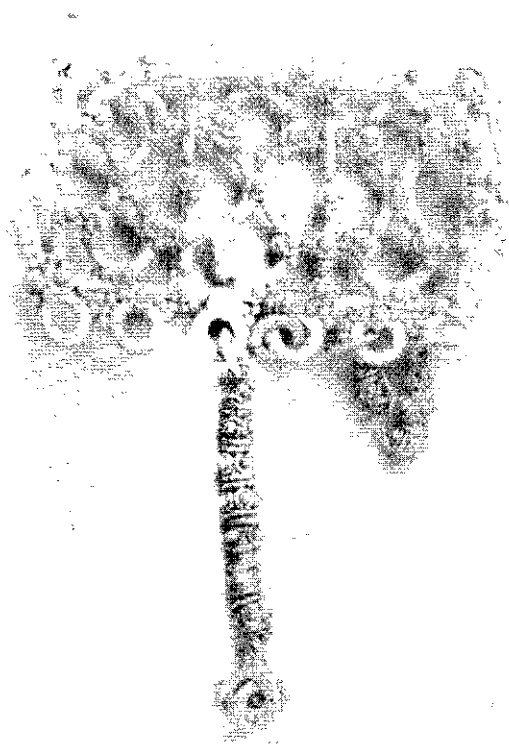
#### FOOTNOTES

1) Cf. cat. no. 22.

2) For BEAA cf. cat. no. 46, BEAB cat. no. 45, BEAC cat. no. 53, BEAD cat. no. 52, BEAH cat. no. 49, BEAK cat. no. 48.

3) Cf. cat. no. 54.

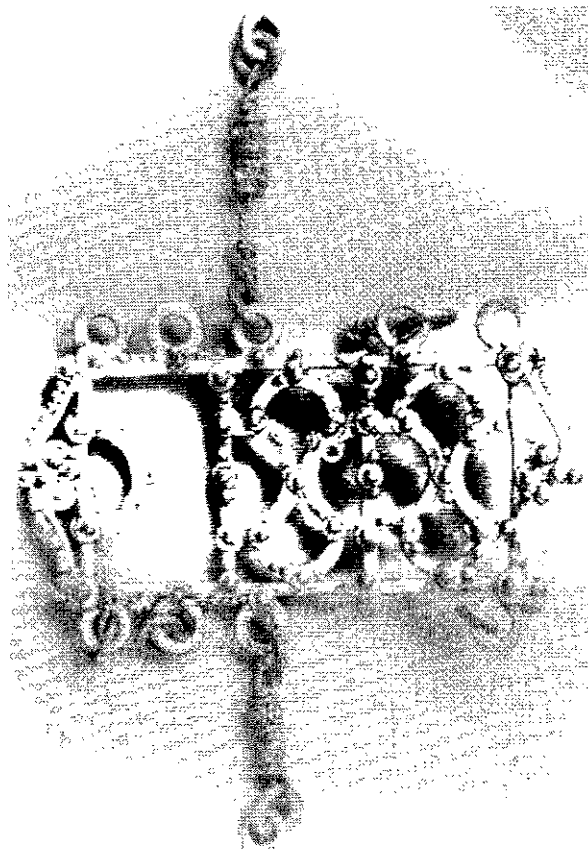
4) Fraser-Lu, 1989, colour plate 23 showing a filigree silver tobacco or cosmetic holder from Maranao, the Muslim South of the Philippines. Even though the piece is much later in date, it still gives us an idea as to how such decorative elements could have been applied.



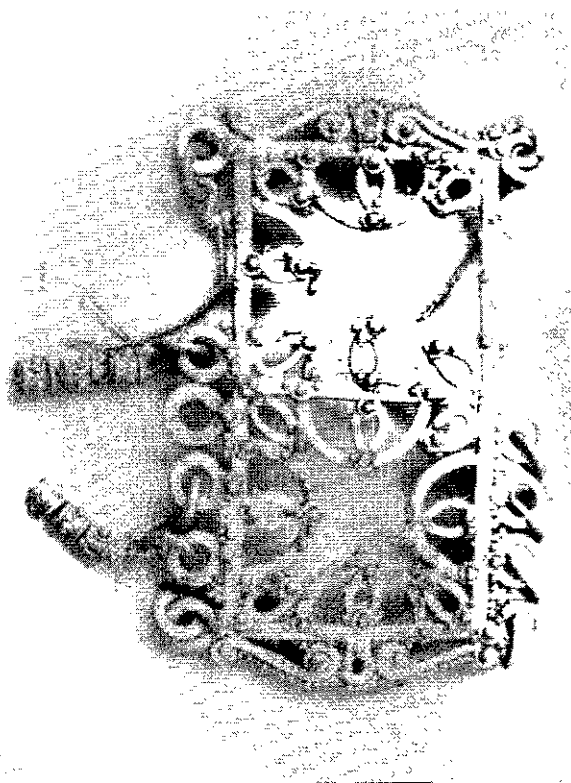
Pl. 34a (right)



*Pl. 34b*



*Pl. 34d*



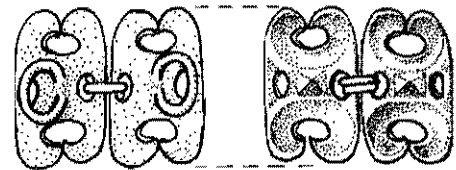
*Pl. 34c*

Gold

Inv. no. Code FB04

Height 1.0 cm; width 1.2 cm

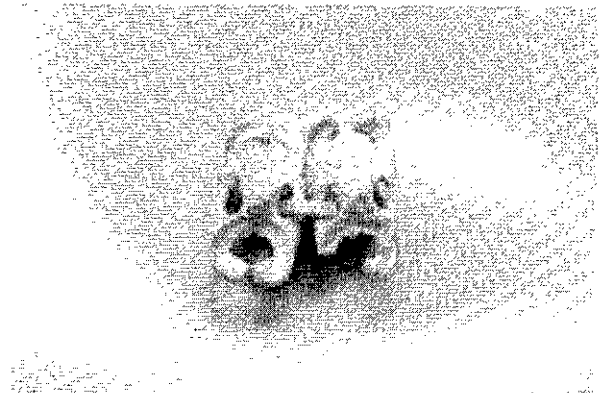
Fragmentary condition.



Two studs linked together with strip wire. Each stud is composed of a pyramidal boss flanked by two inverted c-shaped double volutes in pierced work. File marks on the back of the stud and a loop in round section wire (*Pl. 35a,b*).

The stud type resembles the dress jewels with the code no. FB01 of the treasure of the *Nuestra Señora de la Concepción*, and the decorative element recurs on the belt end or aglet B 1405.<sup>2</sup> Stylistically close is a gold mount or button from the wreck of the *Nuestra Señora de Atocha*, which sunk in 1622.<sup>2</sup>

The two decorative elements of the *Concepción* treasure have loops at the back which would determine their function as dress jewels. On the other hand, these studs are linked together by a gold loop and form a part of a chain, as far as one can judge by these fragments. It is possible a chain like this had a ribbon inserted through the loops, which could have then been sewn onto a dress or hat or applied as a reinforcement of such a chain.<sup>3</sup>



*Pl. 35a*

#### FOOTNOTES

1) Cf. cat. no. 89 (FB01) and 73 (B 1405).

2) Auct. Cat. Christie's, 1988, no. 127.

3) The technique of simple chains looped onto a ribbon and used on a belt is in fact documented on portraits of Archduke Albert of Austria (1559 - 1621) by Pantoja de la Cruz, Collection of Algur H. Meadows, Dallas (Photo archive of the Hispanic Society of America) and of Philip III in the Museo del Prado (Inv. no. 2562) and as Infante, Kunsthistorisches Museum, Vienna (Inv. no. 599), both painted by Pantoja de la Cruz. Otherwise, the chain could also have been a fragment of a necklace across the shoulder on a band, cf. Muller, 1972, figs. 170 and 171. cf. also Taullard, 1941, fig. 325.



*Pl. 35b*

# COMPOSITE CHAINS AND CLASP - Cat. No. 36

Gold

Inv. no. C 19

Total length 273.0 cm; Outside diam. each link 0.2 cm

Total weight 98.5 gm



## CHAIN

Inv. no. C 50 (C 20, C 21, C 22)

Total length 697.2 cm. Outside diam. each link 2.5 cm

Total weight 325.6 gm

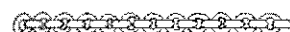


## CHAIN

Inv. no. C 23 and C 25

Total length 85.9 cm; Outside diam. each link 0.3 cm

Total weight 36.6 gm



## CHAIN

Inv. no. C 24

Total length 75.0 cm. Outside diam. each link 0.55 cm

Total weight 74.1 gm

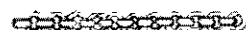


## CHAIN

Inv. no. C 18

Total length 4.0 cm, Outside diam. each link 0.4 cm

Total weight 1.1 gm



All matching pieces have been joined and soldered together.

The interlocking elements consist of two loops of semi-circular wire soldered together, one formed like a horseshoe and the other one a round ring. These double-link elements form the chain (*Pl. 36a,b,c,d,e,f*).

All the above-mentioned chains are of the same type, considering the shape of the links, and are so-called pea chains. They vary only in the size or diameter of link. Such chains are classical in form and have been in use in Europe since the 15th century. The type itself is known through many cultures and centuries, and used even today.<sup>1</sup>

Portraits illustrating the fashion for such chains worn in cascades across the neck, shoulders or as a belt are so numerous that only a few can be mentioned: Infanta Micaela of Austria by Alonso Sanchez Coello, c. 1590, Bayerische Staatsgemäldesammlungen, München<sup>2</sup> (*Pl. 36g*); Rigsrad Jorgen Rosenkrantz by Tobias Gemperle,

1589, Rosenholm<sup>3</sup>; Portrait of a Young Lady by Federico Barocci, c. 1590, Statens Museum for Kunst, Copenhagen<sup>4</sup>; Elizabeth Brydges, later Lady Kennedy by Hieronimo Custodis, 1589, Collection of the Duke of Bedford<sup>5</sup>; Thomasine Brown by Hieronimo Custodis, 1590, Trustees of the Will of J. H. C. Evelyn<sup>6</sup>; Sir John Harington and Mary Rogers, Lady Harington by Hieronimo Custodis, 1590 - 1595, Collection of J.B. Gold Esq.<sup>7</sup>; Lady Hynde by Hieronimo Custodis, 1591, Private Collection<sup>8</sup>; Sir John Hawkins by Hieronimo Custodis, 1591, City of Plymouth Museum and Art Gallery, Buckland Abbey<sup>9</sup>; Portrait of a Lady by Joseph Heintz the Elder, 1599, Städtische Kunstsammlungen, Augsburg<sup>10</sup>; Frances Russell, 4th Earl of Bedford by Robert Peake the Elder, c. 1600, Collection of the Duke of Bedford<sup>11</sup>; Mrs. Dawneer by a follower of Marcus Gheeraerts, 1601, Private Collection<sup>12</sup>; Infanta Maria of Austria by Pantoja de la Cruz, 1607, Kunsthistorisches Museum, Wien<sup>13</sup>; Joan

Portman, Lady Wyndham by a follower of Hieronimo Custodis, 1610. Collection of Lord Egremont<sup>14</sup>; Geertrui van Engelstede, Friesland by an unknown master, c. 1621, Rijksmuseum Twenthe, Enschede<sup>15</sup>; "Het Prinsesje". c. 1625, Rijksmuseum Amsterdam<sup>16</sup>; A Musician and his Daughter by Thomas de Keyser, 1629, Metropolitan Museum of Art, New York<sup>17</sup>; Portrait of Eva Ment by Jacob Wabbe, 1632, Museum te Hoorn.<sup>18</sup>

Such chains were worn as a bracelet, e.g. on the portrait of Anna van Wijtsma by an unknown master, 1642, Fries Museum, Leuwarden<sup>19</sup> or as an ornament on the hat worn by Albert, Archduke of Austria (1559 - 1621), husband of Isabella Clara Eugenia by an unknown Spanish Master, Collection of Marquess of Salisbury, Hatfield House, England.<sup>20</sup> Simple chains interlaced with ribbons are worn also by the previously mentioned Albert, Archduke of Austria on a portrait by Pantoja de la Cruz. Collection of Algur H. Meadows, Dallas<sup>21</sup> and King Philipp III of Spain in the Museo del Prado, Madrid<sup>22</sup> both painted by Pantoja de la Cruz.

Judging by the portraits the fashion was widespread all over Europe and continued from the latter part of the 16th to the first half of the 17th century. Chains worn in such cascades or of heavy weight were not merely decorative, but also a form of representation and sign of prosperity. This coincides with the idea of using chain as a form of currency: the so-called "money chain".<sup>23</sup> Links were known to have the precise weights of the current gold escudo.

The simple gold chains, so-called pea chains or belcher chains, and anchor chains were found on various ship wrecks such as the *Girona* which sunk in 1588 off the west coast of Scotland, and the *Nuestra Señora de Atocha* which sank in 1622 off the shore of Florida.<sup>24</sup> Silver hoards of the 17th century in Denmark have revealed quite a few of these chains.<sup>25</sup> Of particular interest concerning the chains from the *Nuestra Señora de la Concepción* are those found on Lubang, off Manila.<sup>26</sup>

#### FOOTNOTES

1) For this yet unpublished research from a forthcoming book I am indebted to Jochem Wolters, Goldschmiede- und Uhrmacherschule,

Pforzheim who has already written several articles on the history and technique of chains.

2) Inv. no. 5282.

3) Lindahl, 1988, fig. 67.

4) Inv. no. Sp. 44.

5) Strong, 1969, cat. no. 149; Ashelford, 1988, fig. 18.

6) Strong, 1969, cat. no. 155.

7) Ibid., cat. no. 162.

8) Ibid., cat. no. 158.

9) Ibid., cat. no. 156.

10) Cat. "Prag um 1600", 1988, no. 130.

11) Strong, 1969, cat. no. 213.

12) Ibid., cat. 321.

13) Cat. "Porträtgalerie", 1982, no. 41, ill.119; Muller, 1972, fig. 29.

14) Strong, 1969, cat. no. 172.

15) Gans, 1979, fig. 38.

16) Ibid., fig. 37.

17) Inv. no. 64.65.4.

18) Gans, 1979, fig. 41.

19) Ibid., fig. 61.

20) Information from the photo archives of the Hispanic Society of America, New York.

21) Ibid.

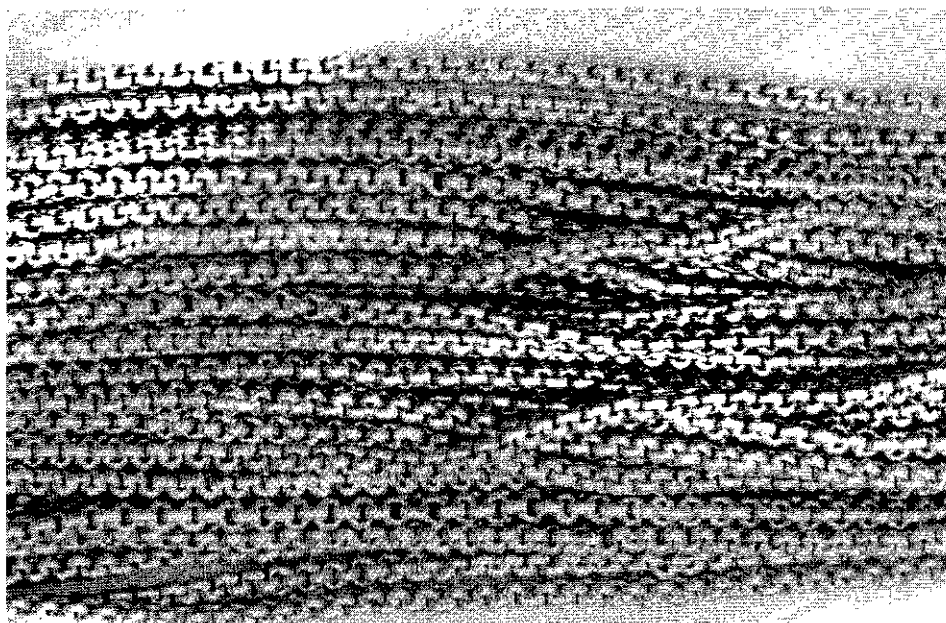
22) Inv. no. 2562.

23) Mathewson, 1987, pl. C - 16.

24) For the *Girona* cf. Cat. "Girona", 1974, fig. 17. and for the *Atocha* cf. Auct. Cat. Christie's, 1988, nos. 23 - 26, 131 - 134, 152 and 171 - 172.

25) Lindahl, 1988, cat. nos. 5, 11, 14, 21, 28, 30, 35, 38, 42, 53, 57, 65, 68.

26) The information about the Lubang find was kindly given by World Wide First in Manila.



*Pl. 36a (C 50)*

CLASP

Inv. no. 1000

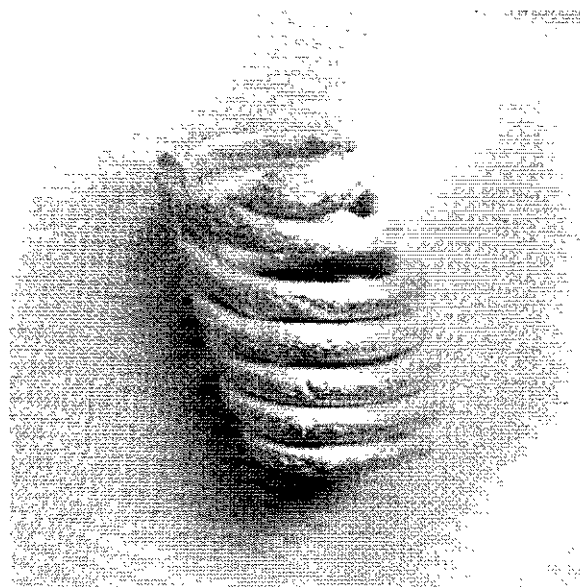
Length 1.7 cm, diam. 1.1 cm

Details of the snakes head, through the condition of the battered surface are not clearly identifiable.

---

A chased round section wire coiled to form six spirals with snake head on one end (*Pl. 36b*).

Similar spiral coils were found in the treasure of the *Nuestra Señora de Atocha*, which wrecked in 1622.<sup>1</sup> The word "clasp" is not exact, however this type of spiral must have been used to hold the chains together. Numerous portraits of the late 16th and first half of the 17th centuries document the fashion of fine gold chains worn in cascades. Such a spiral coil would help keep the many rows of chains together.

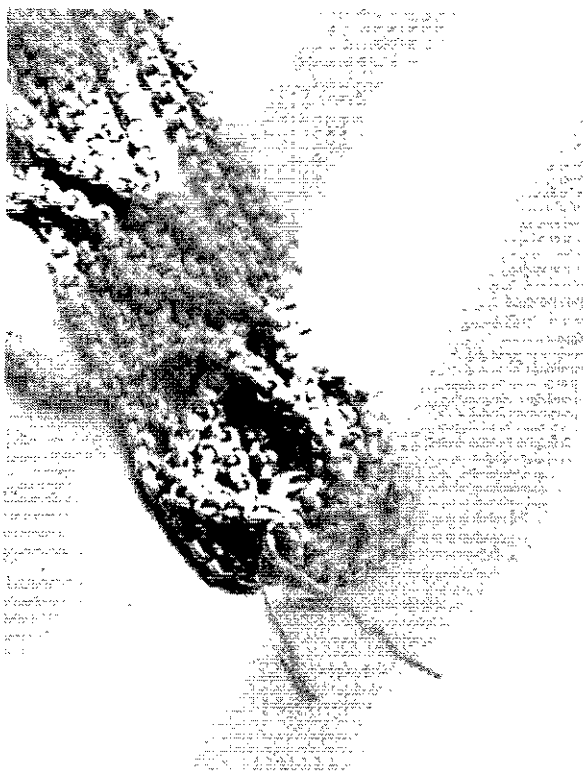


*Pl. 36b*

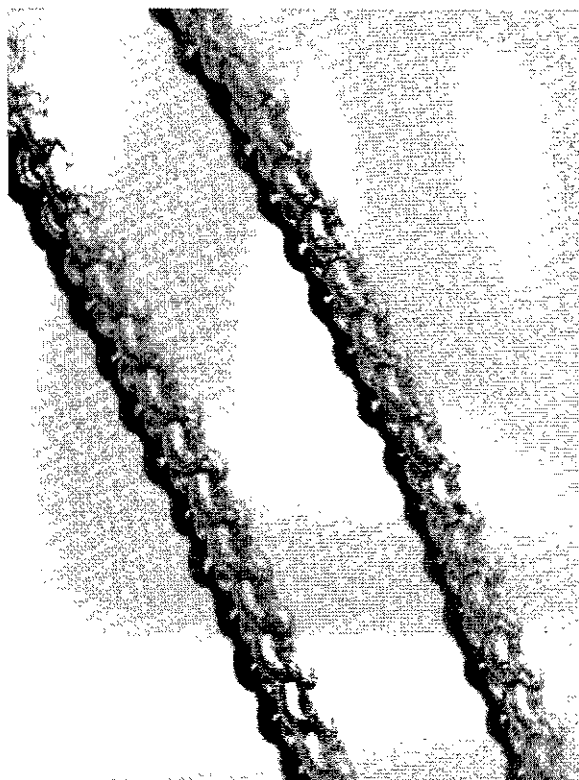
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FOOTNOTE

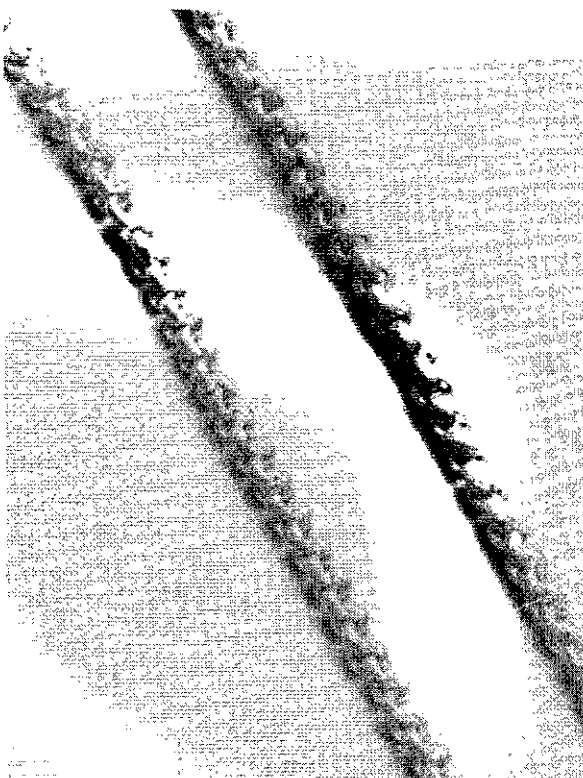
1) Mathewson, 1987, p. C 16.



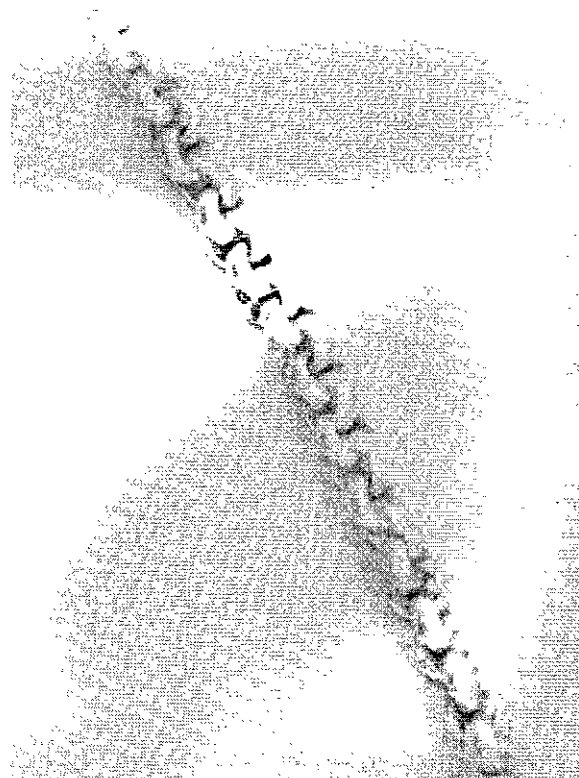
*Pl. 36c (C 19)*



*Pl. 36e (C 24)*



*Pl. 36d (C 23, C 25)*



*Pl. 36f (C 18)*





*Pl. 36g*

CHAIN - Cat. No. 37

Gold, Carnelian

Inv. no. B 2282

Total length 3.5 cm, chain link: length 3.5 cm,  
width 0.8 cm

Weight 3.6 gm

Fragmentary piece of chain.



The chain fragment consists of two links. Each link has an oval-shaped faceted carnelian in pale orange and white color, and a gold wire stud. The filigree ends holding the stone beads are formed like a star-shaped rosette, made of lozenge-shaped petals and trefoil fillings in flattened twisted wire. Soldered onto the rosette is a loop band which interlocks with the adjoining one. The loop band is composed of flattened twisted wire framed by flat wire (*Pl. 37*).

The lozenge-shaped petals with trefoil fillings in filigree are identical in pattern with those forming the hemispheres of the seventy buttons of type F found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

The motif of the filigree loop band recurs on various pieces of jewelry in the treasure of the *Concepción*, such as on the filigree cross B 449 and on the chains C 1, C 3, C 4, C 5, C 7, C 15 and Code COMH.<sup>2</sup>

As the filigree patterns repeat in other pieces of jewelry from the treasure, it is obvious that this chain fragment belongs to the group of buttons and chains produced for export to Europe or South America which presumably also derived from one workshop. Concerning the function of this chain fragment it could have belonged to a necklace, belt or rosary.<sup>3</sup>

The spiky type of filigree petal appears in a similar formation on a necklace with round amber beads, with closely related gold filigree settings formerly in the Thomas F. Flannery, Jr. Collection. This chain is dated 17th century and is believed to be Spanish.<sup>4</sup>

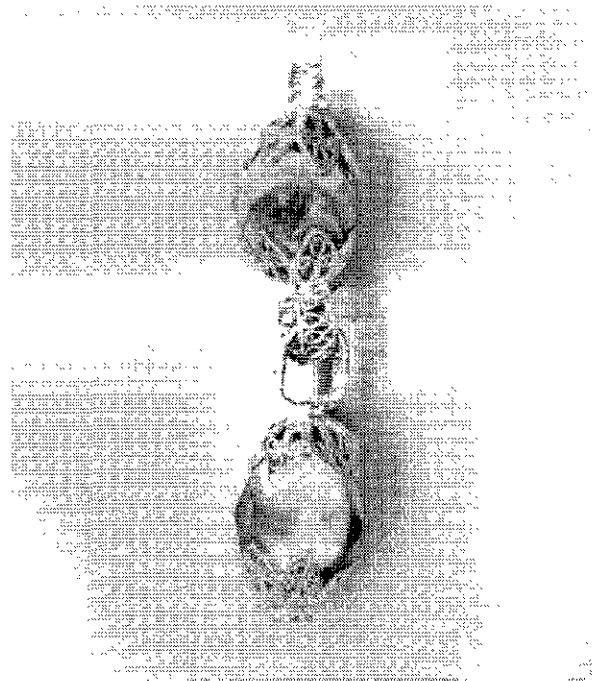
FOOTNOTES

1) Cf. cat. no. 96.

2) For B 449 cf. cat. no. 60 and for the chains cat. nos. 32, 28 - 30, 26, 33 and 40.

3) Parallels and portraits mentioned in cat. no 40 document the use of this chain type.

4) Auct. Cat. Sotheby's, 1983, no. 331; Scarisbrick, 1984 - 1985, p. 62.



*Pl. 37*

Gold

Inv. no. Code COMG

Chain link: length 2.1 - 2.2 cm

Total weight 14.9 gm



Fragmentary pieces of a chain. The beads are missing.

Chain with elongated links of round section wire and looped ends which interlock. Threaded onto the link bars are two round hemispheres in filigree work. The rosette-shaped hemisphere consists of five petals made of slightly flattened twisted wire. Each petal is filled with a rosette formed out of finely twisted wire with a frame of flatted square sectioned wire (Pl. 38).

The same rosette pattern recurs on the chain C 6 and on the button Type E in the treasure of the *Nuestra Señora de la Concepción*. They both have Chinese prototypes concerning the star shaped filigree rosettes.<sup>1</sup> Judging by the length of the links and space between the filigree hemispheres, there seem to have been originally oval-shaped beads in-between. The fragment of a chain with two links and faceted carnelian beads in the treasure of the *Concepción* illustrates the possible type of bead.<sup>2</sup> The fashion for elongated or oval shaped beads, current in the late 16th and 17th centuries in Europe, is documented in various chains and rosaries. Original chains from this period with oval beads can be found in the jewels from the tombs of the Palatine Wittelsbach in the church at Lauingen, today in the Bayerisches Nationalmuseum, Munich.<sup>3</sup> Queen Elizabeth I of England portrayed by Marcus Gheraerts (c. 1595, Collection of the Viscount Cowdray) wears a very long necklace with pearls and filigree-like formations as well as oval beads with filigree settings.<sup>4</sup> Mary Queen of Scots holds a rosary hanging from her waist with oval beads on her famous portrait in Hatfield House, c. 1578.<sup>5</sup> The oval-shaped bead continues to be used on rosaries of the 18th century.<sup>6</sup>

Two other chain fragments from the *Concepción* treasure, Code COMH and Code COMU, seem also to have had oval beads set between gold filigree caps. As there are no traces left of what the beads were made of, one can only assume they were either carved in ebony or ivory or some other organic material which would have disintegrated in the sea water.<sup>7</sup> This chain type

with beads found in the *Concepción* treasure could therefore have been used as a necklace or belt, or may have even formed a part of a rosary.

#### FOOTNOTES

1. Cf. cat. no. 21 (C 6) and cat. no. 95 (BUTE).
- 2) Cf. cat. no. 37 (B 2282).
- 3) For the chains in the Lauinger Fürstengruft see Stolleis/Himmelheber, 1977, cat. no. 57 (3rd quarter of the 16th century) and 70 (c. 1600).
4. Ashelford. 1988, p. 36, fig. 21.
- 5) Woodward, 1973, p. 13; Marshal. 1986, p. 34; Cat. "Great Scots", no date, p. 9.
- 6) Auct. Cat. Phillips, 1983, nos. 43, 45 and 89; Sanz, 1986, fig. 23.
- 7) Cf. cat. no. 40 (COMH) and cat. no. 39 (COMU).

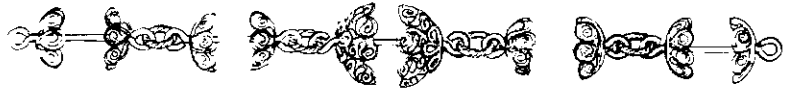


Pl. 38

Gold

Inv. no. Code COMU B 1547 and B 1192)

Weight 19.1 gm



Fragmentary piece of chain. The beads are missing.

Chain composed of elongated links of semicircular section wire with looped ends. These are connected by rings of spiral twisted wire to form the chain. Two rosette hemispheres in filigree work are threaded facing each other on each link. The rosette with six petals is outlined by square sectioned wire, filled with s-coils in flattened twisted wire. A separate link made of a long and stiff piece of round section wire has the same rosette type in a different formation and two sizes. Next to the loops would have been a small oval bead with the just-mentioned rosette settings. Between them were three small beads separated by small rosettes. The outer rosettes are large and frame the unit of three (Pl. 39a,b).

Related to this type is the chain with code no. COMH found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Oblong-shaped beads must have been set between the rosettes. Presumably the beads were made of wood or ivory or some other material which would have disintegrated in the sea water.

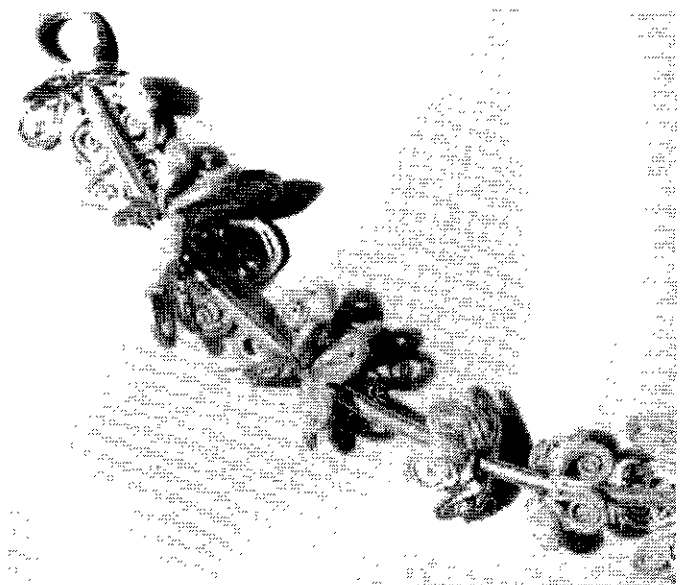
The small rings between the decorative links make the chain more supple, and for this reason one might assume these two fragments were part of a necklace. However, its function cannot be determined for certain.<sup>2</sup>

It would be impossible to try to identify any sources for the filigree pattern of the rosettes in these chain fragments. S-coils are a basic ornament in filigree work and have been applied on jewelry in nearly every period or culture.<sup>3</sup>

3) For some historical facts about this ornament, see: Wolters, 1987, column 1079 - 1082.



Pl. 39a



Pl. 39b

#### FOOTNOTES

1) Cf. cat. no. 40.

2) Portraits documenting the function of this chain type are mentioned in cat. no. 40.

Gold

Inv. no. Code COMH

Total Length 46.5 cm, chain link: 6.1 cm

Weight 42.8 gm



Fragmentary piece of chain. The beads are missing.

Chain made of two different types of alternating links. One of them is composed of a double strip of gold, with ring-like ends made of square section wire framing a loop band. This same element, as a loose ring, connects the two link types. Threaded on the link bar are two rosettes in filigree facing each other. The rosette has six heart-shaped petals made of twisted wire with a trefoil filling and comma-shaped coil. The baluster-type chain link is composed of loop bands and flat rosettes held together by two strips of gold (*Pl. 40a,b,c*).

Judging by the space between the two rosettes of each chain link, the missing beads must have been oblong in shape. This form seems to have been popular in the chains of this type found in the treasure of the *Nuestra Señora de la Concepción*, such as COMG, COMB and B 2282.<sup>1</sup> The material of which they were made disintegrated in the sea water. Presumably the beads were made of wood or ivory or some other organic material. Pearls, however, seem unlikely because of the shape.

The spacer beads are a varied type of bi-conical lantern with a more intricate silhouette shape than the similar specimens such as BEAA and BEAB from the treasure of the *Concepción*.<sup>2</sup> The basic loop band ornament on the spacer bead, as well as on the connecting links and rings, is a motif which recurs very often as a decorative element in the chains of the treasure.<sup>3</sup> This evidence suggests that most of the chains from the *Concepción* were made in the same workshop.

The filigree rosettes of the above-mentioned chain, which formerly enclosed the beads, again proves a common source for the chains. The type of rosette is related to those on chain code COMU.<sup>4</sup> The basic outline of the petals is an inverted s-coil, which in this case forms an interlocking trefoil filling. This motif resembles very much the filigree filling of button BUTF and chain B 2282.<sup>5</sup>

Portraits of the 16th and 17th centuries demonstrate the various functions of such chains forming belts, necklaces or rosaries. Beads with filigree settings are combined either with strands of pearls, decorative spacer beads in gold, or simply a sequence of stone beads. Their use on belts is documented on the following paintings: *Lucrezia Panciatichi* by Angelo Bronzino, c. 1550 - 1560, The Uffizi, Florence<sup>6</sup>; *Duchess Anna of Bavaria* by Hans Muelich, 1556, Kunsthistorisches Museum, Vienna<sup>7</sup>; *Marguerite of Parma* by Antonio Moro, c. 1570, John B. Johnson, Philadelphia<sup>8</sup>; *The Infanta Isabella Clara* by Pantoja de la Cruz, 1584, Chateau de Villandry, Indre et Loire<sup>9</sup>; *Elizabeth Sydenham, Lady Drake* by George Gower, c. 1585, Private Collection.<sup>10</sup>

Such bead elements occur on necklaces on the portraits of Francois Ier by Jean Clouet, c. 1530, Louvre, Paris<sup>11</sup>; *Lady Knollys*, attributed to Clouet, 1577, Present location unknown<sup>12</sup> and *Helena Fourment* by Peter Paul Rubens, c. 1638/1640, Mauritshuis, The Hague.<sup>13</sup>

Apart from various original rosaries with oblong-shaped beads, there are portraits illustrating beads with filigree settings in various sizes and shapes: *Maria Maximiliana von Pernstein with her daughter Polyxenia* by Sanchez Coello, Collection of the State Castle, Nelakoyeueo, Czechoslovakia<sup>14</sup> (*Pl. 40d*); *The Virgin with the Rosary* by Murillo, c. 1650, Museo del Prado, Madrid<sup>15</sup> (*Pl. 40e*) and *Lady with a fan* by Velazquez, c. 1635, Wallace Collection, London.<sup>16</sup>

This documentation gives us evidence that such chain links with beads were worn over a long period of time.

#### FOOTNOTES

- 1) For COMG cf. cat. no. 38; COMH cat. no. 40 and B 2282 cat. no. 37.

2 For BEAA cf. cat. no. 45 and for BEAB cat. no. 46.

3) The relevant chains are B 2282 (cat.no. 37), C 1 (cat. no. 32), C 3 (cat. no. 28), C 4 (cat. no. 29), C 5 (cat. no. 30), C 7 (cat. no. 26) and C 15 (cat. no. 33). The history of this filigree motif is explained under cat. no. 32.

4) Cf. cat. no. 59.

5) For BUTF cf. cat. no. 96 and for B 2282 cat. no. 37.

6 Boucher, 1987, fig. 475.

7 Von Boehn/Loschek, 1986, fig. 82.

8) Boucher, 1987, fig. 444.

9) Boucher, 1987, fig. 445.

10) Ashelford, 1983, fig. 105.

11) Boucher, 1987, fig. 442; Thiel, 1987, fig. 317.

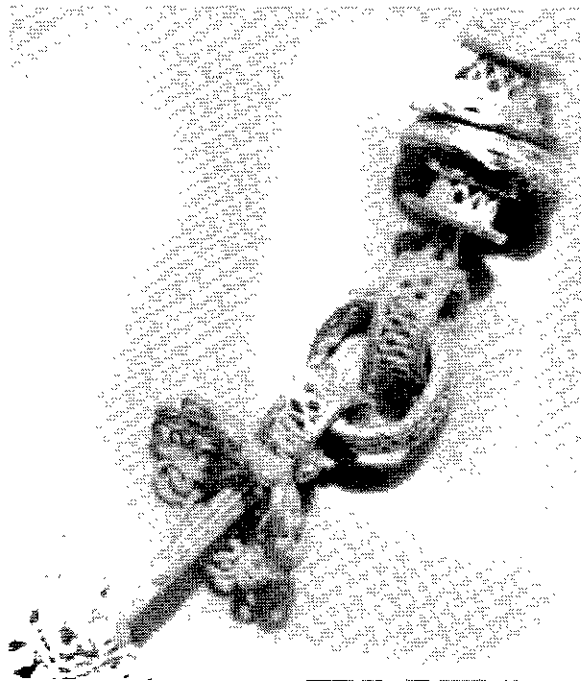
12) Ashelford, 1988, fig. 12.

13 Gans, 1979, fig. 43.

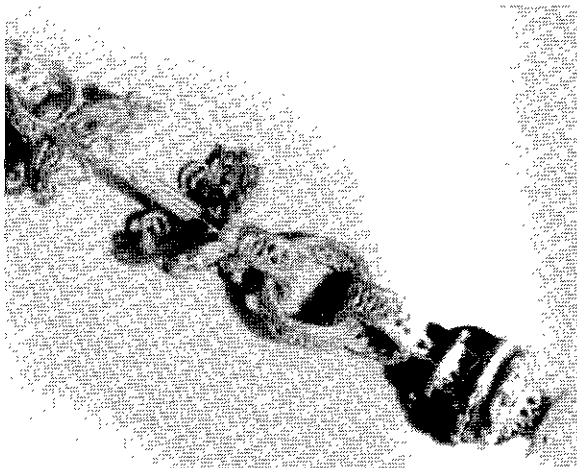
14) Sronkova, 1951, p. 73 - 76.

15) Inv. no. 975.

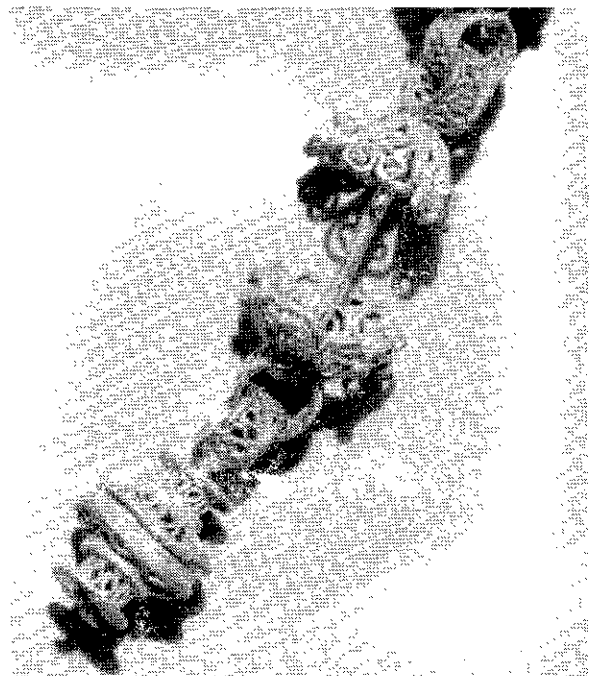
16) Muller, 1972, fig. 169.



*Pl. 40b*



*Pl. 40a*



*Pl. 40c*





*Pl. 40d*





*Pl. 40e*

CHAIN - Cat. No. 41

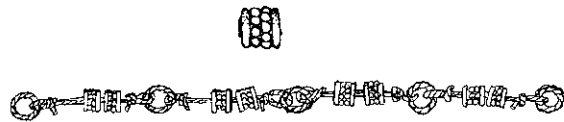
Gold

Inv. no. C 8 (B 514, B 1753)

Full Length 36.6 cm, chain link: 1.8 - 2.0 cm

Weight 5.1 gm

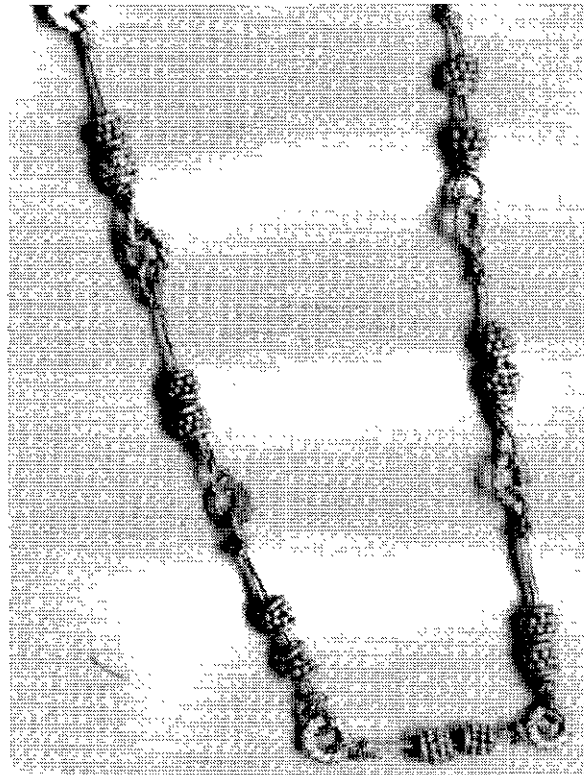
The beads are missing.



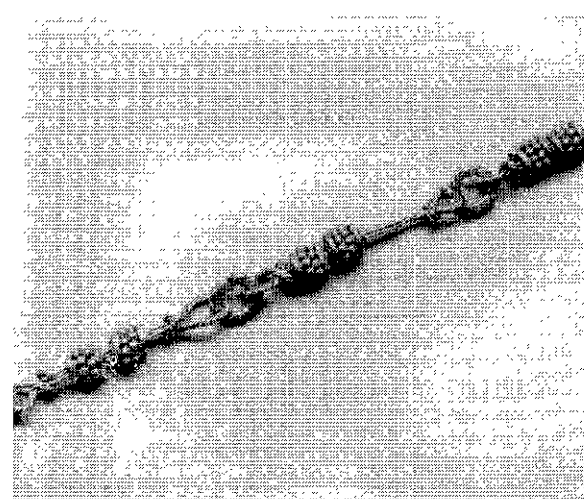
Chain with elongated links made of three round section fine wires. The ends are corded, turned to loops and wound around the link bar. The links are connected by a round loop made of hammered corded wire. Two spacer beads are threaded on each chain link. These consist of a small cylinder terminating with round section wire rings, soldered on each side, decorated in-between by two parallel rows of granules (*Pl. 41a,b*).

The proportions of the links and spacer beads makes one assume that small pearls or coral beads were strung in-between, which have since disintegrated in the sea water. Judging by the spacer beads, there must have been at least three pearls on each link.

The chain itself is quite different in workmanship as compared with the other ones from the treasure of the *Nuestra Señora de la Concepción*. Characteristic of this chain is the particularly fine detail of the granules, and the intertwining of differently corded wires. The spacer beads have either more complicated or simplified equivalents in spacer beads BEAE, BEAD and BEAG of the treasure.<sup>1</sup> These exemplify surviving examples of early native jewelry forms in the Philippines, precursive of the typical Philippine tambourine necklaces of the 18th and 19th centuries. The beads on the tambourine necklaces are also minute in size.



*Pl. 41a*



*Pl. 41b*

FOOTNOTES

1) For BEAE cf. cat. no. 54, BEAD cat. no. 52, BEAG cat. no. 56.

Gold

Inv. no. C 2 (A 140, A 158, A 219, A 919, B 470, B 2148)

Total Length 56.5 cm; link length 1.6 - 1.7 cm

Weight 12.9 gm

All the beads are missing.



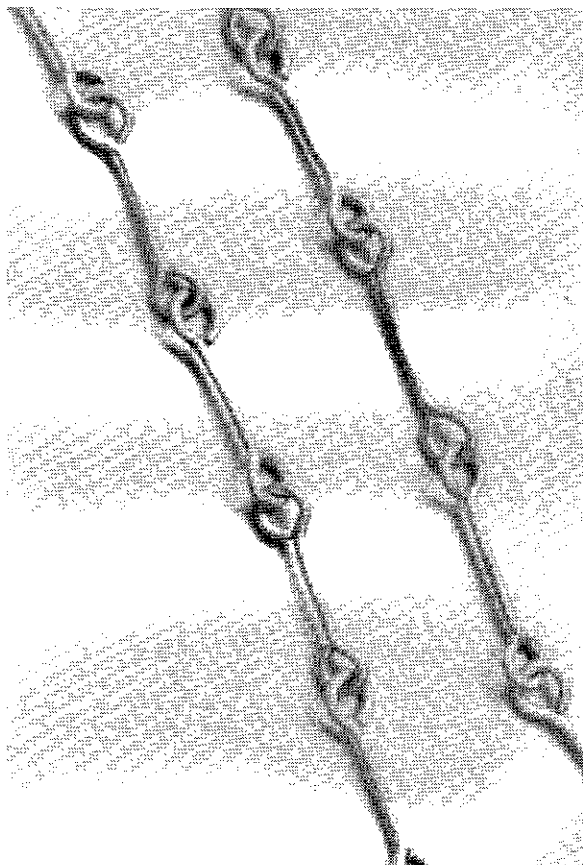
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The links are made of a round-sectioned wire forming a bar with looped ends on either side. The loop ends are interlocked (*Pl. 42*).

This type of chain is a classical form which is even used today. Beads were originally threaded on each link. As they have not survived, they were obviously made of a material (such as wood or ivory) that disintegrated in the water. Judging by the elongated shape of the link, pearls would seem unlikely unless there were originally two round discs in-between, separating the beads.<sup>1</sup>

A chain found in the tomb of the Countess Palatine Dorothea Sabina (1576 - 1598) in the parish church of Lauingen, illustrates the use of such chain links.<sup>2</sup> Pearls, carved fruit pits and filigree spacer beads were threaded on the same type of chain links. Another chain from the same burial chamber of the Palatine Wittelsbach of Neuburg had agate beads, which belonged to the Countess Palatine, Amalia Hedwig (1584 - 1607).<sup>3</sup>

A rosary found in the wreck of the *Nuestra Señora de Atocha*, which sunk in 1622, has carved ebony beads on the same chain link type.<sup>4</sup> This documents another possible function for the above-mentioned chain.



*Pl. 42*

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#### FOOTNOTES

1) Cf. cat. no. 43.

2) Stolleis/Himmelheber, 1977, cat. no. 57.

3) Ibid., cat. no. 70.

4) Auct. Cat. Christie's, 1988, no. 135.

CHAIN - Cat. No. 43

Gold

Inv. no. B1477

Total length 3.4 cm; chain link: length 1.8 cm

Weight 1.1 gm

Fragment of a chain; one disc and all the beads are missing.

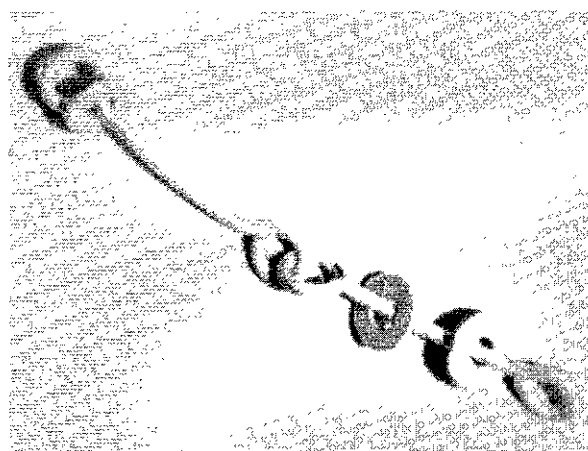
Two elongated links made of round-sectioned wire looped on both ends. The interlocking loop ends form the chain. Each link had two round discs of sheet metal threaded between the beads (*Pl. 43*).

The chain links are a varied form of chain (C 2) from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They seem to differ in the number of beads and the spacer discs.<sup>2</sup> The above-mentioned chain fragment presumably had three beads, with two gold discs in-between. The beads must have been made of a material which disintegrates in sea water, possibly wood or ivory or another organic material.

FOOTNOTES

1) Cf. cat. no. 42.

2) The original condition of the links on chain C2 cannot be definitively reconstructed.



*Pl. 43*

CHAIN LINK - Cat. No. 44

Gold

Inv. no. B2168

Length 3.0 cm

Weight 1.9 gm

An elongated link, made of round section wire looped on both ends.

This fragment of a chain is closely related to the chain parts with the inv. no. C 2.<sup>1</sup>



FOOTNOTE

1) Cf. cat. nos. 42 and 43.

## FIFTEEN SPACER BEADS - Cat. No. 45

Gold

Inv. no. Code BEAB

Length 0.9 cm; diam. 0.6 cm

Average weight 0.67 gm



### FOOTNOTES

The spacer bead consists of a long cylindrical form, made of sheet metal with decorative ends. These ends are formed like a collet of twisted wire surrounded by flattened wire. The outer form is in double-conical filigree, composed of two conically-shaped rosettes in flattened wire, joined in the middle by a central band of two twisted wires, creating a plaited ornament. Distributed along the middle band and outlines of the petals are granules and rings of flattened wire with central globule (*Pl. 45*).

This type of spacer bead is a simplified version of the bead code BEAA from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Button type B in the treasure also resembles the above-mentioned spacer beads.<sup>2</sup> Comparing the detail of the filigree, a motif which frequently occurs in the treasure is the flat wire ring with globule. This ornament appears on the beads code BEAA, BEAC, BEAD, BEAH, BEAI and BEAK.<sup>3</sup> The filigree technique points to one source for the spacer beads, and perhaps also the buttons from the treasure.

Parallels in Philippine museums document the native style of this bead type, which continued to be used on rosaries, and on the tambourine necklaces of the 18th and 19th centuries. Similar in style and detail are beads on three tambourine necklaces in the Colonial Jewelry Collection, Casa Manila Museum, Intramuros Administration in Manila.<sup>4</sup>

Portraits of the 16th century illustrate the long tradition of such filigree beads. The following examples show some with a similar double-conical form on chain necklaces: Portrait of Elizabeth (?) Boleyn by an Unknown Artist, 1567, The Trustees of Birr Castle Estate, Earl and Countess of Rosse<sup>5</sup> and Portrait of an Unknown Lady Holding a Rosary by Maarten Jacobsz van Heemskerck, c. 1550, Frans Halsmuseum, Haarlem.<sup>16</sup>

1) Cf. cat. no. 46.

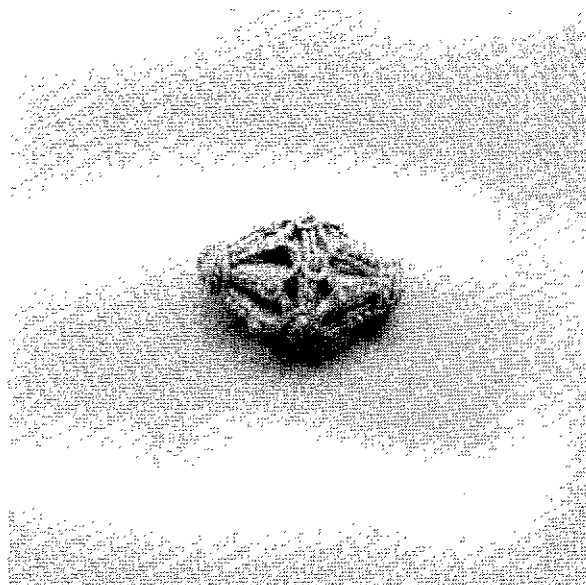
2) Cf. cat. no. 102.

3) For BEAA cf. cat. no. 46, BEAC cat. no. 53, BEAD cat. no. 52, BEAH cat. no. 49, BEAI cat. no. 50, BEAK cat. no. 48.

4) Inv. nos. IA-A-1139; IA-A-655 4-6; IA-A-2182.

5) Ashelford, 1988, fig. 4.

6) Gans, 1979, fig. 119.



*Pl. 45*

Gold

Inv. no. Code BEAA

Length 1.1 cm; diam. 0.8 cm

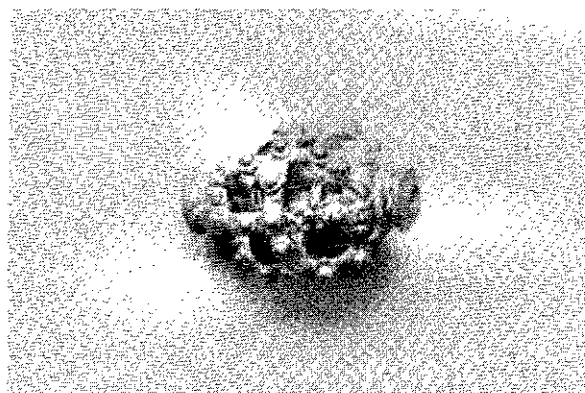
Average weight 1.42 gm



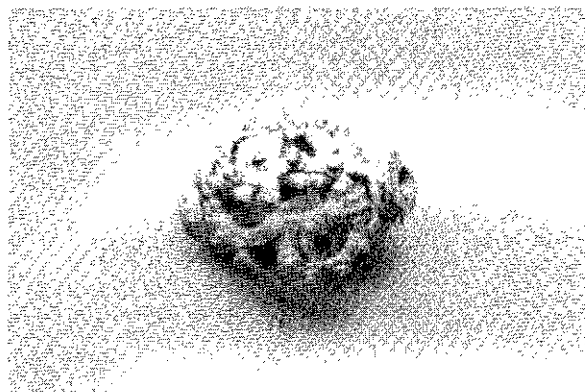
The spacer bead consists of a long and narrow cylinder of sheet metal with decorative ends. These ends are like collets made of twisted wire flanked by flattened wire. Soldered onto the cylinder are loops formed like an eight; and in the center is a band of flattened wire. Both the band and loops are decorated with tiny rings of flattened wire with a globule in the middle (*Pl. 46a,b,c*).

The ornamental collet ends recur in a varied form on the spacer beads code BEAD and BEAE.<sup>1</sup> The small rings with globule center is the most common decoration on the spacer beads, e.g. on code BEAB, BEAC, BEAD, BEAH, BEAI and BEAK.<sup>2</sup> This indicates that the spacer beads, similar to the buttons, came from one workshop.

Such spacer beads have a long tradition; most interesting is the portrait of a Lady Painted by an Unknown Artist, dated 1569, today in Tate Gallery, London.<sup>3</sup> The lady is wearing an intricately looped chain necklace with double spherical beads either in solid or filigree gold. The spacer beads on the portrait resemble the fragments of the chain of Sigismund III of Poland, c. 1590, made of strip wire.<sup>4</sup> Both parallels are in their form closely related to the above-mentioned spacer bead, even if the filigree technique differs.



*Pl. 46a*



*Pl. 46b*

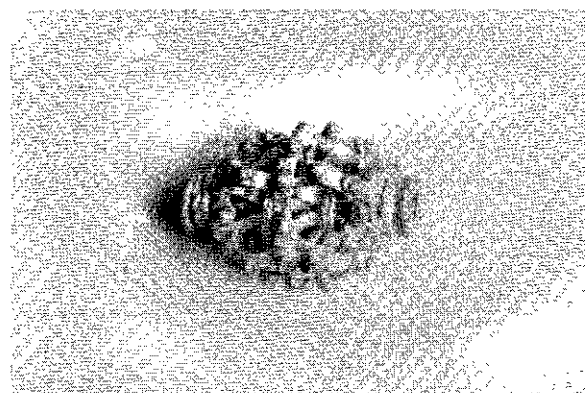
#### FOOTNOTES

1) Cf. cat. nos. 52 and 54.

2) For BEAB cf. cat. no. 45; BEAC cat. no. 53; BEAD cat. no. 52; BEAH cat. no. 49; BEAI cat. no. 50 and BEAK cat. no. 48.

3) Strong, 1969, cat. no.61; Ashelford, 1983, fig. 74; Arnold, 1988, fig. 174.

4) Prince of Greece, 1986, p. 130/131, cat. no. 129.



*Pl. 46c*

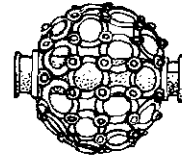
THREE SPACER BEADS - Cat. No. 48

Gold

Inv. no. code BEAK

Length 1.1 cm; diam. 1.0 cm

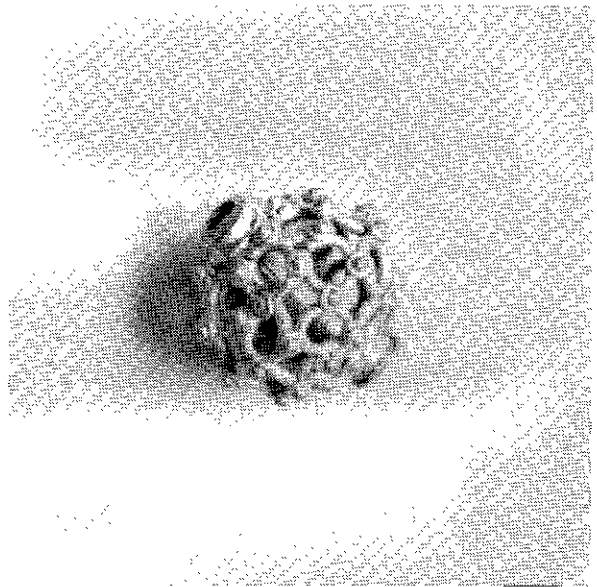
Average weight 1.2 gm



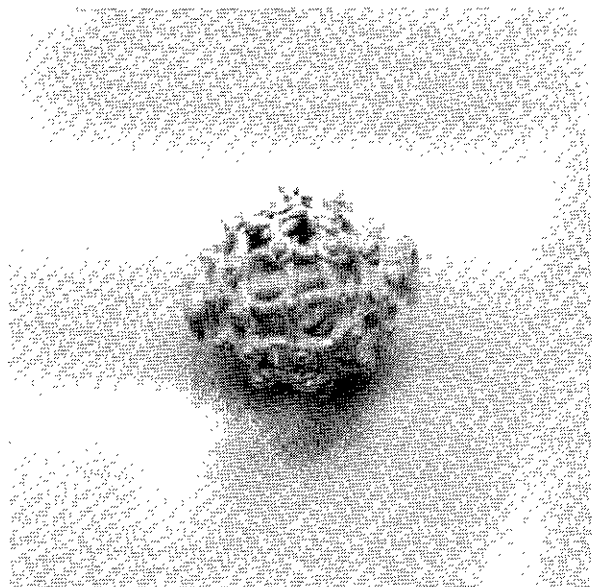
The spacer bead has an inner cylinder form in sheet metal with plain ends, which are made of strip wire with flat wire edges. The center part consists of a round bead in trellis-work composed of round section wire rings. The intersecting points are ornamented with a flat wire ring and central globule (*Pl. 48a,b*).

Similar in type are the spacer beads code BEAH from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They differ only in the structural design of the trellis-work. Both variants exemplify a native form in Philippine jewelry which can be found in later tambourine necklaces of the 19th century exhibited in the Colonial Jewellery Collection of the Casa Manila Museum, Intramuros Administration, Manila.<sup>2</sup>

Interesting in this respect are some parallels of the 16th and 17th centuries from different countries, which show the same lattice-type bead or button in silver. One button from the early 17th century was found in a silver hoard in Denmark from the time of Christian IV<sup>3</sup>, and the other one in the Historical Museum, Moscow, is Russian and dated 16th century.<sup>4</sup> These examples demonstrate just how difficult it is to prove the provenance of filigree jewelry, as certain filigree forms are derived from the technique itself and can therefore be found in various cultures.



*Pl. 48a*



*Pl. 48b*

FOOTNOTES

1) Cf. cat. no. 49.

2) Inv. no. IA-A-1138.

3) Lindahl, 1988, cat. no. 45.

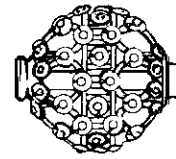
4) Medvedeva, 1987, cat. no. 52.



Gold

Inv. no. Code BEAH

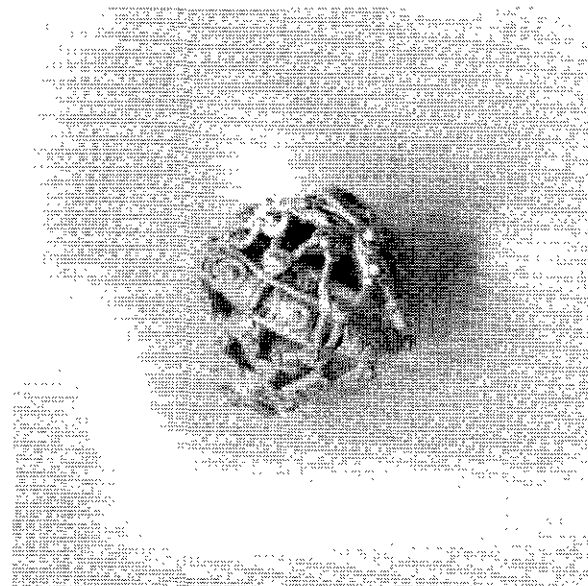
Average weight 1.48 gm



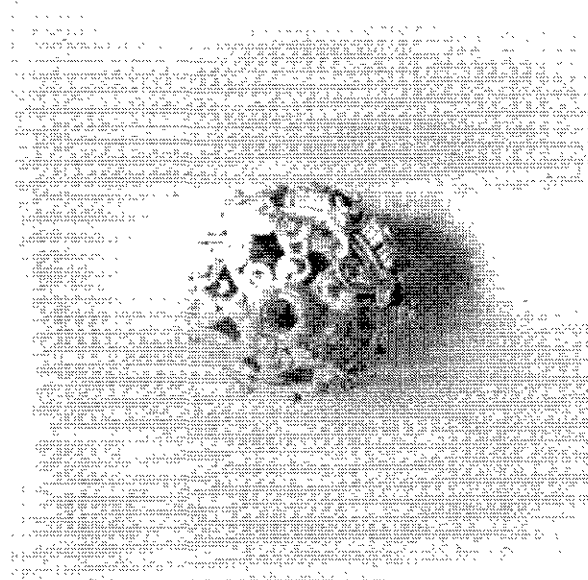
The spacer bead has an inner cylinder made of sheet metal with plain ends. These are formed of strip wire surrounded by flat wire edges. The center part consists of a round trellis-work filigree bead in round section wire. The intersecting points are covered by a flat wire ring with globule. Surrounding the middle of the button is a band of vertical wirework, with a row of flat wire rings with globules (*Pl. 49a,b,c*).

Very similar in design and detail is the spacer bead code BEAK found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> They differ only in the structural form of the trellis-work.

The above-mentioned spherical bead existed as a type in the Philippines since the year 1600.<sup>2</sup> It seems to have been a native form in Philippine jewelry, which continued to be used over a long period of time. A tambourine necklace of the 19th century in the Colonial Jewellery Collection, Casa Manila Museum, Intramuros Administration, Manila, supports this belief.<sup>3</sup>



*Pl. 49b*



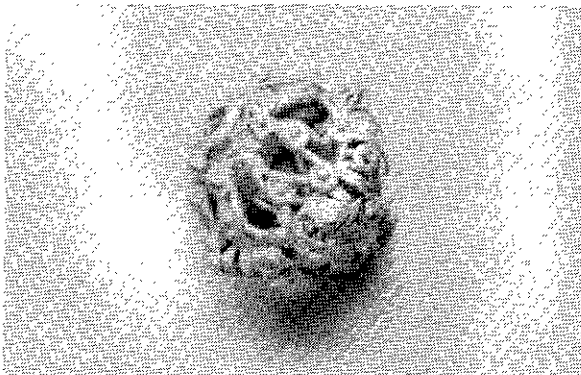
*Pl. 49c*

## FOOTNOTES

1) Cf. cat. no. 48.

2) Cf. a chronological chart of beads in the Philippines in: Villegas, 1983, p. 121.

3) Inv. no. IA-A-1148.



*Pl. 49a*

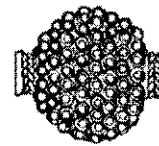
## FOUR SPACER BEADS - Cat. No. 50

Gold

Inv. no. code BEAI

Length 1.0 cm; diam. 1.0 cm

Average weight 1.5 gm



The spacer bead has an inner cylindrical form, made of sheet metal with decorative ends. These are formed like a collet of two twisted wires in a plaited ornament, surrounded by round section wire rings. The center part consists of a bead of two round hemispheres, densely covered with round section wire rings with a globule in the middle (*Pl. 50a,b*).

The plaited ornament in twisted wire recurs on the spacer beads codes BEAC, BEAD, BEAE from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The filigree motif of the wire rings with globules is a popular decorative element which occurs on various spacer beads of the treasure, such as codes BEAA, BEAB, BEAC, BEAD, BEAH and BEAK.<sup>2</sup>

Similar versions of this bead are found in 18th and 19th century jewelry from the Philippines. Round buttons with this decoration form the ends of crucifix pendants of this epoch. Examples of such crosses exist in the Casa Manila, Colonial Jewellery Collection, Intramuros Administration, in the Ayala Museum and in the Museo Ng Buhay Pilipino (Collection of the Central Philippine Bank, Quezon City); all three collections are in Manila.<sup>3</sup> The bead type also occurs on two tambourine necklaces of the 19th century in the Casa Manila, Intramuros Administration, Manila.<sup>4</sup> This shows how certain techniques, developed in the Philippines, were not only exported, but also continued in use over a long time in native Philippine jewelry.

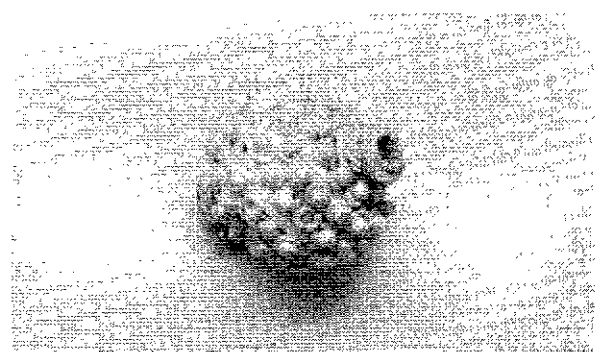
In a recently found treasure from a wreck lost on Lubang, off Manila, were a few pieces of jewelry with rather closely related spherical beads on a chain which date 16..<sup>5</sup>

2) For BEAA cf. cat. no. 46, BEAB cat. no. 45, BEAC cat.no. 53, BEAD cat. no. 52, BEAH cat. no. 49, BEAK cat. no. 48.

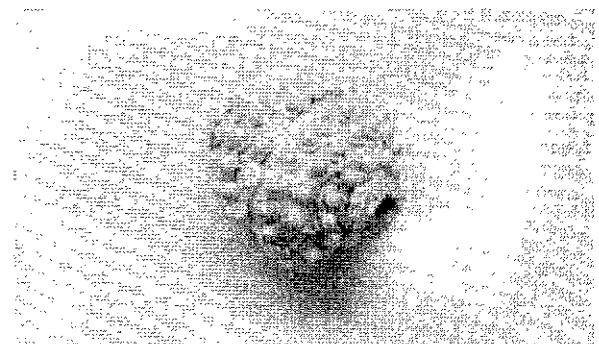
3) The crucifix pendant in the Casa Manila, Intramuros Administration is published in: Villegas, 1983, p. 128. The cross in the Ayala Museum has the inventory number 2720 and the one in the Museo ng Buhay Pilipino MBP-I.L. 005 (CBP-501-83-511).

4) Inv. nos. IA-A-655-5 and IA-A-449. In a chart with the sequence of bead types in the Philippines, this particular spherical bead is registered under 1820 - 1840, cf. Villegas, 1983, p. 121.

5) I am indebted to the team of World Wide First, Manila for their information about the Lubang find.



*Pl. 50a*



*Pl. 50b*

## FOOTNOTES

1) For BEAC cf. cat. no. 53, BEAD cat. no. 52, BEAE cat. no. 54.

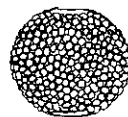
THIRTY THREE SPACER BEADS - Cat. No. 51

Gold

Inv. no. code BEAJ

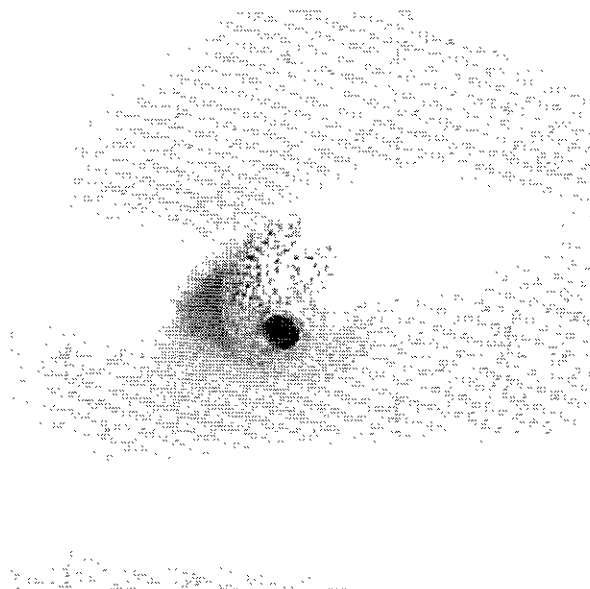
Length 0.7 cm; diam. 0.8 cm

Average weight 0.86 gm



The spacer bead has an inner cylindrical form, made of sheet metal which is surrounded by a bead made of two round hemispheres densely covered with granules. The edges of the cylinder are bordered on either side with a round section wire ring (*Pl. 51a,b*).

There are no parallels for this bead type in the treasure. The spacer bead code BEAI is a more intricate pattern of a similar idea.<sup>1</sup> The technique of covering a surface of sheet metal with granules is ancient and was applied by goldsmiths throughout many centuries and cultures. It would be superfluous to look for a stylistic source.



FOOTNOTE

1) Cf. cat. no. 50.

*Pl. 51b*



*Pl. 51a*

NINE SPACER BEADS - Cat. No. 52

Gold

Inv. no. Code BEAD

Length 0.9 cm; diam. 0.4 cm

Average weight 0.59 gm



The spacer bead has a inner cylindrical form, with decorative ends made of two twisted wires like a plaited ornament with surrounding flat wires. The central part consists of a thickset round bead of sheet metal decorated with two rows of flat wire rings with a central globule (*Pl. 52a,b*).

Identical in the decoration and only differing in shape is the spacer bead BEAC from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> On the other hand, similar in shape and only slightly varied in the ornamentation is the spacer bead with the code BEAE from the treasure.<sup>2</sup> The flat rings with globules appear on various spacer beads of the treasure, such as codes BEAA, BEAB, BEAC, BEAH, BEAI and BEAK.<sup>3</sup> It seems obvious the spacer beads all came from one workshop.



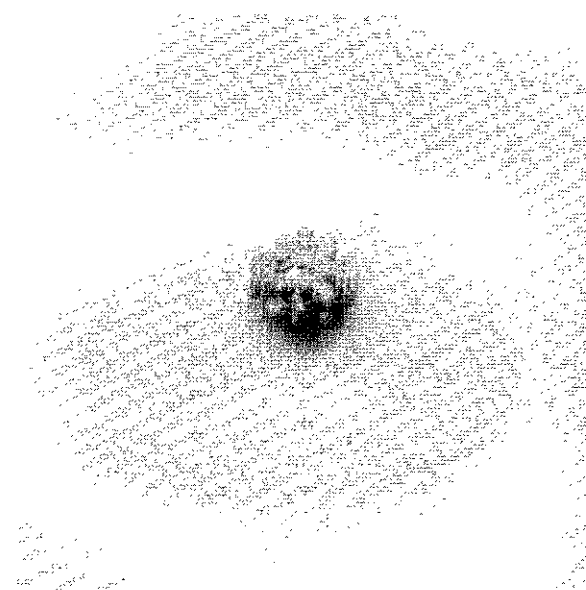
*Pl. 52a*

FOOTNOTES

1) For parallels cf. cat. no. 53.

2) Cf. cat. no. 54.

3) For BEAA cf. cat. no. 46, BEAB cat. no. 45, BEAC cat. no. 53, BEAH cat. no. 49, BEAI cat. no. 50.



*Pl. 52b*

SIX SPACER BEADS - Cat. No. 53

Gold

Inv. no. Code BEAC

Length 0.6 cm; diam. 0.5 cm.

Average weight 1.0 gm



The spacer bead has an inner cylindrical form, made of sheet metal with decorative ends which are formed of two twisted wires like a plaited ornament surrounded by flattened wire. The center part consists of a round bead made of two hemispheres and decorated with three rows of flat wire rings and central globule (*Pl. 53a,b,c*).

Closely related in form and detail is the spacer bead code BEAD of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The motif of the flat wire ring with globule appears quite frequently on other spacer beads of the treasure, such as those with the code BEAA, BEAB, BEAD; BEAH, BEAI and BEAK.<sup>2</sup>

This particular bead type occurs on 19th century tambourine necklaces in the Philippines. This indicates the native style of the bead, which continued for centuries in Philippine jewelry.<sup>3</sup>

FOOTNOTES

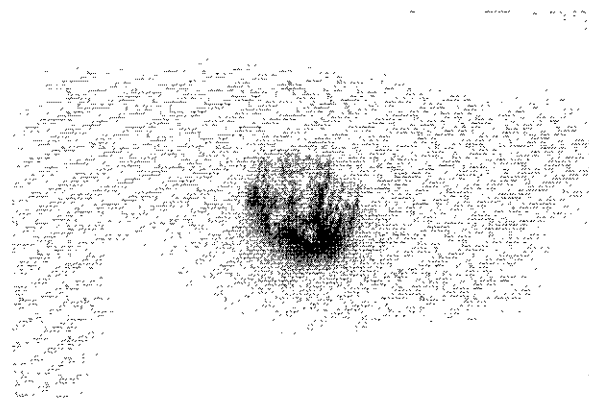
1) Cf. cat. no. 52 and the variant.

2) For BEAA cf. cat. no. 46, BEAB cat. no. 45, BEAD cat. no. 52, BEAH cat. no. 49, BEAI cat. no. 50, BEAK cat. no. 48.

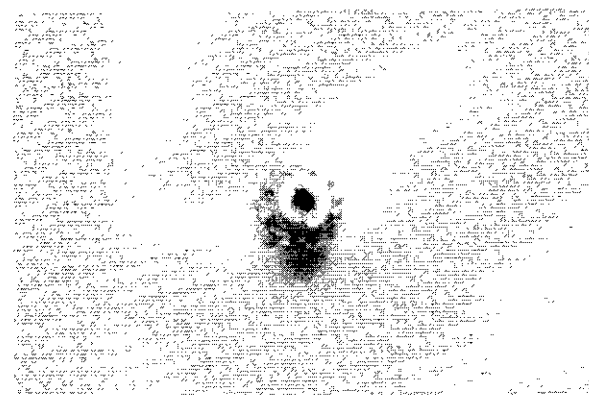
3) Villegas, p. 121. This bead type is specified in a chronological table showing its occurrence around 1820 - 1840.



Pl. 53a



Pl. 53b



Pl. 53c

#### SIX SPACER BEADS - Cat. No. 54

Gold

Inv. no. code BEAE

Length 0.5 cm; diam. 0.3 cm

Average weight 0.44 gm

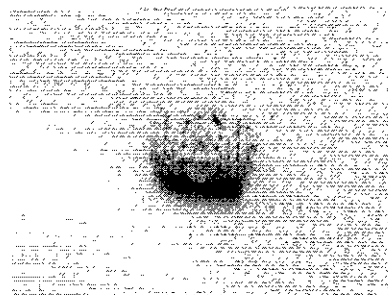


The spacer bead consists of a cylindrical form, made of sheet metal with flat wire edges. The central frieze of small conical spheres alternating with groups of three granules is framed on either side by two twisted wires in a plaited ornament (*Pl. 54*).

Similar to this spacer bead is code BEAD found in the treasure of the *Nuestra Señora de la Concepción*; they differ only in minor decorative details.<sup>1</sup> An interesting element on the above-mentioned spacer bead is the use of conical spheres instead of the usual round hemispheres.

#### FOOTNOTES

- 1) Cf. cat. no. 52 and its parallel cat. no. 53.



*Pl. 54*

#### EIGHT SPACER BEADS - Cat. No. 55

Gold

Inv. no. code BEAF

Length 0.5 cm; diam. 0.5 cm

Average weight 0.74 gm

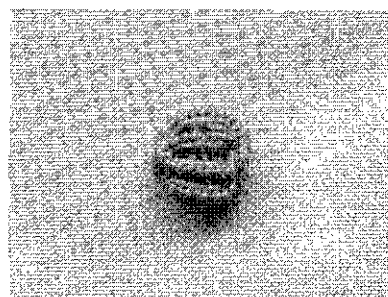


The spacer bead consists of a central cylindrical form, made of sheet metal with ends of double rings of round section wire. Ornamentally attached to the cylinder are semi-oval shaped loops of round section wire which form a round openwork bead. The outer semi-circular bands are each decorated with a row of granules. Two nearly invisible round section wires reinforce the loop construction around the cylinder (*Pl. 55*).

This spherical bead resembles in its design and decoration the button type B of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The same type of spacer beads appear on Philippine tambourine necklaces of the 19th century, exemplified by two parallels in the Colonial Jewellery Collection of the Casa Manila Museum, Intramuros Administration, Manila.<sup>2</sup> This is a native style of jewelry which was not only exported, but also continued over centuries within the Philippines.

#### FOOTNOTES

- 1) Cf. cat. no. 102.
- 2) Cf. inv. no. IA-A-1828 and Villegas, 1983, p. 141.



*Pl. 55*

SIX SPACER BEADS - Cat. No. 56

Gold

Inv. no. code BEAG

Length 0.4 cm; diam. 0.3 cm

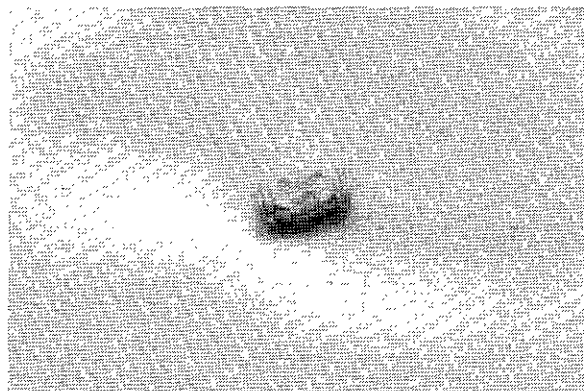
Average weight 0.15 gm



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The spacer bead consists of an inner cylinder surrounded by four semi-oval side walls, all in sheet metal. The terminals of the baluster-shaped bead are each formed by two round section wire rings (*Pl. 56*).

There are no parallels for this simple bead type in the treasure of the *Nuestra Señora de la Concepción*. Of interest though, is the use of very similar spherical beads in a 19th century tambourine necklace, and on a necklace with crucifix of the same period. Both parallels are in the Colonial Jewellery Collection in the Casa Manila Museum, Intramuros Administration, Manila.<sup>1</sup>



*Pl. 56*

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FOOTNOTE

1) The necklace with crucifix has the inv. no. IA-A-1134 and the tambourine necklace is published in: Villegas, 1983, p. 141.



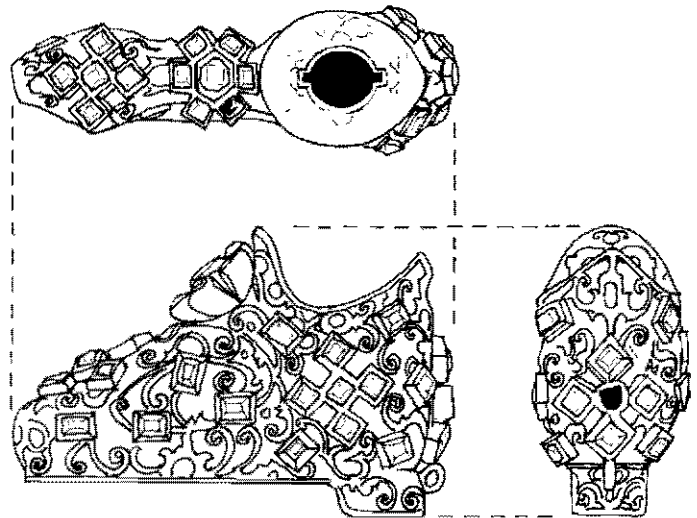
Gold, diamonds

Inv. no. B 347

Length 6 cm, height 3.9 cm

Weight 41.30 gm

Three diamonds are missing and the lid is lost. There are racks, small holes and dents in the sheet metal. The sole of the shoe is bent.



A pendant formed like a shoe, chased and engraved in gold. The surface of the shoe is covered with "Schweifwerk" in relief, and the background is structured with a linear ornament. Single table-cut diamonds in rectangular box settings are distributed all over the "Schweifwerk". On either side of the heels and in the back and front of the shoe are starry clusters of table-cut diamonds in square box settings facing each other at an angle. A diamond cluster set in a bowl-shaped element decorates the front of the shoe like a bow. It consists of a hexagonal setting, with stepped rim and a rose-cut diamond surrounded by six table-cut diamonds in square settings. The oval opening of the shoe with two small adjoining slits is framed by an engraved strapwork-cartouche. The sole has an engraved profile with denticulated rim and abstract foliage in a symmetrical pattern. The pendant loop, attached to the heel, is made of flattened square sectioned wire (*Pl. 57a,b,c,d,e*).

The loop on the heel clearly defines the piece as a pendant, and not as a shoe belonging to a wooden or ivory sculpture of a saint, as is prevalent in Spanish art. Judging by the opening of the shoe there was originally a lid, which means the pendant was a receptacle for a special content. This could have been a secret amulet or talisman, or else the shoe was a container for a spice, essence or animal fat with healing effects functioning as a pomander.<sup>1</sup> Stylistically similar is a naturalistic gold lion pomander, formerly belonging to the ex-Portuguese Crown Jewels and later Thomas Flannery Jr. Collection<sup>2</sup> (*Pl. 57f,g*). The head of the lion unscrews for filling the unknown contents, demonstrating how the shoe from the *Nuestra Señora de la Concepción* could have functioned. The lion pendant, now in a private collection, is also stylistically closely related to the shoe, as the fur is chased and engraved without enamel and richly set with rose- and table-cut diamonds in box settings. The shoe

pendant shows no traces of enamel. Although the surface looks as if it has been prepared for enameling, it could have been merely structured like the lion pomander.

The style and technique of the settings with profiled rims around the pyramidal part is consistent with other pieces of jewelry found in the treasure of the *Concepción*; in particular the setting in hexagon form with rose-cut diamond.<sup>3</sup> This element appears on the dress or hat jewels code nos. FD02 and FD03 and on the pendant fitting B 2591.<sup>4</sup> The similarities again prove that certain pieces of jewelry in the treasure came from one workshop or goldsmith.

The idea and design for the shoe pendant is definitely European. The strapwork-cartouche framing the opening of the shoe is a decoration found in European ornamental drawings around the mid-sixteenth century. The prototype is Netherlandish, and can be found in the engravings of Hans Vredeman de Vries, Marcus Geerarts and Balthasar van den Bos which were copied by Spanish goldsmiths.<sup>5</sup> The style of the cartouche on the shoe is very flat and gives the impression of a Philippine interpretation of a European motif.

The "Schweifwerk" decoration of the shoe is reminiscent of European ornamental drawings such as those of Erasmus Hornick and even more so of Paul Flindt II with the swirling volutes.<sup>6</sup> Flindt, who published over 200 pieces of goldsmith's work, was active in Nuremberg as a goldsmith and engraver and died after 1631. This means that the ornament on the shoe pendant

was current for the time.

The decorative diamond cluster on the top of the shoe pendant also documents a fashion of the 17th century, which becomes even more evident in the rings found in the treasure of the *Nuestra Señora de la Concepción* and in the earlier wreck of the *Nuestra Señora de Atocha*.<sup>7</sup> The star-shaped cluster is rather unusual, but in fact can be found in an identical composition on the so-called "Mailed Sword-Arm", a pendant belonging to a new Order which was founded by Christian IV.<sup>8</sup> This piece, now in the treasury of Rosenborg Castle in Copenhagen, is dated 1617. The hexagonal setting on the shoe, forming the center of a diamond cluster, appears in the same formation as on the Coronation Crown of Christian IV, which was made in 1596 by Dirich Fyring after drawings of Corvinianus Saur, Jacob Mores and Daniel Mignot.<sup>9</sup> This gives more stylistic evidence for the European source of inspiration for the shoe pendant.

However, there is neither a goldsmith's drawing of a shoe pendant or pomander, nor a surviving example, known in Europe. A rather interesting parallel though, comes from Ayutthaya: a slipper in gold with gems found in the gold treasure of the Wat Ratchaburana which dates 15th century, today Chao Sam Phraya National Museum, Ayutthaya<sup>10</sup> (Pl. 57h). Both are comparable in size. Ayutthaya was not only the capital city of Siam, but also an important cultural and trading city in the 17th century. It seems probable that such ideas for models travelled or gave inspiration for the goldsmiths working in the Philippines.

The shoe is a widely spread symbol of fertility; already known in Greek, Etruscan, Roman, and even Chinese myths.<sup>11</sup> In fact, some cultures throw shoes at freshly wed couples. Spanish portraits of the 16th century such as the one of the Infanta Maria Anna painted in 1607 by Pantoja de la Cruz (Kunsthistorisches Museum, Vienna) (Pl. 57i) show that even children wore oversized amulets as pendants on a chain around the neck or on their belts.<sup>12</sup> Therefore the shoe pendant could have been destined for a child, or to be given as an amulet to a newly wed bride. The contents of the pomander could also have been a spice, essence or animal fat which had a medicinal effect with reference to fertility.

## FOOTNOTES

1) For the history of the pomander and the spices, essences or animal fats that were used cf. Smollich, 1983. See also Chadour/Joppien, 1985, cat. no. 74 and 111.

2) Auct. Cat. Sotheby's, 1983, cat. no. 291. Previously published in Rowe, 1975, no. 12. In this connection compare a lion pendant with similar type of settings in Rosenborg Castle, Copenhagen, presumably made in Denmark around 1600 (Cat. "Christian IV and Europe", 1988, cat. no. 627).

3) Cf. for example B 1356 cf. cat. no. 67, B 2200 cat. no. 58, B 1108 cat. no. 9.

4) For FD02 cf. cat. no. 77, FD03 cf. cat. 78 and B 2591 cat. no. 63.

5) For Hans Vredeman de Vries cf. De Jong/de Groot, 1988, cat. nos. 160.1; 160.6; 160.10; 167.11 and anonymous 187.2 and for Marcus Geraarts for Balthasar de Bos cf. Warncke, 1979, Vol. I, figs. 416 and 417. For the Spanish examples cf. the drawing of a ewer by Philip Ros, (Hayward, 1976, fig. 117).

6) For Erasmus Hornick cf. Hackenbroch, 1979, fig. 427; Irmscher, 1978 (Original version, fig. 109) and for Paul II Flindt cf. Irmscher 1978, figs. 7 and 9; Cat. "Wenzel Jamnitzer", 1985, nos. 410, 412, 414, 419.

7) Cf. B 848 cat. no. 8, B 1108 cat. no. 9, B 2031 cat. no. 7 and B 2149 cat. no. 10 in the treasure of the *Nuestra Señora de la Concepción*. A ring found in the wreck of the *Nuestra Señora de Atocha* (1622) is published in: Mathewson, 1987, C 18.

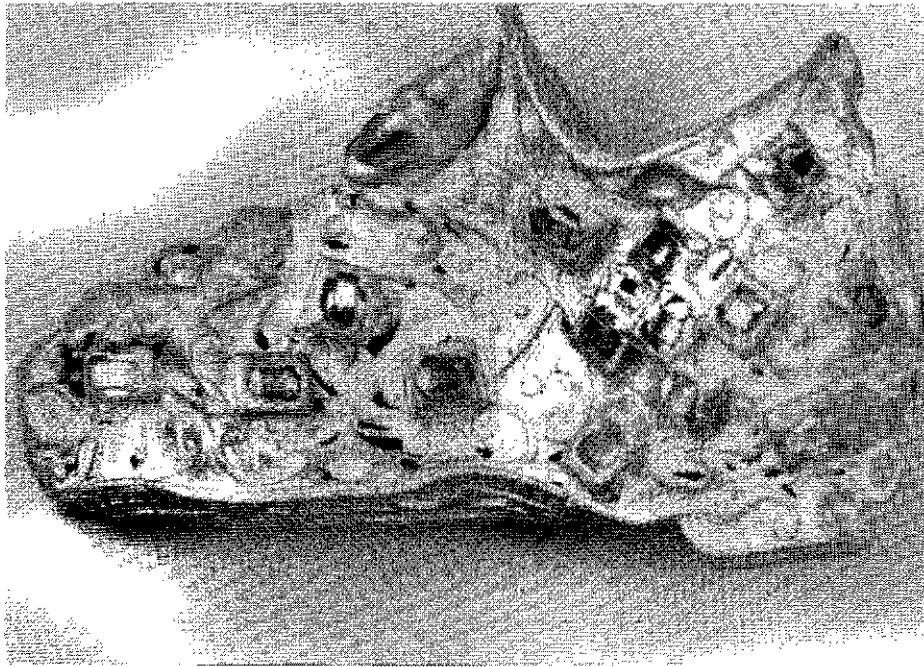
8) Cat. "Christian IV and Europe", 1988, no. 563.

9) Boesen, 1986, fig. 27.

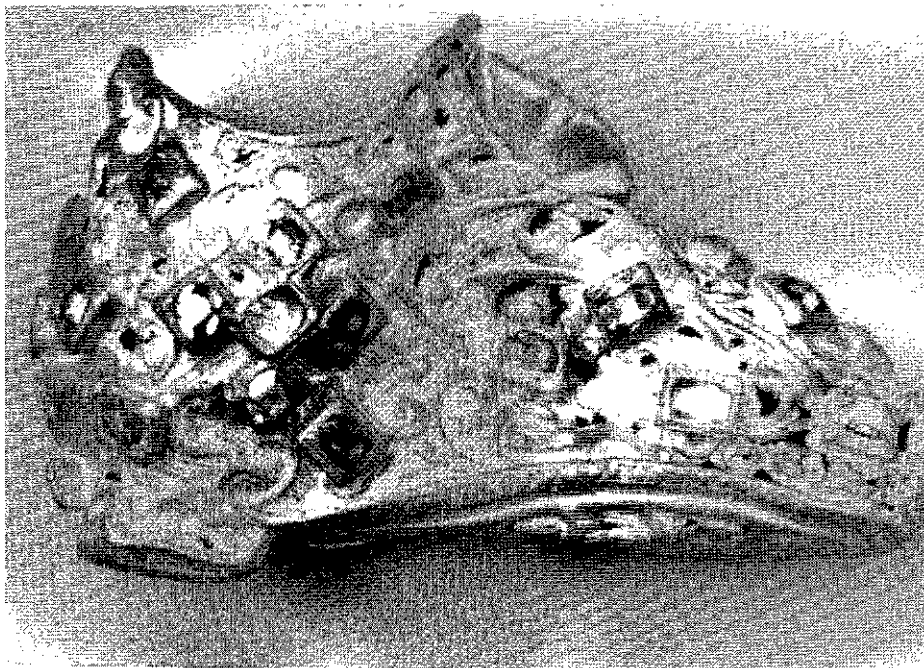
10) Cat. "Gold Treasures of Ayutthaya".

11) Knuf, 1984, p. 147 - 148.

12) Cat. "Porträtgalerie", 1982, cat.no. 41, ill. 119.



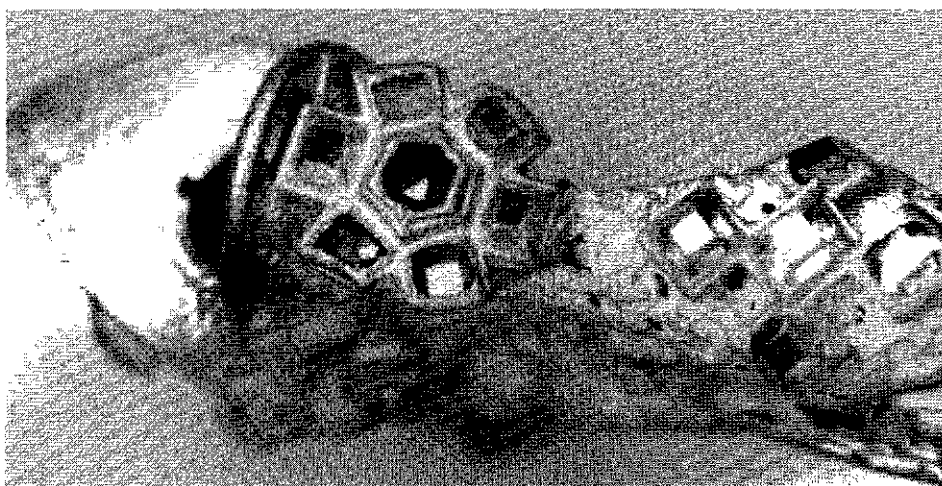
*Pl. 57a*



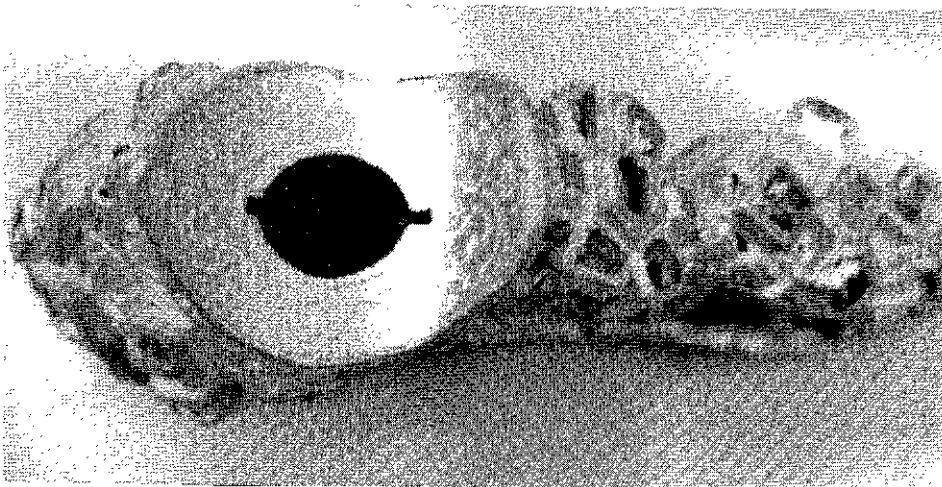
*Pl. 57b*



*Pl. 57c*



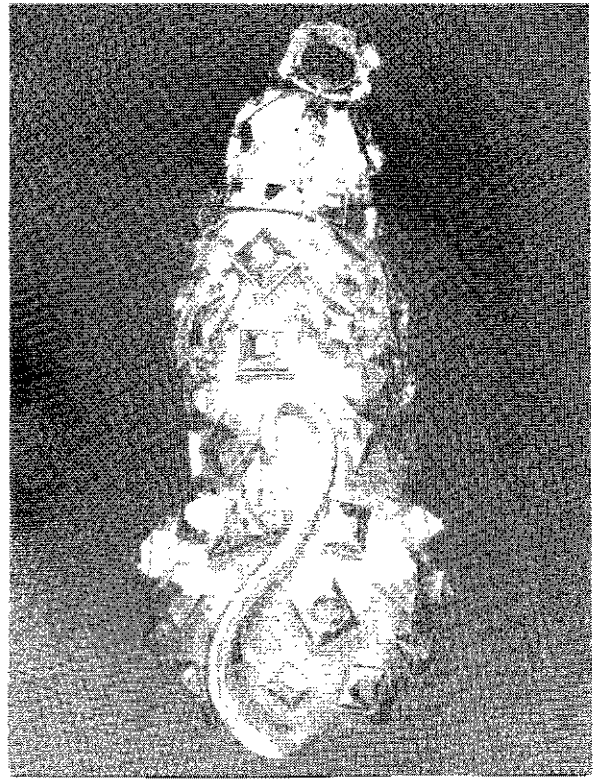
*Pl. 57d*



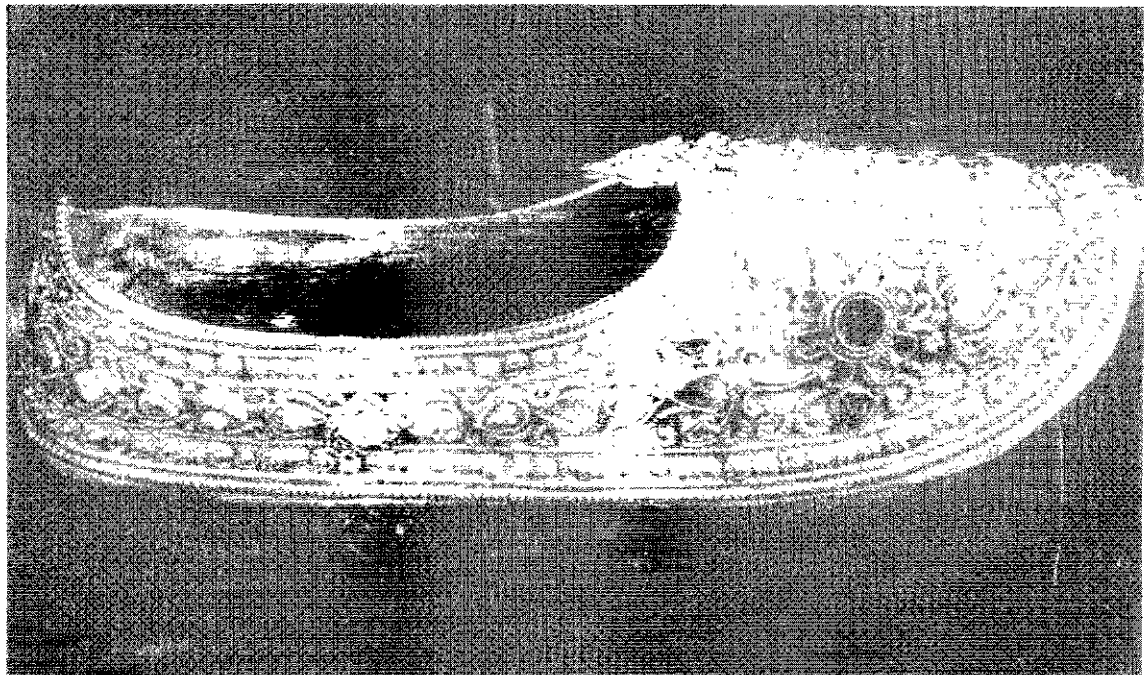
*Pl. 57e*



*Pl. 57f*



*Pl. 57g*



*Pl. 57h*





*Pl. 57i*

## CROSS PENDANT - Cat. No. 58

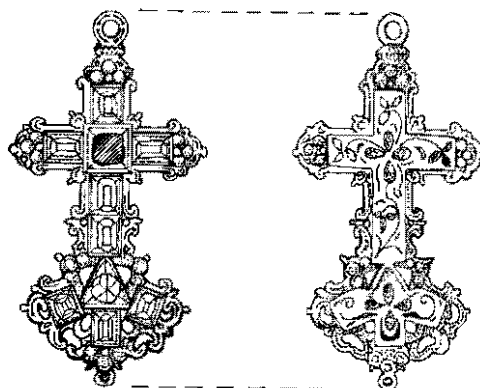
Gold, diamonds

Inv. no. B 2200

Height 5 cm, width 2.7 cm

Weight 12.3 gm

One diamond was found loose and had to be set. Presumably the enamel on the backplate, frame of the frontispiece and loop is missing. The pendant suspended from the trapezoidal form is lost.



Double-sided cross-mounted in gold with a trapezoidal form adjoining the lower cross arm. The front of the cross consists of six diamonds in box settings with straight side walls. A profiled rim and pyramidal settings enclose the rectangular table-cut diamonds of the cross arms. The cross center is emphasized by a square table-cut diamond in a raised box setting, and four little leaf ornaments of the double sided frame. This is formed by engraved grooves surrounding the cross arms with scrolls terminating in trilobes and round disc motifs. The trapezoidal form connected to the lower cross arm consists of a triangular box setting, with rose-cut diamond in the middle surrounded by three irregularly shaped table-cut diamonds in rectangular box settings individually made for the stones. Engraved acanthus leaves, scrolls and arches with disc motifs in pierced work symmetrically frame the stones from both sides. A slightly convex-shaped backplate with engraved quatrefoils and winding foliage cover the settings of the cross and trapezoidal form. The loop for the pendant, divided into four compartments on both cross sides, and the beaded cuff, were originally enameled. On the lower point of the trapezoidal form is a loop for a small pendant (*Pl. 58a,b*).

The workmanship and details in the ornament resemble several pieces found in the treasure of the *Nuestra Señora de la Concepción*. The slightly projecting profiled rims around the settings occur on the shoe pendant B 347, belt end B 1356, pendant fitting B 2591, ring B 1108 and the disc ornaments on the belt end B 1356 and the dress or hat jewels Code FD01, FD02 and FD03.<sup>1</sup> The above-quoted pieces form a group of jewelry which seems to have been made in one workshop.

The type of the cross pendant from the *Concepción* follows a European tradition which is

documented in goldsmith's drawings and portraits from about the middle of the 16th century and continuing into the first half of the 17th century.<sup>2</sup> Relevant drawings for cross pendants in the *Llibres de Passanties* in the Museu de Historia de la Cuitat of Barcelona date from 1557 to 1612<sup>3</sup> (*Pl. 58c*). A study of portraits of this period makes it quite obvious the fashion for cross pendants was predominantly Spanish.<sup>4</sup> Most of the surviving examples of Renaissance crosses are from the last quarter of the 16th century and first quarter of the 17th century.<sup>5</sup> Possibly the Counter Reformation movement had an influence on the mode for crosses.

No traces of enameling have survived, though judging by surviving Renaissance-style cross pendants the frame, backplate and loop construction of the cross from the *Concepción* were most certainly originally enameled. Parallels also give us evidence of a drop pearl, which would have hung from the lower loop of the trapezoidal form.

The engraved decoration for applying the enamel has European prototypes, such as the moresque-style foliage with quatrefoil of the backplate, reminiscent of the engravings by Daniel Mignot and Theodor Bang.<sup>6</sup> Both worked in South German internationally renowned goldsmithing centers: Mignot in Augsburg and Bang in Nuremberg. In fact, in these cities as well as in Munich, there existed a long tradition for such pendants, some specimens of which are illustrated in the "Kleinodienbuch" of Duchess Anna of Bavaria, a painted inventory of her jewelry by Hans Mielich between 1550 and 1555.<sup>7</sup> Virgil Solis of Nuremberg had already designed such crosses in 1540 and Matthias Zündt in 1550 - 1560.<sup>8</sup> Even if the idea and enameled decoration may have German predecessors, the cross from



the *Concepción* documents a simplified version of the model.

In the engravings for jewelry by Daniel Mignot, one also finds the combination of triangular and table-cut stones, as well as the irregular proportions and the angular connection of the settings.<sup>9</sup> This stylistic element appears in the drawings and works by Corvinianus Saur, who worked in Augsburg and later as Court goldsmith for Christian IV of Denmark; he was obviously inspired by Daniel Mignot.<sup>10</sup> The use of triangular and table-cut stones with their settings arranged at different angles became a popular stylistic element in the early part of the 17th century, and culminated in the fanciful stone composition of the Baroque period. Illustrating this goldsmithing style are a pendant, presumably from about 1620 in the Schatzkammer der Residenz, Munich, and the Crown of Christian IV of Denmark, dating 1596 with additions of 1648, today in the treasury of Rosenborg Castle, Copenhagen.<sup>11</sup>

#### FOOTNOTES

1) For B 347 cf. cat. no. 57; B 1356 cat. no. 67; B 2591 cat. no. 63; B 1108 cat. no. 9; Code FD01 cat. no. 79; Code FD02 cat. no. 77; Code FD03 cat. no. 78.

2) The following portraits illustrate the fashion of cross pendants until the early part of the 17th century: Queen Isabella by Alonso Sanchez Coello, before 1539, Luis Raphael Coll., London (Davenport, 1976, fig. 1217); Maria of Austria, wife of Emperor Maximilian II by Antonio Moro, 1551, Museo del Prado, Madrid (Arnold, 1988, fig. 192); Margaret Audley, Duchess of Norfolk by Hans Eworth, 1562 (Strong, 1969, no. 37); Marguerite of Parma by Antonio Moro, c. 1570, Philadelphia Museum (Boucher, 1987, fig. 444); Elisabeth, daughter of Gustavus I. (?), 1590, Anonymous master, c. 1590, Gripsholm Castle, Sweden (Boucher, 1987, fig. 527); Isabella Clara Eugenia by Frans Pourbus, Isabella Stewart Gardner Museum, Boston (May, 1939, fig. 191 cf. also fig. 66 and 67); Barbara Gamage, Countess of Leicester by Marcus Gheeraerts, 1595 (Strong, 1969, no. 299); Mary Tufton, 1st Viscountess Dunbar by Marcus Gheeraerts the Younger, 1599 (Strong, 1969, no. 290); Isabella Clara Eugenia, 1600, Rijksmuseum, Amsterdam (Gans, 1979, fig. 44); Isabella Clara Eugenia by Rubens and Jan Brueghel, 1618 - 1620, Museo del Prado, Madrid

(Muller, 1972, fig. 194). Also children of the Royal Spanish family wore such cross pendants cf. portraits by Bartolome Gonzalez painted in 1612 of the Infante in the Kunsthistorisches Museum, Vienna (Cat. Porträtgalerie, nos. 39 (ill. 121), 42 (ill. 115) and 44 (ill. 122).

3) For example, from the goldsmiths Pere Pares, 1557 (Vol. II., fol. 110, no. 187); Jaume Luc, 1591 (Vol. II. fol. 236, no. 308); Felip Prat (Vol. II, fol. 300, no. 372) and Ramon Carbo (Vol. II, fol. 323, no. 395).

4) Cf. footnote no. 2. If the portraits do not illustrate members of the Spanish Royal family, the portrayed are dressed in the Spanish fashion.

5) Renaissance-style cross pendants are in the following collections: Baltimore, Walters Art Gallery (Cat. "Jewelry Ancient to Modern", 1979, no. 493); Cologne, Museum für Angewandte Kunst (Chadour/Joppien, 1985, Vol. I, cat. no. 104 c. 1560 - 1570, 118 beginning of the 17th century and 12 c. 1620); Esztergom, Treasury (Cséfalvay, 1984, no. 31, 1st half of the 16th century); London, Victoria & Albert Museum (Cat. "Princely Magnificence", 1980, cat. no. 97, c. 1620); Madrid, Museo Lazaro Galdiano (Cat. "La Coleccion de Lazaro de Madrid", 1927, p. 398 and 488); Milano Museo Poldi-Pezzoli (Cat. "Orologi - Oreficerie", 1981, cat. no. 198, figs. 215/216, 17th century); Pforzheim, Schmuckmuseum (Cat. "Schmuckmuseum Pforzheim von der Antike bis zur Gegenwart", 1981, no. 128; Hackenbroch, 1979, fig. 395, c. 1560). Further examples in the literature: Lesley, 1968, nos. 4, 5, 6; Muller, 1972, fig. 67; Auct. Cat. Phillips, 1983, no. 72; Somers Cocks/Truman, 1984, no. 7, 1550 - 1580; Auct. Cat. Sotheby's, 1983, no. 289 late 16th century.

6) For Daniel Mignot cf. Hämmerle, 1930, no. 16 and for Theoder Bang cf. Warncke, 1979, Vol. II, nos. 792 and 800.

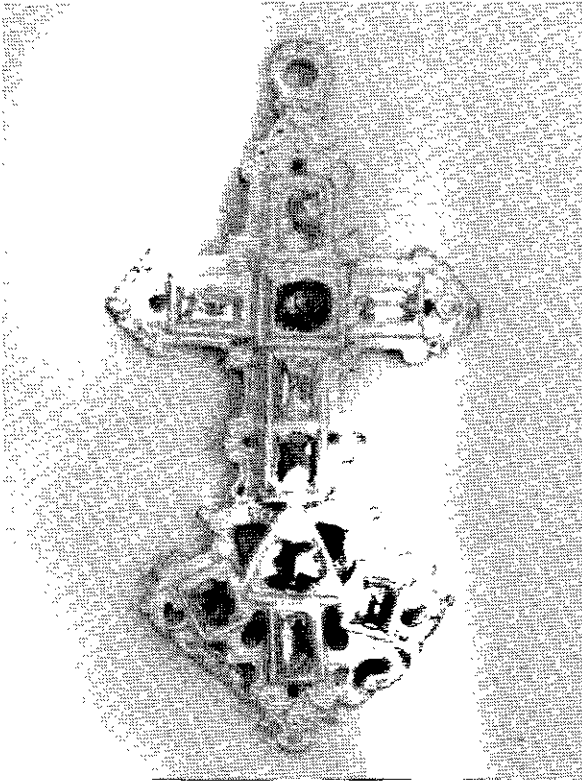
7) Hackenbroch, 1979, figs. 340; Falk, 1975, fig. 22, 26, 36, 40, 41, 43, 45.

8) For Virgil Solis cf. O'Dell-Franke, 1977, k4 - k6, k 11, k22, k35, k40 and for Matthias Zündt cf. Hackenbroch, 1979, figs. 341 and 342.

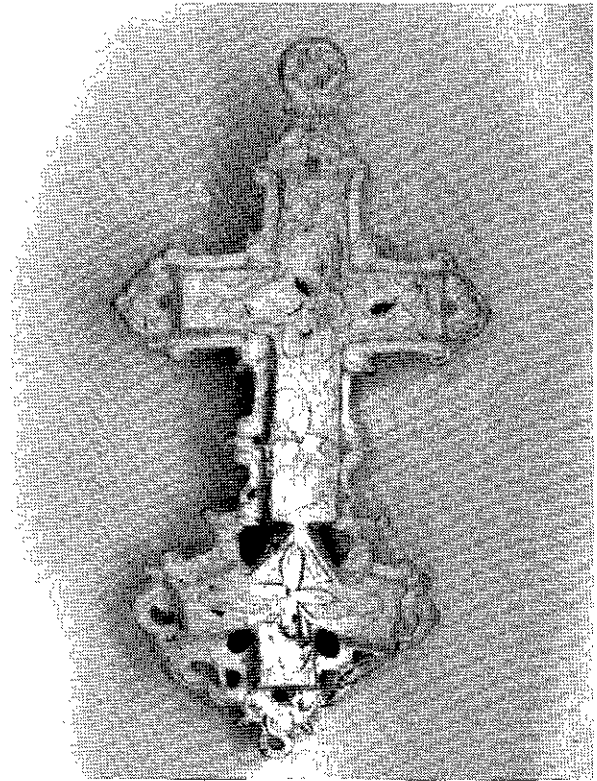
9) Cf. Hämmerle, 1930, nos. 50, 56, 77, 78, 79, 81, 82, 84, 88. The angular way of arranging settings appears already in the drawings for jewelry or crosses by Matthias Zündt, cf. Hackenbroch, 1979, figs. 342 b and c.

10) Irmischer, 1978, Plate 126. For Corvinianus Saur see: Hackenbroch, 1979, p. 211/212.

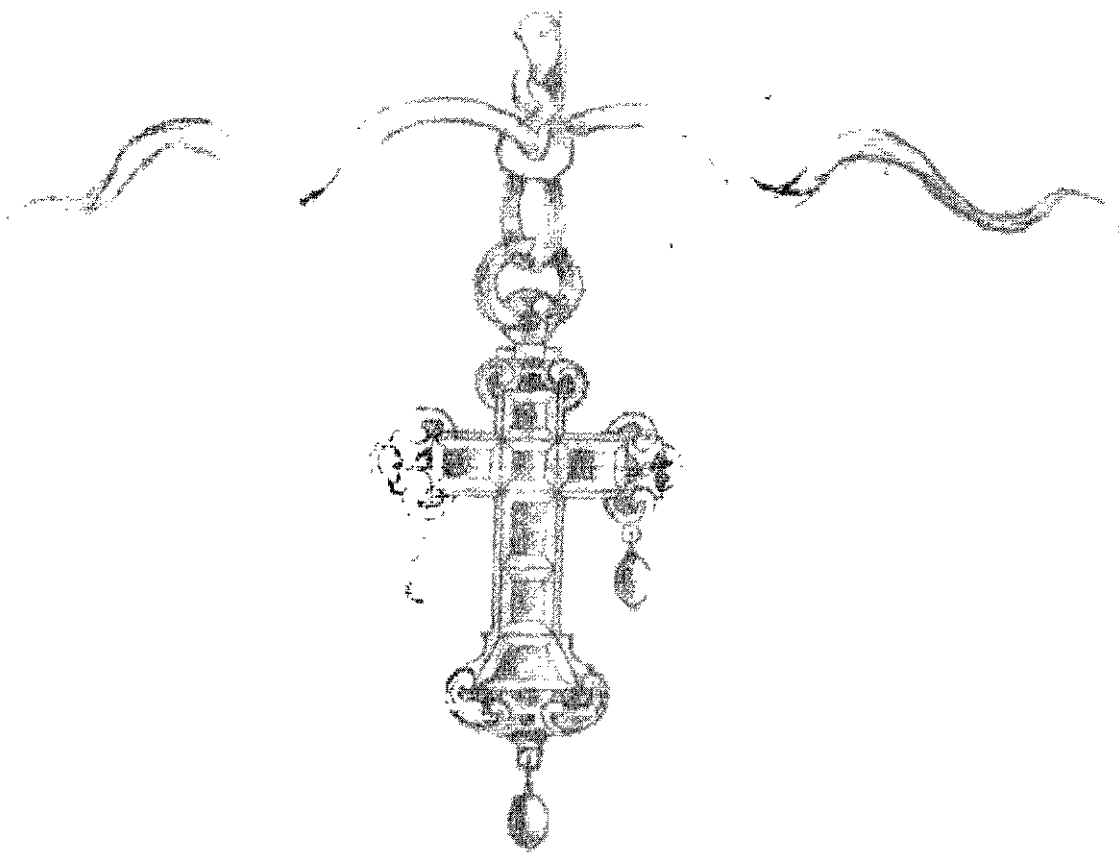
11) The pendant in the Schatzkammer Munich is published in: Hackenbroch, 1979, fig. 351. In this connection, see another pendant in the same collection, dated slightly earlier: Cat. 'Wittelsbach und Bayern', 1980, Vol. II/1, Plate 73, ill. 193. For the Crown of Christian IV see Boesen, 1986, p. 57 ff. and fig. 31 and 32; Cat. 'Christian IV and Europe', 1988, no. 562.



*Pl. 58a*



*Pl. 58b*



Handwritten text in a rectangular box:  
L. C. Carbo-m. 1162  
1612

Pl. 58c

FILIGREE CROSS - Cat. No. 59

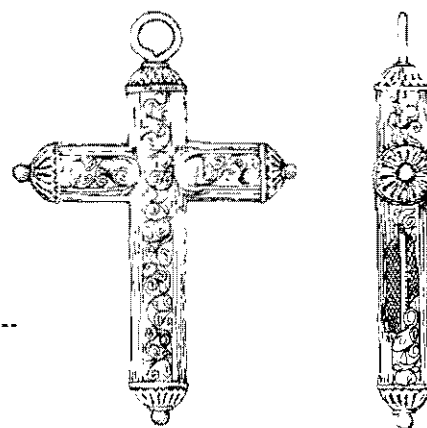
Gold

Inv. no. B 564

Height 5.5 cm; width 3.7 cm.

Weight 13.4 gm

Small parts of the filigree are missing and the pendant loop is slightly bent.



The cross consists of four filigree friezes forming cylindrical arms. These are made of symmetrically winding coils in flame shapes made of flat wire, filled with trefoils of flattened twisted wire. The joins of the convex friezes consist of twisted wire surrounded by round section wire. The filigree flame-shapes of the horizontal cross arms overlap in the center and give an impression of perspective. The cross arms terminate with a domed rosette made of flattened twisted wire and a globule in the center. The pendant loop continues as a round section wire through the vertical cross arm, and ends in a globule (*Pl. 59a,b*).

The trefoil wire pattern is characteristic for some of the filigree work of the treasure of the *Nuestra Señora de la Concepción*. It appears on the chains B 869, C 7, C 15 and on the filigree fragments and objects B 1218, B 1833 and B 206.<sup>1</sup> This obviously proves the surviving filigree from the *Concepción* was nearly all made in one Philippine workshop. To find a stylistic source or influence for the trefoil motif in filigree seems almost impossible. Apart from this, filigree in the Philippines was known long before the Spaniards settled there in 1565.<sup>2</sup> Even if there were Islamic influences in the South of the Philippines and Chinese artisans working in Manila, one must not underestimate local forms in Philippine metalwork, which had an ancient tradition.

In fact, the basic cylindrical form of the cross arms is typical of Philippine crucifix pendants of the 18th and 19th centuries, with slightly varied cross-sections from round to polygonal, in contrast to the usual flat type of crucifix.<sup>3</sup> Numerous examples in the museums of Manila document the cylindrical style cross in native Philippine jewelry. The crucifixes belong to rosaries, or to the form of necklace developed out of the rosary, called "tambourine" necklace. The parallels in the Colonial Jewelry Collection of the Casa Manila Museum, Intramuros Administration,<sup>4</sup> Ayala

Museum<sup>5</sup> and Museo Ng Buhay Pilipino, The Central Bank Collection, Quezon City<sup>6</sup> are made of gold, carabao horn, tortoise shell, ivory and other materials, but there is no stylistic parallel for the above mentioned cross in filigree work.

FOOTNOTES

1) For B 869 cf. cat. no. 25, C 7 cat. no. 26, C 15 cat. no. 33, B 1218 cat. no. 113, B 1833 cat. no. 114, B 206 cat. no. 111.

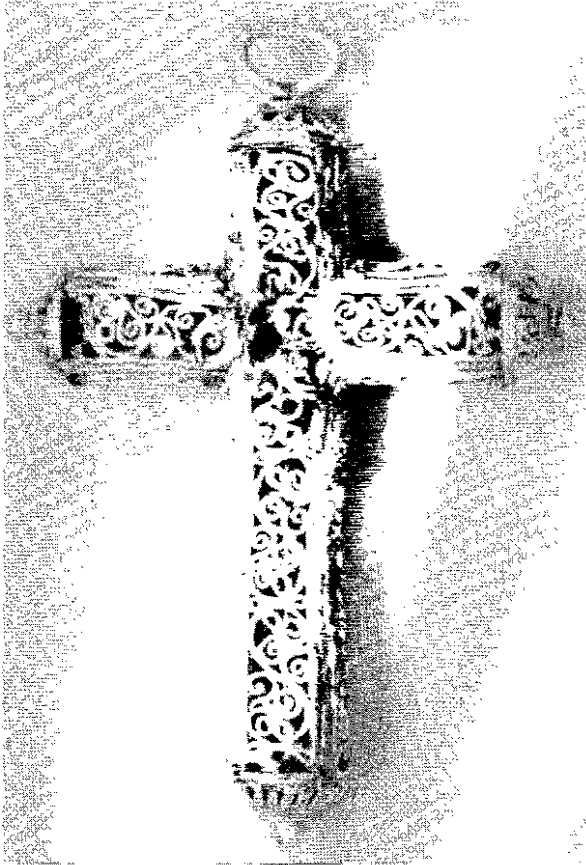
2) Villegas, 1983, p. 115. At this point I would also like to thank Mrs. Esperanza B. Gatbonton, Manila, for her fruitful conversation during my stay in Manila, and in particular for the invaluable information about the word filigree. According to Mrs. Gatbonton, the expression "feligrana" was instituted by the Spaniards, but the technique having existed much earlier, there had been expressions for filigree work already in the Tagalog, Bicol and Visayan dialects. Dictionaries were printed in 1638; the preparatory manuscripts date back to 1605 and 1618.

3) Cf. Enage, 1977, figs. on p. 48 and 50; Villegas, p. 125, 128, and fig. 27.

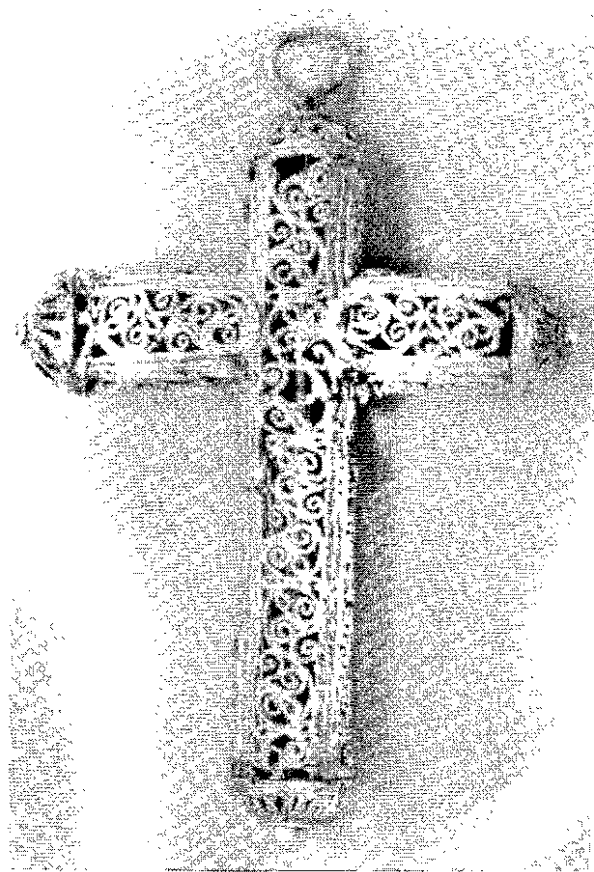
4) Inv. nos. IA-A-1133; IA-A-1134; IA-A-1137; IA-A-1138 and IA-A-1876.

5) Inv. nos. FA-80-117; FA-A-80-120; FA-A-80-123; FA-80-127 and FA-A-128.

6) Inv. nos. MBP-II-L005 (CBP-501-83-511) and IVP 030 (501-83-22-138).



*Pl. 59a*



*Pl. 59b*

FILIGREE CROSS - Cat. No. 60

Gold

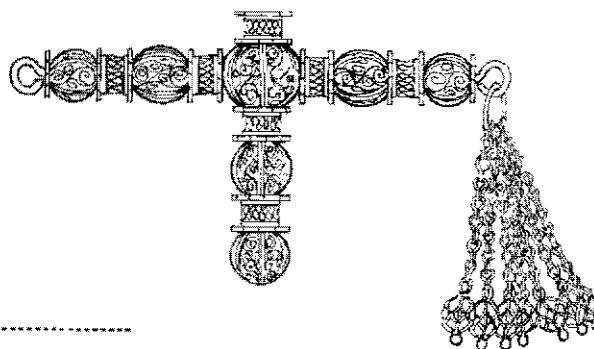
Inv. no. B 449

Full height 10.3 cm;

cross: height 6.4 cm: tassels 3.9 cm

Weight 9.10 gm

One cross arm is missing.



The cross is based on two round section wire rods. The vertical wire has loop ends on either side. The wires hold alternating round beads and cuff-style spacer beads in filigree. The meeting point of the cross arms is accentuated by a large round filigree bead. The round beads consist of six flame-shaped petals with square section wire frames and s- and comma-shaped coil fillings. The cuff-like spacer beads are made of a collet with loop band of flattened twisted wire framed by square section wire. These are enclosed by flat rosettes of square section wire. Flat rosettes also form a decoration around the pendant loops. From one end of the cross, and attached to the pendant loop, is a round ring with seven tassels of loop in loop chain. At the end of every chain is a round filigree bead of flat wire in a trellis work pattern with globule terminal (*Pl. 60a,b,c*).

All the above-described filigree elements recur on various pieces of filigree jewelry and objects in the treasure of the *Nuestra Señora de la Concepción*. One of the most characteristic filigree patterns found in the treasure is the loop band.<sup>1</sup> The round beads of the cross are almost identical in shape with button type C of the treasure; only the filigree ornament is slightly varied.<sup>2</sup>

A later example of an Italian filigree cross in silver shows a continued tradition for filigree beads to compose a cross. In Portugal one finds rosaries made of filigree beads as a substitute for the stone, wooden, glass or ivory bead.<sup>3</sup> In fact it seems to have been a native fashion to make rosaries in gold filigree. Even as late as the 19th century, rosaries and tambourine necklaces in the Philippines were made of gold filigree beads.<sup>4</sup>

The above-mentioned pendant was presumably a so-called credo-cross belonging to a rosary. From the 17th century there exist several examples of credo crosses with ribbons or even elaborate tassels hanging down from the credo cross, even covering the medallions or religious pendants

which were attached to this part.<sup>5</sup> Another piece of evidence is the stiff arrangement of the cross which would be typical for the credo cross.

Such a cross in filigree beads, more oval in shape than round, on a coral rosary, formerly in the Thomas F. Flannery, Jr. Collection, gives an idea how the cross pendant may have been mounted.<sup>6</sup>

A painting of the Virgin with the Rosary by Esteban Murillo in the Museo del Prado, Madrid illustrates very well such a cross with three small pendants; however without tassels.<sup>7</sup>

FOOTNOTES

1) The history of this ornament is explained in cat. no. 3 and all the parallels in the treasure are quoted.

2) Cf. cat. no. 101 a and b.

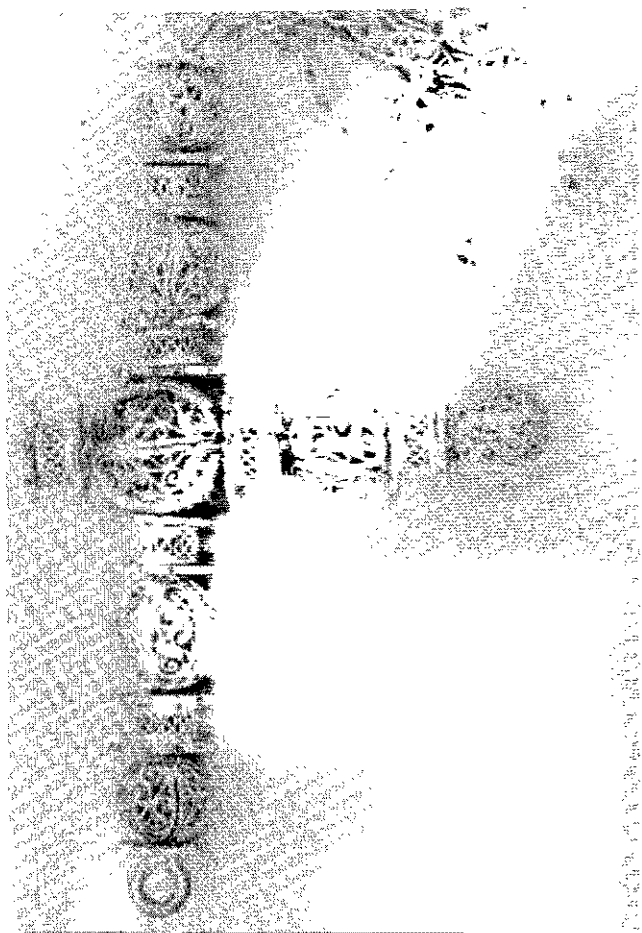
3) Cat. "Filigrani ieri e oggi", 1973, no. 258.

4) Villegas, 1983, p. 124, 125, 137, 139, 140 and 141.

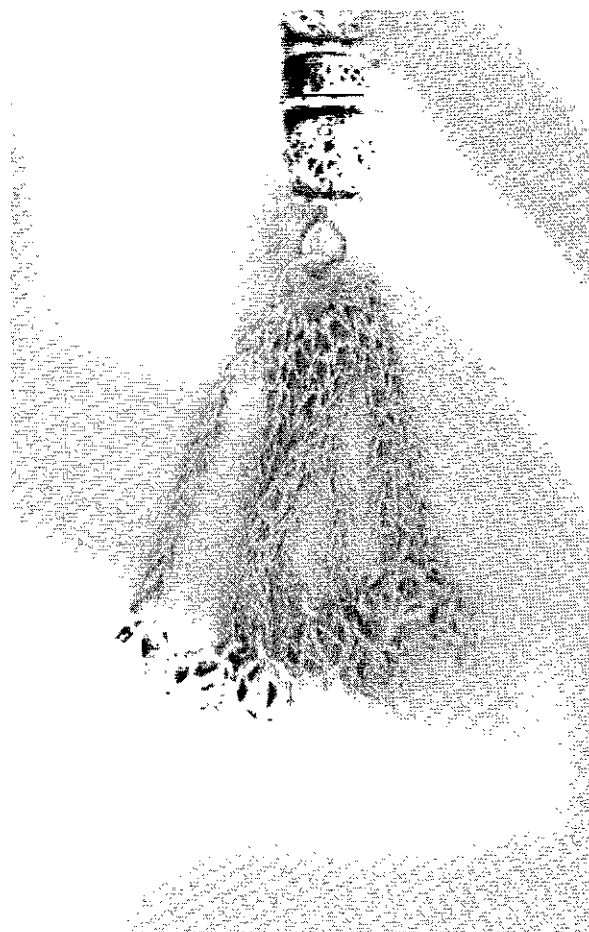
5) Cat. "Colección de Rosarios", ND, nos. 2466, 1974, 11.273, 11.271; Auct. Cat. Fischer, 1989, nos. 9, 127, 147, 148, 149, 173, 177 and 189.

6) Auct. Cat. Sotheby's, 1983, no. 332.

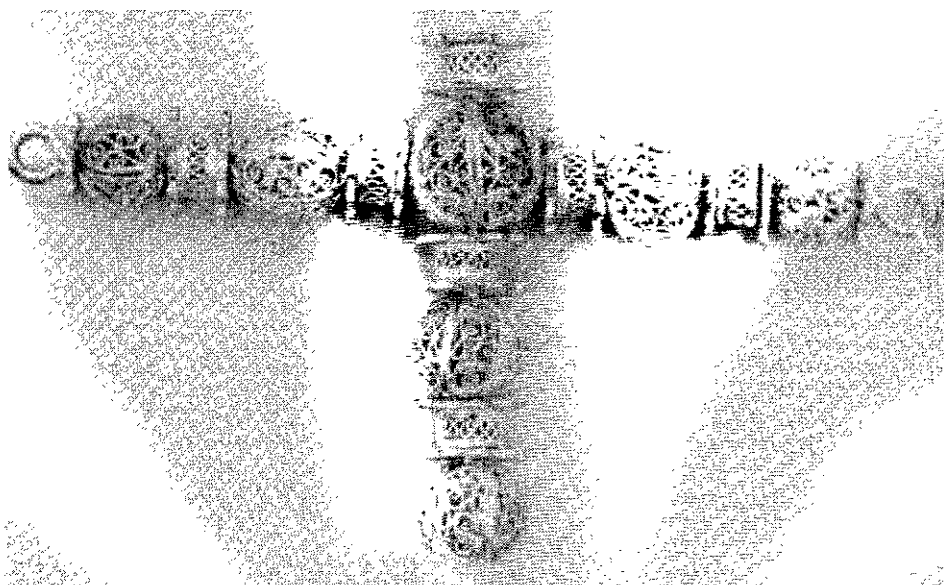
7) Inv. no. 975.



*Pl. 60a*



*Pl. 60c*



*Pl. 60b*





*Pl. 60d*

LANTERN PENDANT WITH CHAIN - Cat. No. 61

Gold, champlevé enamel

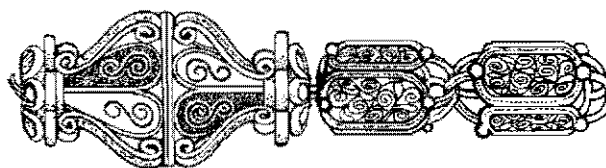
Inv. no. B 847 (including A 692, B 1145, B 2126)

Chain element: length 2.1 cm, width 1.2 cm;

height 4.7 cm (without loop 3.8 cm),

width 2.5 cm; full length of chain and pendant: 27.4 cm

Total weight 78 gm



Lantern pendant: the enamel is incomplete; the scrolls on the edges and the rosettes are bent. One loop is damaged. Chain: only a small part has survived.

The lantern pendant, mounted in gold, is composed of two adjoining conical forms linked together on their wider openings by a ring of round sectioned wire with a groove. Each conical part consists of eight tongue-shaped segments in pairs. These are made in sheet metal with frames of cross-sectioned wire, and are alternately filled with black and white champlevé enamel. An s-shaped scroll in gold cross-sectioned wire decorates each segment. The corners of the conical part are accentuated by four volutes with scroll ends and a denticulated frieze. Between the volutes is a ring of cross-sectioned wire framing the opening. A double rosette made of sheet metal, like a collet outline connected by a little cylinder, forms the terminal ends of the lantern. One rosette has a rod-like prolongation made of round sectioned wire which forms a loop on top. Consistent with this, the other rosette may have had the same type of loop. The loop forms the link for attaching the chain. The chain is composed of lantern-shaped links; all four sides are equal in size. The inner core is rectangular in shape with rounded corners. The filigree is made of cross-sectioned wire frames with the scroll filling of flattened corded wire. Cross-sectioned wire forms an outer frame around each element and in the middle of the narrow sides diverges into a domed cross form. This decorative element has the function of linking the adjoining chain element; and the globules reinforce the construction (*Pl. 61a,b,c,d*).

This type of pendant could either have formed the belt end for a chain belt or a decorative link of a chain belt, as the following discussion, examples, and portraits will testify.

The lantern-shaped pendant has a long history in Renaissance jewelry, and the earliest known parallel may be the design for a belt end dated 1553, in the *Llibres de Passanties* (Museu

d'Historia de la Cuitat, Barcelona) created by the goldsmith Parot Ximenis<sup>1</sup> (*Pl. 61e*). Another drawing of a similar lantern-shaped belt end dated 1561 is in the *Llibres de Passanties*, designed by the goldsmith Pere Delvi<sup>2</sup> (*Pl. 61f*). In fact, these two parallels are closely related in shape and detail to the lantern pendant taken from the *Nuestra Señora de la Concepción*.

The portrait of Margaretha van Nispen in the Rijksmuseum, Amsterdam, painted in 1570 by Maerten de Vos, illustrates such a lantern as an element integrated into a belt chain and not used as an end<sup>3</sup> (*Pl. 61g*). A painting believed to be a portrait of Ottavio Farnese, Duke of Parma and Piacenza (1524 - 1586) by Antonio Moro shows a similar shaped element forming a part of a necklace<sup>4</sup> (*Pl. 61h*).

Other Renaissance portraits document not only the fashion of lantern style pendants all over Europe, but also all the possible variations which existed from the 1560's until 1634: Mary Hill, Mrs. Mackwilliam by the Master of Countess of Warwick. Collection of The Lord Tollemache<sup>5</sup>; Dame Philippa Coningsby by George Gower, The Art Association of Indianapolis, Herron Museum of Art 1578<sup>6</sup>; Portrait of a Lady by Antonio Moro, Rijksmuseum, Amsterdam<sup>7</sup>; Portrait of a Lady by Antonio Moro, Collection Mrs. Alexander, Aubrey House, London<sup>8</sup>; Portrait of a Lady with Parrot by Antonio Moro, Hunterian Art Gallery, Glasgow<sup>9</sup>; Portrait of a Lady by Antonio Moro, National Gallery of Canada, Ottawa<sup>10</sup> (*Pl. 61i*); Portrait of Anna van Heussen by unknown Master, dated 1583, Museum de Lakenhal, Leiden<sup>11</sup>; Portrait of Stijntje Gerritsdr, Burgherts by Aert Pietersz, dated 1596, Deutzenhofje, Amsterdam<sup>12</sup>; Portrait of Brechtje van Schoterbosch by Cornelis van der Voort, dated 1614, Rijksmuseum, Amsterdam<sup>13</sup>; Saskia de Bodt by Cornelis van de Voort, 1622, Statens Museum

for Kunst<sup>14</sup> and in a painting by Pieter Claesz titled "Vanitas Still-life", 1634, the Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster.<sup>15</sup>

Very closely related to the lantern-shaped pendant of the *Concepción* is the one illustrated on the portrait of the Archduchess Maria Kristierna as a child, by an unknown Master in the Monasterio de las Descalzas Reales, Madrid, which can be dated c. 1580<sup>16</sup> (Pl. 61j). Here the lantern forms a link in the chain belt which casually makes a loop on the skirt.

Surviving examples of lantern-pendants are few, considering the great number shown on portraits. Parallels exist in: Florence, Museo degli Argenti<sup>17</sup>; London, Victoria & Albert Museum<sup>18</sup>; New York, The Metropolitan Museum of Art<sup>19</sup>; Washington D.C., National Collections, Smithsonian Institution<sup>20</sup>; The Thyssen-Bornemisza Collection, Lugano<sup>21</sup> and in a Viennese private collection.<sup>22</sup> These parallels are more pear-shaped and have very elaborate openwork decoration, quite unlike the lantern pendant from the *Concepción*, which is unique.

Even more exceptional is the piece of chain forming the belt. As with so many of the chains from the *Concepción*, there are no parallels. The filigree follows the other examples of the treasure; the design however seems to be Chinese influenced.<sup>23</sup>

temps, Brussels 1910, Pl. 173 and M.J. Friedländer, *Early Netherlandish Painting* (edited by H. Panwels/G. Lemmans and M. Gierts), Leiden and Brussels 1975, Vol. XIII, Pl. 193, p. 105, 129 (389).

10) Inv. no. 8569.

11) Gans, 1979, fig. 20 and 117.

12) Ibid., fig. 26.

13) Ibid., fig. 29.

14) Lindahl, 1988, fig. 70.

15) Cat. "Stilleben in Europa", 1979, fig. 115.

16) Inv. no. 683.

17) Hackenbroch, 1979, fig. 512.

18) Somers Cocks, 1980, Plate 28.

19) Hackenbroch, 1979, fig. 510.

20) Ibid., fig. 511 A.

21) Ibid., fig. 512 and Somers Cocks/Truman, 1984, no. 21.

22) Hackenbroch, 1979, fig. 511B.

23) Cf. cat. nos. 25, 26, 33 and 30.

## FOOTNOTES

1) The unpublished drawing is in Vol. II, fol. 84, no. 165.

2) The unpublished drawing is in Vol. II, fol. 202.

3) Gans, 1979, fig. 18.

4) Inv. no. 51.5.

5) Strong, 1969, fig. 56.

6) Strong, 1969, fig. 121.

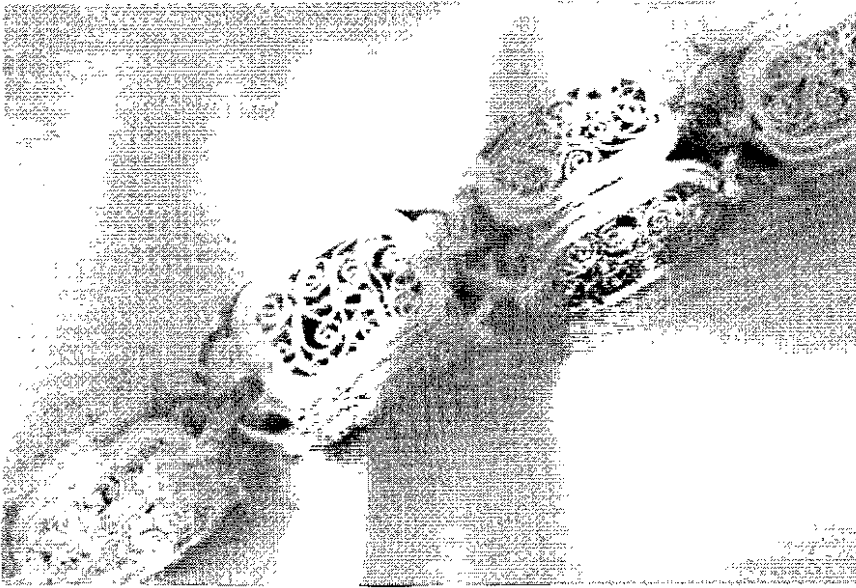
7) Inv. no. A 2880.

8) Frick Art Reference Library, neg. no. 12796.

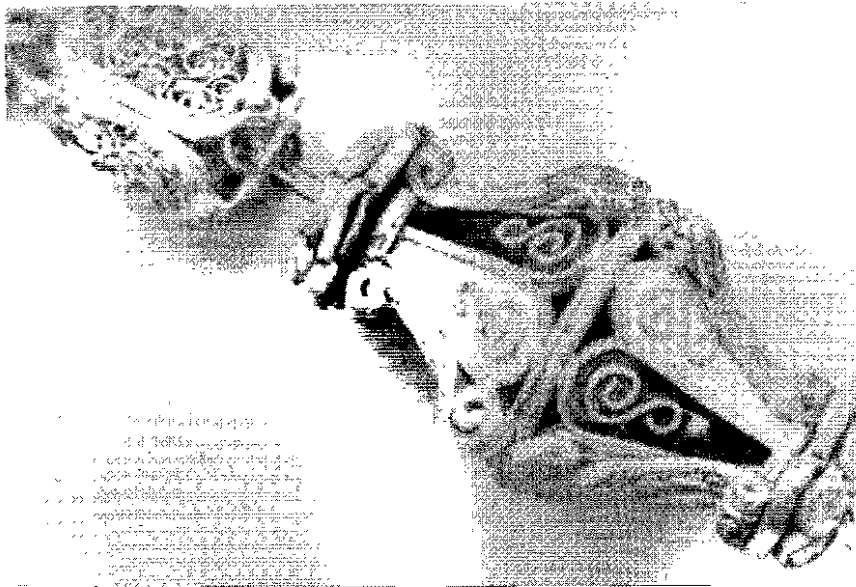
9) Published in: Hollymans, Antonio Moro et son



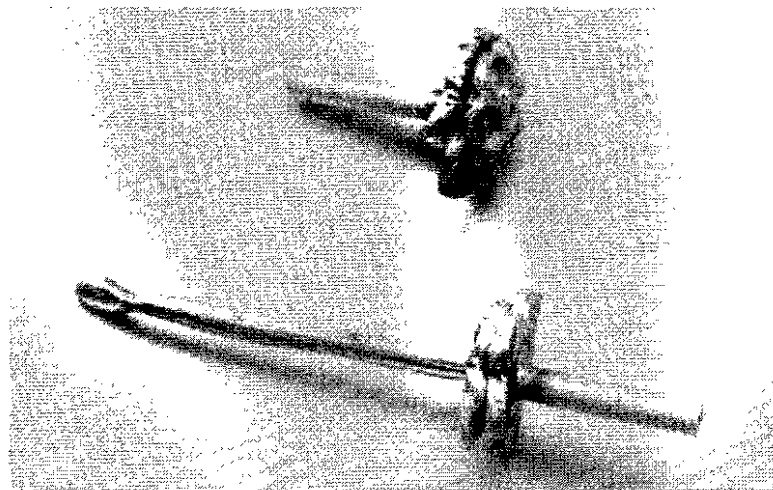
Pl. 61a



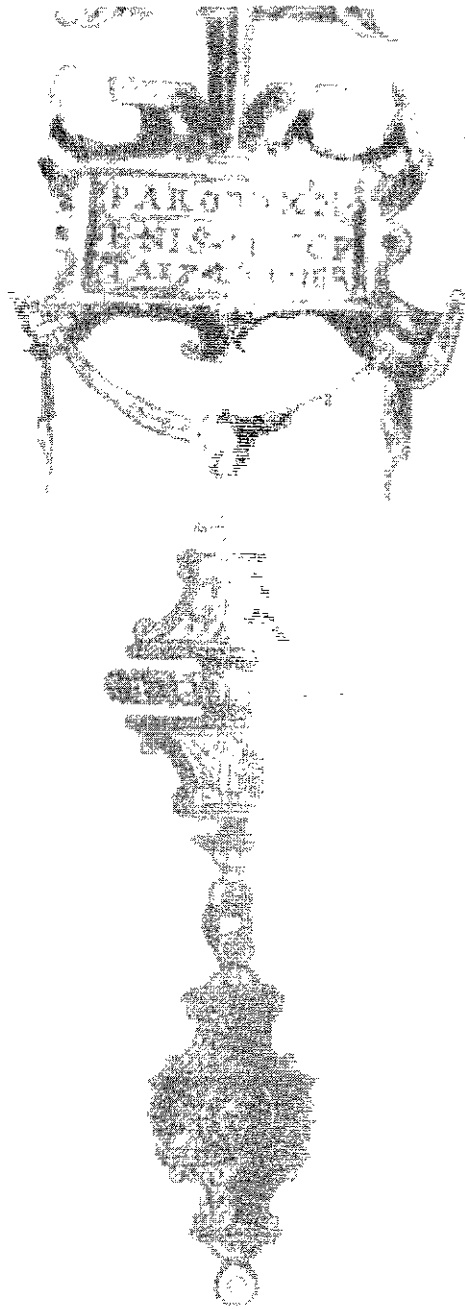
*Pl. 61b*



*Pl. 61c*



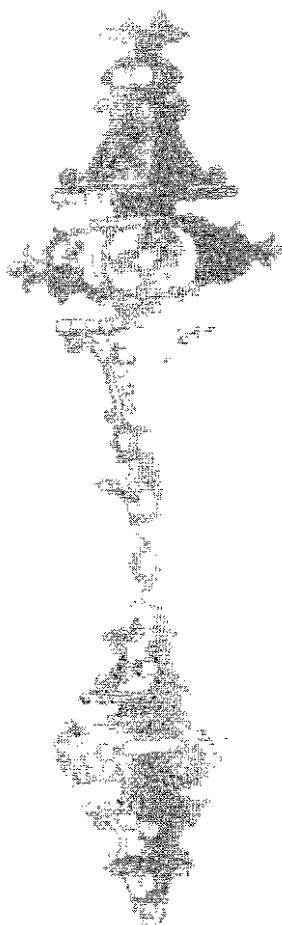
*Pl. 61d*



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*Pl. 61e*

VIA PRINCE



Pl. 61f



Pl. 61g





*Pl. 61h*



*Pl. 61i*



*Pl. 61j*

# AMULET CAPSULE OR RELIQUARY - Cat. No. 62

Gold

Inv. no. B 520

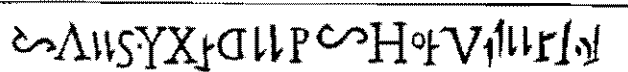
Length 1.9 cm; width 1.3 cm

Weight 4.20 gm



The collet is misshapen due to pressure. One side of the capsule is indented; and one hinge is missing.

A capsule-shaped pendant is mounted in sheet metal with a round base and an oval collet. A protruding frame with cross-section and denticulations on top surrounds the edge of the collet. On each of the narrow sides are two hinges made of strips of gold. The following engraved inscription decorates the outer wall of the capsule:



Inserted in the capsule is an oval plate with collet (Pl. 62a,b,c,d).

Presumably the four hinges on the narrow side were the attachments for a lid, either made of gold for enclosing the secret content of the capsule, or of a glass or rock crystal in a gold frame with a view of a figure made of gold, ivory, wood or even wax. The inscription might have been enameled, as well as the figure and the frame of the lid.

The inscription along the outer wall of the capsule has been shown to various specialists but could not be deciphered, except for possibly the name "Villareal" at the end.<sup>1</sup> The first part of the inscription could possibly be a combination of numbers or a type of cryptogram, as some letters or Roman numerals seem to be upside down. Perhaps the inscription is intended to be magical, which means the code would only have been decipherable to the wearer for whom it was destined.<sup>2</sup> In such a case the capsule would have had the function of an amulet.

Certain hypothesis can be proposed; however the actual use of the capsule remains a mystery. If the lid covering the capsule had been in gold, then presumably the contents would have been a personal object functioning as an amulet or talisman, or a container for essence or spice functioning like a pomander with a medicinal effect.<sup>3</sup>

Capsule-type pendants in this form were already worn as amulets in the early Middle Ages from Western Europe to Byzantium.<sup>4</sup> A Byzantine reliquary pendant from Salomiki, 13th century, now in Dumbarton Oaks, Washington D.C. had in its receptacle the blood of St. Demetrius to serve as protection against all Evil.<sup>5</sup> A 16th century pendant in the treasury of Emmerich has the magical Hebrew inscription "TETRAGRAMATON" along the frame and a relic in the capsule under a glass lid, and was meant as an amulet.<sup>6</sup> An elaborately enameled pendant of the 16th century in drum shape (formerly in the Melvin Gutman Collection) illustrates a type of capsule with a pull-off lid, on which the pendant loop is attached.<sup>7</sup> This is important, as the question arises with the capsule pendant of the *Nuestra Señora de la Concepción* of how it could have been worn. Either there was loop construction on the lid or attached to one of the hinges.

The capsule pendant of the *Concepción* may have been simply a decorative pendant with a miniature sculptural religious scene or figure, a known type of devotional pendant in 16th and 17th century Spanish jewelry. These are often completely encased in crystal or glass with a narrow gold frame, or are made like a small tabernacle.<sup>8</sup>

A gold reliquary capsule pendant is worn by Don Diego, Infante of Spain, son of Philip II (1575 - 1582), as painted by the School of Coello, now in the Bayerische Staatsgemäldesammlungen, Munich.<sup>9</sup>

## FOOTNOTES

1) I would like to thank both Esperanza B. Gatabonton, Manila and Priscilla Muller, New York for their efforts in trying to have this inscription deciphered; and all those others who have been asked.



2) Undecipherable magical inscriptions or combinations of numbers were usual on Late Roman finger rings, as well as on Medieval and Islamic examples.

3) The use of the pomander is explained in cat. no. 57 (B 347). For the personal amulet cf. Cat. "Girona", 1974, fig. 11.

4) An round amulet capsule in bronze of the 7th century in the Rheinisches Landesmuseum, Bonn was filled with spices, cf. Hansmann/Kriss-Rettenbeck, 1966, fig. 315. For further examples see pages p. 122 ff.

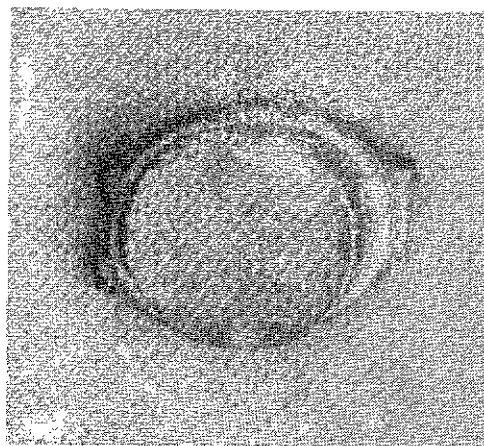
5) Ross, 1965, cat. no. 160, Plates LXXIV and LXXV.

6) Cat. "Die Schatzkammer Emmerich", 1983, no. H 22.

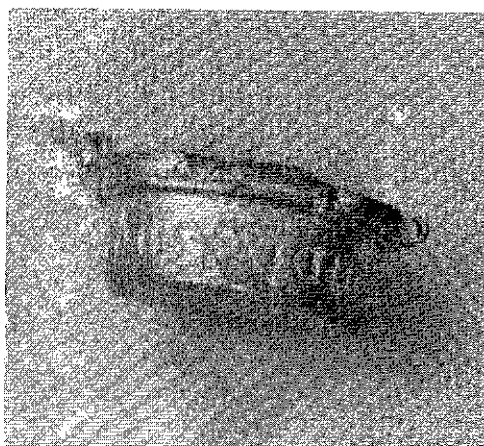
7) Rowe, 1975, cat. no. 21.

8) For example Muller, 1972, figs. 201, 203 and 205; Hackenbroch, 1979, 884, 885 or 882; Cat. "Jewelry Ancient to Modern", 1980, no. 514; Tait, 1986, cat. no. 49. Simple pendants in silver also existed and the figures were not only made in enameled gold, but also in wax from the Pascal candle. For latter cf. for example a silver pendant with wax figure from Calloa, Peru now in the Royal Scottish Museum, Edinburgh (inv. no. 1906.44). Cf. later devotional pendant from "Corrigan's Wreck", 1715 (Auct. Cat. Christie's, 1988, no. 195).

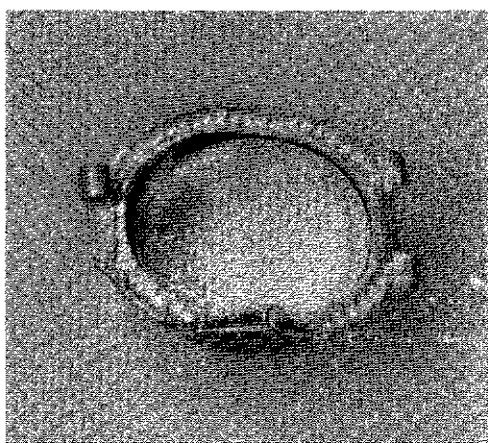
9) Cat. "Princely Magnificence", 1980, no. P 11.



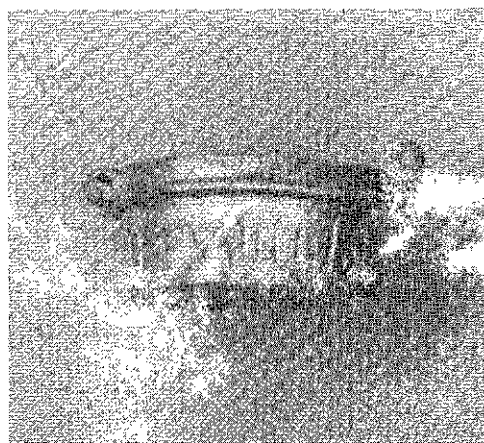
*Pl. 62b*



*Pl. 62c*



*Pl. 62a*



*Pl. 62d*

Gold, diamond  
Inv. no. B 2591  
Length 1.1 cm  
Weight 0.8 gm



This surviving piece is only a fragment part of the original piece to which it belonged.

A conical tube made of sheet metal, one side is open with the narrow side terminating in an irregular hexagonal collet. The six edges of the collet are rounded, with an engraved contour. An irregular-shaped setting surrounds the rose-cut diamond. On the upper or lower part of the collet is a loop made of flattened wire (*Pl. 63a,b*).

Presumably this fitting belonged to a pendant, and was worked by inserting the conical extension into an aperture of an openwork or closed pendant. This means that it had a technical function of joining or even supporting a front and reverse of a pendant, at the same time providing a decorative finishing. Such a piece could also have had the same function on a belt fitting covering the aperture, which was necessary to attach the pin or tack which held the leather or fabric belt. In this case the loop would probably have been turned downwards to hold a little decorative chain or pendant hanging from the belt fitting. Related belts found in treasures from the time of King Christian IV of Denmark-Norway illustrate the use of such cylindrical or conical fittings.<sup>1</sup>

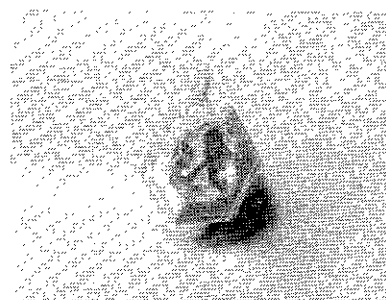
In both cases there would have been a ring attached to the loop, and most likely there would have been a pin construction with back inserted from the wider opening of the conical fitting. Another possibility would have been its use as a terminal end of an aglet, like a belt fitting. A very similar construction of an aglet or belt fitting can be seen on a piece from the *Nuestra Señora de la Atocha*, which wrecked in 1622.<sup>2</sup> An illustration of the Venus and Cupid pendant in a dismantled condition in the British Museum, London shows another possibility of attaching such a fitting on a pendant.<sup>3</sup>

The type of hexagonal setting is in detail identical with the one forming the center part of the diamond cluster decoration on the shoe pendant (B 347) and on the dress jewels (Code FD01 and FD03) found in the treasure of the *Nuestra*

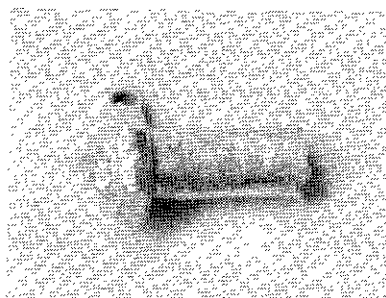
*Señora de la Concepción*.<sup>4</sup>

#### FOOTNOTES

- 1) On the belts found in Danish 17th century silver hoards see: Lindahl, 1988, p. 55 - 62 and in particular p. 60, fig. 60.
- 2) See Auct. Cat. Christie's, 1988, cat. no. 154. For this clue I am much indebted to Judy Rudoe FSA, Department of Medieval and Later Antiquities, British Museum, London, who showed me a side view photograph of the *Atocha* fitting.
- 3) Tait, 1986, cat. no. 13, pl. XIII A,B.
- 4) Cf. cat. nos. 57 (B 347), 79 (FD01), 77 (FD02).



*Pl. 63a*



*Pl. 63b*

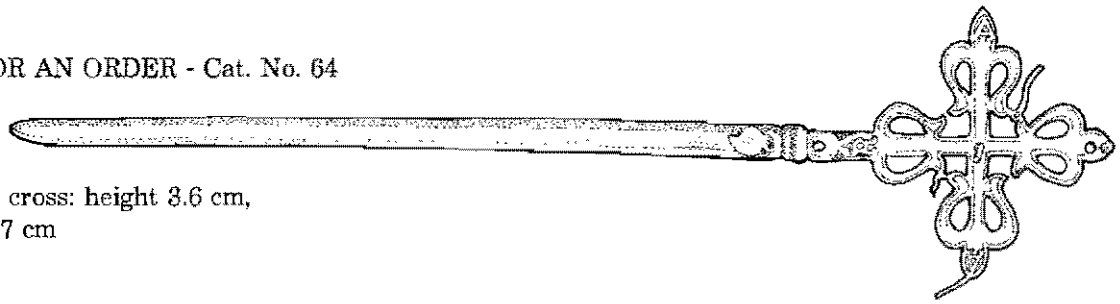
BADGE PIN FOR AN ORDER - Cat. No. 64

Gold

Inv. no. B 1812

Length 14.5 cm; cross: height 3.6 cm,  
width 3.7 cm

Weight 11.9 gm



Three prongs are missing and one is damaged; the pearls have not survived. Originally the two parts of the pin were separate.

A cross made of thick sheet metal with four equal arms and fleurs-de-lis forming ends. The cross is outlined by a slightly projecting rim. Prongs for pearls are mounted in the cross center, between the fleurs-de-lis forms and on the horizontal crossbar. Presumably there was another prong on the vertical crossbar. Capital letters in relief decorate the fleurs-de-lis ends: On both horizontal arms of the cross are an "A" and an "M" (?) with "R" (?) on the vertical arms. The cross-pendant is soldered onto the projecting head of a long pin with a flat back, slightly convex front and slanting edges. The lower end of the pin is pointed, and the upper one terminates in a profiled console with thick flat loop and an engraved flaming heart. On the top of the cross is a hole (*Pl. 64a,b,c*).

This jewel does not seem to have belonged to the ship's cargo like the chains, buttons or rings, which were most certainly trade material. It is more likely this pin was the property of a passenger on board who could have been a bearer of one of the four Military Orders or a missionary. One of the reasons for the pin not being determined a part of the trading material is the fact that two separately made pieces—a pendant cross and a pin—were obviously transformed and then joined together, presumably for the personal use of the wearer.

Order badges became most popular in Spain in the 17th century. Already in 1603 Philipp III had ordered all ministers of the Holy Inquisition to wear their insignia during religious functions and public acts.<sup>1</sup> Not only did the number of confraternities greatly increase during this period, but the fashion for so-called "veneras" was widespread. All loyal supporters of the Catholic Church, including women and children wore such badges.<sup>2</sup> There were four Spanish military orders, of which the Order of the Holy Inquisition and the Order of Santiago were the most important.

Parallels in various museums and collections such as the following furnish evidence as to how elaborately these insignia were designed and covered with precious stones and enamel: London, Victoria & Albert Museum<sup>3</sup>; Baltimore, The Walters Art Gallery and Lazaro Galdiano Museum, Madrid.<sup>4</sup> A badge of the Order of Santiago was found in the wreck of the *Nuestra Señora de Atocha* which sank in 1622, and in the wreck of the *Girona*, 1588, was a Gold Cross of the Knight of the Order of Malta.<sup>5</sup> Other examples are known to be in private collections or sales catalogues.<sup>6</sup> These enable us to reconstruct the badge pin from the *Nuestra Señora de la Concepción*. The decorative cross was originally a pendant, and in the hole on the top there would have been a suspension loop. A drawing dated 1630 in the *Llibres de Passanties* (Museu d' Historia de la Cuitat, Barcelona), made by the goldsmith Pere Aguilera Menor, illustrates the type of pendant<sup>7</sup> (*Pl. 64d*). The pendant of the *Concepción* was presumably enameled with the letters contrasted in gold relief and the pearls on the prongs enhancing the design.

Without any traces of the enamel colors it is impossible to define to which Order the badge belonged. If it had been black and white enamel like the cross of St. Dominic, it would have been the badge of the Holy Order of the Inquisition.<sup>8</sup> Only the color of the enamel can give final evidence. Puzzling also are the letters in the fleurs-de-lis ends, which may be the initials of the owner of the cross or some abbreviation for the undecipherable Order.<sup>9</sup> Of all the surviving examples, and those on portraits or goldsmith's drawings, none have any letters or pearls.

The attached pin has an engraved flaming heart, a symbol with various meanings. It has been associated with St. Augustine and St. Anthony of Padua.<sup>10</sup> On the other hand, the flaming heart also represents religious zeal, fervor and devotion.



As so often happened in jewelry, the original wearer of the cross is unknown to us and the personal message of the letters and symbols remain a mystery.

Various men's portraits of the 16th and 17th centuries illustrate the fashion of wearing these badges on long chains, and prove also the variety of the orders: Gon Gonzalo Chacon by Alonso Sanchez Coello, 1556, Collection of the Duke of Alba, Madrid<sup>11</sup>; Don Sebastiano, King of Portugal by Alonso Sanchez Coello, 1570's, Kunsthistorisches Museum, Vienna<sup>12</sup>; Adam von Dietrichstein, workshop of Alonso Sanchez Coello, c. 1570, Nelahozveves Castle, Mittelböhmische Galerie<sup>13</sup> (Pl. 64e); Portrait of Diego Sarmiento de Acuna, Count of Gondomar by Abraham Blyenberg, Hampton Court Palace<sup>14</sup> (Pl. 64f); Portrait of a knight in the order of Calatrava, attributed to Frans Pourbus I, Rijksmuseum, Amsterdam<sup>15</sup> (Pl. 64g); Portrait of a Knight of Santiago by Pantoja de la Cruz, 1607, Collection of the Duke of Villahermosa, Madrid<sup>16</sup>; Bishop Marius Ambrosius Capello O.P. (1654 - 1676), Antwerp School, Grauwzusters Cloister, Antwerp.<sup>17</sup>

#### FOOTNOTES

- 1) For the history of Spanish order badges cf. Muller, 1972, p. 114 ff.
- 2) Cat. "Princely Magnificence", 1980, no. 112 and page 16.
- 3) Ibid., no. 111; Evans, n.d., Plate 103; Somers Cocks, 1980, Pl. 39; Bury, 1982, Board 14 G 5, 6, 7, 8, 9, 13 and 14.
- 4) Cf. cat. "Jewelry Ancient to Modern", 1980, no. 511. The crosses in the collection of the Lazaro Galdiano Museum are unpublished. One of them is decorated in black and white enamel, similar to the drawing of a cross in the Llibres de Passanties made by Pere Aguilera Menor mentioned in footnote 7.
- 5) Mathewson, 1987, C 29; Cat. "Girona", 1974, fig. 10.
- 6) Muller, 1972, fig. 179; Auct. Cat. Phillips, 1983, no. 98.
- 7) Vol. III, fol. 7, no. 464. Further varied types of

the order badge exist in the Llibres de Passanties by the following goldsmiths: Geronim Jener, 1575 (Vol. II, fol. 165, no. 241); Miquel Porta, 1620 (Vol. II, fol. 359, no. 429); Miquel Quintana, 1628 (Vol. II, fol. 382, no. 452). More information can be found in: Muller, 1972, figs. 180 - 182.

8) Muller, 1972, p. 117. Garcia, 1983, p. 14 and 32 with the cross of St. Dominic illustrated in rare books of the Philippines dated 1634 and 1640.

9) I am indebted to Esperanza B. Gatbonton, Manila and Priscilla Muller, New York for their help in trying to decipher the symbols and inscription.

10) Hall, 1979, p. 146 and Cooper, 1987, p. 82.

11) Photo MAS, Barcelona no. C - 89985.

12) Cat. "Porträtgalerie", 1982, no. 177, ill. 111.

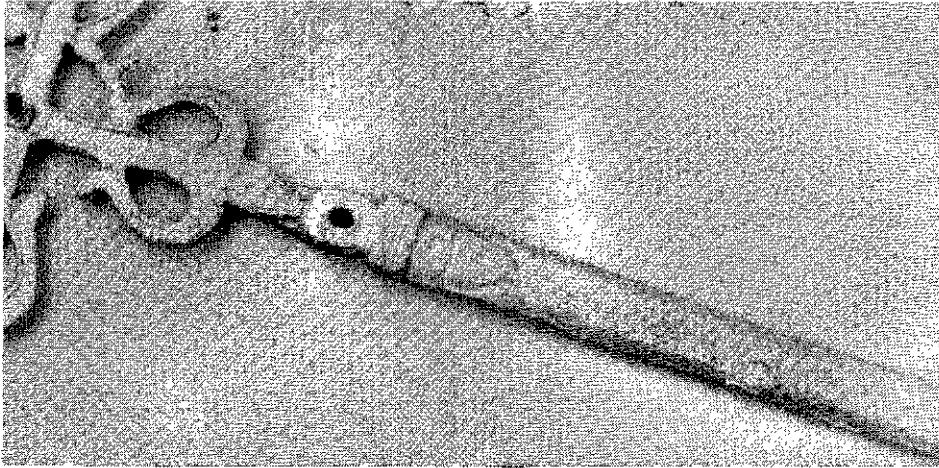
13) Cat. "Kunst am Hofe Rudolfs II.", 1988, fig. 7.

14) In the Haunted Gallery, inv. no. 1074 (P115).

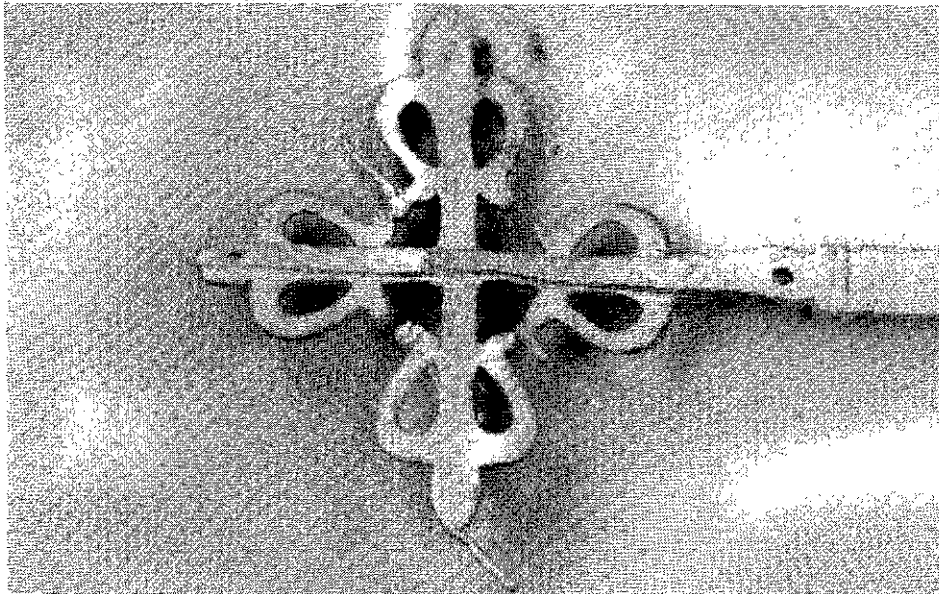
15) Inv. no. A 3065 previously attributed to Antonio Moro.

16) Photo MAS, Barcelona no. G - 41628.

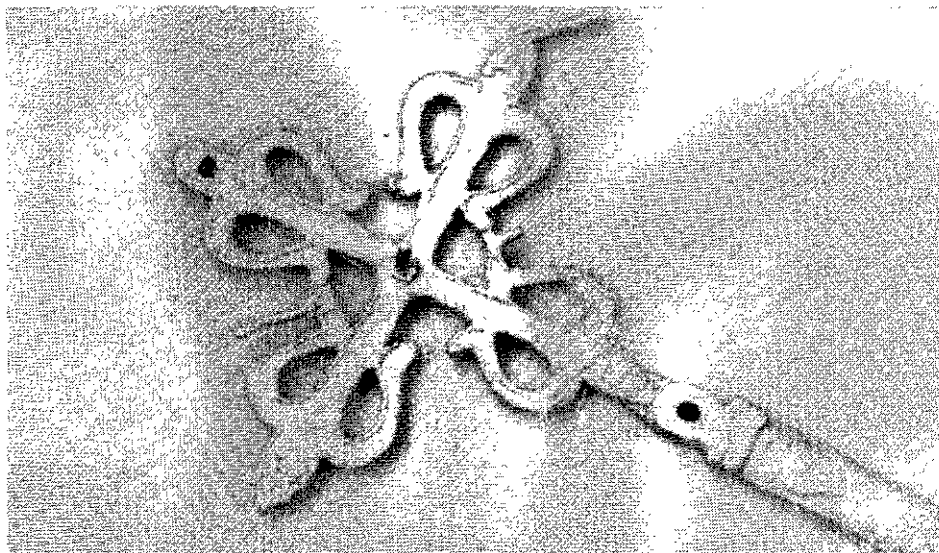
17) Cat. "Kunstwerken uit de eeuw van Rubens", 1977, Pl. 66.



*Pl. 64a*



*Pl. 64b*



*Pl. 64c*



*Pl. 64d*



*Pl. 64e*



*Pl. 64f*





*Pl. 64g*

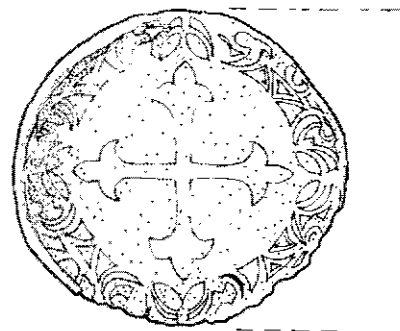
BADGE FOR AN ORDER - Cat. No. 65

Gold

Inv. B 1879

Height 4.5 cm; width 4.2 cm

Weight 10.7 gm



Parts of the border frame and outer rim are damaged and others are missing; indentations and holes.

Oval medallion made of sheet metal, with a floriated cross engraved in the center. The terminals of the cross are trefoil in shape. The engraved border frame is accentuated in the horizontal and vertical axis by four stylized foliage motifs, with triangular fillings in-between. The attached outer rim is made of an incurved strip of sheet metal (*Pl. 65a,b*).

Originally there may have been a backplate set in the outer rim with loops for sewing the badge to a hat or some other textile garment. This would explain the form of the outer rim, which does not look like a reinforcement of the edge of the badge. Several Renaissance hat badges have been found to be made in a similar technique.<sup>1</sup>

On the engraved frame there are traces of a structured background. This means the ornament was presumably enameled, as were possibly the outlines of the cross. A drawing in the *Llibres de Passanties* (Museu d'Historia de la Cuitat, Barcelona) made by the goldsmith Miguel Quintana and dated 1628, illustrates in the form of a pendant the original design of the badge (*Pl. 65c*).<sup>2</sup>

Similar to the order pin B 1812 in the treasure of the *Nuestra Señora de la Concepción*, which is also lacking the colors of the enamel, it is impossible to reconstruct the order to which the cross on the badge belonged.<sup>3</sup>

the hat badges in the Waddesdon Bequest, British Museum, London, cf. Tait, 1986, cat. nos. 3 and 4. See also Hackenbroch, 1979, figs. 614 a, 617, 746, 747, 750, 752 and 754 with portraits illustrating how such hat jewels were worn figs. 613, 622; Chadour/Joppien, 1985, cat. nos. 308, 309, 310 and 311.

2) Vol. II, fol. 382, no. 452.

3) Cf. cat. no. 64 with further information on order badges.

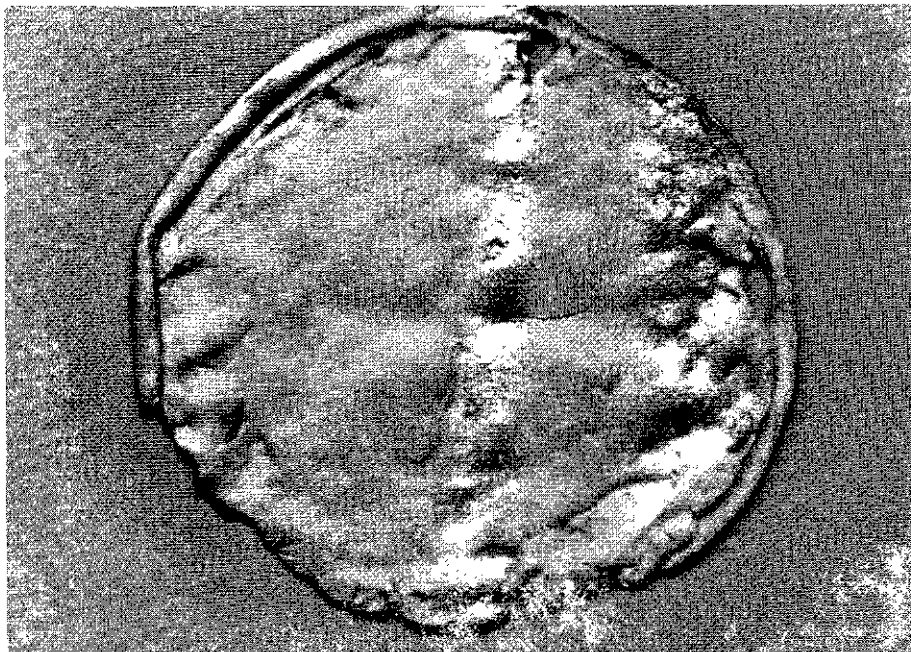
FOOTNOTES

1) The following examples are different in style and motifs; however they give evidence of the original state of the badge and its function as a hat badge. Well documented with detailed photographs from all sides and taken apart are

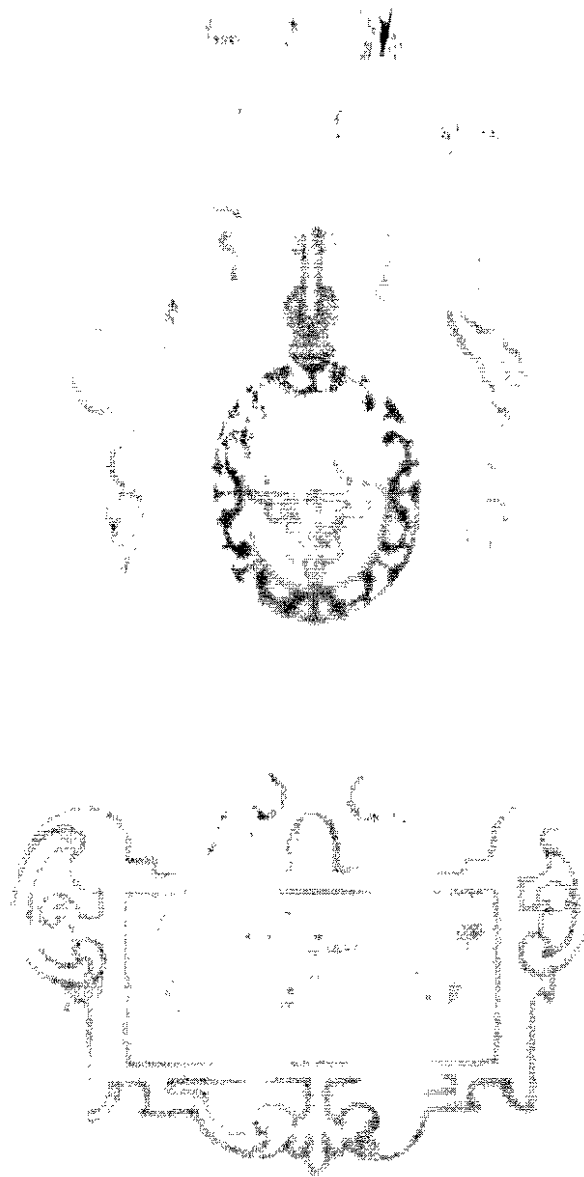




*Pl. 65a*



*Pl. 65b*



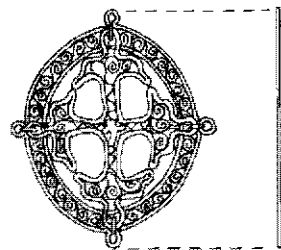
*Pl. 65c*

Gold

Inv. no. B 2142

Height 2.8 cm, width 2.6 cm

Weight 2.0 gm



Miniature pieces of filigree are missing, and one of the loop constructions is incomplete.

The filigree cross of an Order is outlined in cross-sectioned wire and filled with flattened corded wire. There is a rosette in the middle, in the cross arms is a wave pattern, and scrolls are seen in the fleurs-de-lis terminals. The cross ends are attached invisibly by small wire loops to the back of an oval filigree frame in the same technique. Seen from the front, a frieze of running scroll frames the cross. In the horizontal axis are two loops of cross-sectioned wire, with a vertical one on top and a different one (judging by the projection) below (*Pl. 66a,b*).

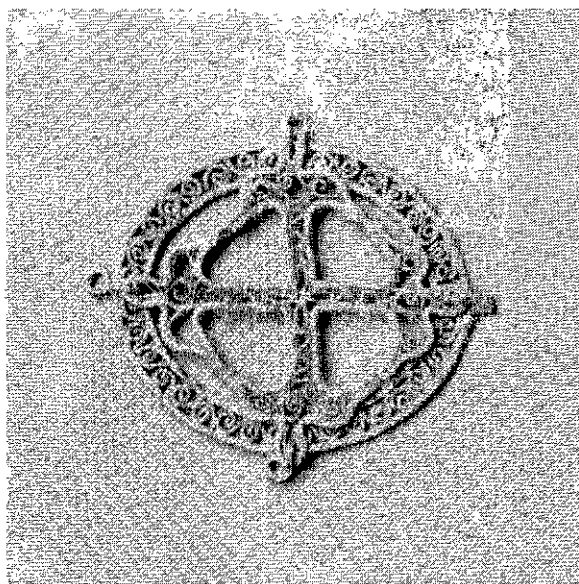
This badge is one of three found in the treasure of the *Nuestra Señora de la Concepción* which differ in style and form from the other badges.<sup>1</sup> Possibly this small badge was made to be sewn onto a piece of textile or directly onto the coat. In its present state neither the original function nor the name of the Order can be determined. Obviously the lower loop was different from the still surviving ones, as the projection is larger in size. One can only assume that perhaps an additional pearl pendant or supplementary part of the order badge was hanging from this loop. If one imagines the badge upside down it could have represented a rosette or a purely decorative attachment for the Order badge.

The filigree pattern follows the Chinese scroll type found also on the chains (C 3, C 4 and C 5) of the treasure of the *Concepción*.<sup>2</sup>

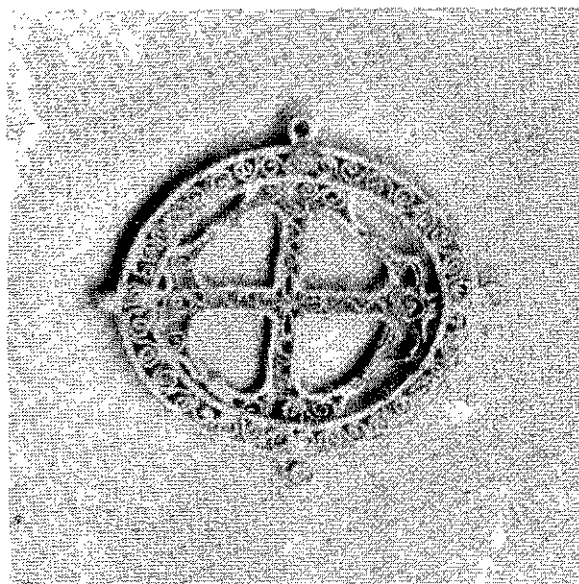
#### FOOTNOTES

1) For the other order badges cf. cat. nos. 64 and 65.

2) The type of filigree and its Chinese prototypes are described in cat. no. 28 - 30.



*Pl. 66a*



*Pl. 66b*

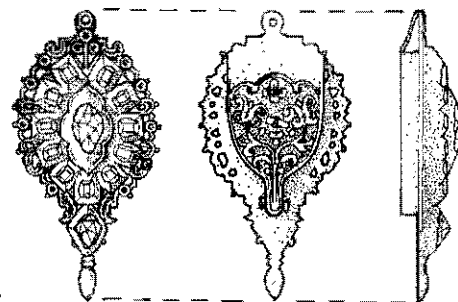
Gold, diamonds

Inv. B 1356

Length 3.8 cm, width 2 cm, diam. 0.9 cm

Weight 10.0 gm

The condition is good except for the lack of enamel.



An ogival frontispiece mounted in gold with eleven table cut diamonds in box settings, surrounding a central lotus-shaped setting with a rose-like cut diamond. Framing this stone-studded central part is a pierced rim with alternating round and pointed leaves each connected by small pointed arches. The broad side of the frontispiece ends with a vertical ornament flanked by volutes and topped by round discs. The pointed narrow side ends with an elongated rose-cut diamond in a lozenge-shaped box setting, and a baluster finial. The reverse side of the fitting is tongue-shaped with a nipple formed projection. The open part of the fitting, designed for inserting the belt, is stepped and curved and has a flat loop for pulling through a cramp or wire to attach the belt. The surface of the reverse side is engraved with symmetrically winding foliage and a quatrefoil (Pl. 67a,b).

Presumably champlevé enamel covered the engraved backplate of the fitting and the frame along the frontispiece. The latter we can conclude from the identical decoration found on the dress or hat jewels (code nos. FD02 and FD03) in the treasure of the *Nuestra Señora de la Concepción*. The disc-style ornaments recur on the diamond cross pendant (B 2200) of the same treasure.<sup>1</sup> This means that these three jewelry types come from the same workshop. Very typical of this goldsmith, or workshop is the way in which the box setting is made, with a slightly projecting rim surrounding the pyramid setting for the stone. This one not only finds on the triangular settings of the mount with the inv. no. B 274, but also on the ring with the inv. no. B 1108, found in the treasure of the *Concepción*.<sup>2</sup>

The actual shape of the belt end is typical of the 16th and 17th centuries in Europe, as can be seen on numerous men's portraits. In Spain, elaborate diamond-studded belts had become fashionable for the ladies.<sup>3</sup> The men usually had their swords attached to the belt and therefore several matching ends and fittings became necessary.

Such elements were also sewn onto textile belts as ornaments, or with hooks used as a clasp. The above-mentioned fitting of *Concepción* seems to have been applied as a decorative belt end. Its small holes were only there to hold a piece of wire or a cramp for attaching a textile, leather or maybe a chain belt.<sup>4</sup>

The ornamental foliage, and even the quatrefoil on the backplate of this belt end, resembles engravings by Hans Collaert the Elder who was active in Antwerp until his death in 1581. His jewelry designs were known and used internationally into the 17th century.<sup>5</sup>

One element of the belt end of the *Concepción* gives the impression of being more Chinese or Indian. This is the lotus or flame-shaped setting with the rose-like cut diamond. This assumption becomes even more evident if one compares this setting with the one formed like a four-petaled flower found on the mount with the inv. no. B 274--the more common type found in European jewelry.<sup>6</sup> Of course it may also be that the cut of the stone influenced the shape. A very similar floral-type setting can be seen on the Lyte Jewel made in England in 1610, found today in British Museum, London.<sup>7</sup> Leaf-like settings with irregular rose-cut or point-cut diamonds are fashionable in the early 17th century, as is well documented in the Crown of Maria Eleonora of Sweden, 1620, and in a breast ornament in the Victoria & Albert Museum, London.<sup>8</sup>

#### FOOTNOTES

1) For FD02 and FD03 cf. cat. nos. 77 and 78 and for B 2200 cf. 58.

2) For B 274 cf. cat. no. 68 and for B 1108 cf. cat. no. 9.

3) For the belt shape cf. a drawing for belt ends

by Theodor Bry published in 1618 cf. Lindahl, 1988, ill. 63 and some original belts from a hoard of the time of Christian IV of Denmark-Norway (cat. nos. 21, 35 and 71). The diamond studded belts in the Spanish fashion are discussed under inv. no. B 274 (cat. no. 68).

4) The different methods of attaching the belt are well illustrated by Lindahl, 1988, p. 55.

5) Appuhn, 1970, ill. 19.

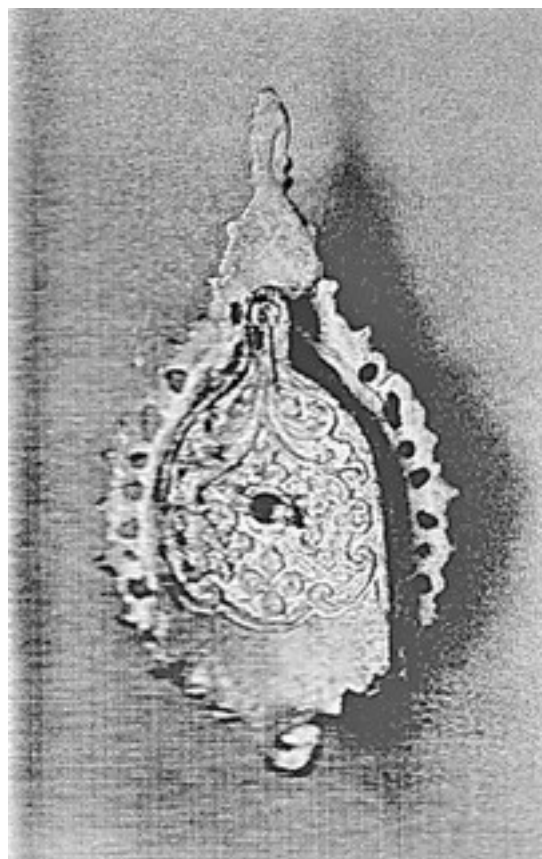
6) Cf. cat. no. 68.

7) Tait, 1986, cat. no. 33. This pendant is also discussed under finger ring inv. no. B 563 in cat. no. 2.

8) Cf. cat. "Royal Treasures of Sweden", 1988, no. 1. Cat. "Princely Magnificence", 1980, cat. no. 114 and page 13 with an illustration of such a jewel on the portrait of Heléne Fourment by Peter Paul Rubens.



*Pl. 67a*



*Pl. 67b*

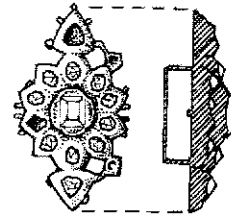
Gold, diamonds

Inv. no. B 274

Length 2.8 cm, width 1.6 cm

Weight 5.4 gm

Two diamonds are missing, and three loops (presumably from hinges) are broken off.



A star-shaped rosette mounted in gold with ten petals. In front each petal has a rose-cut diamond in a rounded box setting. Slightly raised in the center is a box setting shaped like a flower, with four petals and a table-cut diamond. In the horizontal axis the rosette is flanked by triangular box settings, with each set holding an irregular point-cut diamond. In the vertical axis there are traces of a loop on one side and also on the other two, which seem to have belonged to some hinges. The reverse side consists of a back plate in sheet metal, with a rectangular-shaped loop made of a strip of gold (*Pl. 68a,b*).

The triangular setting occurs also on the diamond cross pendant with the inv. no. B 2200. The style of settings with the profiled rim resemble those on the belt end B 1356, the ring B 1108 and the shoe pendant B 347.<sup>1</sup> The similarity in technique of the settings causes one to assume that quite an amount of the jewelry from the treasure of the *Nuestra Señora de la Concepción* seems to have been made in a workshop producing cargo for trade to Europe or South America.

Due to the fact that the hinges can only be assumed, the exact function of the piece cannot be determined. Either the mount was used to hold a pearl or chain necklace, such as illustrated in the following portraits: Lady Agnes Douglas, Countess of Argyll, painted in 1599 and attributed to Adrian Vanson<sup>2</sup>; Two paintings of an Unknown Lady, c. 1615 attributed to William Larkin<sup>3</sup>; Unknown Lady, 1636 - 1637, after Sir Anthony van Dyck<sup>4</sup>; or was mounted on a ribbon and sewn on a lady's sleeve as seen in the portrait of Catalina Enriquez de Ribera y Cortes de Zuniga, 3rd Duchess of Osuna, early 17th century by Juan Pantoja de la Cruz.<sup>5</sup>

It is more likely that this jewel was mounted on a belt. Possibly the existing loops belonged to hinges on which further elements of the same type were attached. Spanish portraits of the early

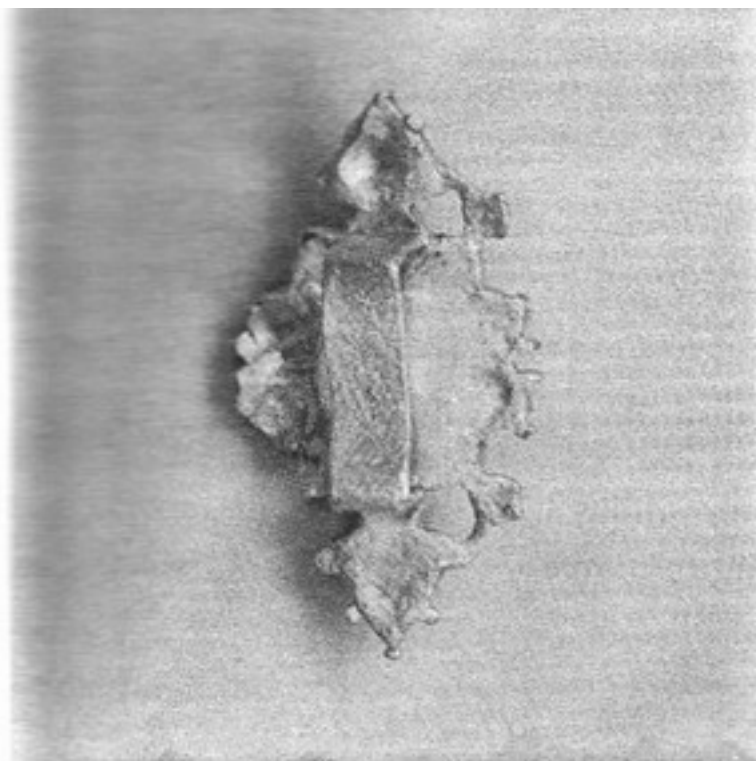
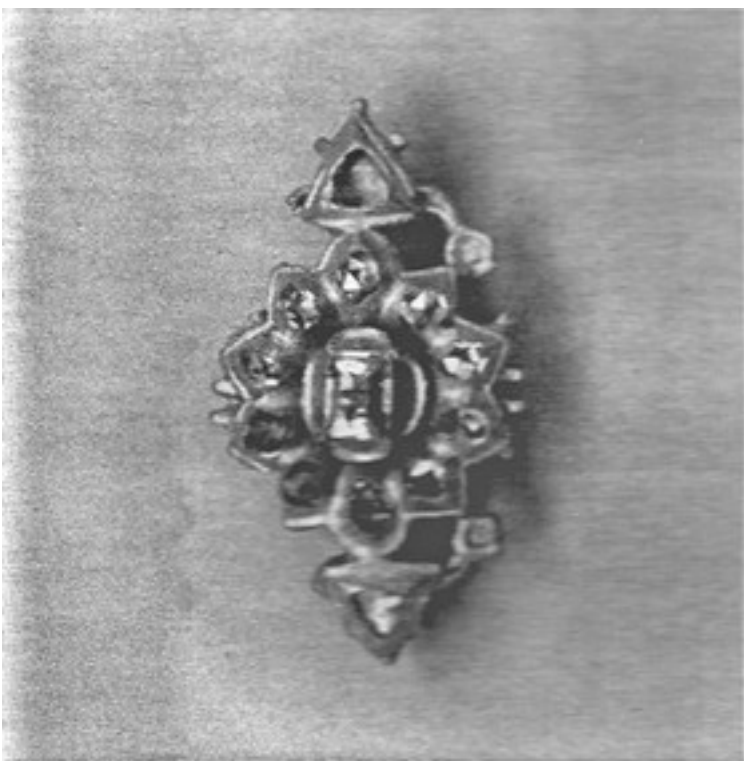
17th century document a fashion for elaborately decorated belts with diamonds, such as in the following Royal portraits: in the Real Monasterio de la Encarnacion, Madrid of Margaret of Austria by Bartolomé Gonzales (*Pl. 68c*), and Isabella de Borbon, wife of Philip IV by Villadrando.<sup>6</sup> Another painting of Isabella painted by Pedro Nunez de Villavicencio exists in the Museo del Prado, Madrid.<sup>7</sup> An unknown lady from the southern part of the Netherlands portrayed in 1630/1640 is already dressed in the new fashion, but still wears a jeweled belt in the old manner.<sup>8</sup> Four portraits painted in 1612 by Bartolome Gonzalez in the Kunsthistorisches Museum, Vienna show the fashion for such belts worn by children: Infante, the later Philip IV and his sister the Infanta Anna; Infanta Maria Anna, daughter of Philip III; Infante Carlos and his sister the Infanta Maria; Cardinal Infante Ferdinand with his brother and sister Infante Alfonso and Infanta Margareta.<sup>9</sup>

The design for star-shaped rosettes studded with triangular or table-cut stones one finds in varying compositions in the engravings of Daniel Mignot, dated 1593.<sup>10</sup> In this context it would be interesting to mention the cabochon studded star-shaped jeweled belts, belonging to the inventory of Duchess Anna, wife of the Duke Albert of Bavaria, which were painted as miniatures by Hans Mielich in his so-called "Kleinodienbuch" (1552 - 1555) (*Pl. 68d*).<sup>11</sup> The illustrated belts are quite different from the other pieces of jewelry found in her collection. Made presumably by Court jewelers in Munich, they look more like Moghul jewels.

According to Asian tradition, this star shape can be considered to be a lotus, as is found on Thai silver.<sup>12</sup>

## FOOTNOTES

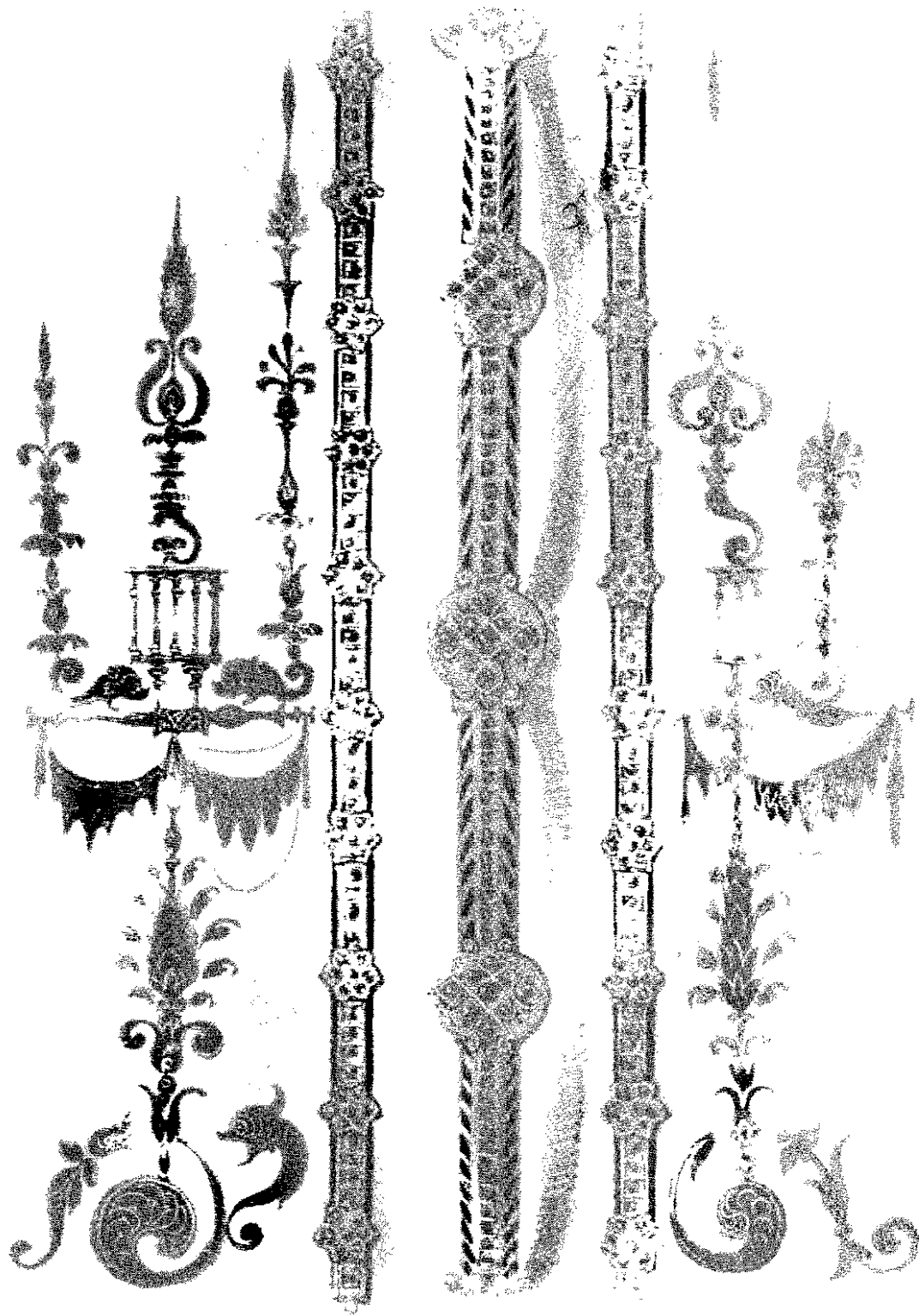
- 1) For B 2200 cf. cat. nos. 58; B 1356 cat. no. 67; B 1108 cat. no. 9; B 347 cat. no. 57.
- 2) Cat. "Great Scots", no date, p. 11.
- 3) Strong, 1969, figs. 358 and 359.
- 4) Cumming, 1984, fig. 52.
- 5) May, 1939, fig. 198.
- 6) Ruiz Alcon, 1987, pages 85 and 86.
- 7) Inv. no. 1234 a.
- 8) Musée Royaux des Beaux Arts, Brussels, inv. no. 413.
- 9) Cat. "Porträtgalerie", 1982, cat. nos. 39 (ill. 121); 42 (ill. 115); 44 (ill. 122); 45 (ill. 123).
- 10) Hämmerle, 1930, nos. 50, 52, 56, 60, 79, 84.
- 11) Bayerische Staatsbibliothek, Codex monacensis, icon. 429.
- 12) Choo, 1984, p. 44.







*Pl. 68c*



*Pl. 68d*

BELT END OR MOUNT - Cat. No. 69

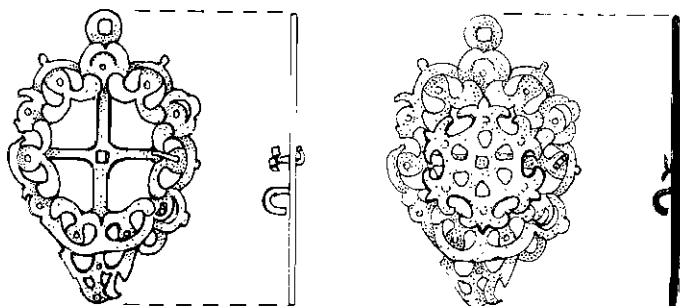
Gold

Inv. no. C 49 (B 1302 + B 1151)

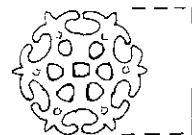
Length 3.9 cm, width 2.6 cm

Weight 9.7 gm

The attachment for the center part is missing, and one end seems to be incomplete. The pearls are missing.

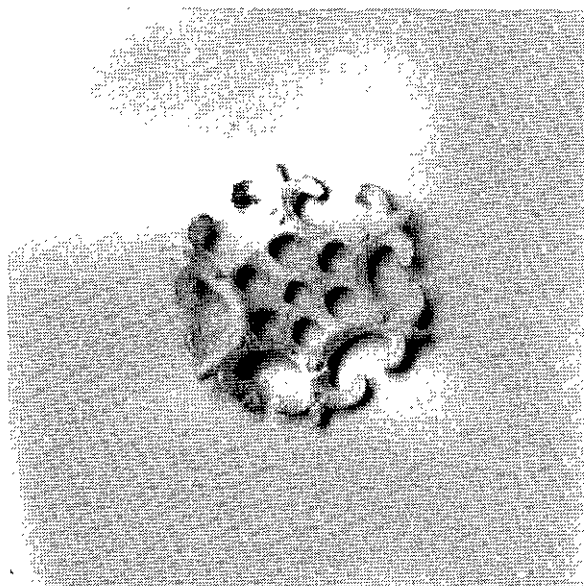


A two-tiered pear-shaped ornament in pierced work: The base is a rosette-shaped frame consisting of arches with knob-like tops and inside interlacing baluster decorations, and pairs of inverted volutes. One of the arches on the broad side is closed and supports the flat loop with a rectangular opening. The pointed end has a palmette form. The open center part is filled with a gold cross of cut sheet metal. In the middle is a square hole for the cramp construction holding the second tier. This is made of a wreath of fleurs-de-lis, surrounding a center with pierced holes forming a rosette. On the reverse side one can see the file marks, just below the cramp, where there is a loop made of round section wire (Pl. 69a,b,c,d).



In each outer rosette petal was originally a pearl on a prong, and also on the fleurs-de-lis decoration of the inner rosette.

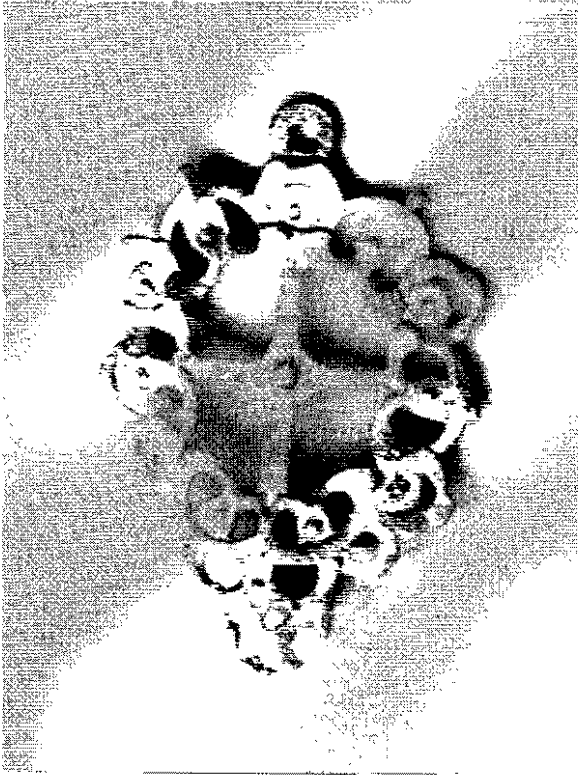
The basic shape and decoration are identical with a mount (inv. no. B 335) taken from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The mount gives us evidence of a rosette-like stud or cramp in the center which would have held the two tiers, having at the same time a decorative function. The similar proportions of both pieces in this treasure make one assume that they originally belonged to one belt.



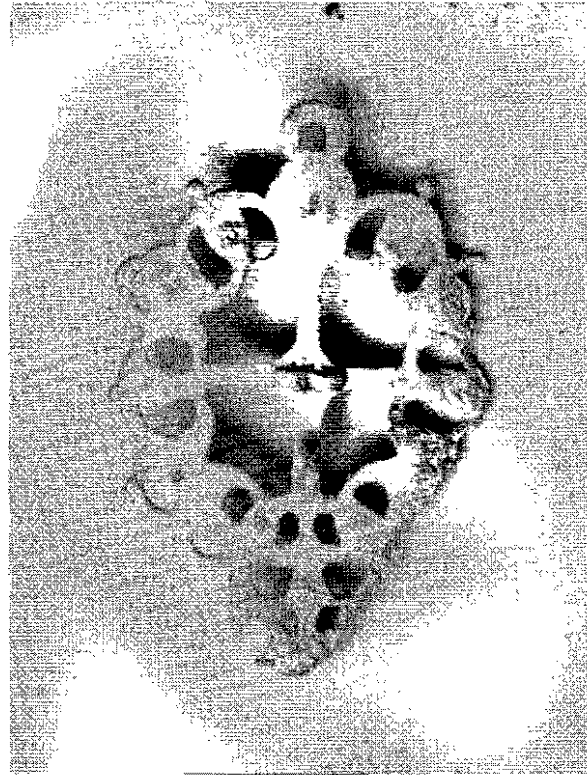
Pl. 69a

FOOTNOTES

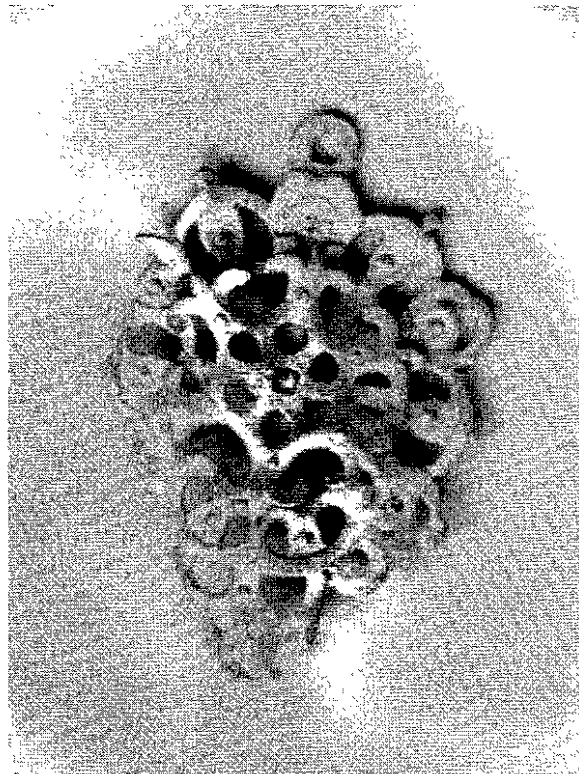
1) Cf. cat.no. 70.



*Pl. 69b*



*Pl. 69c*

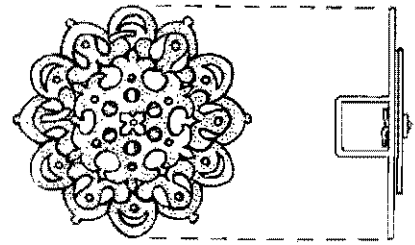


*Pl. 69d*

BELT MOUNT - Cat. No. 70

Gold  
Inv. B 335  
Diam. 3.1 cm  
Weight 9.20 gm

Possibly there were originally prongs for pearls where the little circular marks are.



Rosette-shaped mount composed of three parts, in pierced work with a three-dimensional effect. The base consists of a frame of rounded arches with a little knob on every other one. The arches are filled with cartouche-like forms, with a circular decoration or prong for pearls and linking pairs of inverted volutes. This outer frame is connected with a spoked wheel of three crossing strips of gold and a square opening in the center. The inserted cramp, formed like a four-petaled flower, holds the second tier made of a rosette of pierced holes surrounded by a wreath of fleurs-de-lis. On the reverse side of the mount is a high rectangular-shaped loop made of a thick strip of gold (*Pl. 70a,b*).

The same rosette shape and ornaments appear on the mount or belt end with the inv. no. C 49.<sup>1</sup> Both pieces may have even been attached to one belt.

The design of the mount is fascinating as it demonstrates the various artistic influences impacting on the goldsmiths working in the Philippines at that time. The mount is a melting pot of Malaysian, Chinese, and European ornaments. From a European point of view, the rosette frame consists of a rosette-like pea-pod ornament which was in use in Europe between 1620 and 1650.<sup>2</sup> On the other hand, the basic form of interlacing leaves and arches is very closely related to a rosette-style Chinese ornament in the British Museum, London (*Pl. 70c*).<sup>3</sup> The details of the foliage, especially the manner in which the arches and leaves intertwine, are reminiscent of oriental silverwork of the Malay and Chinese<sup>4</sup>, which are also connected with Indian decorations.

The fashion for such large rosettes as mounts or as pendants seemed to have continued in Spain over a long period of time, as they are depicted in jewelry drawings in the *Llibres de Passanties* (Museu d'Historia de la Cuitat, Barcelona) from

about 1619 until 1655 (*Pl. 70d*).<sup>5</sup> A pendant designed by the goldsmith Joan Andreu dated 1655 is also similar to the mounting of the *Nuestra Señora de la Concepción*.<sup>6</sup>

FOOTNOTES

1) Cf. cat. no. 69.

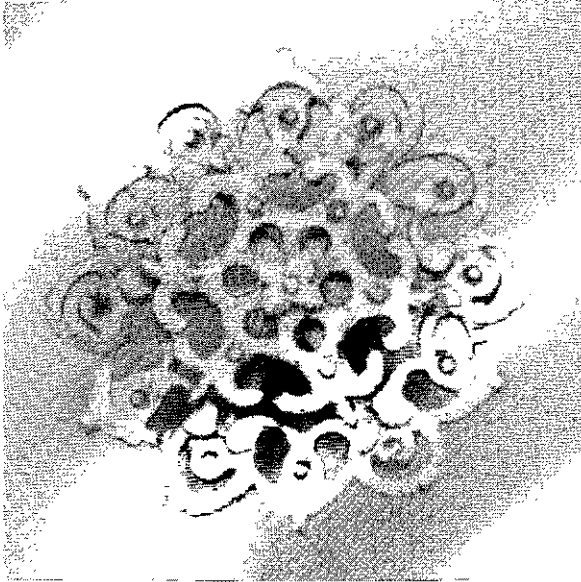
2) The history of the ornament is explained in cat. no. 5. In this respect there is an interesting French pendant dated c. 1630 in the British Museum, London (Tait, 1986, fig. 545). The enameled openwork frame shows the same pattern, and exemplifies very well the more naturalistic version found in Europe. This pendant is based on the engravings of Pierre Marchant of Paris (1623).

3) Inv. no. OA 79. The piece has neither an attribution nor date in the museum files.

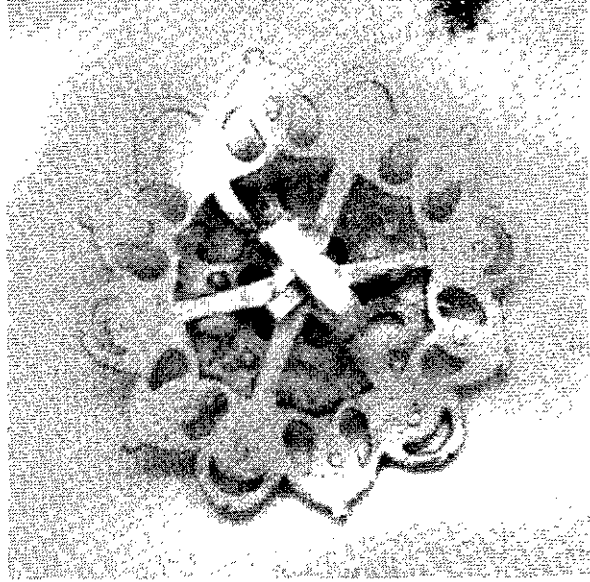
4) For example cf. Ling Roth, 1910, figs. 102 (belt buckle) and 17 (tobacco box).

5) The unpublished drawings, such rosettes mostly studded with stones, are by the following goldsmiths Pere Sanmiquel (Vol. II, fol. 352, no. 422); Simeon Ravella (Vol. II, fol. 371, no. 441); Pere Mas (Vol. II, fol. 374, no. 444); Marcis Steva (Vol. II, fol. 375, no. 445); Gaspar Collet (Vol. II, fol. 386, no. 456). These drawings date from 1619 till 1628.

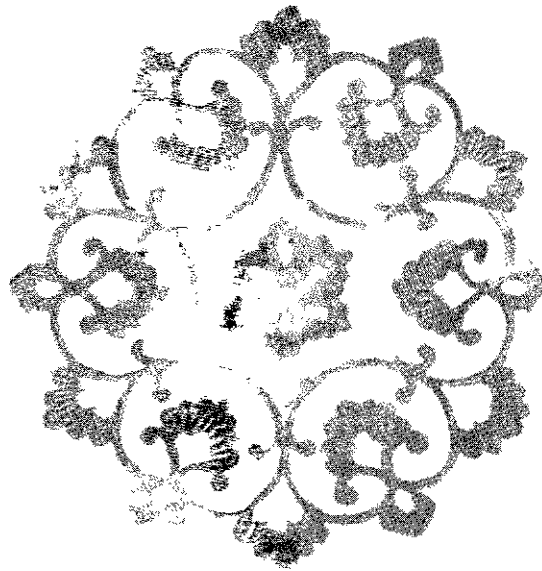
6) *Llibres de Passanties*, Vol. III, fol. 108, no. 563.



*Pl. 70a*

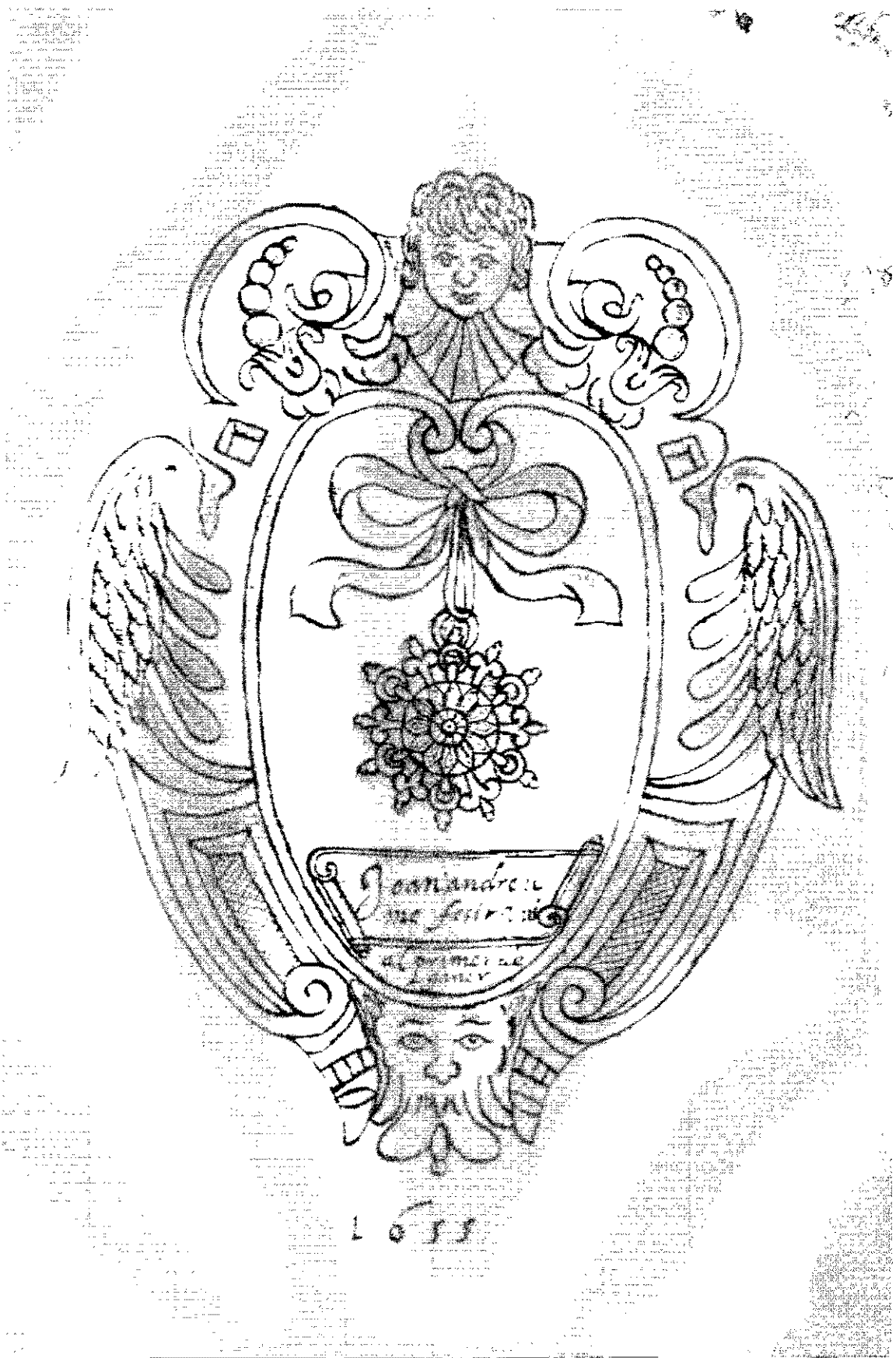


*Pl. 70b*



*Pl. 70c*





Pl. 70d



BELT END - Cat. No. 71

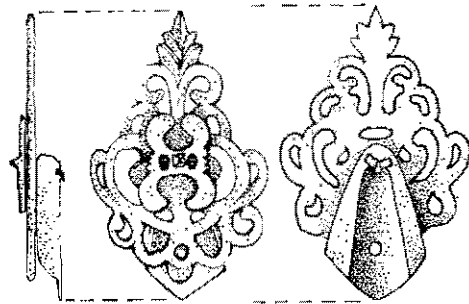
Gold

Inv. no. B 187

Length 3.5 cm and 3.8 cm with fitting;  
width 2.5 cm, height 0.6 cm

Weight 8.00 gm

The ornaments are slightly flattened.



Small tongue-shaped fitting made of sheet metal. One end is closed and rounded, and the other pointed and open in which the leather, textile or chain belt was inserted. The back part of the fitting has two holes with a cramp made of a strip of gold in one of them to attach the actual belt. The frontispiece is much larger than the fitting and is composed of symmetrical and antithetical volutes forming a palmette in pierced work. On the broadside is a hole in the decoration corresponding to the one in the fitting. Both are used for attaching the cramp or wire to the belt. A pyramidal boss flanked by a pair of inverted volutes in c-form surmounts a stud, and forms the center part of the frontispiece (Pl. 71a,b).

The decorative element with pyramid resembles the belt end or aglet with the inv. no. B 1405 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> On the other hand, the technique and style of the piece is related to the belt mount inv. no. B 335 and the ornament C 49.<sup>2</sup>

The above-mentioned belt end is similar in form and ornament to elements found on an ornamental chain and several gold ornaments which were lifted from the wreck of the *Nuestra Señora de Esperanza*.<sup>3</sup> This galleon wrecked in 1658 off the shore of Cuba. As the merchandise from the Philippines was shipped to Havana via Acapulco and Veracruz for reloading on the galleons going to Europe, it is most likely that these pieces were of the same Philippine origin.

The palmette leaf formed by sweeping volutes is reminiscent of the numerous designs for pendants made by Daniel Mignot. As his design books were reprinted in 1616, and thus widely spread over Europe, perhaps they were also known in the Philippines.<sup>4</sup>

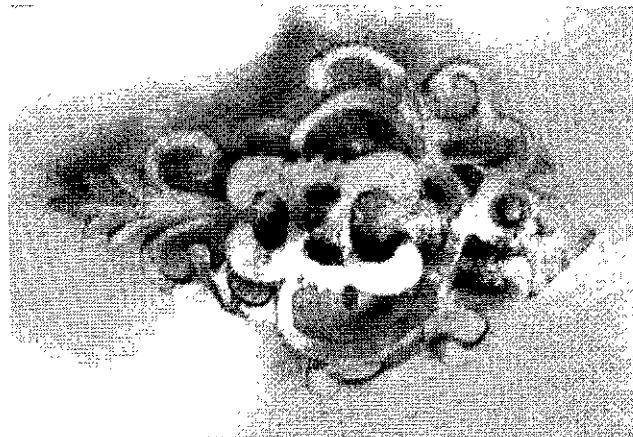
FOOTNOTES

1) Cf. cat. no. 73.

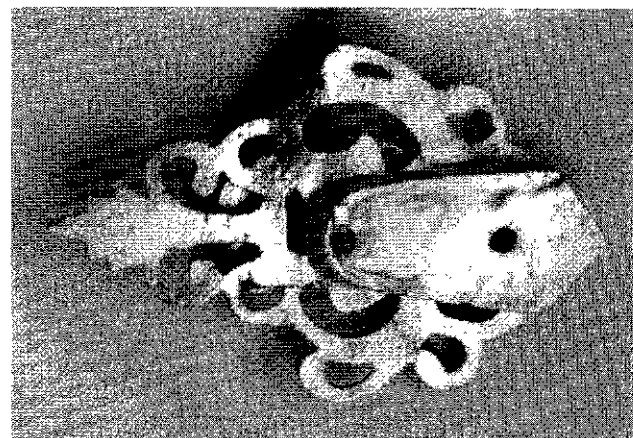
2) Cf. cat. nos. 69 and 70.

3) Auct. Cat. Christie's, 1984, cat. nos. 53, 60 and 61.

4) Hämmerle, 1930, figs. 18, 20, 36, 39, 53 and 68.



Pl. 71a



Pl. 71b

BELT END - Cat. No. 72

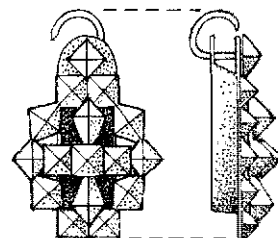
Gold

Inv. no. B 580

Length 2.7 cm, width 1.7 cm, height 0.9 cm

Weight 3.93 gm

On one side the pyramid forms are slightly crushed.



Tongue-shaped fitting made of sheet metal with rounded ends. One is closed, and the other is open with a hole and round section wire to attach the inserted leather, textile or chain belt. The frontispiece of the belt end consists of connecting and different types of pyramid bosses which form a slightly raised cross in the middle, and a lozenge-like frame. The pyramid forms are soldered to a sheet metal base in openwork and the central pyramid of the cross is attached to a stud (*Pl. 72a,b*).

The incomplete mount with the inv. no. B 1621 may belong to this belt end.<sup>1</sup> Similar in design are the small pyramid buttons or studs with the code no. PYRA.<sup>2</sup> All these pieces imitate the point-cut diamond which became very fashionable in the early 17th century. The diamond structure is also found on rock crystal crucifixes in the Instituto de Valencia de Don Juan, Madrid and the Metropolitan Museum of Art, New York.<sup>3</sup> Both examples are dated early 17th century.

The pyramid cluster as such exists earlier in the goldsmith's drawings of Erasmus Hornick, a goldsmith from Antwerp who worked in Augsburg and Nuremberg. A drawing dated 1562, illustrating a fan handle and toothpick includes pyramid clusters as pendants.<sup>4</sup> These also have the elongated pyramidal element, as on the above-mentioned belt end, and the outer forms are similar. Hornick apparently favored this decorative element, and created in one of his drawings a vase for flowers with its surface covered with pyramid shapes.<sup>5</sup> Not only were 16th century drawings and prints used by goldsmiths in the 17th century, but with the fashion for the point-cut diamond being revived in the early 17th century, the imitation in gold was more popular than we can reconstruct from a surviving example such as the one taken from the *Nuestra Señora de la Concepción*. The simple idea of replacing diamonds with pyramid clusters one can imagine being most effective, especially when used with polished surfaces. Due to the gold

weight, pieces like this would have been melted down for refashioning.

FOOTNOTES

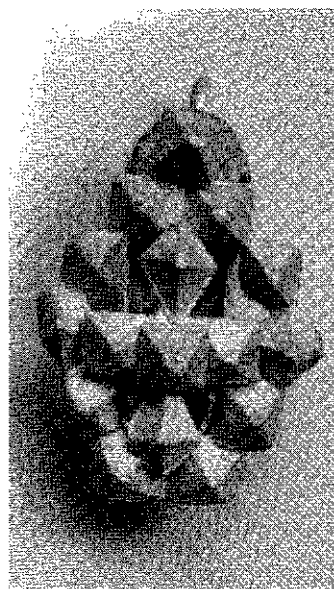
1) Cf. cat. no. 91.

2) See cat. no. 90.

3) The inventory number of the crucifix in the Instituto de Valencia de Don Juan is unknown (Neg. no. MAS 12856 Serie G). For the parallel in the Metropolitan Museum of Art, New York cf. Hackenbroch, 1979, fig. 881.

4) Hackenbroch, 1979, fig. 436.

5) Hayward, 1976, fig. 143.



Pl. 72a



Pl. 72b

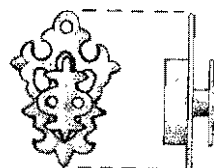
BELT END OR AGLET - Cat. No. 73

Gold

Inv. no. B 1405

Length 2.1 cm, width 1.4 cm

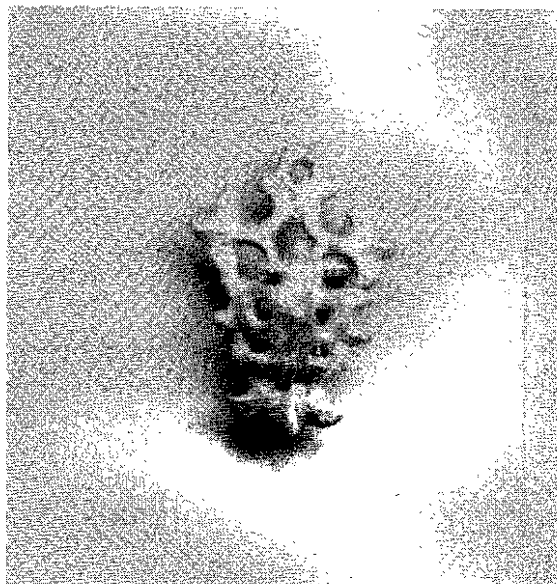
Weight 2.10 gm



The back part of the fitting is missing.

Triangular belt end or aglet in pierced work composed of five fleurs-de-lis-like forms. A pointed trilobe frames the opening with the hole. The back part has an arch-shaped strip of sheet metal which outlines the fitting in which the leather, textile or chain belt was originally inserted. The raised center part consists of a baluster type decorative element. A pyramid flanked by two inverted semi-circular frames and two fleurs-de-lis finials (Pl. 73a,b).

The small size of this fitting makes it difficult to determine if the piece was used as an aglet or belt end. The shape and size resembles the aglet or belt end with inv. no B 2672 from the treasure of the *Nuestra Señora de la Concepción*. The decorative element is also identical to the dress jewels or buttons with the code no. FB01.<sup>1</sup> Closely related in detail and form is a gold aglet or ornament found in the wreck of the *Nuestra Señora de Atocha*, dated 1622.<sup>2</sup>

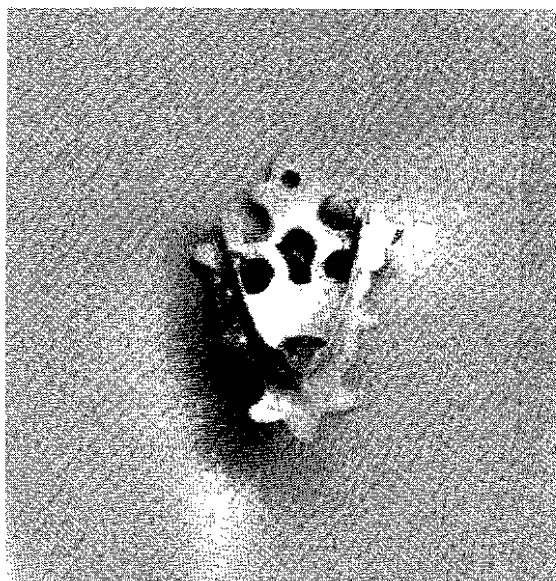


Pl. 73a

FOOTNOTES

1) The parallels for this type of fitting are quoted under dress jewels and buttons with the code no. FB01 cat. no. 89.

2) Auct. Cat. Christie's, 1988. cat. no. 124.



Pl. 73b

BELT END OR AGLET - Cat. No. 74

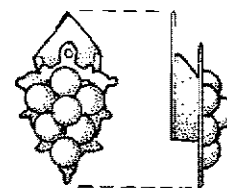
Gold

Inv. no. B 2672

Length 1.3 cm and with fitting 2.2 cm;

lower section length 1.3 cm, height 0.9 cm

Weight 4.0 gm

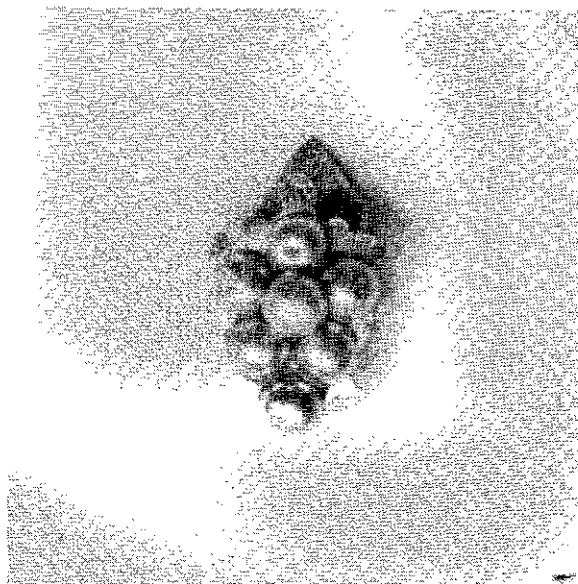


The fitting is slightly bent near the hole, and some of the globules are indented.

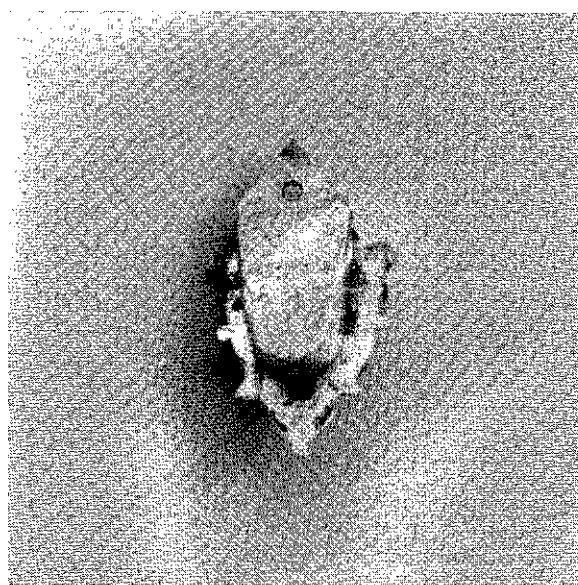
Tongue-shaped belt fitting made of sheet metal, with a closed round end and a protruding pointed end with hole. On this side the leather, chain or textile ribbon would have been inserted. The frontispiece is in leaf format, made in sheet metal, with seven projecting points and a cluster of six globules made of repousse hemispheres (Pl. 74a,b).

The design of the dress jewels with code nos. B 1052 and B 528 from the treasure of the *Nuestra Señora de la Concepción* are identical with the above-mentioned belt end or aglet.<sup>1</sup> The three pieces presumably did not belong to one belt, as the belt end would have the wrong proportion in comparison to the mounts. In fact, the small size of the above-mentioned piece makes one assume it could have been used as an aglet. From this we can conclude that the globule-type jewels seem to be a part of the jewelry made for trading, and obviously they come from the same workshop.

A gold aglet or ornament from the *Nuestra Señora de Atocha* has an almost identical-shaped frontispiece with the projecting points; the decoration, however, is different.<sup>2</sup>



Pl. 74a



Pl. 74b

FOOTNOTES

1) Cf. cat. nos. 84 and 85.

2) Auct. Cat. Christie's, 1988, cat. no. 124.

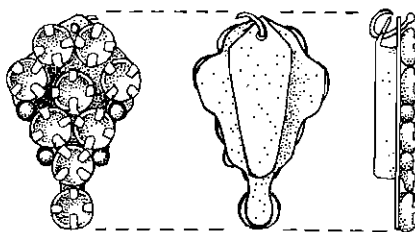
Gold

Inv. no. B 763

Length 3 cm; width 1.3 cm, height 0.7 cm

Weight 6.20 gm

Wire for attaching the leather belt is incomplete.



A tongue-shaped belt fitting made of sheet metal with a closed rounded end and an open pointed end with hole, in which the leather, textile or chain belt would have been inserted. A piece of wire still remains in the hole, which would have attached the two parts. The frontal piece of the belt fitting consists of a leaf-like piece of sheet metal and nine soldered-on round hemispheres with four flat prongs. Along the edges are four globules (*Pl. 75a, b*).

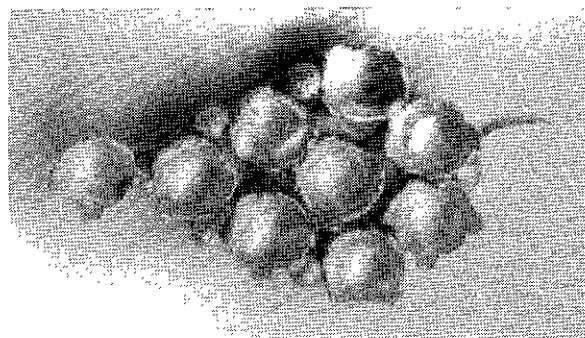
Originally there were point-cut diamonds in the settings, as we can reconstruct from two dress jewels with the code no. BUCP from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The latter not only have identical settings, but also point-cut diamonds. This type of setting is quite unusual and really too simple for stones such as diamonds. It is also a contradiction of form in using the point-cut in combination with a hemisphere. One would expect instead cabochon-cut stones. The idea recalls, however, the claw-like setting on ring no. A 141 in the treasure, and the parallel in the Lubang find.<sup>2</sup> A similar design for a point-cut diamond, though more refined, would be ring no. B 1545.<sup>3</sup>

In this respect there is an interesting type of setting used in the gold treasures of the early Ayutthaya Period--such as on a miniature pediment, an antefix decoration of a miniature prang, and on a gold Buddha--all found in the Wat Ratchaburana and today in the Chao Sam Phraya National Museum, Ayutthaya.<sup>4</sup> Apart from the collet, there are two additional inverted dog-tooth-like prongs holding the cabochon stone. These 15th century examples only prove a certain South-East Asian tradition or style shown in the above-mentioned belt end and its settings.<sup>5</sup>

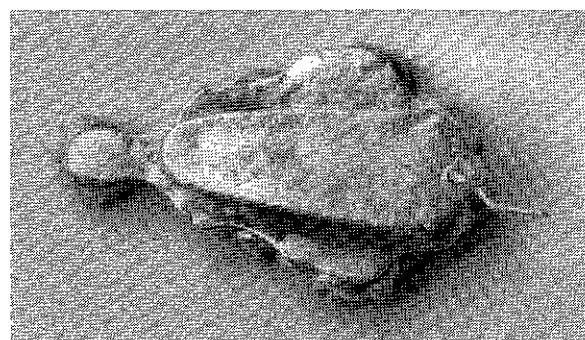
2) Cf. cat no. 12.

3) For the fashion and use of the octahedral diamond crystal and the point-cut diamond cf. cat. no. 5.

4) Cat. "Gold Treasures of the Ayutthaya Period", no date, cf. Miniature pediment in gold, about one meter high; antefix decorations of a miniature prang in gold; an ornament and gold armlets--all from the crypt of the Wat Ratchburana.



*Pl. 75a*



*Pl. 75b*

## FOOTNOTES

1) Cf. cat. no. 82.

BELT FITTING - Cat. No. 76

Gold

Inv. no. B 631

Length 2.5 cm. width 1 cm

Weight: 2.6 gm

The frontispiece is missing.

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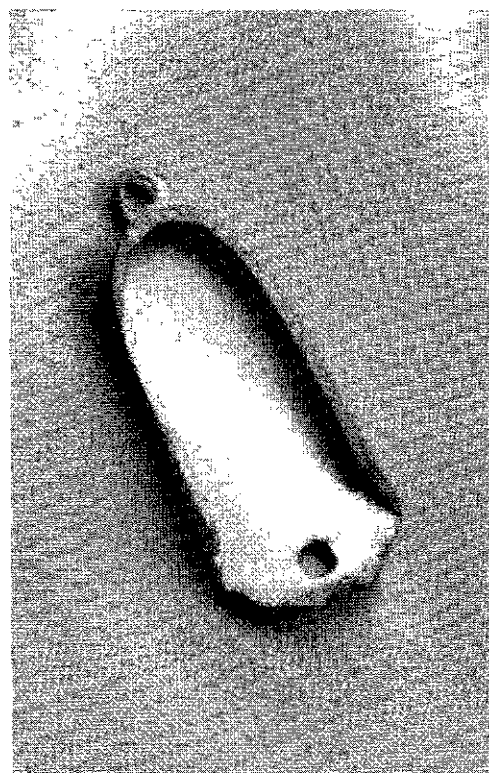
The back part of a belt end, in tongue shape made of sheet metal. The closed end is rounded and the open part has a multilobe form with a hole for the wire to attach to the belt. A loop of wire with half-round section and groove is attached to the closed end (*Pl. 76a.b*).

Presumably the loop would have been used to hook in the complementing belt end. The use of such a belt fitting is demonstrated on belt ends with the inv nos. B 187, B 580, B 763, B 1405, B 2672 and B 1856.<sup>1</sup>

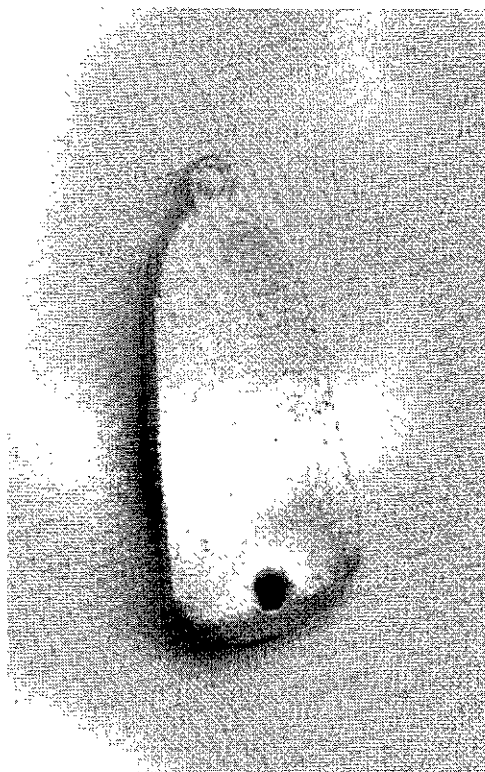
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FOOTNOTE

1) Cf. cat. nos. 71 - 75 and 67.



*Pl. 76a*



*Pl. 76b*



SIX DRESS OR HAT JEWELS - Cat. No. 77

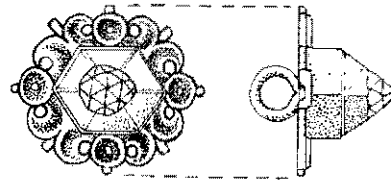
Gold, diamonds, champleve enamel

Code FDO2 (Inv. nos. B 459, B 560, B 1982, B 1988,  
B 2531, B 2639,

Diam. 1.2 - 1.8 cm.

Average weight 1.32 gm

Only small traces of enamel have survived.



Circular-shaped dress stud made of sheet metal. The outer rim is formed by four inverted volutes framing a disc-like ornament, with a knob on top. The ornament was made by punching eight holes along the edge, as seen from the back, and in the front the ornaments are engraved for black champleve enamel. A raised box setting in hexagonal shape forms the center part of the stud. In a profile view the setting is stepped and decreases in diameter towards the rose-cut diamond point. An engraved outline accentuates the hexagon. A loop made of round wire is attached at the back of the stud, some reinforced by a round disc to which they are attached (Pl. 77a,b).

One of the six dress studs gives us evidence of black champleve enamel in the volute-disc frame. The contrast of black enamel and the diamond makes not only an interesting composition, but through the reduction of color of stones and enamel also coincides with the fashion of the time (Pl. 77c).

The rose-cut diamond in a hexagonal setting is a motif which we find on the dress studs with Code FD03, as well as on the shoe pendant B 347 and a single fitting B 2591 belonging to the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> This again supports the theory that several pieces of jewelry belonging to the cargo have come from one workshop.

The inverted scrolls in disc form resemble frame decorations for agraffes found in the drawings by Hans Collaert the Elder (active 1555 in Antwerp - 1581).<sup>2</sup> His jewelry designs were known to have been used by goldsmiths in the 17th century.

The above-mentioned dress stud type itself was worn in all variations, with simple or very elaborate framed stones, all over Europe. The following portraits are important documents to trace the fashion of such dress or hat jewels:

Portrait of Queen Elizabeth I by an unknown artist, c. 1575, National Portrait Gallery, London<sup>3</sup>; Portrait of Robert Dudley, Earl of Leicester by an unknown artist, c. 1575 - 80, National Portrait Gallery, London<sup>4</sup>; Portrait of Sir Christoph Hatton by C. Ketel (?), c. 1585, National Portrait Gallery, London<sup>5</sup>; Portrait of Queen Elizabeth I by an unknown artist, c. 1585, Royal Collection<sup>6</sup>; 'Armada' portrait of Queen Elizabeth I, attributed to George Gower, c. 1588-1589, Collection of Marquess of Tavistock, Woburn Abbey<sup>7</sup>; Portrait of Elizabeth, daughter of Gustavus I by an unknown Master, c. 1590, Gripsholm Castle, Sweden<sup>8</sup>; Portrait of Elizabeth Stafford, Lady Drury by Sir William Segar, c. 1595, Collection Hector Binney, Esq.<sup>9</sup>; Portrait of Isabel of Valois by Juan Pantoja de la Cruz, c. 1604 - 1608, Museo del Prado, Madrid<sup>10</sup>; Portrait of Rudolf II by Hans von Aachen, Kunsthistorisches Museum, Vienna<sup>11</sup>; Portrait of Don Juana de Salinas by Pantoja de la Cruz, early 17th century, National Gallery of Ireland, Dublin.<sup>12</sup>

FOOTNOTES

1) For code FD03 cf. cat. no. 78, B 347 cat. no. 57 and B 2591 cat. no. 63.

2) Appuhn, 1970, fig. 17.

3) Arnold, 1988, ill. 21.

4) Cumming, 1981, Colour Plate 1; Ashelford, 1983, no. 91.

5) Cumming, 1981, no. 104.

6) Arnold, 1988, ill. 23.

7) Arnold, 1988, ill. 1. For details cf. Arnold, 1989, figs. 4 and 6.



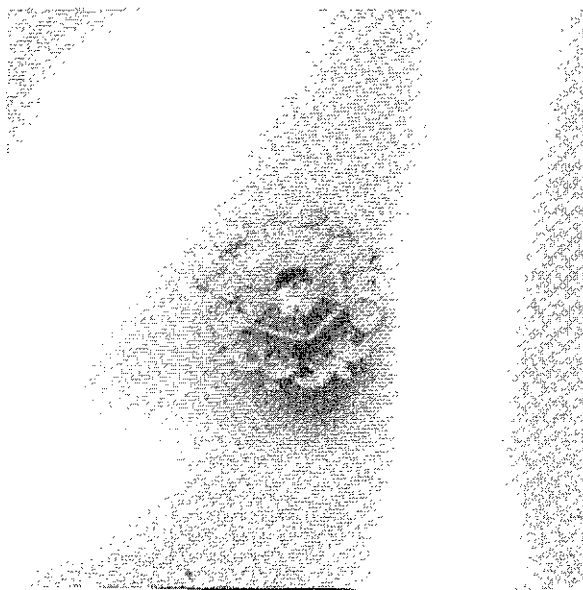
8) Boucher, 1987, ill. 527.

9) Strong, 1969, no. 186.

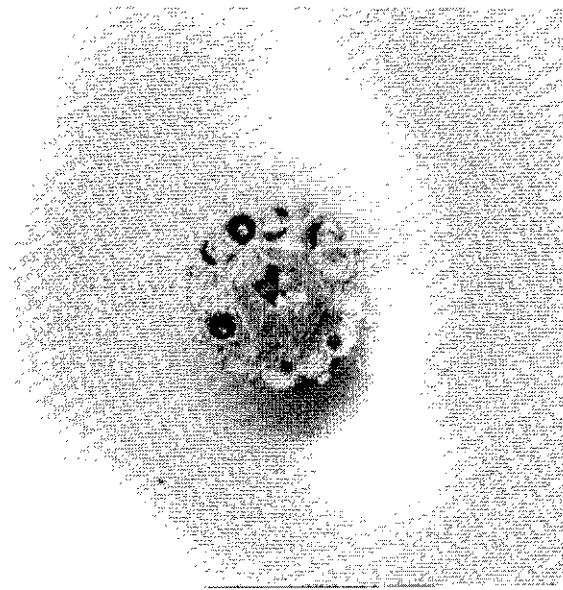
10) Muller, 1972, ill. 166.

11) Cat. "Die Kunst am Hofe Rudolfs II.", ill. 14.

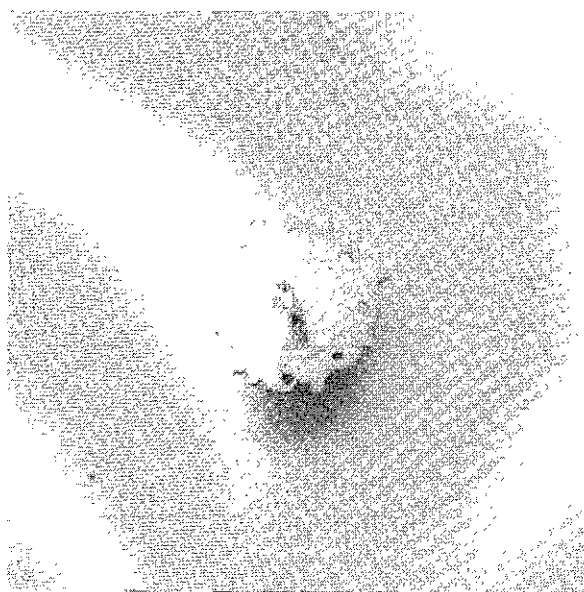
12) May, 1939, fig. 197.



*Pl. 77a*



*Pl. 77c*



*Pl. 77b*

SIX DRESS OR HAT JEWELS - Cat. No. 78

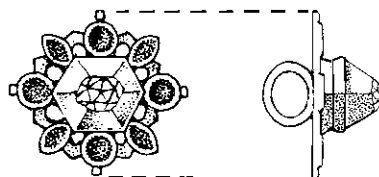
Gold, diamond

Code FD03 (Inv. nos. B 562, B 1219, B 1230, B 1471,  
B 2251, B 2640)

Diam. 1.3 cm.

Average weight 1.15 gm

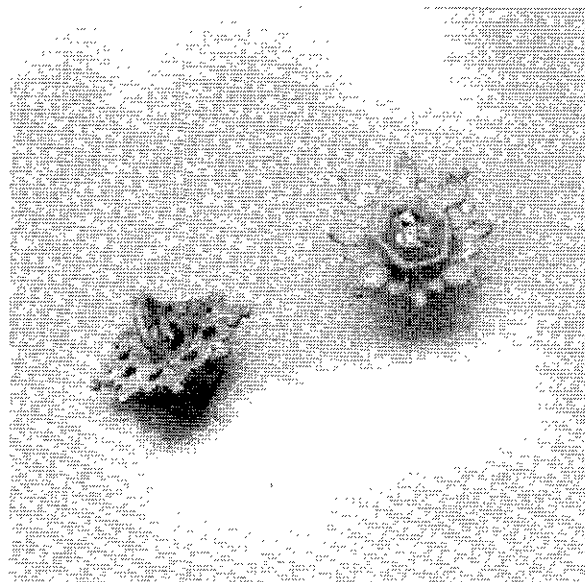
Enamel can only be assumed.



The floral-shaped dress stud is made from a piece of sheet metal, with a raised hexagonal box setting forming the center part. In a profile view the setting is stepped, the middle is grooved, and the piece decreases in diameter towards the rose-cut diamond point. The surrounding frame consists of alternating round and pointed leaves, with small connecting pointed arches. The ornaments in front are engraved, and the back of the button is flat with a loop made of round wire (*Pl. 78a*).

The above-mentioned dress stud has an almost identical decorative frame as those with code no. FDO1.<sup>1</sup> With a difference in the shape of the stone setting, it only varies in this one respect. The hexagonal setting with rose-cut diamond repeats in the dress studs with code no. FDO2 from the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup> These three types are stylistically so close that it seems quite obvious that they were made in the same goldsmith's workshop. Furthermore, the hexagonal setting with rose-cut diamond occurs also on the shoe pendant (B 347) and on a fitting (B 2591) taken from the treasure of the *Concepción*.<sup>3</sup>

The tradition for this shape of dress or hat jewel goes back a long time, and can be documented in many portraits of the period (*Pl. 78b*).<sup>4</sup>



*Pl. 78a*

FOOTNOTES

1) Cf. cat. no. 79.

2) Cf. cat. no. 77.

3) Cf. cat. nos. 57 and 63.

4) The portraits are listed in cat. no. 77.



*Pl. 786*

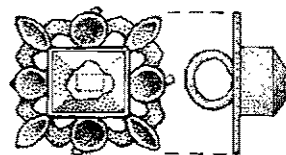
SIX DRESS OR HAT JEWELS - Cat. No. 79

Gold, diamonds

Code FD01 (Inv. nos. B 35, B 357, B 460, B 779)

Length 1 cm, width 1.0 - 1.1 cm

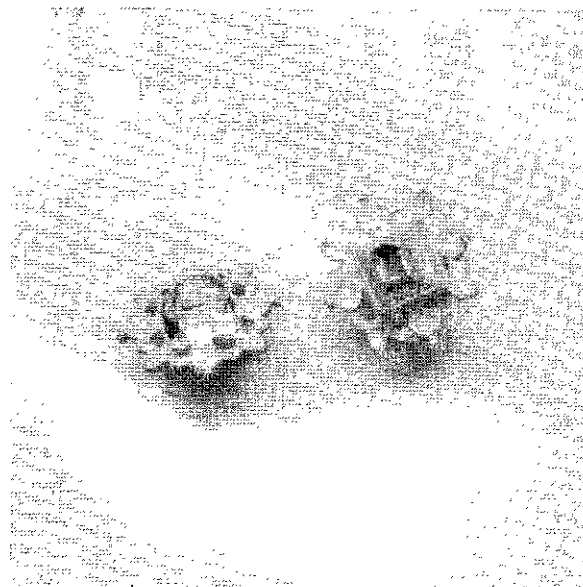
Average weight 1 gm



No traces of enamel.

The square-shaped dress stud with floral motifs is made from sheet metal. The outer frame consists of alternating round and pointed leaves connected by small pointed arches. The ornaments on the front of the dress stud are engraved, possibly in preparation for enameling. In the center, slightly raised, is a square box setting which seen in the profile is stepped and shaped like a pyramid. Surmounting the pyramid is a table-cut diamond. On the reverse side of the button is a loop made of round wire (*Pl. 79a,b*).

In detail, the frame of the dress stud is identical to those presented under the code FDO3. Only the shape of the outer frame differs, due to the rose-cut diamond with hexagonal setting.<sup>1</sup> Both pieces document a simplified type, especially the reduction of ornament in comparison with the dress studs of code number FD02.<sup>2</sup> For technical and stylistic reasons, the above-quoted dress studs seem to have come from one workshop.

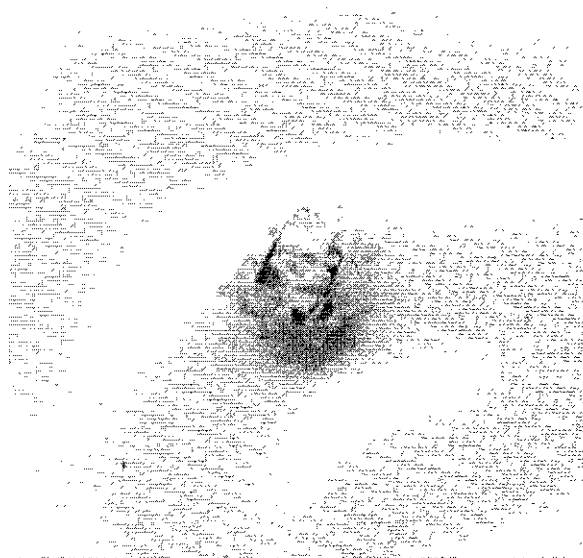


*Pl. 79a*

FOOTNOTES

1) Cf. cat. no. 78.

2) Cf. cat. no. 77.



*Pl. 79b*

### THREE DRESS JEWELS - Cat. No. 80

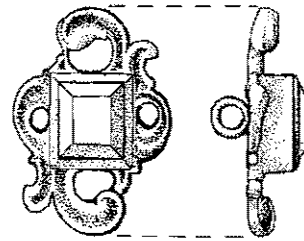
Gold, emeralds

Code BUWE (Inv. nos. A 1004, B 330, B 537)

Length 1.5 cm, width 1.0 cm

Average weight 1.25 gm

B 330 is incomplete, and in B 537 the emerald is missing.



Mounted dress stud in a rectangular box setting, with table-cut emerald. In the horizontal axis the setting is flanked by two s-shape volutes like a cartouche; in the vertical axis by two scroll-style loops; and in the diagonal axis by tiny scroll ornaments. The engraving of the decorative elements in front give a perspective impression. On the flat reverse side of the stud is a loop of round wire (*Pl. 80a,b,c*).

In detail slightly varied, though similar in style, are the studs with Code no. FB06 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Very close in style, proportions, and detail are dress ornaments found in the wreck of the *Nuestra Señora de Atocha* in 1622<sup>2</sup>. (These also have table-cut emeralds, and give evidence of the possible use of black enamel in the framing scrolls.) Also related in type are five dress ornaments found in the Walters Art Gallery, Baltimore, dated late 16th century. These have cabochon emeralds, and are more ornately decorated with polychrome enamel.<sup>3</sup>

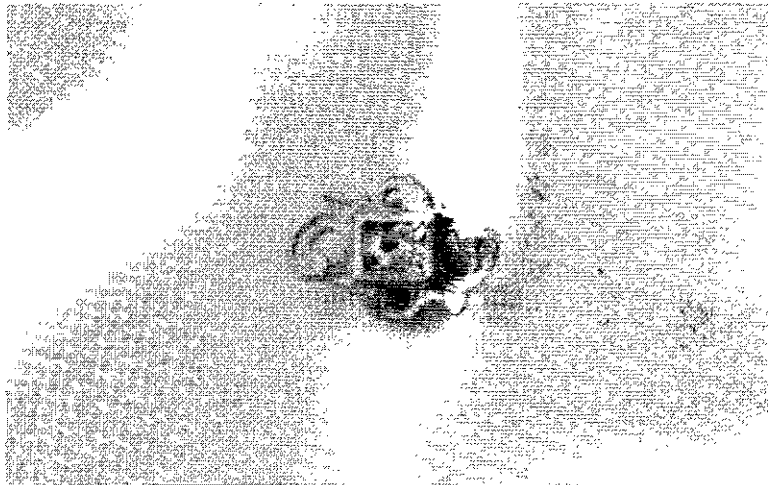
The design and ornament for these dress or hat jewels trace back to jewelry designs made by Daniel Mignot in the late 16th century.<sup>4</sup> Some drawings in the *Llibres de Passanties* in the Museu d'Historia de la Cuitat, Barcelona show similar dress studs dated from the beginning of the 17th century.<sup>5</sup> The fashion for this type of dress and hat jewels seems to have begun in the late 16th century, and to have continued into the 17th century. The examples taken from the *Concepción* and the *Atocha* prove a continuation of this tradition.

Portraits record the use of dress jewels in this shape, and in all decorative variations used during the above-mentioned period: Portrait of Maria, Empress of Germany by Franz Pourbus, about 1564, Kunsthistorisches Museum, Vienna (*Pl. 80d*)<sup>6</sup>; Isabella Clara Eugenia by Pantoja de la Cruz, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich<sup>7</sup>; Isabella Clara Eugenia by

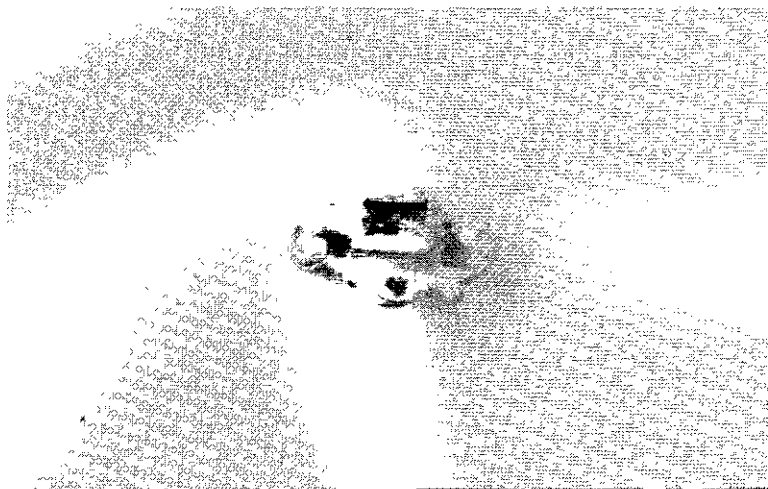
Bartolome Gonzalez y Lebraco or Serrano, Museo del Prado, Madrid<sup>8</sup>; Portrait of Queen Margaret by Pantoja de la Cruz, Museo del Prado, Madrid<sup>9</sup>; Portrait of Ana Mauricia by a Spanish Master, Germanisches Nationalmuseum, Nürnberg<sup>10</sup>; Portrait of Claudia de' Medici by Sustermans, about 1625, The Uffizi, Florence.<sup>11</sup>

### FOOTNOTES

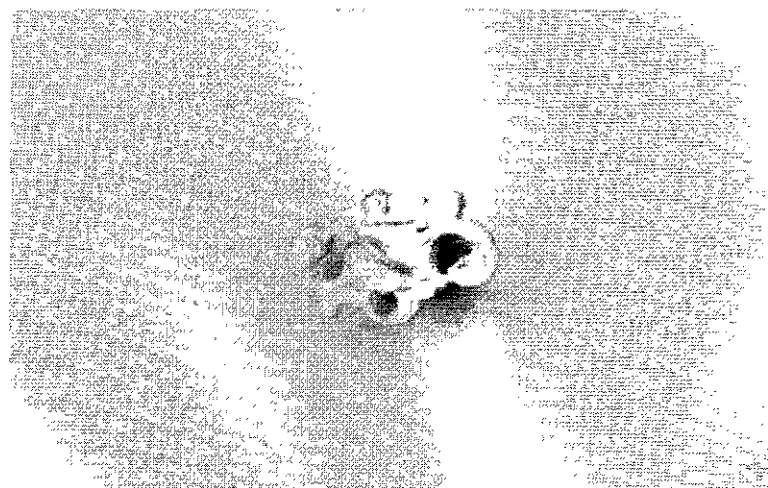
- 1) Cf. cat. no. 81.
- 2) Auct. Christie's, 1988, nos. 139 - 150.
- 3) Cat. "Jewelry Ancient to Modern", 1980, no. 543; Muller, 1972, ill. 157, p. 98.
- 4) Hämmerle, 1930, nos. 75 - 78.
- 5) Muller, 1972, p. 98, ills. 158, 159 and 160. The drawings date from 1604 - 1607.
- 6) Cat. "Porträtgalerie", 1982, cat. no. 30, ill. 63.
- 7) Inv. no. 987; May, 1939, ill. 189.
- 8) May, 1939, ill. 190.
- 9) Inv. no. 2563.
- 10) Inv. no. 710.
- 11) Evans, 1970, Plate 105.



*Pl. 80a*



*Pl. 80b*



*Pl. 80c*





*Pl. 80d*



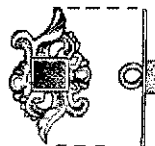
ONE DRESS OR HAT JEWEL - Cat. No. 81

Gold

Code FB06 (Inv. no. B 1515)

Length 1.9 cm, width 1.1 cm

Weight 1.1 gm

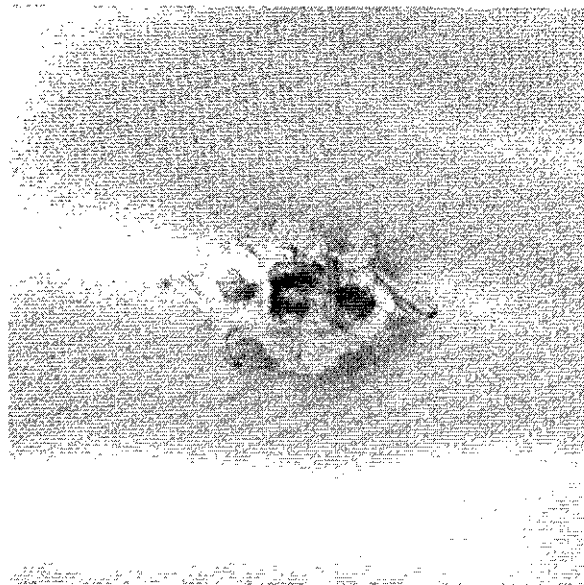


The stone is missing.

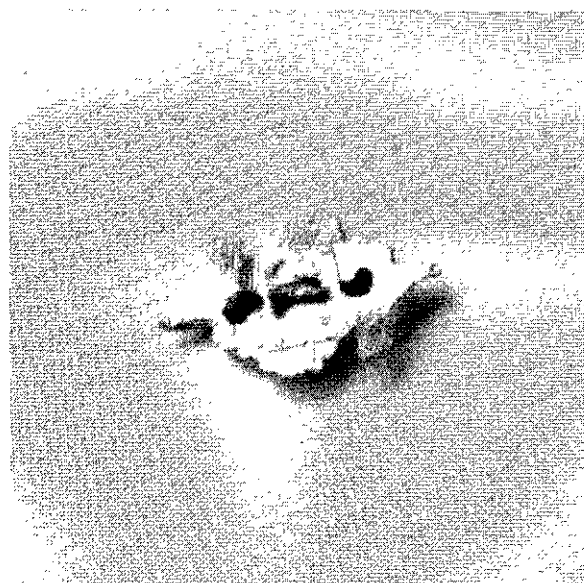
The elongated floral-shaped dress stud is made from sheet metal. A frame of unfurling acanthus leaves surrounds a square setting with a table-cut stone. Inverted s-scrolls form a diagonal axis, and the cartouche decoration forms the vertical axis. The decoration on the front is engraved, presumably for enamel. On the reverse side is a rectangular reinforcement for the loop made of round wire (*Pl. 81a,b*).

There are no traces of enamel. However, comparing this stud with code no. BUWE, it is possible that the engraved parts were enameled.<sup>1</sup> The setting was most certainly made for a table-cut stone which could possibly have been a diamond or emerald.

The form of the stud is basically the same as those having code no. BUWE.<sup>2</sup> Only the motif of the pointed acanthus leaves differ. The combination of the scroll with projecting acanthus leaves can be found in the earlier jewelry designs of Daniel Mignot, which were reprinted in 1616 and must have traveled throughout Europe and apparently as far as the Philippines.<sup>3</sup>



*Pl. 81a*



*Pl. 81b*

FOOTNOTES

1) Cf. cat. no. 80 and especially the parallels from the wreck of the *Nuestra Señora de Atocha* quoted here.

2) Cat. no. 80.

3) For the combination of the scroll and acanthus motif in the drawings of Daniel Mignot, cf. Hämmerle, 1930, nos. 79, 92 and 100.

TWELVE DRESS JEWELS - Cat. No. 82

Gold, diamonds

Code BUCP

Height 0.9 cm, diam. 0.6 cm

Average weight 0.39 gm

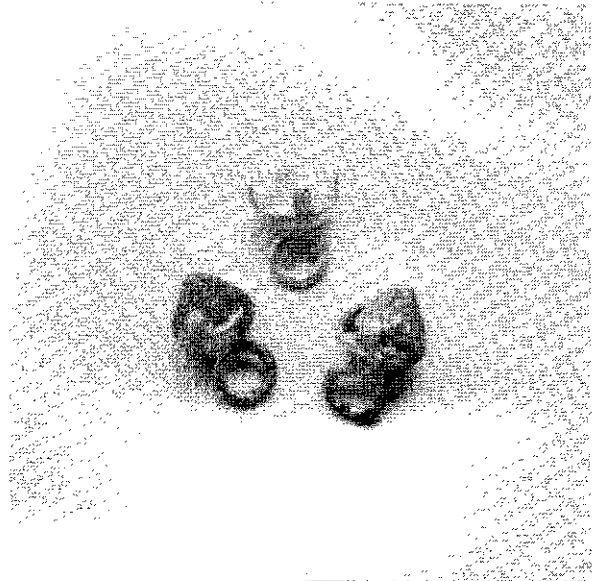


The diamond is missing in seven pieces. The surviving diamonds were burnt, and are now black and porous.

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The dress stud is made of a repousse hemisphere, with four flat prongs holding an octahedral diamond crystal. On the reverse side of the button is a loop of round wire (*Pl. 82*).

The same type of setting occurs again on belt fitting B 580 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> As the diamonds have survived, we are able to reconstruct what stones were used in the belt fitting. Even though the stud type is very simple, it gives us evidence of a rather exceptional setting for the point-cut diamond.<sup>2</sup> As the studs are miniature in size, they were presumably used as costume ornaments.



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FOOTNOTES

1) Cf. cat. 72.

*Pl. 82*

2) The fashion and use of the point-cut diamond is explained in cat. nos. 5 and 6.

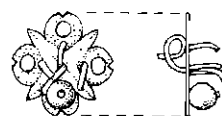
Gold, pearls

Code FBWP, Inv. nos. B 588, B 1331, B 1389, B 2084

Height 1.3, width 1.3 cm.

Average weight 1.30 gm

Only one pearl survived.



The square-shaped dress stud made of sheet metal consists of a central star motif in relief, with four arms and in the corners four pierced rings. On the inner rims of these four circular forms are four prongs, and in the middle of each a slightly larger size prong for a pearl. The ends of the prongs would have been either looped or flattened to hold the pearl (*Pl. 83a,b*).

The still surviving dress studs with clusters of pearls are few, and these have more elaborate frames around the pearls. Seven dress jewels given by the Archduchesses Maria Christierna (1574 - 1621) and Eleonora (1582 - 1620) who donated the pieces to the Imperial Convent at Hall, near Innsbruck, are now in the Museum für Angewandte Kunst, Vienna. These have three pearls in a cluster, with loop-like frames in black enamel and gold dots and foliage, and do not date earlier than 1590.<sup>1</sup> Six dress or hat jewels belonging to the Museum für Angewandte Kunst, Cologne however, also have three pearls, and are almost identical in shape. The frames, however, are made of rough gold with floral decorations in polychrome enamel.<sup>2</sup>

Dress studs with clusters of pearls were fashionable in most of Europe over a long period of time, as the following Renaissance portraits prove: Portrait of Laudonia de' Medici by Angelo Bronzino (1560 - 1565, Galleria Antica e Moderna, Florence)<sup>3</sup>; Portrait of a Woman by Alonso Sanchez Coello (1564, Kunsthistorisches Museum, Vienna)<sup>4</sup>; Portrait of the Infanta Catalina Micaela (1567 - 1597), attributed to Pantoja de la Cruz (Museo del Prado, Madrid)<sup>5</sup>; Portrait of a lady by Bartolome Gonzalez after Antonio Moro (Museo del Prado, Madrid)<sup>6</sup>; A lady of the Talbot family by an Unknown Artist (dated 1598, Fitzwilliam Museum, Cambridge)<sup>7</sup>; Portrait of a lady possibly of the Wentworth family attributed to Hans Eworth (1565, Tate Gallery, London)<sup>8</sup>; Portrait of Elisabeth of Valois by Antonio Moro (Fitzwilliam Museum, Cambridge)<sup>9</sup>; Portrait of Elisabeth of Austria by Francois Clouet (about 1570, Musée

Conde, Chantilly)<sup>10</sup>; Panel painting by an unknown artist (1568, whereabouts not known)<sup>11</sup>; Portrait of Queen Elisabeth I by an Unknown Master (about 1575, Kunsthistorisches Museum, Vienna) (*Pl. 83c*)<sup>12</sup>; Portrait of James VI of Scotland and James I of Scotland and England by John de Critz (1605, The Queen's Collection)<sup>13</sup>; Queen Elisabeth I by an Unknown Artist, c. 1592 - 1600, Pitti Palace, Florence<sup>14</sup> and several more.<sup>15</sup>

The fashion seems to have begun about 1565, and was followed until the first part of the 17th century. Pearls were most popular in the 17th century, so even though we do not have any portraits dating from the time of the shipwreck of the *Nuestra Señora de la Concepción*, the mode for such studs seems to have continued until then. Furthermore, some of the jewelry made in the Philippines was shipped from Acapulco to Peru; and little is known of the prevailing styles of jewelry in the Spanish Colonies.

#### FOOTNOTES

- 1) Cat. "Princely Magnificence," 1980, cat. no. 72d.
- 2) Chadour/Joppien, 1985, Vol. I, cat. no. 313.
- 3) Boucher, 1987, fig. 466.
- 4) Davenport, 1976, no. 1225.
- 5) The inventory number is unknown.
- 6) Inv. no. 2880.
- 7) Ashelford, 1983, no. 149.
- 8) Ashelford, 1988, Colour Plate 1; Arnold, 1988, ill. 364 and 365.
- 9) Inv. no. M 62.

10) Hackenbroch, 1979, fig. 496; Ruppert, 1978, fig. 43.

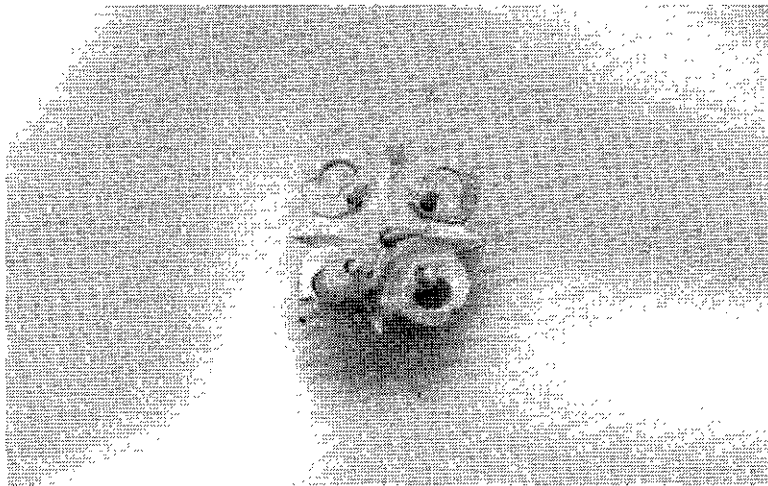
11) Arnold, 1988, ill. 204.

12) Arnold, 1988, ill. 205, Cat. "Porträtgalerie", 1982, cat. no. 167.

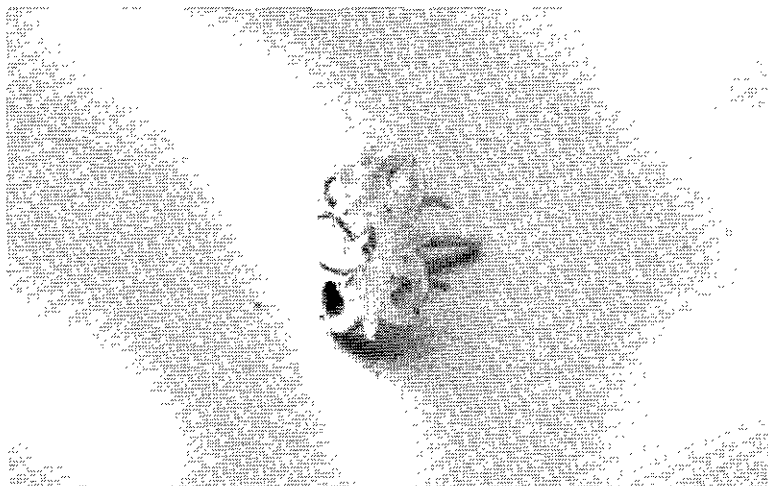
13) Bold. 1980, p. 21 ; Cat. "Princely Magnificence", 1980, no. P 19.

14 Arnold, 1988, fig. 74.

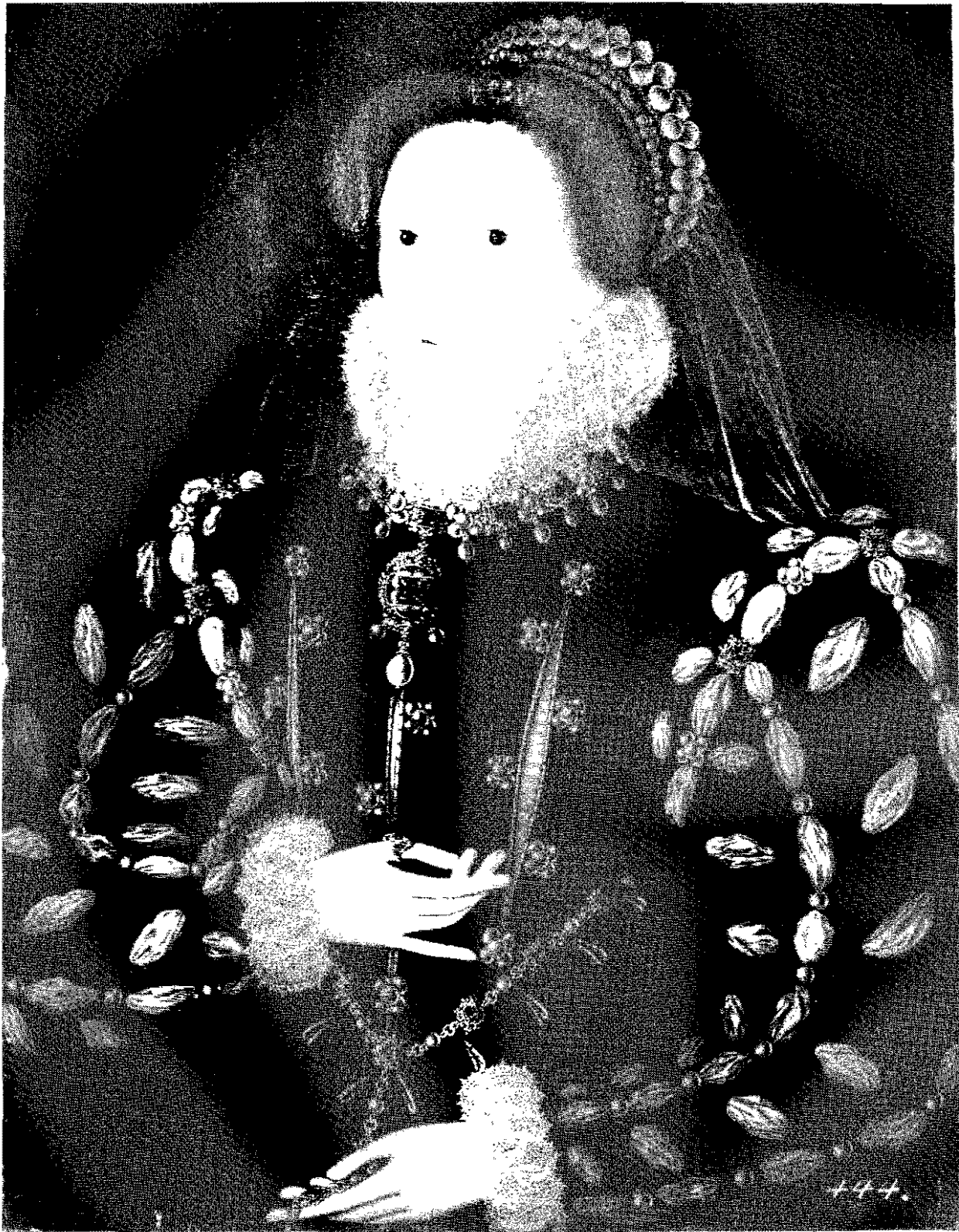
15. More examples are mentioned under the catalog entries in footnote 1 and 2.



*Pl. 83a*



*Pl. 83b*



Pl. 83c

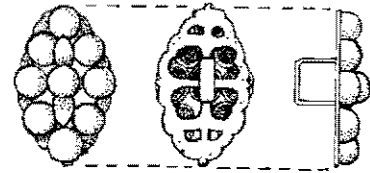
ONE BELT, DRESS OR HAT JEWEL - Cat. No. 84

Gold

Inv. no. B 1052

Height 1.4 cm, width 2.1 cm

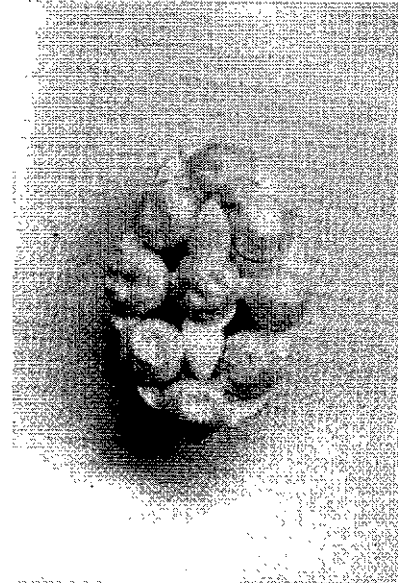
Weight 3.4 gm



Some of the globules are indented.

Oval-shaped stud made of sheet metal in pierced openwork with an arched rim. Along the rim and in the center are repousse hemispheres which look like globules. The "globule" in the middle is flanked by two pointed leaves. On the flat reverse side of the stud is a rectangular band-like loop *Pl. 84a,b*).

A variant of this stud type is B 528, and belt or aglet fitting B 2672, from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> In fact, some of these parts may have been mounted together on a belt. All three pieces consist of globules, which presumably imitate pearls. This becomes quite obvious when looking at the portrait of King James I attributed to John de Critz, c. 1605 - 1610, (Collection J. R. More-Molyneux, Esq., Losely Park).<sup>2</sup> The King is wearing a cloak with pearl-studded ornaments made of clusters of pearls in a shape identical to the above-described dress stud from the *Concepción*.

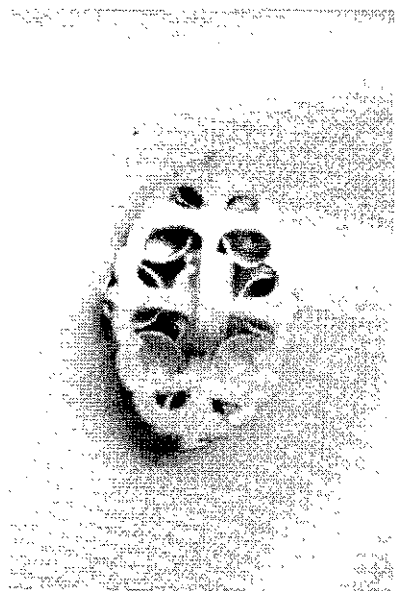


*Pl. 84a*

FOOTNOTES

1) For B 528 cf. cat. no. 85 and for B 2672 cat. no. 74.

2) Cat. "Princely Magnificence", 1980, cat. no. P 19; Bold, 1980, Cover page.



*Pl. 84b*

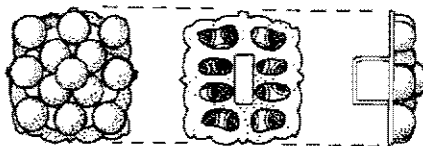
ONE BELT OR HAT JEWEL - Cat. No. 85

Gold

Inv. no. B 528

Height 1.7 cm. width 1.8 cm

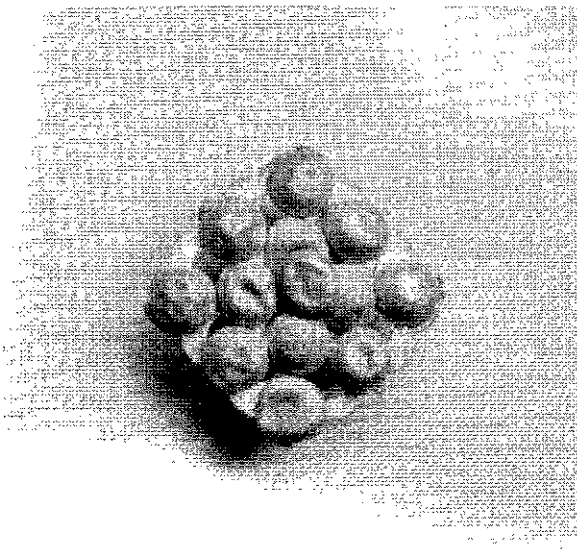
Weight 4.3 gm



Some of the globules are indented.

Rectangular stud made from sheet metal, in pierced openwork with arched rims. Globule-like decorations of repousse hemispheres decorate the rim and form a rosette in the center. On the flat reverse side of the button is a rectangular band-like loop (Pl. 85a,b).

A variant of this stud is B 1052, and belt fitting B 2672 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> One could assume that some of the three parts belonged together, perhaps as fittings on one belt. The globule was most likely a less costly replacement for pearls.<sup>2</sup>

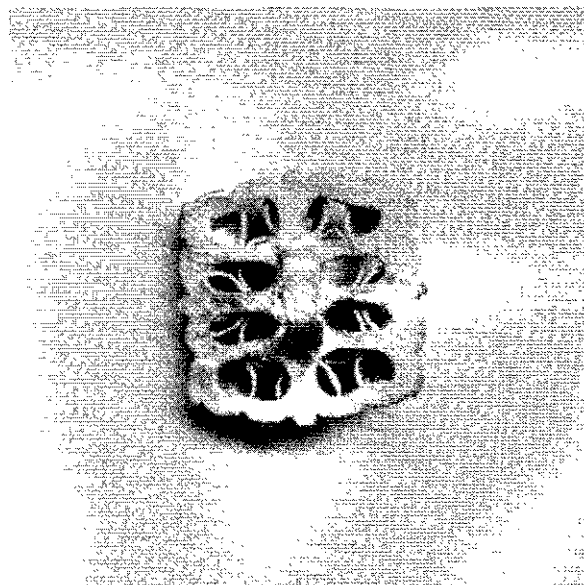


Pl. 85a

FOOTNOTES

1) For B 1052 cf. cat no. 84 and for B 2672 cat. no. 74.

2) For a prototype set with pearls cf. the dress stud B 1052 in cat. no. 84.



Pl. 85b



# EIGHT DRESS JEWELS - Cat. No. 86

Gold

Code FB05

Length 1.8 cm, height 1.2 cm with the prong,  
width 1.1 cm

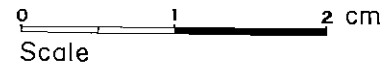
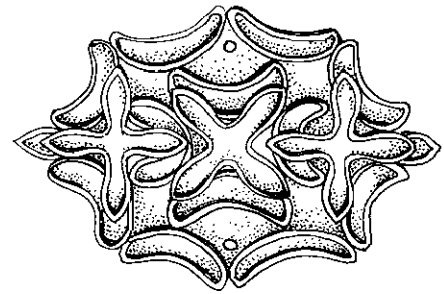
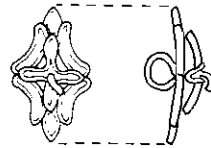
Average weight 1.28 gm

Gold

Artifact related to Cat. No. 86

Length 2.85 cm, width 1.9 cm

All of the pearls are missing.



The diamond-shaped floral-style dress stud is made from thick sheet metal, with flattened gold wire outlining the petals. In the center is a domed four-petaled flower made in the same technique, and a prong for a pearl. On the flat reverse side is a loop of round wire (*Pl. 86a,b*).

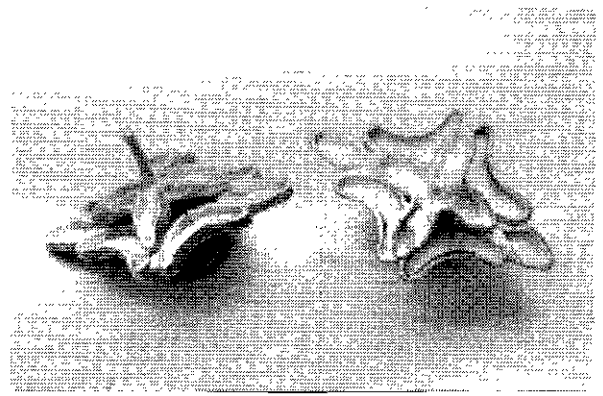
As pearls disintegrate in sea water, none have survived. However, the prong is evidence enough of a pearl originally surmounting the flower center. Stylistic comparisons also confirm this fact. This stud is the only one, at least of those which survived the wreck of the *Nuestra Señora de la Concepción*, to have been made in the Chinese style and technique. Typical is the use of thick sheet metal bordered by flattened wire. The Chinese favored this technique over a very long period of time, as elements from a crown robe from the T'ang dynasty (618 - 906) illustrate (*Pl. 86c*). The robe may be found today in the Metropolitan Museum, New York.<sup>1</sup> Several hair ornaments and pins from the C. Loo Collection, exhibited in the Toledo Museum of Art, Toledo, Ohio, document the same style.<sup>2</sup> During the Ming period one also finds the combination of this technique with pearls, in the ornamentation of a Crown now in the Metropolitan Museum of Art, New York<sup>3</sup> (*Pl. 86d*). In fact, the fashion for jewelry made of gold sheet metal outlined by wire continues into the Ch'ing dynasty, as some hairpins and headdresses, as well as a belt buckle and flower ornament from a tomb of that period exemplify, now in the British Museum, London<sup>4</sup> (*Pl. 86e,f*).

detail 8. Cf. also Singer, 1971, cat. no. 32.

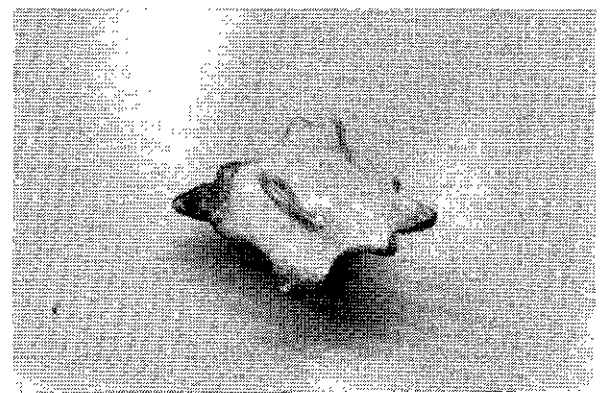
2) Cat. "Ancient Chinese Bronzes and Chinese Jewelry", 1941, cat. nos. 127, 129 - 131.

3) Cat. "Chinese Jewelry", 1940, no. 14.

4) Tait, 1986, figs. 390 - 393. Furthermore cf. a flower ornament in the collection with the inv. no. 1938, 5 - 24, 270 and part of a buckle inv. no. 1938, 5 - 24, 578 (b).



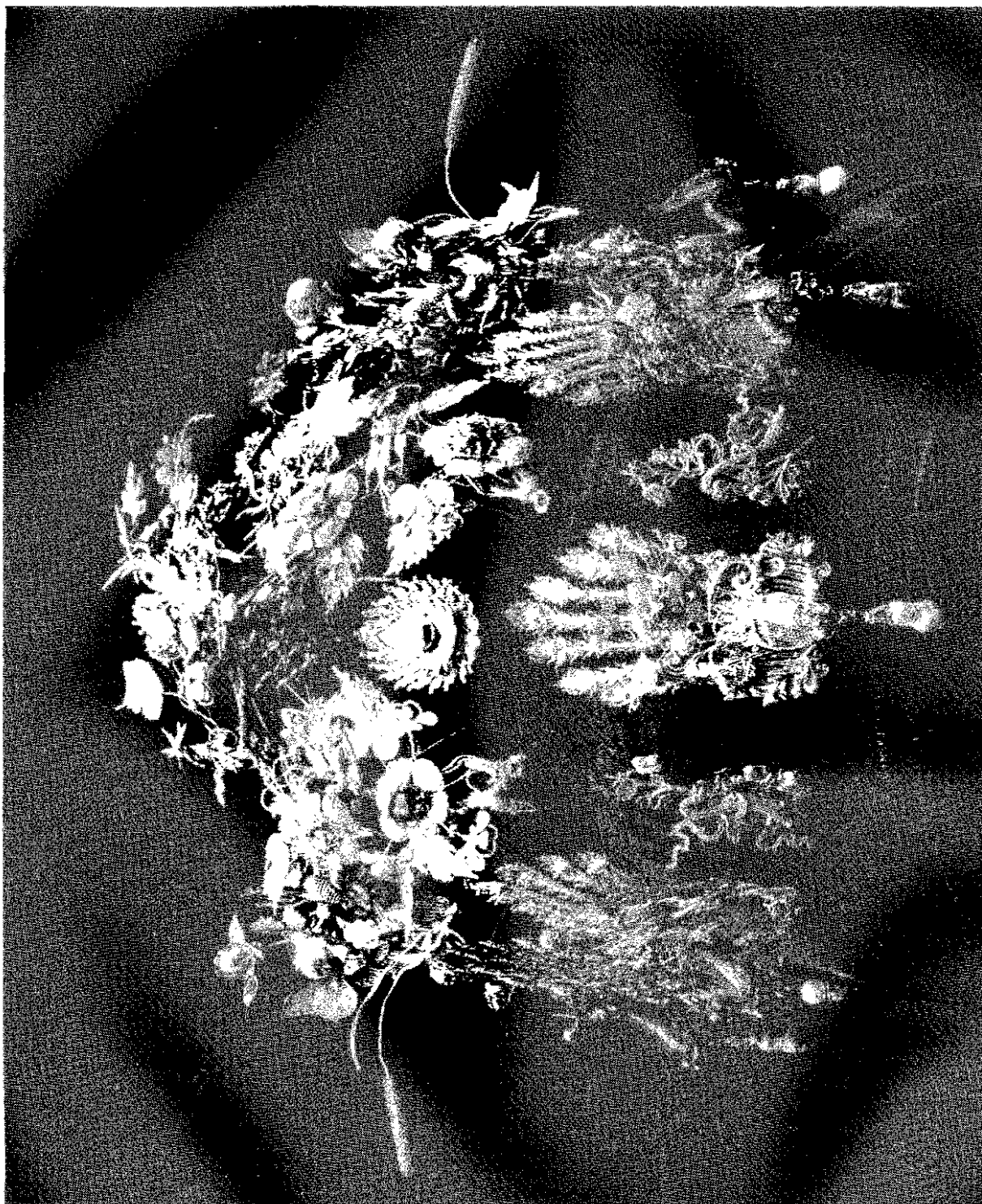
*Pl. 86a*



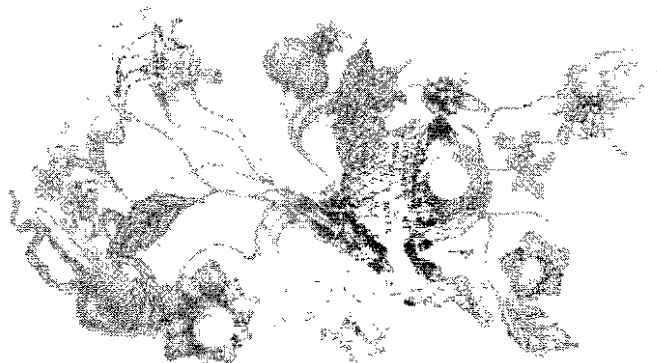
*Pl. 86b*

## FOOTNOTES

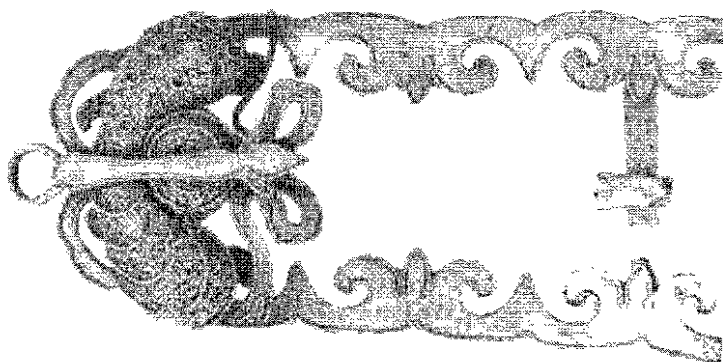
1) Cat. "Chinese Jewelry", 1940, nos. 3, 7 and



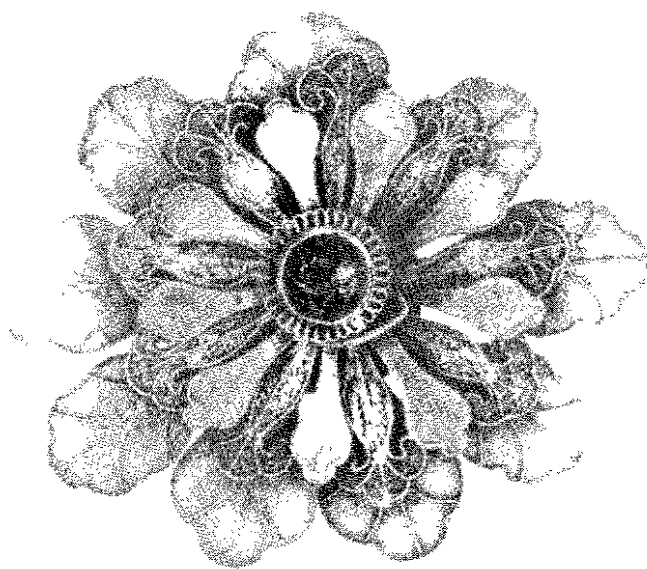
*Pl. 86c*



*Pl. 86d*



*Pl. 86e*



*Pl. 86f*

TWO DRESS JEWELS OR BUTTONS - Cat. No. 87

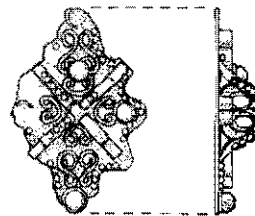
Gold

Code no. FB09 (Inv. no. B 1949, B 2041)

Length 1.4 cm, width 0.9 cm

Average weight 0.75 gm

Only one loop survived. One of the studs is damaged, and parts of the granulation and wire work are missing.



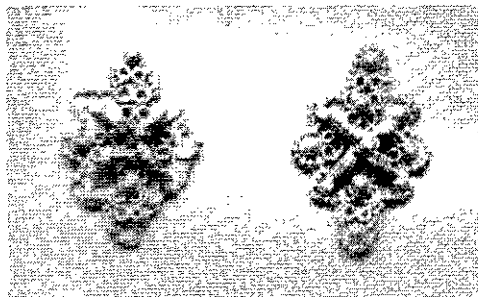
Dress stud in an elongated star shape, made from sheet metal with round ends and granulation framing the outer edge. The center part is accentuated by scrolls forming a domed x-shape in flattened wire bands with granules. The corners are filled with different inverted scroll formations of flattened wire bands and globules. On the narrow ends of the flat reverse side are band-like loops (*Pl. 87*).

These studs have no direct parallels in the treasure of the *Nuestra Señora de la Concepción*; although stylistically they are close to the dress jewel FB08.<sup>1</sup> The technique is similar to some of the filigree buttons and spherical beads in the treasure, and is reminiscent of later Philippine jewelry.<sup>2</sup>

FOOTNOTES

1) Cf. Cat. no. 88.

2) For the buttons cf. cat. nos. 95 - 102 and for the spherical beads cf. cat. nos. 45 - 56. Of the dress studs these are quite exceptional in design, but do not have the Chinese technique as does the button with the code no. FB05, cat. no. 86.



*Pl. 87*

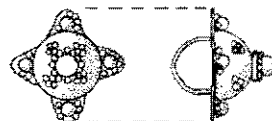
THREE DRESS JEWELS - Cat. No. 88

Gold

Inv. no. Code FB08

Average weight 0.3 gm

Slightly indented condition.



Each button has a domed four-lobe form made from sheet metal. On top of the dome, and on all four lobes, is a globule surrounded by a flat wire ring with granulation. A flattened wire loop is attached to the back of the button.

treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

FOOTNOTES

1) Cf. cat. no. 87.

EIGHTEEN DRESS JEWELS - Cat. No. 89

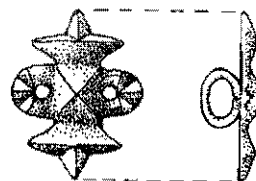
Gold

Code no. FB01

Height 1.2 cm, width 0.9 cm

Average weight 0.54 gm

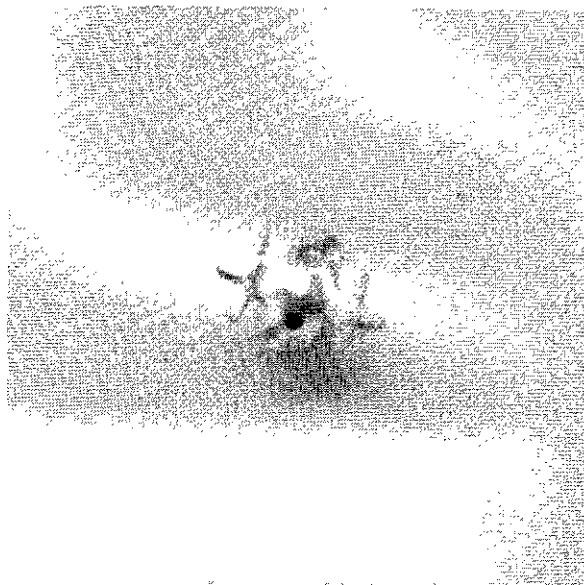
The condition is good.



Dress stud of solid gold, shaped like a baluster with file marks and pierced holes. Between the fleurs-de-lis finials is a pyramid framed by two inverted semi-circular forms with grooves. On the flat reverse side of the button is a loop of round wire (*Pl. 89a,b*).

The same decorative element is introduced into the belt fitting or aglet coded B 1405, of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> This means that one workshop was making some of the dress studs, as well some of the belt ornaments or aglets.

Very closely related are a gold aglet and a dress mount or button from the wreck of the *Nuestra Señora de Atocha*, which sank in 1622 off the shore of Florida.<sup>2</sup> The design goes back to architectural forms. The diamond form was not only an imitation of the stone, but reminiscent of the diamond shape in Renaissance architecture.



*Pl. 89a*

FOOTNOTES

1) Cf. cat. no. 73.

2) Auct. Cat. Christie's, 1988, cat. no. 124 and 127.



*Pl. 89b*

TEN DRESS JEWELS - Cat. No. 90

Gold

Code no. PYRA

Height 0.7 cm; base 0.6 x 0.6 cm

Average weight 0.87 gm



The condition is good.

The dress stud is made from a square piece of sheet metal forming the base, with a slightly smaller pyramid-shaped boss on top. The technique of making the boss leaves a narrow protruding rim along the base. Soldered on the back of the button is an oval-shaped loop of round wire (*Pl. 90*).

The same type of pyramid boss exists in multiple clusters on belt fitting B 763, and on an incomplete mounting for a belt or dress B 1621, of the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup> In a more elaborate and architectural concept, it also appears on dress studs with the code FBO1.<sup>2</sup>

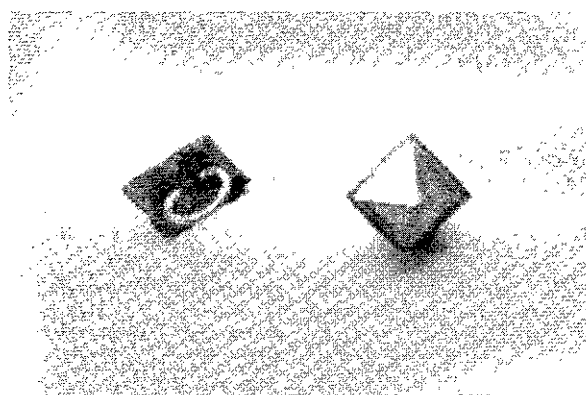
The gold pyramid was most certainly meant to be used as a substitute for the pointed diamond crystal. Tiny pyramid buttons with a domed back have been found in Danish silver hoards of the early 17th century.<sup>3</sup>

FOOTNOTES

1) For the stylistic analysis of this decorative element see B 763 cat. no. 75 and for B 1621 cat. no. 91.

2) Cf. cat. no. 89.

3) Lindahl, 1988, cat. no. 9.



*Pl. 90*

DRESS JEWEL OR BELT MOUNT - Cat. No. 91

Gold

Inv. no. B 1621

Weight 0.90 gm



The piece is incomplete.

Three connecting pyramid bosses with sheet metal backs form the triangular part of a mount. The rectangular-shaped loop on the reverse side is made from a gold strip.

cannot be determined, due to the incomplete condition of the piece.

This mount may have been an ornament belonging to the belt with the end (inv. no. B 763), as the design is the same.<sup>1</sup> Its exact function

FOOTNOTE

1) Cf. cat. no. 75.

NINE DRESS JEWELS - Cat. No. 92

Gold

Code BUHL

Height 0.6 cm. diam. 0.5 cm

Average weight 0.24 gm



Some are slightly indented.

The basket-shaped dress stud is made of a repousse hemisphere, with a semi-circular loop in round wire. The loop ends are soldered inside the hemisphere (*Pl. 92.*

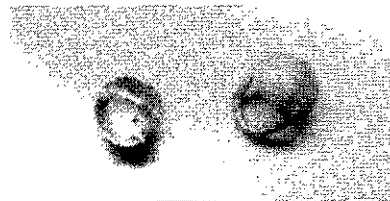
The dress studs B 528 and B 1052, and the belt fitting B 2672 with a globule type decoration also found in the treasure of the *Nuestra Señora de la Concepción*, belong to the same group.<sup>1</sup> When sewn onto a fabric the stud gives a pearl-like impression, similar to the diamond dress jewel with the code no. BUCP.<sup>2</sup> Closely related to the above-mentioned dress jewel is the button with code no. BUTL.<sup>3</sup>

FOOTNOTES

1) Cf. cat. no. 85 for B 528 and cat. no. 84 for B 1052 and for B 2672 cat. no. 74.

2) Cf. cat. no. 82.

3) For the significance of this button type cf. cat. no. 94.



*Pl. 92*



ONE DRESS JEWEL OR BUTTON - Cat. No. 93

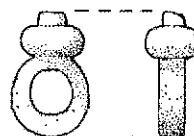
Gold

Inv. no. B 1567

Length 0.8 cm

Weight 0.90 gm

Good condition.



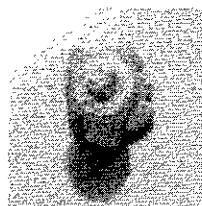
The dress stud is in the form of a flattened ball of solid gold, with a knob-like finial. The loop is made of thick cross-sectioned wire (Pl. 93a,b).

There are no direct parallels for this button or stud in the treasure of the *Nuestra Señora de la Concepción*. The decoration, however, is related to the buttons with code no. BUTI, and to the dress jewels with code no. BUHL.<sup>1</sup>

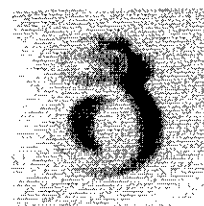
The above-mentioned stud differs considerably in the thickness of the loop in comparison with the other quoted examples. It was perhaps sewn onto a thick material or leather for decorating a belt.

FOOTNOTES

1) For the type BUTI cf. cat. no. 94 and for BUHL cat. no. 92.



Pl. 93a



Pl. 93b

ONE DRESS JEWEL OR BUTTON - Cat. No. 94

Gold

Code no. BUTI B 1617)

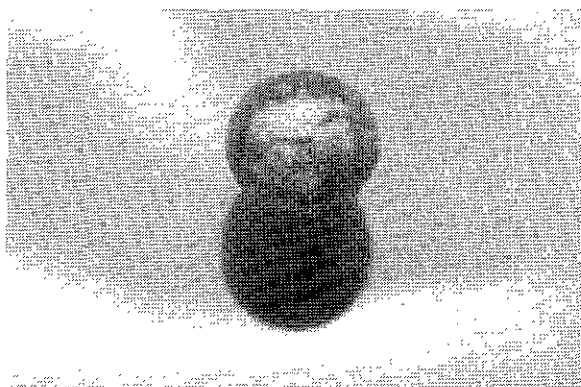
Height 1.2 cm

Weight 1.5 gm

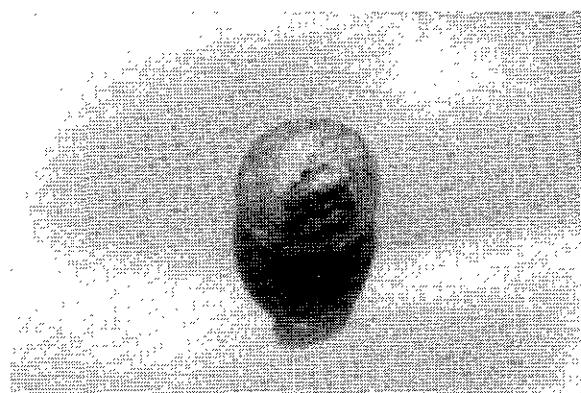


A slightly irregular-shaped round button made of two repousse hemispheres, with a loop of cross-sectioned wire.

Such buttons, also used as costume ornaments, would have been melted down to make new pieces of jewelry. Examples such as the one found in the treasure of the *Nuestra Señora de la Concepción* only survive in treasures found in the ground or in the depths of the sea. Numerous parallels of the same period exist in silver from hoards in Denmark dating back to the time of Christian IV of Denmark-Norway.<sup>1</sup> These vary from simple to decorated examples with an engraved or even enameled decoration. On Lubang, off Manila, similar buttons were found<sup>2</sup> (Pl. 94a,b,c).



Pl. 94b

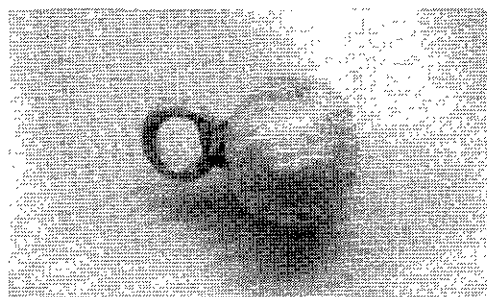


Pl. 94c

FOOTNOTES

1) Lindahl, 1988, cat. no. 13 (Soesmarke Hoard); cat. no. 16 (Baendekildegards marker Hoard); cat. no. 25 (Gronkaer mark Hoard); cat. no. 28, fig. 73 (Balle Hoard); cat. no. 38 (Ydings bys mark Hoard); cat. no. 42 (Eltanggard Hoard); cat. no. 45 (Ved Kolding-Vejle-vejen i Vuif Hoard); cat. no. 46 (Gravens by Hoard); cat. no. 51 (Brande skole Hoard); cat. no. 54 (Knude mose Hoard); cat. no. 58 (Kollemorten mose Hoard); cat. no. 68 (Verst Hoard); cat. no. 72 (Plovslund Hoard). Judging by these finds the simple hollow ball-shaped button seemed to be of preference in Denmark, rather than the fashion for filigree buttons.

2) For this information I thank World Wide First in Manila.



Pl. 94a

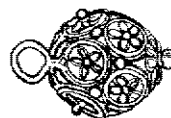
ONE HUNDRED AND FIVE BUTTONS - Cat. No. 95

Gold

Inv. no. Code BUTE

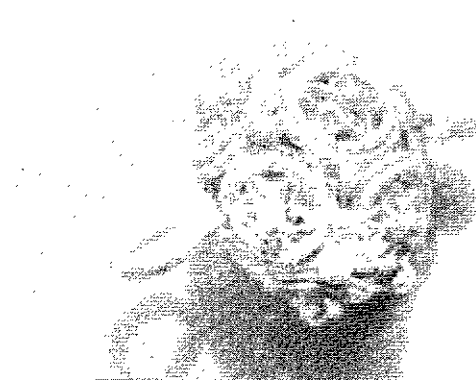
Height 2 - 2.1 cm, diam. 1.5 - 1.6 cm

Average weight 4.36 gm

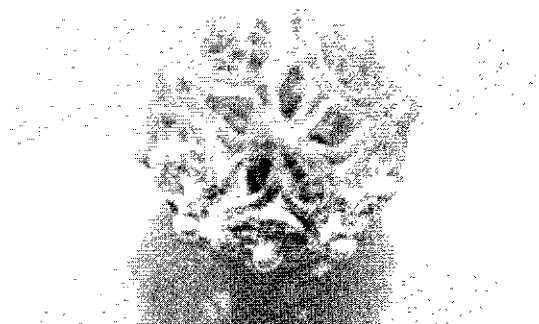


The filigree has been replaced in parts to complete a button.

The button is made of two round hemispheres of filigree work. Each hemisphere consists of five loops in square-section wire. These form a roundel for a medallion, and on the opposite side the framing wire ends join in the middle. All five double wire ends form a star shape on top of the hemispheres. The medallions in the roundels are filled with a flat wire frame, surrounding a star-shaped rosette with five pointed petals. One end of the button is decorated with a rosette in flat wire with globule. Attached to this is a round section wire which ends in a loop on the back of the button. Decorative globules have the function of reinforcing the joining of the two hemispheres. The same filigree pattern appears on the chain with the inv. no. C 6 from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The source for the pointed star-shaped rosette is Chinese, a motif which already appears in the Sung Dynasty (960 - 1279), and continues into the early 17th century in the Ming Dynasty (1368 - 1644) (*Pl. 95a,b,c*).



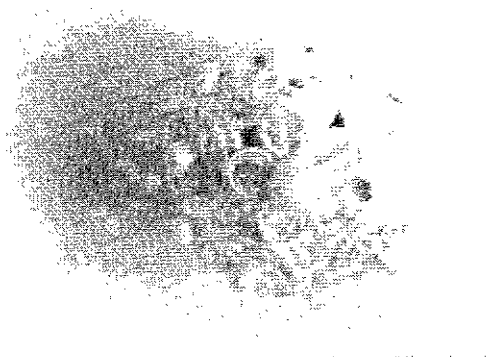
*Pl. 95b*



*Pl. 95c*

FOOTNOTE

1) The Chinese origin of this motif is explained in cat. no. 21.



*Pl. 95a*

Gold

Inv. no. Code BUTF

Height 1.2 - 1.3 cm, diam. 0.7 cm

Average weight 0.99 gm



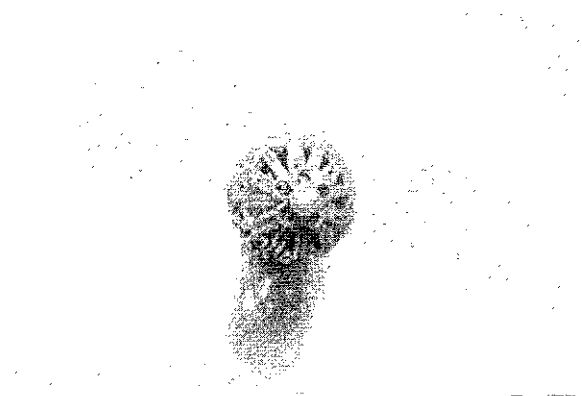
The filigree has been replaced in parts to complete the button.

The button is made of two round hemispheres in filigree work. Each hemisphere consists of six lozenge-shaped petals with trefoil coils in flattened twisted wire. The triangular pointed ends of the petals of both hemispheres interlock tightly. One end of the button is decorated with a rosette in strip wire with globule. Attached to this is a stud in round section wire, which runs through the center and ends in a loop on the back of the button (*Pl. 96a,b,c*).

The rare filigree pattern with the lozenge-shaped rosette petals and the trefoil filling is identical to the settings of the faceted carnelians on the chain fragment B 2282, from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Interesting are the different optical effects the goldsmith can develop with the same type of filigree elements. Here he interlocks identically designed hemispheres to form a round button, or separates them to frame an almost oval-shaped bead.

The pointed petals and the filigree decoration of the above-mentioned button is exceptional in comparison with the filigree of the other buttons in the treasure of the *Concepción*. The close ties between some of the chains and buttons proves that this part of the treasure was most certainly merchandise for export to Europe or South America.

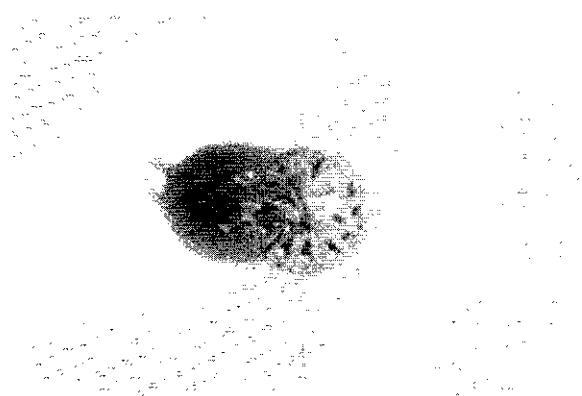
A piece of coral, 6.2 cm in length and numbered B 656, has a button of this type embedded in it. This demonstrates how most of the jewelry from the *Concepción* was found on the sea-bed, and the extent of the conservation and restoration measures.



*Pl. 96a*



*Pl. 96b*



*Pl. 96c*

#### FOOTNOTE

1) Cf. cat. no. 37.

Gold

Inv. no. Code BUTA

Height 1.7 cm, diam. 1 cm

Average weight 1.80 gm



The filigree has been replaced in parts to complete the button.

The button is made of two round hemispheres in filigree work. Each hemisphere consists of five petals of semi-circular wire filled with coils in flattened twisted wire. The swirling petals of both hemispheres are closely interlocked. One end of the button is decorated with a globule on a base of round section wire. Attached to this is a stud made of the same wire, which runs through the center and forms a loop at the back of the button (Pl. 97a,b,c).

An almost identical button type, differing only in size and decoration of the rosette front, is one with the code BTAA from the treasure of the *Nuestra Señora de la Concepción*.<sup>2</sup>

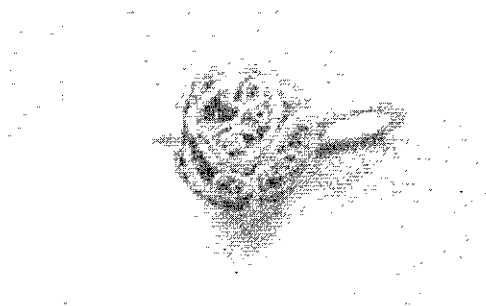
Very similar in general shape and form of the rosette petals is button BUTJ in the treasure, which basically differs in wire technique and proportions.<sup>2</sup> A characteristic feature of all three described button types are the foliated coils in twisted wire which appear on various pieces of filigree jewelry and objects.<sup>3</sup>

The idea of joining two simple domed rosettes to form a round button was one of the most basic in filigree. This was also the most popular form in the 16th century, and continued to be applied in folk jewelry of several nations. The above-mentioned buttons have fundamentally the same shape, but the design of the rosette is much more intricate. It is made by forming the petals into a comma-style swirl, which makes the floral effect more naturalistic. Such a detail is reminiscent of Chinese filigree work, such as can be seen on the fragments of an early 17th century gold Manchu headdress of the Ming Dynasty, now in the Metropolitan Museum of Art, New York.<sup>4</sup>

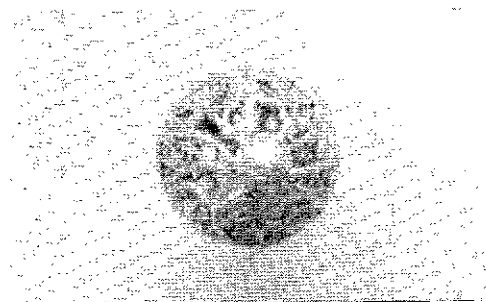
2) Cf. cat. no. 99.

3) The motif of the trefoil in the filigree work of the treasure of the *Nuestra Señora de la Concepción* is described in cat. no. 59, quoting the parallels.

4) Cat. "Chinese Jewelry", 1940, fig. 14.



Pl. 97a



Pl. 97b



Pl. 97c

#### FOOTNOTES

1) Cf. cat. no. 98.

ONE HUNDRED AND SIXTY SEVEN BUTTONS - Cat. No. 98

Gold

Inv. no. Code BTAA

Average weight 3.18 gm



The filigree has been replaced in parts to complete the button.

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The button is made of two round hemispheres in filigree work. Each hemisphere consists of five petals of semi-circular wire, filled with coils of flattened twisted wire. The swirling petals of both hemispheres are closely interlocked. One end of the button is decorated with a globule on a base of flattened twisted wire. Attached to this is a stud in round section wire, which runs through the center and forms a loop at the back of the button.

Almost identical in size, and only differing in the wire of the decorative rosette, is the button type with the code no. BUTA found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> A slightly varied form of this button type is the one with the code BUTJ found in the treasure.<sup>2</sup> The filigree has the characteristic foliated detail, as on various pieces of filigree jewelry and objects from the treasure.<sup>3</sup> On the other hand, the shape of the naturalistic looking petals of the rosette are reminiscent of Chinese filigree.<sup>4</sup>

The portrait of a Knight of the Order of Calatrava, attributed to Frans Pourbus I (1545 - 1581), now in the Rijksmuseum Amsterdam, illustrates such small buttons with swirls. The painting does not provide any evidence as to how the button was made.<sup>5</sup> To find parallels for buttons on paintings is rather difficult; as due to the miniature size, details are often not clear.

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FOOTNOTES

1) Cf. cat. no. 97.

2) Cf. cat. no. 99.

3) This motif is explained in cat. no. 59, quoting the parallels within the treasure.

4) The style is analyzed in cat. no. 97.

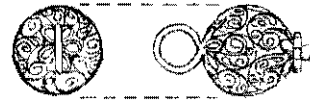
5) Inv. no. A 3065, previously attributed to Antonio Moro.

TWELVE BUTTONS - Cat. No. 99

Gold

Inv. no. BUTJ

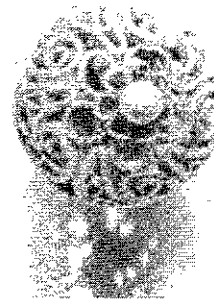
Average weight 2.27 gm



The filigree has been replaced in parts to complete the button.

The button is made of two round hemispheres in filigree work. Each hemisphere consists of five comma-shaped petals with coils in flattened twisted wire. The petals of both hemispheres are closely interlocked. On one end of the button is a decorative double-tiered rosette made of flattened twisted wire and a globule. Attached to this is a stud of round section wire which runs through the center and forms a loop on the back of the button (Pl. 99a,b,c).

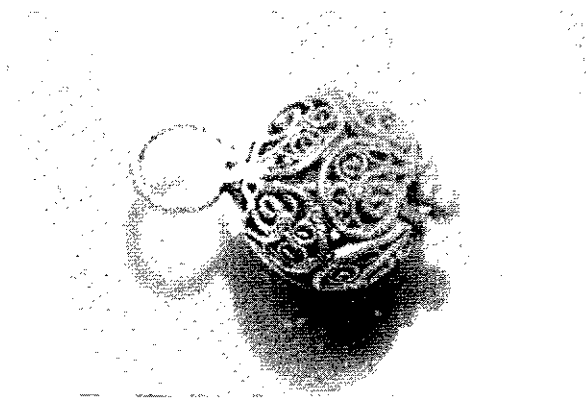
The general shape of the button and the filigree decoration resembles that of the button type with code nos. BUTA and BUTAA, found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The only difference between them is the use of flattened twisted wire for the filigree framework, which gives the button a more ornamental effect.



Pl. 99b

FOOTNOTE

1) Cf. cat. nos. 97 and 98.



Pl. 99a



Pl. 99c



## FIVE BUTTONS - Cat. No. 100

Gold

Inv. no. Code BUTH

Height 1.7 cm, diam. 1.5 cm

Average weight 3.88 gm



The filigree has been replaced in parts to complete the button.

The button, with a flattened round shape, consists of six petals in filigree work. The petals have a flame-like shape outlined in semi-circular section wire, with floriated coils in flattened twisted wire. One end of the button is decorated with a rosette in flat wire with globule. Attached to this is a stud in round section wire which runs through the center of the button, forming a loop on the back (Pl. 100a,b,c).

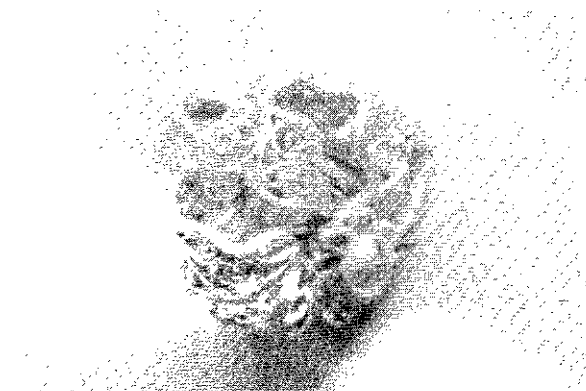
Very closely related and in fact only slightly varied in form are the buttons with the code nos. BUTC and BUTCC, found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> Even if the general appearance of the button is different, the actual filigree decoration is identical. The goldsmith making these buttons hammered the button type BUTC, and thus the above-mentioned button became a flattened sphere. In this way the flame-style elements are drawn apart, and their silhouette is optically more evident in contrast to the interlocking pattern of button BUTC.

The trefoil pattern in filigree is characteristic for quite a few chains and filigree objects found in the treasure of the *Concepción*.<sup>2</sup> The above-mentioned button type thus belongs to a category of filigree made in one Philippine workshop, in this case for export. The style of this goldsmith or workshop is signified by the trefoil coils.

## FOOTNOTES

1) Cf. cat. nos. 101 a,b.

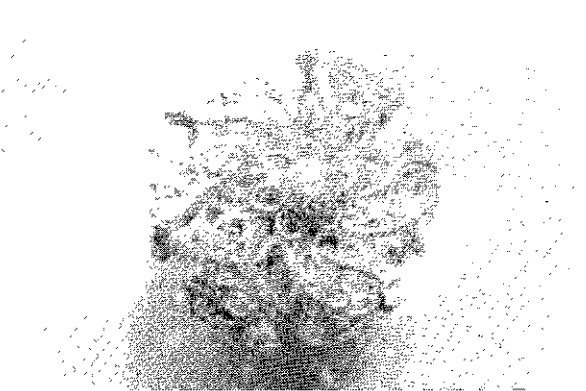
2) Cf. cat. no. 59 with details about the ornament and mention of the parallels in the treasure.



Pl. 100a



Pl. 100b



Pl. 100c

THREE HUNDRED AND THIRTY-ONE BUTTONS - Cat. No. 101

Gold

Inv. no. Code BUTC

Height 1.8 cm. diam. 1.5 cm

Average weight 3.96 gm



The filigree has been replaced in parts to complete the button.

ONE BUTTON

Gold

Inv. no. Code BTCC

Weight 0.50



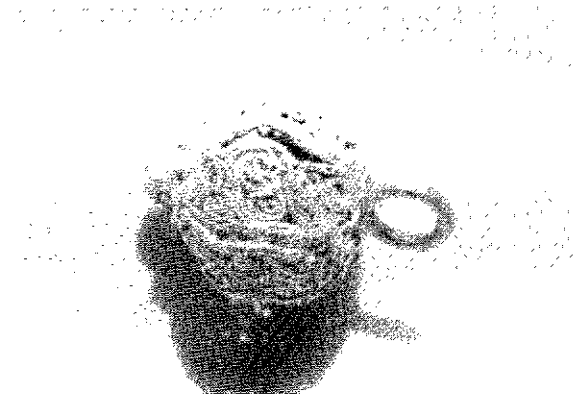
The button type is the same as BUTC; only the size differs.<sup>1</sup>

The round button design consists of six petals in a flame-like shape. Each flame is outlined by half-round section wire, with foliated coils in flattened twisted wire. One end of the button is decorated by a rosette made of flat wire and a globule. Attached to this is a stud in round section wire, which runs through the center of the button and forms a loop on the back (*Pl. 101a,b,c*).

In comparison, a single button with the code BUTCC varies only in size.<sup>1</sup> Another variant of this type of piece from the treasure of the *Nuestra Señora de la Concepción*, identical in its decoration but different in shape, are the buttons with the code BUTH.<sup>3</sup>

Distinctive in the design of the above-mentioned button is the semi-circular wire bordering the flame shape. This type of wire gives the filigree and form of the button a special effect, and contrasts clearly with the usual square section wire applied to the other buttons and filigree jewelry of the treasure of the *Concepción*. The trefoil filigree ornament is a characteristic feature of the workshop making the filigree jewelry, which was made for export.<sup>4</sup>

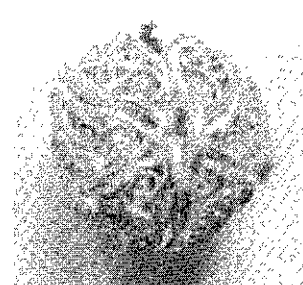
4) This motif is discussed in cat. no. 59.



*Pl. 101a*



*Pl. 101b*



*Pl. 101c*

FOOTNOTES

1) Cf. cat. no. 101 a.

2) Cf. cat. no. 101 b.

3) Cf. cat. no. 100.

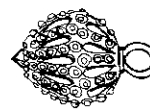
FORTY FOUR BUTTONS - Cat. No. 102

Gold

Inv no. Code BUTB

Height 1.8 cm. diam. 1.3 cm

Average weight 1.31 gm



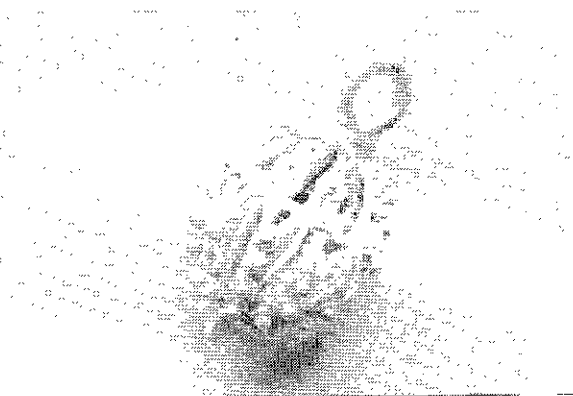
The filigree has been replaced in parts to complete the button.

The button consists of two round hemispheres in filigree work. Each hemisphere is made of a domed rosette with square section wire. Tiny rings of flat wire with globules decorate and cover the joins of the rosette petals. On one end of the button is a pyramid boss encircled by the same rings with globules. Attached to this is a stud in round section wire which runs through the center of the button and forms a loop at the back. The other end of the button has a ring with loop made of round section wire (*Pl. 102a,b,c*).

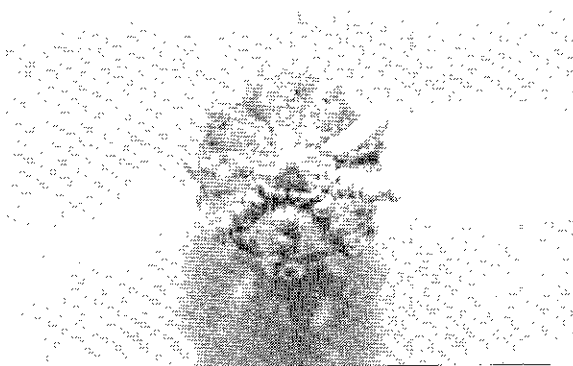
This button resembles strongly the spacer bead with the code no. BEAB, of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> The pieces differ merely in the silhouette form, and this detail depends on how the two rosettes forming the bead are bent. The decorative motif of flat wire rings with globules is a characteristic feature found in the filigree of quite a few of the spacer beads found in the treasure, such as those with the code nos. BEAA, BEAB, BEAH and BEAK.<sup>2</sup>

One detail of the button attracts attention. That is the pyramid boss, which is found mostly on belt fittings, dress studs, and on the chain C 16 of the treasure of the *Concepción*.<sup>3</sup> From this arises the question as to whether the dress studs and belt fittings were made by the same workshop. However, this one detail alone cannot give us the necessary proof.

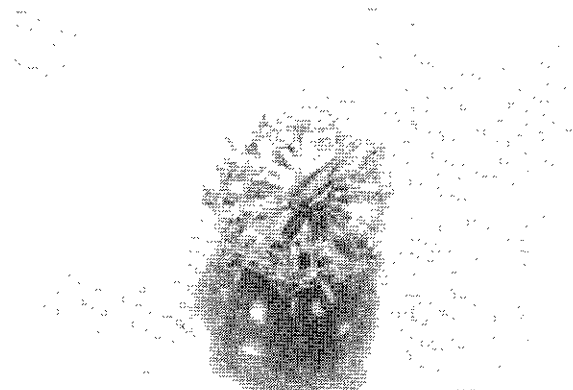
20 and on the belt fittings B 1405 cat. no. 73, B 763 cat. no. 75.



*Pl. 102a*



*Pl. 102b*



*Pl. 102c*

FOOTNOTES

1) The button type is discussed in cat. no. 45; parallels in later Philippine jewelry are also quoted.

2) For BEAA cf. cat. no. 46, BEAB cat. no. 45, BEAH cat. no. 49, BEAK cat. no. 48.

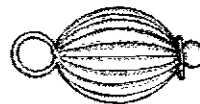
3) The motif appears on the dress studs FB01 cat. no. 89, Code PYRA cat. no. 90, chain C 16 cat. no.

Gold

Inv. no. BUTG

Height 2.1 cm, diam. 1.3 cm

Average weight 3.87 gm



The sheet metal has been uncrushed.

The melon-shaped button consists of two almost round repoussé hemispheres with canellation. On one side the button is decorated with a daisy style rosette in sheet metal, with eight petals and a globule. Attached to this is a stud in round section wire, which forms a loop at the back of the button (*Pl. 103a,b,c*).

For a variant type, compare this piece with the button with code no. BUTD, from the treasure of the *Nuestra Señora de la Concepción*, which merely differs in the horizontally fluted pattern.<sup>1</sup> The design of the above-mentioned button shows a basic form of decoration, which goldsmiths had already applied in ancient times and in various cultures.<sup>2</sup> The canellated bead appears on German rosaries of the early 16th century, as well as on Spanish rosaries of the seventeenth century.<sup>3</sup> In this respect, an interesting parallel with melon-shaped beads is a coral rosary found on the wreck of the *Nuestra Señora de Atocha*, which sank in 1622.<sup>4</sup>

On a portrait of a lady by an Anonymous Master in the Hispanic Society of America, New York, buttons with a canellated decoration are illustrated in a row along the front of the dress (early 17th century?)<sup>5</sup> (*Pl. 103d*). The melon-shaped button type as an ornamental bead of a necklace appears on two portraits painted by Antonio Moro: Maria de Cordoba, Marquesa de las Navas, now in Hospital de Tavera, Toledo<sup>6</sup> and Portrait of a Man (possibly Ottavio Farnese?, Duke of Parma and Piacenza), Metropolitan Museum of Art, New York.<sup>7</sup>

On Philippine tambourine necklaces of the 18th and 19th centuries, one finds the melon-shaped bead as a decorative element.<sup>8</sup> This indicates that the form had an old tradition in the Philippines.

#### FOOTNOTES

1) Cf. cat. no. 104.

2) For example, on a pair of hairpins from Central Anatolia, Hittite Period, 15 - 13th century B.C. (Metropolitan Museum of Art, New York, Inv. no. L.1983.119.5 - 7).

3) Auct. Cat. Fischer, 1989, nos. 1, 16, 19, 149.

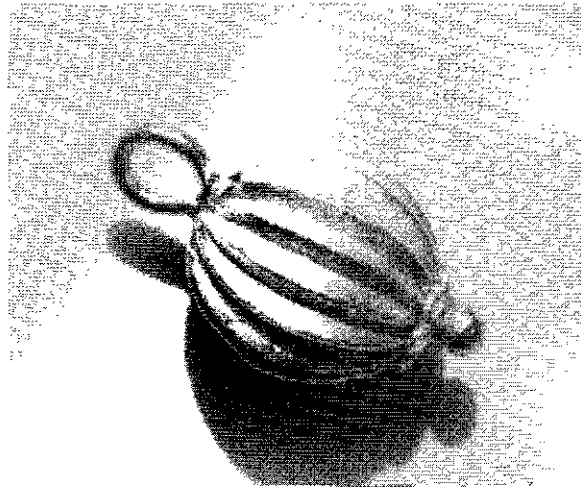
4) Auct. Cat. Christie's, 1988, no. 155.

5) Inv. no. A 133. The material of which these buttons are made cannot be positively identified. The parallel lies mainly in the shape of the button.

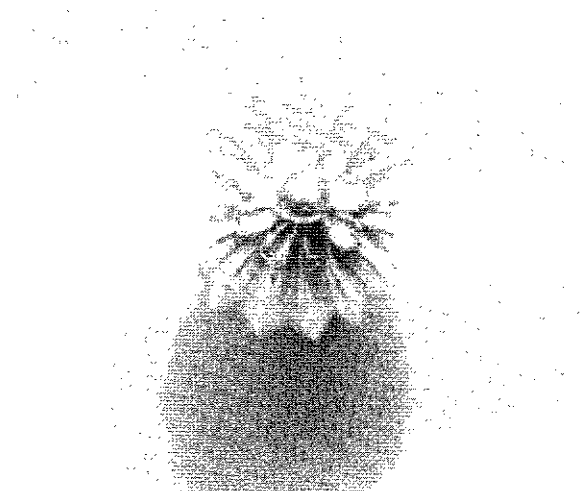
6) This information came from the invaluable photo archives of the Hispanic Society of America, New York.

7) Inv. no. 51.5.

8) Cf. examples in the museums in Manila: The Colonial Jewellery Collection, The Casa Manila Museum, Intramuros Administration, inv. no. IA-A-1475 and IA-A-2859; Ayala Museum, inv. no. FA-80-130. See also Villegas, 1983, p. 121, 124 and 139.



*Pl. 103a*



*Pl. 103b*



*Pl. 103c*



*Pl. 103d*

EIGHTY NINE BUTTONS - Cat. No. 104

Gold

Inv. no. Code BUTD

Height 2.1 cm. diam. 1.3 cm

Average weight 4.94 gm



The sheet metal has been uncrushed.

The button consists of two round repoussé hemispheres in sheet metal, with horizontal fluted bands. One end of the button is decorated with a rosette. The rosette has small rounded petals surrounding a large globule. Attached to this is a stud in round section wire, which forms a loop on the other side (*Pl. 104a,b,c*).

In contrast, the button with the code BUTG already described is a varied type which differs basically in its vertical instead of horizontal fluted ornament.<sup>1</sup>

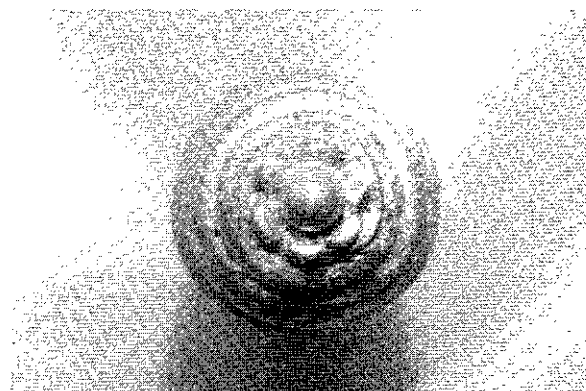
The decoration is optically most effective, even though very basic in its design. Fluted ornaments of this sort were already known from goldsmith's work of early cultures. Interesting though, in this respect, is a silver button found in the Historical Museum, Moscow dated 15th to 16th centuries which is closely related in the horizontal fluting. This horizontal fluting is rarer than the traditional melon shape of the already mentioned button code BUTG.<sup>2</sup> The same fluted ornament appears on an oval-shaped bead in an early 17th century Danish hoard; this also in silver.<sup>3</sup>



*Pl. 104a*



*Pl. 104b*



*Pl. 104c*

FOOTNOTES

1) Cf. cat. no. 103.

2) G. Medvedeva and others, 1987, cat. no. 52.

3) Lindahl, 1988, cat. no. 71.

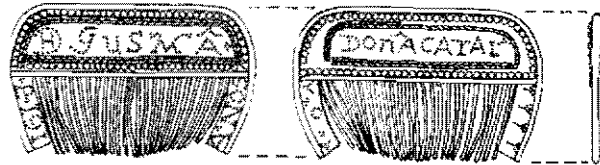


Gold

No. B 1558

Length 3.4 cm; width 2.0 cm

Weight 8.2 gm



The teeth of the comb are bent. Considering the length of the teeth in an unbent condition, and the inscriptions, a fraction of the edge of the side-frame is evidently missing. Fragments of the twisted wire are slightly bent, and parts have been lost.

The comb has a longitudinal-shaped bridge with rounded corners made of two pieces of sheet metal backing each other. Both are held together by a strip of gold, bent over the rims, which forms a frame and also covers the adjoining side frames of the comb which are made of strips of sheet metal. The bridge of the comb has a frieze shape, outlined on either side by a row of granules. Inside is a double line of twisted wire with a round section running in opposite directions, giving the appearance of a plait. These granulated wires frame the horizontal band-type inscription in fine granulation, which is read from the front to the back of the comb: (Dona Catalina de Gusman).

On the front side of the comb, along the side frames, are the following inscriptions: 1613 (or 8) (left) and ANOS (right). The equivalent sections on the back have on the left side an almost unidentifiable inscription, as quite a few of the granules are missing. The only possible letters that can be identified are "M.O.." The third letter is definitely incomplete, and looks now like the number 9 (in lying position).<sup>2</sup> On the right side of the frame are four triangular formations of granules, which seem to be purely decorative. The teeth of the comb are made of gold wire with a rectangular cross-section. These are held together by the sheet metal of the bridge, and secured by invisible twisted wires optically covered by a wire with round section (*Pl. 105a,b*).

Of all the gold jewelry from the *Nuestra Señora de la Concepción*, the comb exemplifies best of all the intermingling of styles from different cultures, such as the European and Chinese.<sup>3</sup> The inscription describes the wearer of the comb "Dona Catalina de Gusman" who no doubt is of Spanish origin. Gusman is such a common name in the Philippines and other parts of the Spanish

world, that it would be impossible to try and identify the owner of the comb. The interpretation of the inscription being incomplete, leaves several mysteries. The date 1613 or 1618, with the word "anos" on the opposite side, seems to imply the date of the comb. Characteristic of the inscription is the rather unusual difference in proportions and size of the letters, as well as the change from capital letters to italics within one line. One has the impression that the craftsman was not very conversant with the Spanish language or use of Latin letters, if one analyzes the granulation work of the inscription.

From a stylistic point of view, the comb is definitely Chinese in origin. Combs as such have a long tradition in Chinese applied arts, and belonged to the traditional costume.<sup>4</sup> Not only for the Chinese women were hair ornaments and combs a major part of their dress, but also for the upper-class Japanese women.<sup>5</sup> Due to the lavishness of the colored silks they wore with fine embroidered patterns, the jewelry appeared quite superfluous. One concentrated instead on the headdress, and thus very artistic style combs and flamboyant hair pins were developed. In fact, already during the Nara Period (740 - 794 A.D.) the Japanese were influenced by the Chinese combs of that epoch. Later the comb also became a major fashion for ladies in Spain. One wonders about its early origin: if the Asian comb or hairpin, which undoubtedly influenced this Spanish vogue, arrived perhaps through trade with the Colonies.<sup>6</sup>

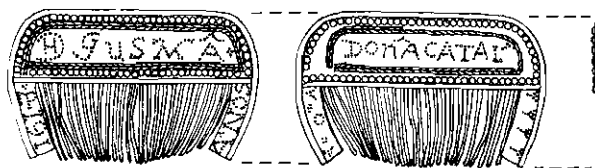
The shape and decoration of the comb of the *Concepción* have Chinese forerunners. Two combs with similar proportions and shape, dated to the T'ang Period (618 - 906 A.D.) in the Metropolitan Museum of Art, New York underline the assumption<sup>7</sup> (*Pl. 105c*). These are decorated with

Gold

No. B 1558

Length 3.4 cm; width 2.0 cm

Weight 8.2 gm



The teeth of the comb are bent. Considering the length of the teeth in an unbent condition, and the inscriptions, a fraction of the edge of the side-frame is evidently missing. Fragments of the twisted wire are slightly bent, and parts have been lost.

The comb has a longitudinal-shaped bridge with rounded corners made of two pieces of sheet metal backing each other. Both are held together by a strip of gold, bent over the rims, which forms a frame and also covers the adjoining side frames of the comb which are made of strips of sheet metal. The bridge of the comb has a frieze shape, outlined on either side by a row of granules. Inside is a double line of twisted wire with a round section running in opposite directions, giving the appearance of a plait. These granulated wires frame the horizontal band-type inscription in fine granulation, which is read from the front to the back of the comb: (Dona Catalina de Gusman).

On the front side of the comb, along the side frames, are the following inscriptions: 1613 (or 8) (left)<sup>1</sup> and ANOS (right). The equivalent sections on the back have on the left side an almost unidentifiable inscription, as quite a few of the granules are missing. The only possible letters that can be identified are "M.O." The third letter is definitely incomplete, and looks now like the number 9 (in lying position).<sup>2</sup> On the right side of the frame are four triangular formations of granules, which seem to be purely decorative. The teeth of the comb are made of gold wire with a rectangular cross-section. These are held together by the sheet metal of the bridge, and secured by invisible twisted wires optically covered by a wire with round section (*Pl. 105a,b*).

Of all the gold jewelry from the *Nuestra Señora de la Concepción*, the comb exemplifies best of all the intermingling of styles from different cultures, such as the European and Chinese.<sup>3</sup> The inscription describes the wearer of the comb "Dona Catalina de Gusman" who no doubt is of Spanish origin. Gusman is such a common name in the Philippines and other parts of the Spanish

world, that it would be impossible to try and identify the owner of the comb. The interpretation of the inscription being incomplete, leaves several mysteries. The date 1613 or 1618, with the word "anos" on the opposite side, seems to imply the date of the comb. Characteristic of the inscription is the rather unusual difference in proportions and size of the letters, as well as the change from capital letters to italics within one line. One has the impression that the craftsman was not very conversant with the Spanish language or use of Latin letters, if one analyzes the granulation work of the inscription.

From a stylistic point of view, the comb is definitely Chinese in origin. Combs as such have a long tradition in Chinese applied arts, and belonged to the traditional costume.<sup>4</sup> Not only for the Chinese women were hair ornaments and combs a major part of their dress, but also for the upper-class Japanese women.<sup>5</sup> Due to the lavishness of the colored silks they wore with fine embroidered patterns, the jewelry appeared quite superfluous. One concentrated instead on the headdress, and thus very artistic style combs and flamboyant hair pins were developed. In fact, already during the Nara Period (740 - 794 A.D.) the Japanese were influenced by the Chinese combs of that epoch. Later the comb also became a major fashion for ladies in Spain. One wonders about its early origin: if the Asian comb or hairpin, which undoubtedly influenced this Spanish vogue, arrived perhaps through trade with the Colonies.<sup>6</sup>

The shape and decoration of the comb of the *Concepción* have Chinese forerunners. Two combs with similar proportions and shape, dated to the T'ang Period (618 - 906 A.D.) in the Metropolitan Museum of Art, New York underline the assumption<sup>7</sup> (*Pl. 105c*). These are decorated with

birds and flowers as silhouettes of wire, with granulation covering the background. Granulation as such came to China from the Hellenistic World via the Silk Road during the Han Dynasty (206 B.C. - 221 A.D.), and continued throughout the following dynasties.<sup>8</sup> In Philippine jewelry, granulation was a popular form of decoration.<sup>9</sup> As granulation is rather fragile, one could almost assume it was highly impractical for use in the hair, due to the friction. The Chinese, however, used granulation on hair pins such as those of the T'ang Period in the British Museum, London.<sup>10</sup> Crowns were also made of fine filigree work, such as the Fengguan empress's crown from the tomb of the Emperor Wan-Li, now in the Palace Museum, Peking.<sup>11</sup> From the same period, the Ming Dynasty, are five ornaments for a crown composed of delicate sprigs of flowers in filigree, today in the Metropolitan Museum of Art, New York.<sup>12</sup> To come back to the comb of the *Concepción*, it seems to have been a piece for practical use and not just destined to be shown in a cabinet.

The actual half-moon shaped bridge of the comb is a typical form used by the Chinese through many centuries.<sup>13</sup>

#### FOOTNOTES

1) While applying the granules, the goldsmith seems to have made a mistake. This would not be unusual, especially if the goldsmith might have been Chinese. This occurs on Renaissance goldsmiths' work (e.g. in Italy) even though the goldsmith should not have had any difficulty with the language. To come back to the transliteration of the inscription on the comb, the numbers 161 are quite clear. Then follows a group of three granules as a spacer, which repeats after the mysterious number which could possibly be a three or misinterpreted eight.

2) Judging by the condition of the comb today, a piece is missing. If one looks on the other side, the letter "A" of the word "anos" is incomplete.

3) Cf. also Villegas, 1983, p. 114 - 115.

4) Garrett, 1987, p. 63 f.; Haertig, 1983, p. 99 - 102; Hsn/Ch'un-ming, 1988, p. 80/81.

5) Haertig, 1983, p. 95 - 98.

6) It seems quite evident, if you compare Chinese combs made of tortoiseshell from the 18th century, with the almost identical type combs in Spain worn up till this day on particular occasions, cf. Haertig, 1983, p. 26.

7) Rogers Fund, inv. no. 23.212a,b published by Singer, 1971, cat. no. 67.

8) Wolters, Granulation, 1986, p. 162, ills. 41, 212, 215, 218 and 219.

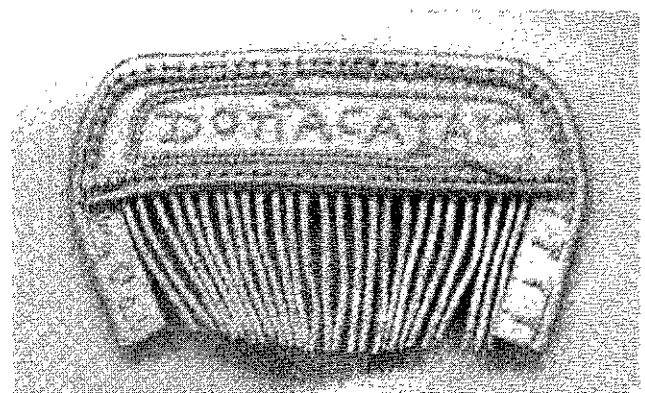
9) A climax in the use of granulation is to be found on the jewelry from the Surigao treasure, Philippines, published by Villegas, 1983, pages 81f., pages 100 - 103.

10) British Museum, London, inv. no. OA 1938.5-24.252 published by Wolters, Granulation, 1986, ill. 212 and Mack, 1988, p. 194/195.

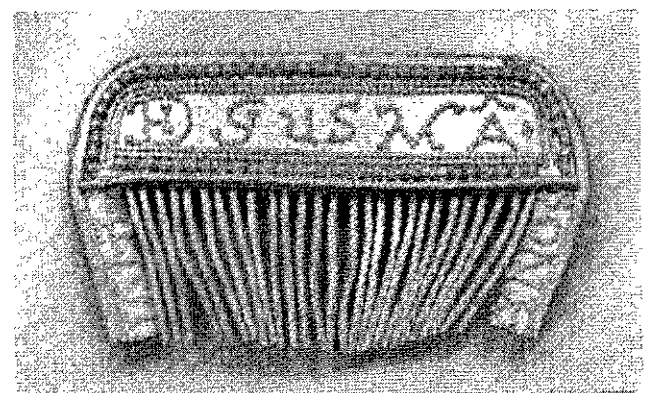
11) Weng/Boda, 1982, Colour Plate 207.

12) Cat. "Chinese Jewelry", 1944, fig. 14.

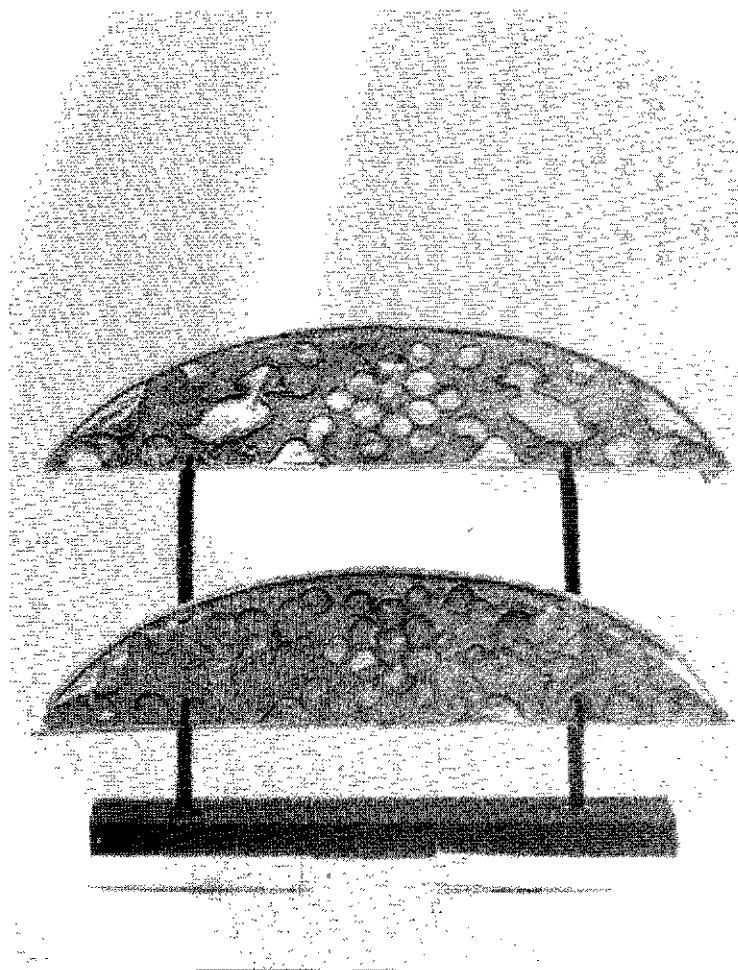
13) Hsun/Ch'un-ming, 1988, p. 80/81.



Pl. 105a



Pl. 105b



*Pl. 105c*

Gold

Inv. no. A 662

Length 3.5 cm

Weight 2.3 gm



The attached tooth is missing.

Coniform made of sheet metal with five alternating engraved bands: waffle motif, diagonal bands and plain surface. Each ornamental band is separated by two grooves flanking a rounded ring. On the narrow top is a clenched fist with a cuff-like ring. In connection with the figa, the piece gives the impression of a sleeve. In the wider bottom, part is open and has a small crossbar for attaching an inserted object (*Pl. 106a,b*).

The piece that was originally attached to this ornamental top must have been made of a material that disintegrated over the many years it was buried in the sea. It could quite possibly have been a prong made of bone, ivory, horn, tortoise-shell or wood. Another use of a piece with such a setting could have been a toothpick, if one considers the sleeve with figa to be the handle.<sup>1</sup> This function seems unlikely though, as it really should have a more curvilinear form. Also, an earpick could be a possible purpose for the handle, but the scoop would have to have been made of a more lasting material than the inorganic type that disintegrated.<sup>2</sup>

The crossbar gives us evidence that something was attached to this sleeve-like ornament with figa, and the proportions determine the likely shape and size of a prong. Also, the fact that this part disappeared and possibly disintegrated allows us to assume the function was a hairpin.

In actual fact, hairpins of the 17th century were known in Europe and are exemplified by two specimens found in the Cheapside Hoard, now in the Museum of London.<sup>3</sup> These are elaborately made of gold, with stones and enamel. Also, for the Chinese craftsmen this particular category of jewelry was well known, as hairpins have a very long tradition in Chinese costume.<sup>4</sup> Pins with one prong were purely decorative, whereas those with two teeth or prongs could also have had a functional purpose of holding the hair.<sup>5</sup> In the British Museum there is a group of Chinese

hairpins made completely of gold and dated from the 13th to 19th centuries.<sup>6</sup> These also provide evidence of the probable function of the piece taken from the *Nuestra Señora de la Concepción*.

The clenched fist with the thumb showing through the forefinger and middle finger is called a "figa". As an amulet the figa was known in various cultures and epochs throughout antiquity up until today. Already the Egyptians, Phoenicians and Etruscans used this symbol as an amulet for jewelry.<sup>7</sup> Later, the Romans continued the superstition, and the poet Ovid mentions this gesture in his *Fasti*, 433.<sup>8</sup> In Germany its use is documented in the 13th century, and in Italy Dante quotes "Le mani alzo con ambedue le fiche" in his *Divina Commedia* (*Inferno*, canto XXV, 1-4).<sup>9</sup> As precious amulet pendants, the figa then became widespread in Europe and the expression soon translated into all languages.<sup>10</sup> Even today in Southern Bavaria the figa-pendant has a tradition in courtship. If the fiancée keeps the charm that has been given to her, this is the sign of acceptance of the liaison.<sup>11</sup> Throughout the various cultures coral, rock-crystal, ivory and jet were the most popular materials for this amulet.

In the Philippines one finds this motif on ivory carvings presumably made by Chinese craftsmen such as on the "Nino Dormido" in the Intramuros Museum, Manila.<sup>12</sup> Such a gesture made by a Christ Child leaves iconographical mysteries. In fact, it has been mentioned that the figa motif also occurs in Chinese art, where the hand has an important meaning.<sup>13</sup> However, the figa symbol was most certainly brought by the Spaniards and Portuguese to the Colonies. Under these circumstances it would be difficult to determine the geographic source for the "figa", used on the hairpin and the flask tops of the *Concepción*.<sup>14</sup>

Enough has been said about the origins and use of the figa. Now we must explain the actual meaning and derivation of the word. The figa is an amulet

against the Evil Eye and was given often to children in Spain.<sup>15</sup> On the other hand, due to its phallic character it is also a symbol of the sexual act and thus fertility. In this connection it was worn by married women as an amulet against infertility and is still to be seen as a protection against the Evil Eye.<sup>16</sup> The expression "figa" derives from the Latin "ficum facere" (in Italian = "fare la figa", in Spanish = "hacer la higa", French = "faire la figue", German = "die Feige machen"). In all languages the word for "figa" is symbolically linked with the fig as a fruit being the sign of life and fecundity.<sup>17</sup>

#### FOOTNOTES

1) For an excellent discussion on toothpicks and other examples cf. Tait, 1986, cat. no. 31. Furthermore, see Hackenbroch, 1979, ills. 58 and 434.

2) Newman, 1987, p. 107.

3) Cat. "Princely Magnificence", 1980, cat. no. 120, p. 88 with ill. and Cat. "Seven Thousand Years of Jewellery", 1986, p. 154 - 155, cat. no. 356.

4) Haertig, 1983, p. 99 ff.; Hsün/Ch'un-ming, 1982, p. 52 - 64.

5) Haertig, 1983, p. 46.

6) Cat. "Seven Thousand Years of Jewellery", 1986, cat. nos. 378 - 382.

7) Elworthy, 1958, fig. 102 and p. 254f.; Andree-Eysn, 1910, p. 118.

8) Quoted in: Elworthy, 1958, p. 242 - 258; Knuf, 1984, p. 168.

9) See Elworthy (footnote 8); Andree-Eysn, 1910, p. 119.

10) See footnote 17 for the translations. Many examples have been published in: Hansmann/Kriss-Rettenbeck, 1966, p. 199 - 207 with many ills.; Muller, 1972, p. 69, fig. 94; Hackenbroch, 1979, p. 332 with variants of the motif.

11) Andree-Eysn, 1910, p. 119/120; Knuf, 1984, p. 168.

12) Gathbonton/Tinio, 1982, p. 19; Gathbonton, 1983, ill. on p. 64 and text p. 14.

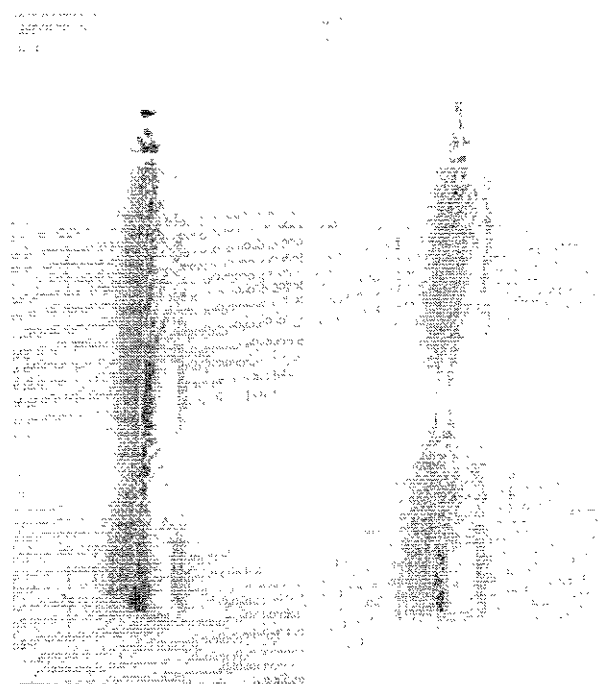
13) This information was kindly given to me by Mrs. Esperenza Bunag Gathbonton, Manila. For the significance of the hand motif in Chinese art, cf. Williams, 1976, p. 219/220.

14) Cf. cat. nos. 107 - 109.

15) Kerler, 1977, p. 34. For Spanish examples cf. Muller, 1972, fig. 94; Franco-Mata, 1986, figs. 3-4, 5, 27 - 41; Cat. "Catalogo de amuletos", 1987, p. 46-47, 62-63, 66-67, 68, 71, 79, 80, 103, 125.

16) Elworthy, 1958, p. 242 - 258; Kerler, 1977, p. 33/34; Knuf, 1984, p. 168; Hansmann-Kriss-Rettenbeck, 1966, p. 203 - 207.

17) For the meaning of the fig in art cf. Cooper, 1987, p. 78 - 79.



Pl. 106a

Pl. 106b

MOUNTING FOR A FLACON WITH SCREW TOP - Cat. No. 107

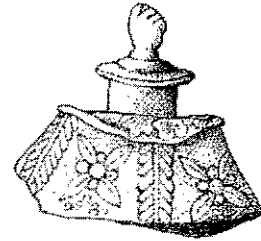
Gold

Inv. no. A 772

Height 3.2 cm, width 3 cm, opening of the fitting for flacon: 2.9 x 2 cm

Weight 10.7 gm

The actual vessel of the flacon is missing.



The mounting is bell-shaped, constructed of sheet metal, with an engraved decoration and oval cross-section. On all four sides of the lower rim and on one narrow side is a small hole for a small stud or screw, used to attach the fitting to a porcelain or glass flacon. The side walls are engraved, and divided into four compartments by a stylized leaf border. Each trapeze-shaped panel has a four-leaf rosette, surrounded by four pointed leaves in a diagonal arrangement, with a punched background. The oval flat top of the fitting, in sheet metal with a protruding rim, has swirling trefoil-style acanthus leaves as an engraved ornament. Attached to this is the cylindrical screw thread with top. The screw top terminates in a slightly domed construction with projecting edge and chased figa (*Pl. 107a,b,c,d*).

The screw top must be turned from right to left to open it, and vice versa to be closed—unlike constructions today. In the 17th century, however, this was not unusual.<sup>1</sup>

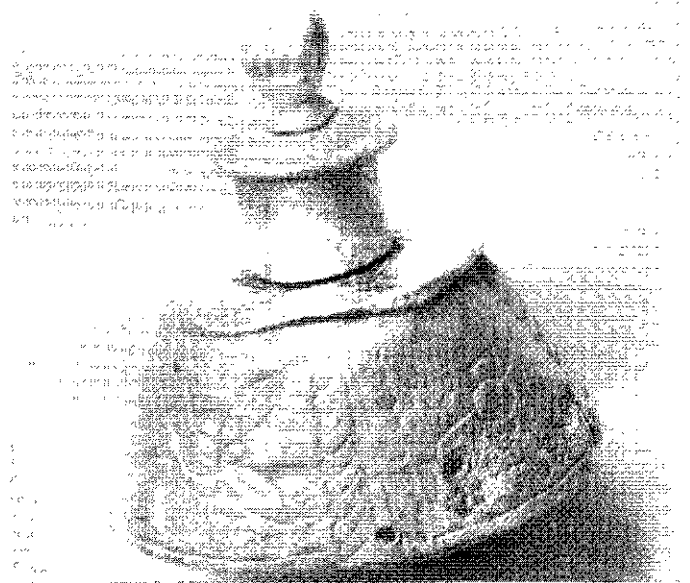
Both ornament and technique of the above-mentioned fitting for a flacon are unmatched in the other surviving parts of the treasure of the *Nuestra Señora de la Concepción*. However, the figa is a motif which recurs quite frequently in the treasure, e.g. on the flask top B 764 and the hairpin A 662, or as a single object B 1513.<sup>2</sup>

The shape of the fitting and other examples of flacons from the 17th century causes one to assume that the flacon had a bulbous form when seen from the front. Seen from the side, it was quite flat with a narrow top.<sup>3</sup> Presumably the flacon was made of porcelain or glass which was damaged on the sea bed. But then it would be quite possible that the mounting was made for export, to be attached to a flacon in Europe or South America.

The engraved symmetrical rosette ornaments and the flatly spread acanthus foliage is reminiscent in style of Malay Chinese Silverware.<sup>4</sup>

FOOTNOTES

- 1) For this information I am indebted to Hugh Tait, Department of Medieval and Later Antiquities, British Museum, London.
- 2) For B 764 cf. cat. no. 108, A 662 cat. no. 106 and B 1513 cat. no. 109.
- 3) Cf. some parallels published in: Launert, 1985, figs. 112, 113, 114, 116 and 131.
- 4) For examples of such ornament see: Ling Roth, 1910, pl. 9, 11, 17, 35, 49, 64, 90 and Choo, 1984, p. 24 - 25, figs. 15, 25 and cover page.

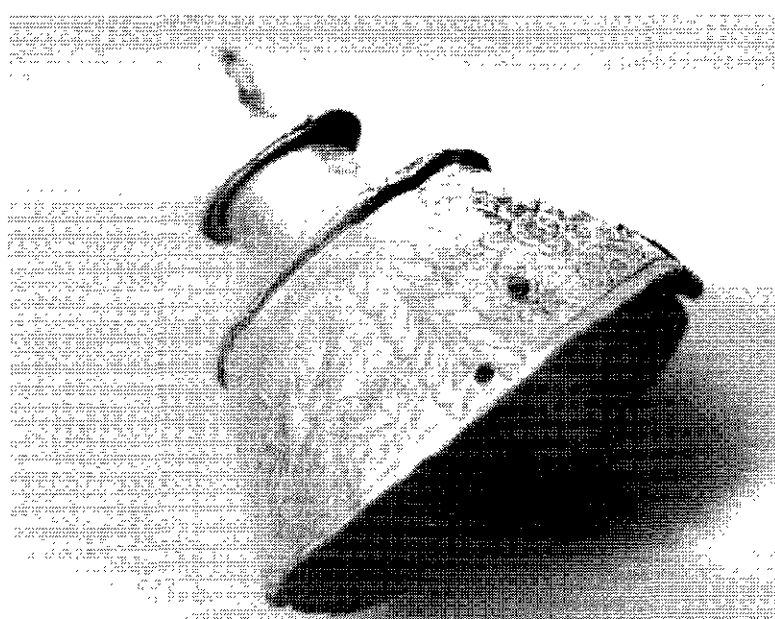


*Pl. 107a*

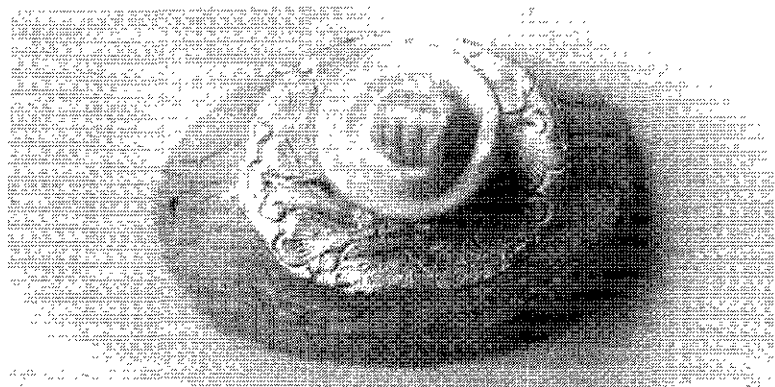




Pl. 107b



Pl. 107c



Pl. 107d

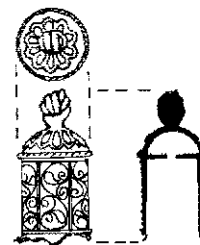
Gold

Inv. no. B 764

Height 2 cm. diam. 1 cm

Weight 3.9 gm

The attached flask is missing, and parts of the top are slightly deformed and crushed; but the screw mechanism functions.



Two cylinder forms in sheet metal with engraved screw threads form a flacon top. The two parts screw from right to left. The inner cylinder would have been attached to a glass, porcelain or gold flask. On the outer cylinder is a decorative filigree encasement in cylinder shape. This has six rectangular compartments, each one formed in flat wire with a double trefoil motif of flattened twisted wire. The flask top terminates in a repousse round hemisphere with a protruding border of twisted wire. The domed terminal is decorated on top with a rosette in square section wire and a chased and engraved clenched fist, a so-called figa. Attached to the inner screw thread is a small part of the decorative fixture for the flacon, which was in filigree work (*Pl. 108a,b*).

The above-mentioned screw top was presumably attached to a glass or porcelain flacon for perfume or essences of some sort, which did not survive the 350 years on the sea bed. Judging by the size of the flask top, the vessel itself must have been equally small. In fact, flacons of the 17th century were small in proportion, and the cylindrical shape top of this piece is quite typical.<sup>1</sup> The screw top turns differently from the system we know today. It must be turned from right to left, which in the 17th century was apparently not unusual.

The figa as a decorative element appears on various pieces in the treasure of the *Nuestra Señora de la Concepción*, e.g. on the hairpin A 662 and on another flacon top A 772.<sup>2</sup> It exists also as a single element without any function.<sup>3</sup> The trefoil wire pattern of the filigree encasement is characteristic of various chains and filigree objects in the treasure, such as the filigree cross B 564, filigree fragment B 1218 and chains B 869, C 7 and C 15.<sup>4</sup> These technical and decorative similarities prove that the flask was a part of the cargo or merchandise produced for export, and not an object of use belonging to a passenger or member of the crew. It was perhaps only the

mount that was being exported for fitting onto a European glass. Or, perhaps the flacon was made of Chinese porcelain. Without any further evidence, the mystery shall remain unsolved.

A close parallel for this decorative element exists on a finger reliquary pendant, formerly in the Melvin Gutman Collection and then temporarily in the Baltimore Museum of Fine Arts.<sup>5</sup> Its whereabouts today is unfortunately not known. On this, the figa appears similar to the flacon top, on an ornamental cap end with filigree ornament.

#### FOOTNOTES

1) The following examples demonstrate both size, function and shape of the flacon in different materials with gold or silver tops: cf. Launert, 1985, fig. 83, 156, 157, 169, 172, 191, 192 and 279.

2) For A 662 cf. cat. no. 106 with a detailed account of the history and significance of the figa; A 772 cf. cat. no. 107.

3) Cf. cat. no. 109.

4) For B 564 cf. cat. no. 59, B 1218 cat. no. 113, B 869 cat. no. 25, C 7 cat. no. 26, C 15 cat. no. 33.

5) Auct. Cat. Parke-Bernet Galleries, 1969 - 1970, Part I, April 24, 1969, sale no. 2842.



*Pl. 108a*



*Pl. 108b*

FIGA ORNAMENT - Cat. No. 109

Gold

Inv. no. 1513

Height 0.9 cm. width 0.4 cm

Weight 0.80 gm



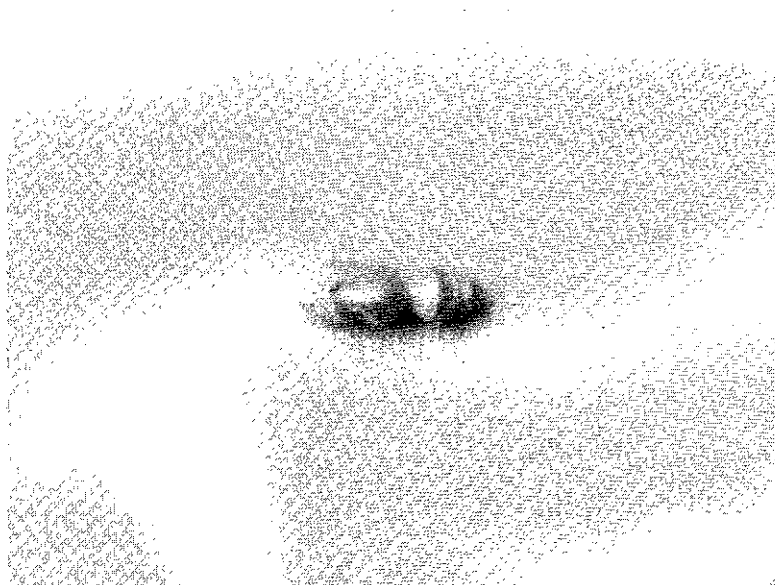
Fragmentary condition.

Chased and engraved clenched fist with a part of  
a cuff (*Pl. 109*).

Judging by the two flask tops A 772 and B 764,  
and the hairpin A 662 from the treasure of the  
*Nuestra Señora de la Concepción*, all of which  
have the figa either as a decorative element or  
handle, the above-mentioned piece must have had  
a similar function.<sup>2</sup>

FOOTNOTE

1) Cf. cat. nos. 106 - 108.



*Pl. 109*

OVAL FILIGREE BOX - Cat. No. 110

Box:

Gold

Inv. no. B 766

Height 3.1 - 3.2 cm, length 7.2 cm, width 4.5 cm

Weight 60.5 gm

Parts of the filigree are missing.

Lid:

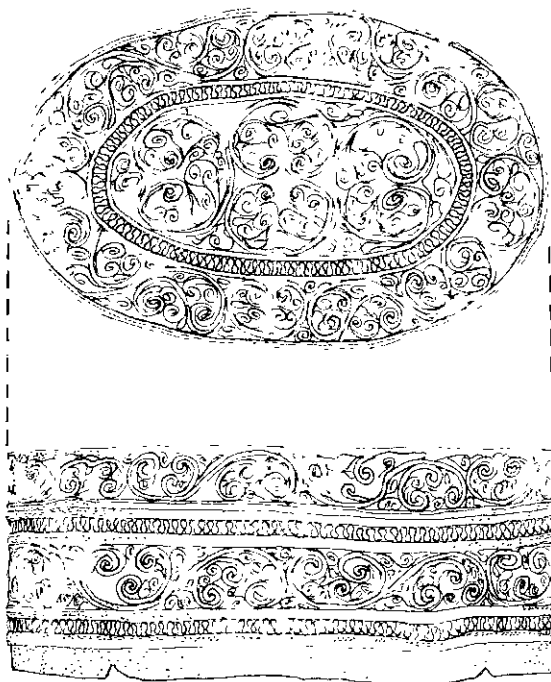
Gold

Inv. no. A 390

Height 0.8 cm, length 5.1 cm, width 5.1 cm

Weight 21.5 gm

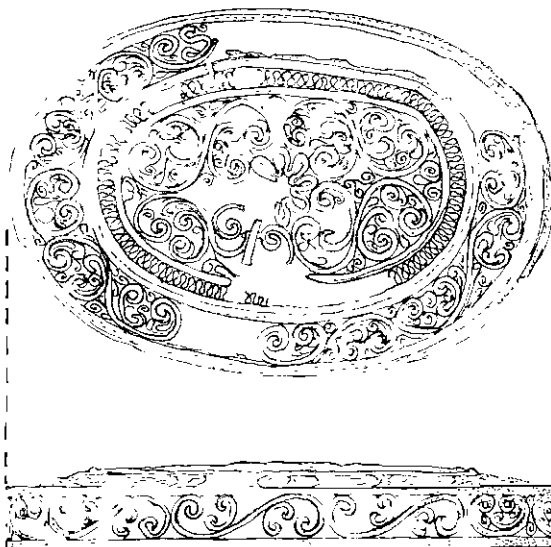
Two thirds of the outline of the filigree has been replaced on the rim of the lid, in order to show its function. Presumably a little knob handle is missing.



Oval-shaped box in filigree work with a slightly domed lid. The bottom of the box and the top of the lid have a similar filigree pattern. In the center there is an oval medallion made of kidney-shaped frames of flattened square section wire filled with comma-style coils in flattened twisted wire. The medallion is surrounded by a loop band frieze bordered by flattened square section wire. This wire also forms the frame with elongated s-swirls, and small kidney-shapes filled with comma-style coils in flattened twisted wire. The side walls of the box and the lid follow the same filigree pattern as the outer frame of the lid and bottom, in a double tier alternating with loop bands. The slightly stepped rim of the box is made of a strip of sheet metal (*Pl. 110a,b,c*).

In comparison with the bottom of the box, the lid has in the oval medallion a central rosette of flattened square section wire. Presumably there was a little knob or button as a handle for the lid.<sup>1</sup>

The loop band frieze is a frequently recurring motif in the filigree work of the *Nuestra Señora de la Concepción*.<sup>2</sup> The kidney-shaped outlines in the filigree are different from the other patterns found on the surviving examples of filigree work in the treasure. Possibly the stylistic influences for this particular shape were from India. The swirling leaf patterns and kidney shapes one finds



on Indo-Portuguese filigree caskets, which in some collections are also considered to be Spanish<sup>3</sup> (*Pl. 110d*). The actual oval shape of the box is a popular form for boxes, compared with betel boxes from India, and with boxes in Northern Europe.<sup>4</sup> Filigree already existed in Europe in the 15th and 16th centuries, and even earlier in Carolingian and Romanesque times. However, the great fashion for filigree in Europe was in the 17th century. In the archives of Seville and Toledo, the goldsmiths also have the title "filigranero".<sup>5</sup> Very little is really known about the

history of filigree and its stylistic sources, but in the 17th century the trade with the East, either through the Spaniards in the Philippines, or the Portuguese in India, most certainly influenced the art of European filigree. During the time of Philip IV of Spain, either chains or filigree objects from the "Indies" are quoted--meaning goldsmith's work from the "East" such as India, China, Japan and the Philippines.<sup>6</sup>

#### FOOTNOTES

1) Possibly through the pressure caused by the knob breaking off, the filigree became most damaged in this particular area of the lid. Late 18th century Indian betel boxes in filigree with flower-shaped knobs and similar in shape demonstrate how the knob would have been attached, cf. Cat. "Mughal Silver Magnificence", 1987, no. 187.

2) The history of this filigree motif is given in cat. no. 32. Furthermore, the loop band appears on

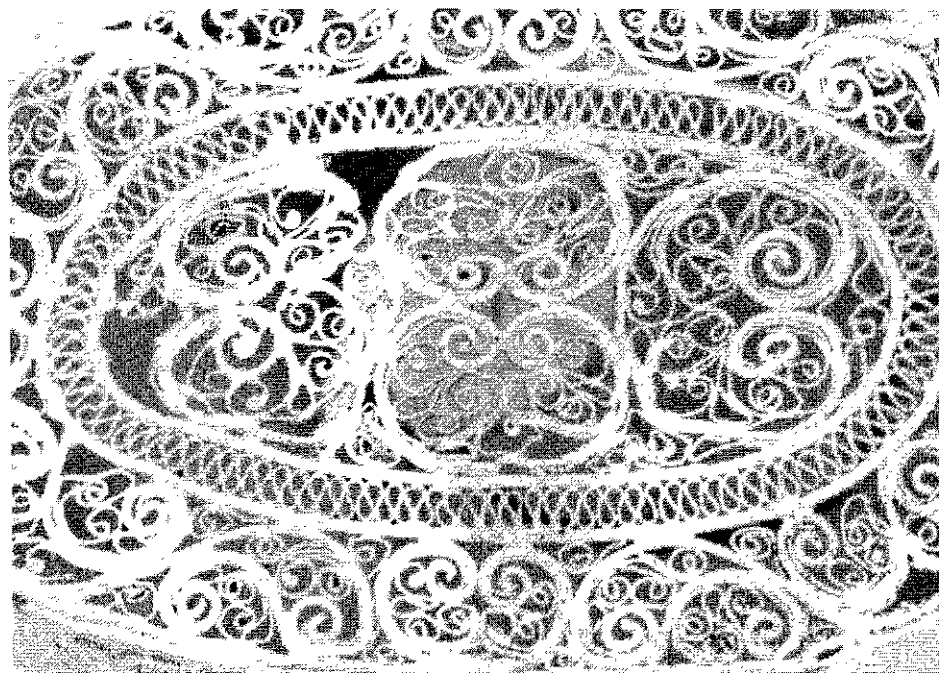
the filigree objects B 1218 cat. no. 113, B 1833 cat. no. 114, and filigree cross B 449 cat. no. 60 of the treasure of the *Nuestra Señora de la Concepción*.

3) Cat. "Mughal Silver Magnificence", 1987, nos. 225 and 227, cf. also stylistically close filigree work on a plate and three bowls from Goa and the Indo-Portuguese Empire, which are dated early 18th century. The filigree techniques in a region usually continued over centuries. Just to mention a few, see the caskets in the Parish Church of Rota (Cadiz) (Johnson, 1944, fig. 86) and the one in the Victoria & Albert Museum, London (Oman, 1968, fig. 268).

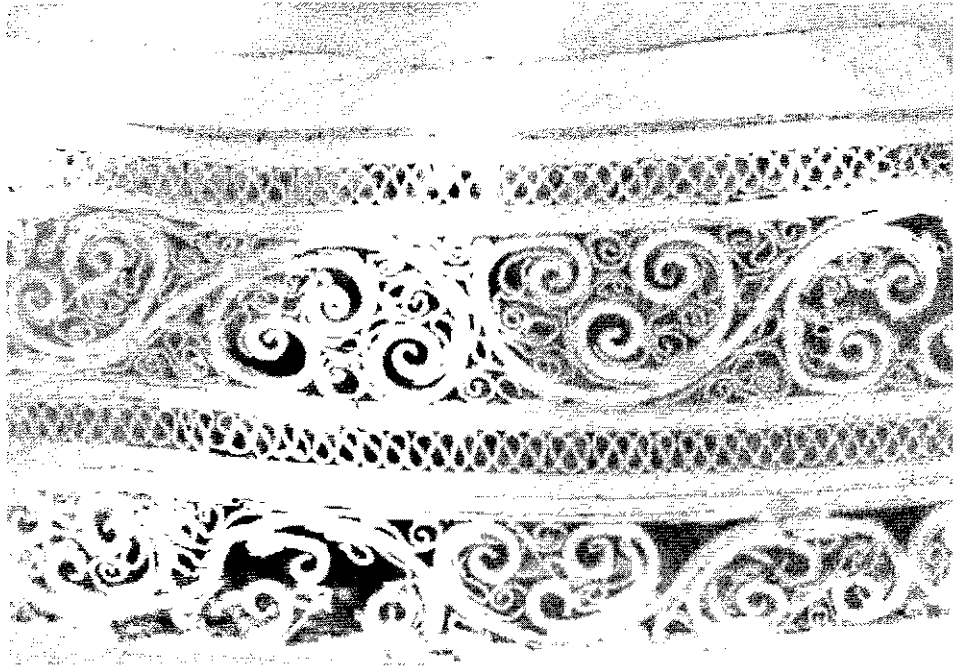
4) Cat. "Mughal Silver Magnificence", 1987, no. 187 and Riisøen/Boe, 1959, figs. 15 ff and 30 ff with 17th and 18th century examples from Norway.

5) Riisøen/Boe, 1959, p. 102 - 103.

6) Ibid., p. 103; Muller, 1972, p.110 and 150.



Pl. 110a



*Pl. 110b*



*Pl. 110c*





*Pl. 110d*

FILIGREE LID - Cat. No. 111

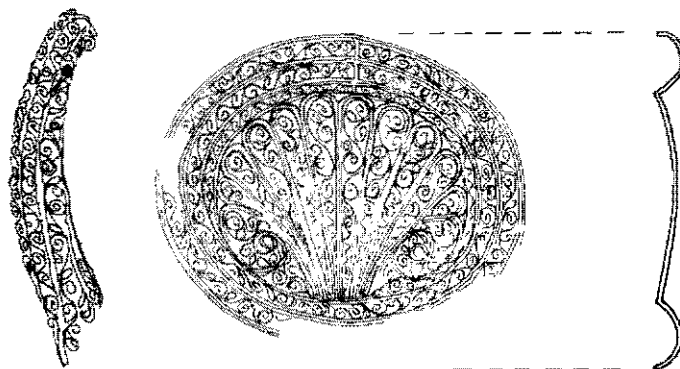
Gold

Inv. no. B 206

Height 4 cm, width 4.7 cm

Weight 8.7 gm

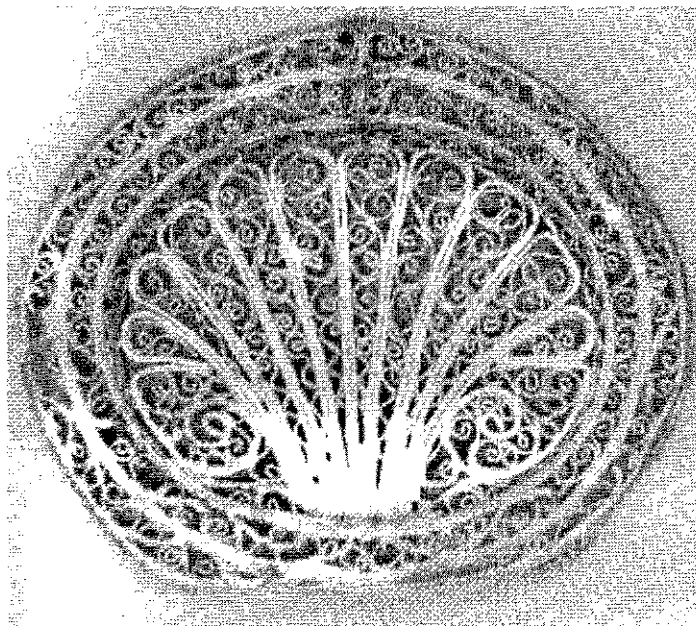
Small parts of the filigree wire are missing, and the lid is slightly crushed on one side.



Oval-shaped lid with a central shell-ornament in square section wire of mostly trefoil-style coils, in flattened twisted wire. The surrounding frame is convex in form and made of four filigree friezes of square section wire with comma- and s-shaped coils in flattened twisted wire. The frames become a little larger towards the wider side of the shell ornament (*Pl. 111*).

The convex shape of the outer frame indicates that this piece had been used as a lid. This construction would grip onto the edge of a box.

The spiral-like coils along the frame of the lid are reminiscent of the pattern in Chinese filigree work. This filigree pattern appears frequently on the chains of the *Nuestra Señora de la Concepción*.<sup>1</sup> The trefoil-style filigree pattern of the shell ornament is a characteristic filigree element of the Philippine workshop which apparently made all the filigree objects and jewelry.<sup>2</sup>



*Pl. 111*

FOOTNOTES

1) The history of this ornament is explained in cat. no. 29, where the further parallels in the treasure of the *Nuestra Señora de la Concepción* are quoted.

2) Cf. filigree cross B 564 cat. no. 59, filigree fragment B 1833 cat. no. 114, C 7 cat. no. 26 and C 15 cat. no. 33.

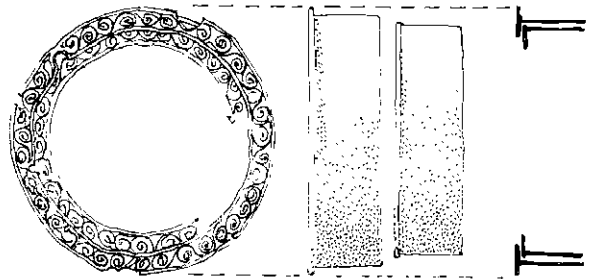
FRAGMENTS OF A FILIGREE BOX - Cat. No. 112

Gold

Inv. no. B 1863

Diam. 3.5 cm and 3.2 cm.

Weight 10.8 gm

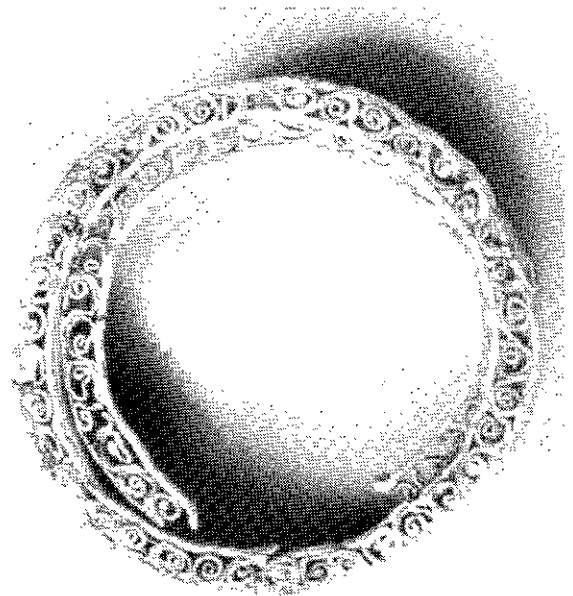


Presumably the top of the lid and the bottom part of the container are missing. Parts of the frame and the filigree are missing. The frames are slightly bent.

The two filigree frames differ in diameter, and can be inserted into each other. The larger frame consists of a collet done in sheet metal which is soldered along the middle of a filigree frieze. This is made of consecutive comma-shaped spiral coils in flattened twisted wire, framed by flattened round section wire. The smaller frame which was inserted has an identical filigree ornament, but the collet in sheet metal is soldered onto the inner opening (*Pl. 112a, b, c*).

The original function of these two parts can merely be assumed, as the surviving pieces are rather fragmentary. The only evidence of the pieces having been a box is the fact that the two parts fit into each other. Presumably there were filigree frames on the outer side or sheet forming the box, and the other side possibly had a glass capsule.

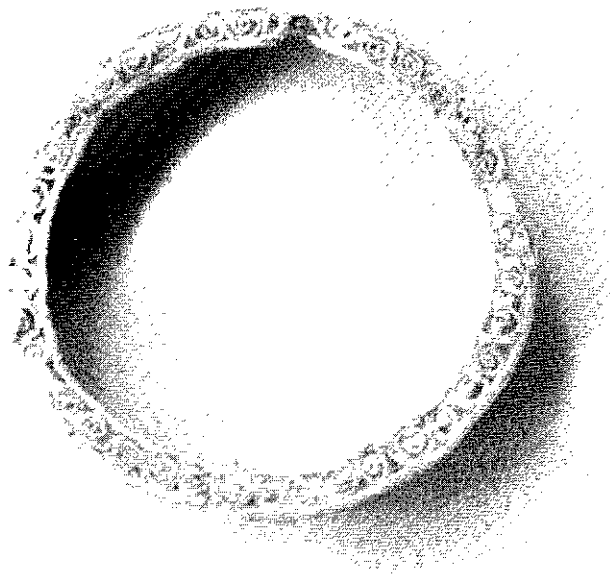
The filigree pattern is reminiscent of the characteristic scroll ornament in Chinese filigree work. This can be found on various chains from the treasure of the *Nuestra Señora de la Concepción* and in varied form on the shell style filigree lid.<sup>1</sup>



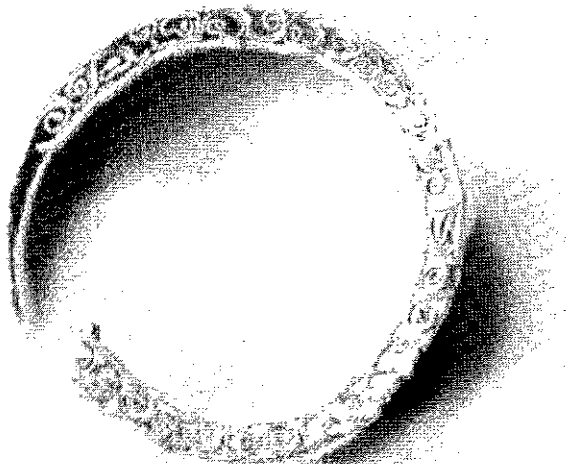
*Pl. 112a*

FOOTNOTES

1) A detailed account of the origin of this ornament, and its use in the jewelry from the *Nuestra Señora de la Concepción*, is given in cat. no. 28.



*Pl. 112b*



*Pl. 112c*

FILIGREE CYLINDER - Cat. No. 113

Gold

Inv. no. B 1218

Height 3 cm, diam. 1.3 cm

Weight 6.5 gm



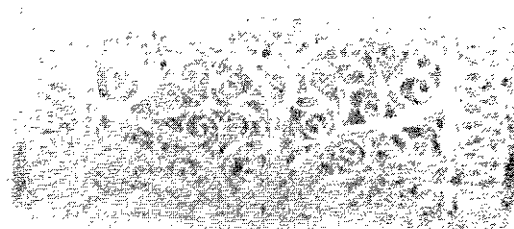
Parts of the loop band are slightly distorted.  
Filigree medallion in fragmentary condition.

A rectangular panel of filigree ornament is rolled into a cylinder format. This consists of a central rosette enclosed by four symmetrically swirling leaf forms outlined in square section wire and filled inside with trefoil-shaped coils in flattened twisted wire. The lower and upper ends of the cylinder are bordered by a loop band frieze in flattened twisted wire, framed by fine twisted and square section wires. One end is open, and the other has a filigree medallion. (However, the condition of the piece does not allow a reconstruction of the ornament.) (Pl. 113a,b.)

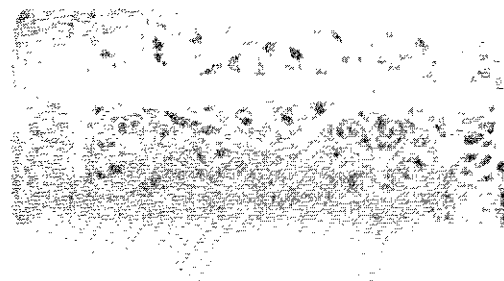
The original function of this cylinder form cannot be determined, due to the incomplete condition of the piece. It could have been anything--from the decorative part of a vessel, e.g. a flask top, to an ornamental link on a chain.

The filigree follows the pattern of many pieces belonging to the treasure of the *Nuestra Señora de la Concepción*. A characteristic element is the loop band, which not only appears on the links of several chain types, but also on filigree fragments such as B 1833 or the box B 766 and the filigree cross B 449.<sup>1</sup> The trefoil-style coils are another typical filigree ornament found on some of the chains, as well as on the filigree cross B 564, filigree lid B 206 or filigree fragment B 1833.<sup>2</sup> The big swirling leaf outline only occurs on the foliage fragment B 1833. This evidence gives one the impression that the filigree came from one Philippine workshop.

2) For B 564 cf. cat. no. 59, B 206 cat. no. 111 and B 1833 cat. no. 114.



Pl. 113a



Pl. 113b

FOOTNOTES

1) For B 1833 cf. cat. no. 114, B 766 cat. no. 110, B 449 cat. no. 60. The history of the loop band ornament is described in cat. no. 32, with an account of the parallels in the chains of the *Nuestra Señora de la Concepción*.

FILIGREE FRAGMENT - Cat. No. 114

Gold

Inv. no. B 1833

Height 4 cm, width 3.4 cm

Weight 9.90 gm

The narrow end and hinge are incomplete.



An almost triangular fragment, with convex and concave outlines in filigree work. The outer frame consists of a loop band in flattened twisted wire surrounded by square section wire. At the back the square, section wire is slightly projecting. The inner filling of the triangular shape in twisted wire is outlined with a swirling leaf ornament with trefoil coils. At the back of the narrow end is a piece of projecting wire, which could have been a part of a hinge (*Pl. 114*).

The incomplete condition gives us no evidence concerning the original function of this filigree fragment. Later Indian jewelry with similar elements can only let us assume its application on a necklace or bracelet.<sup>1</sup> On the other hand, the hinge may also indicate its use as a decorative and functional element for a box or vessel.

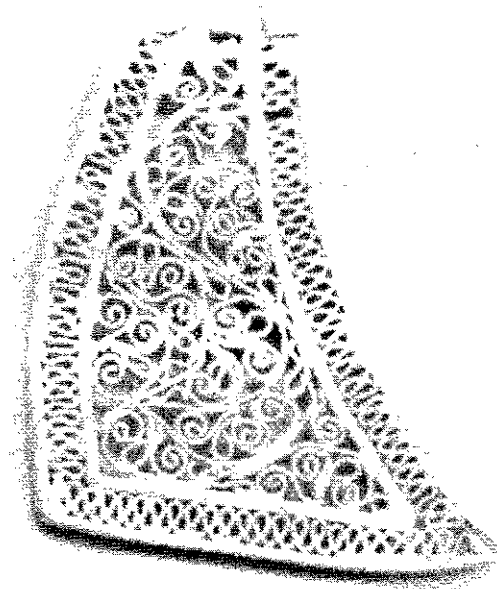
The two patterns in wire follow the filigree work on other pieces found in the treasure of the *Nuestra Señora de la Concepción*, such as the most popular loop band. This can be found on quite a few of the chains and the filigree cylinder B 1218, the filigree box B 766 (A 390) and filigree cross B 449.<sup>2</sup> The trefoil coils are another characteristic of the filigree patterns found in the treasure, appearing not only on the chains, but also on the filigree cross B 564.<sup>3</sup> The swirling leaf outline occurs only on the filigree cylinder B 1218, possibly because of the slightly larger proportions of the piece.<sup>4</sup> The filigree objects and jewelry seem to have come from one workshop in the Philippines.

Abyssinian bracelet presented to an Indian, in: Hendley, 1984, vol. I, fig. 494.

2) For B 1218 cf. cat. no. 113, B 766 (A 390) cat. no. 110 and B 449 cat. no. 60.

3) Cf. cat. no. 59.

4) Cf. cat. no. 113.



*Pl. 114*

FOOTNOTES

1) The same type of ornamental piece forms the clasp construction on a filigree necklace from Calicut, India, dated 1850, cf. Stronge/Smith/Harle, 1989, cat. no. 73. Cf. also an

Gold

Inv. nos. A 725, B 1869, B 428 (with birds)

Inv. nos. B 1614, B 1615 (with grotesque masks)

Inv. nos. A 974 (with festoon), B 280 (with acanthus)

Inv. no. B 2392 (with cartouche) B 1850 (with personification of the "smell")

The following measurements indicate height and width:

A 725: 10.7 cm x 10.0 cm (weight 76.8 gm)

B 1869: 6.1 x 6.0 cm (weight 24.2 gm)

B 428: 9.1 x 4.5 cm (weight 22.5 gm)

B 1614: 8.0 x 7.0 cm (weight 58.2 gm)

B 1615: 7.0 x 4.0 cm (weight 23.0 gm)

A 974: 7.5 x 4.2 cm (weight 23.6 gm)

B 280: 4.0 x 2.8 cm (weight 5.3 gm)

B 2392: 9.1 x 5.6 cm (weight 32.3 gm)

B 1850: 8.4 x 6.9 cm (weight 37.7 gm)

All the pieces are in a fragmentary condition.

A 725

Irregular fragment of sheet metal, with a repousse and chased decoration in relief. The base is formed by a curvilinear and a horizontally-crossing strapwork ornament, with an intertwining scroll. Standing on the horizontal bar of strapwork is a bird with a long neck, in profile, holding a bunch of grapes in his raised claw. In the finely structured background are unfolding acanthus leaves (*Pl. 115a,b*).

B 1869

Irregular fragment of sheet metal with a repousse, chased and engraved decoration in relief. On the corner of a cartouche with beading and an inverted scroll ornament, stands a bird, of which only the spread of the wing is visible. It is surrounded by unfolding acanthus leaves (*Pl. 115c,d*).

B 428

An elongated and irregular-shaped fragment of sheet metal with repousse, chased and engraved ornament in relief. Trumpet-shaped detail of strapwork with slits, enclosed on the right side along the edge, with acanthus foliage. A scroll unfurls from the top of the strapwork detail, and is surrounded by acanthus foliage and flowers on

the left and a swag on the right. Between these decorative motif is the claw of a bird (*Pl. 115e,f*).

B 1614

An irregular-shaped fragment of sheet metal with a repousse, chased and engraved decoration in relief. Visible between the intertwining strapwork are swags of fruits and flowers. The background is finely structured with unfurling acanthus foliage. In the corner is a satyr-like grotesque mask (*Pl. 115g,h*).

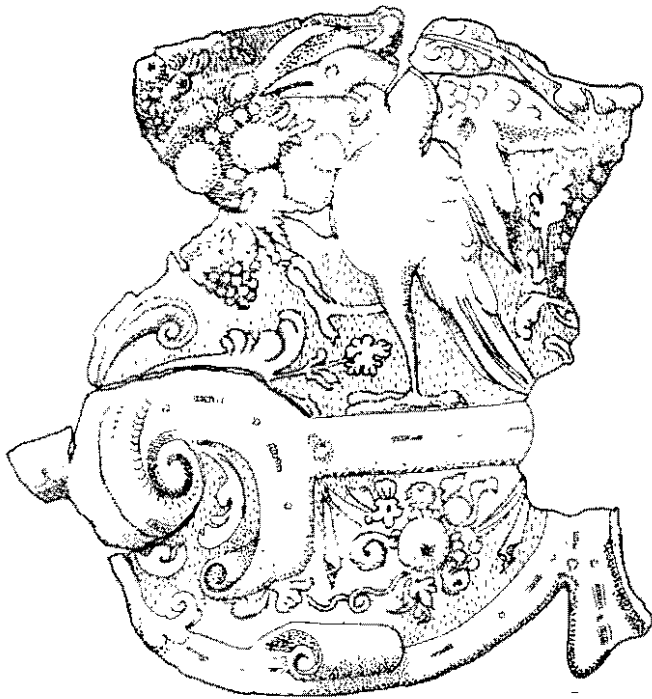
B 1615

A fragment of sheet metal with repousse, chased and engraved decoration in relief. Between an x-shape detail of strapwork is a satyr-like grotesque mask. The corner is filled with a swag ornament and an unfolding acanthus leaf. The background is finely structured (*Pl. 115i,j*).

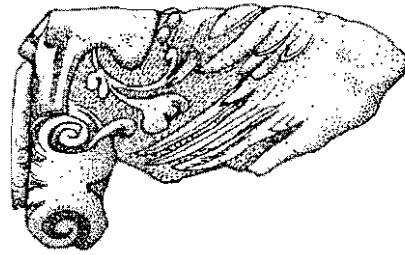
A 974

An elongated fragment of sheet metal with repousse, chased and engraved decoration in relief. This consists of intertwining strapwork with swags of flowers and fruits. The background is finely structured (*Pl. 115k,l*).

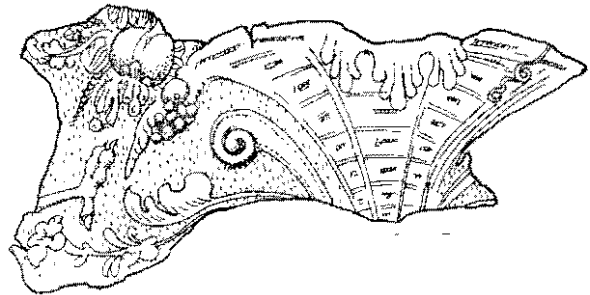




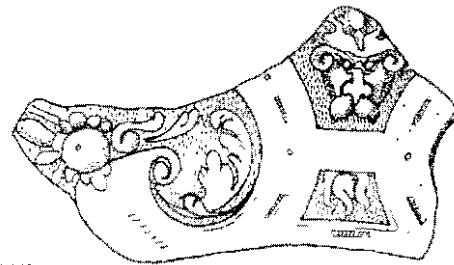
A725



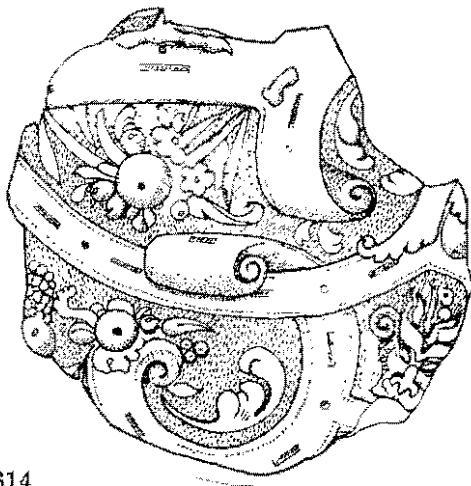
B1869



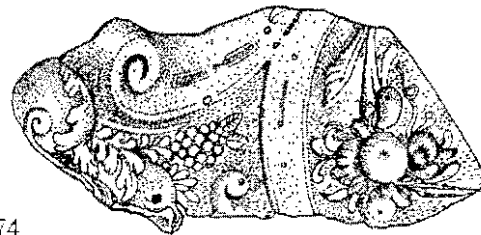
B428



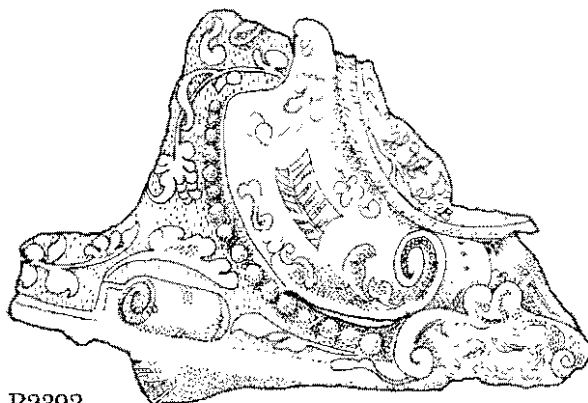
B1615



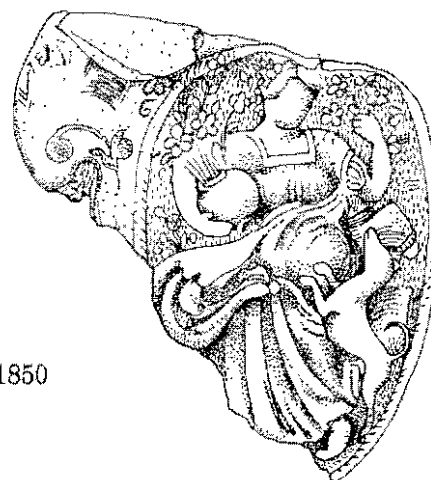
B1614



A974



B2392



B1850

B 280

An irregular-shaped fragment of sheet metal with a repousse, chased and engraved acanthus ornament (*Pl. 115m,n*).

B 2392

An irregular, almost triangular, fragment of sheet metal with repousse, chased and engraved decoration in relief. The right hand corner of a cartouche frame with engraved floral ornament. This surrounded previously an emblematic scene of which one can only identify a small tree. The cartouche frame is surrounded by a beaded ornament and the frame around the engraved medallion imitates twisted wire. Along the edge of this fragment is bordering strapwork, and in-between are unfurling acanthus leaves finely delineated, in contrast with the finely structured background (*Pl. 115o,p*).

B 1850

Fragment of a cartouche in repousse, chased and engraved decoration in relief. Oval medallion with round engraved bordering frame gives the appearance of twisted wire. The cartouche decoration on the upper left hand corner has a finely engraved acanthus and rosette ornament. The theme of the medallion is the personification of the "smell". The seated figure is holding rose branches in her left hand and in the right a vase full of flowers. She is looking down to a dog springing up to her knee (*Pl. 115q,r*).

Due to the similarities in the ornament, the above-described pieces seem to have belonged to a large size basin. The elaborate decoration of such basins, which often had a matching ewer, is documented not only in parallels, but also in still-life paintings of the first half of the 17th century, such as one by Adriaen van Utrecht, dated 1636, in the Musée Royaux des Beaux Arts, Brussels.<sup>1</sup>

The source for all the ornaments applied to the basin are North European. The strapwork with its tiny slits, and the way the volutes swirl, is reminiscent of ornamental drawings by Matthias Zündt (active in 1551) who worked as a goldsmith and engraver in Nuremberg and later in Prague.<sup>2</sup> In his drawings he combines the volute decoration

with swags of fruits and flowers. The almost Schweifwerk-style volute ends and the form of the cartouche on the above-mentioned fragments of a plate are closely related to goldsmith's drawings by Georg Wechter I (c. 1526 - 1586), also from Nürnberg.<sup>3</sup> He has the horizontal bars and slits in the ornament which are so typical of the plate fragments. Another common feature is the combination of the geometric outlines of the ornament with naturalistic fruits and flowers. The satyr-type mask can be found in the goldsmith's drawings of various South German masters such as Virgil Solis (1514 - 1562), Matthias Zündt (active 1551), Erasmus Hornick (active 1555 - 1583) or Bernhard Zans (drawings published between 1580 - 1581).<sup>4</sup>

The birds surrounded by intertwining acanthus resemble the ornamental drawings of Hieronymus Bang, who was active in Nuremberg until about 1629 - 1633, and Paul Flindt (1567 - 1631) who combines in his goldsmith's drawings strapwork with naturalistic birds and swags.<sup>5</sup> The birds, at least the one holding the grapes on the fragment with the code no. A 725, could possibly be a pelican. This bird was a symbol of Christ's sacrifice on the cross, and thus symbolizes the Eucharist Sacrament.<sup>6</sup> Grapes in bunches like the Eucharist wine were a symbol of the Blood of Christ.<sup>7</sup> This evidence or hypothesis makes one wonder if the plate might have served a liturgical purpose, or a secular function.

On the other, hand the cartouche illustrates the personification of the "Smell", one of the "Five Senses".<sup>8</sup> The "Smell" is characterized by the vase of roses that the figure is holding in her right arm, and in her left hand a bunch of roses. Roses are the attribute of the "Smell", in conjunction with the fragrance of this flower. The design for the cartouche motif goes back to Martin de Vos (1531/2 - 1603).<sup>9</sup> In his cycles, de Vos combines the "Five Senses" with five episodes from the life of Christ, the smell for e.g. is combined with Mary Magdalene anointing Christ's feet. This gives us again no exact evidence about the iconography or function of the above-mentioned basin of the *Nuestra Señora de la Concepción*.

A characteristic stylistic feature of the basin found in the treasure of the *Concepción* is the outspread flat foliage and the rosette flowers with acanthus engraved in the cartouche frame, which gives one the impression of a Philippine adaptation of European ornaments. The strapwork-style ornament was in fact quite popular in the

Philippines in the 17th century. One can find it in silver, such as on a monstrance in the Archdiocese of San Fernando Museum and Archives, and also in architectural ornament, such as in the Sala del Capitalacion S. Agustin (1580 - 1620) and on the wooden doors of the church in Manila.<sup>10</sup>

#### FOOTNOTES

1) Cat. "Stilleben", 1979, fig. 229. See also fig. 231 by Paolo Antonio Barbieri.

2) O'Dell-Franke, 1979, cat. nos. ex 120 and ex 122.

3) Hayward, 1976, fig. 177; Irmscher, 1978, figs. 6 and 7; Irmscher, 1984, fig. T 91.

4) Virgil Solis (O'Dell-Franke, 1977, cat. no. 188); Matthias Zündt (O'Dell-Franke, 1977, cat. no. ex 119); Erasmus Hornick (Cat. "Wenzel Jamnitzer", 1985, fig. 119); Bernard Zan (Hayward, 1976, fig. 179; Kat. "Wenzel Jamnitzer", 1985, fig. 120).

5) Hackenbroch, 1979, fig. 534 and for Paul Flindt cf. Hayward, 1976, cat. no. 180; Irmscher, 1984 fig. T 96; Cat. "Wenzel Jamnitzer", 1985, fig. 102.

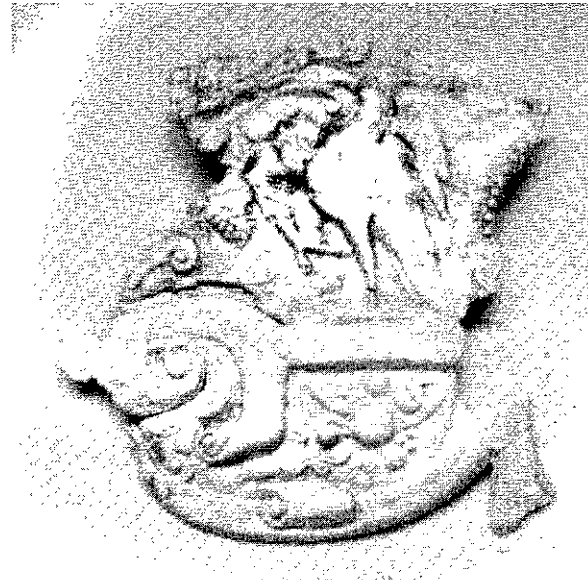
6) For the meaning of the pelican cf. Ferguson, 1971, p. 23.

7) Ibid., p. 31/32.

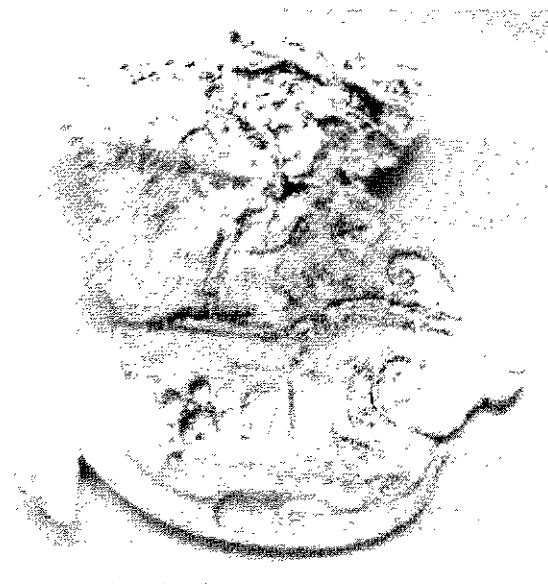
8) For the iconography of the "Five Senses" cf. Nordenfalk, 1985, p. 1 - 22. Cf. fig. 7a and 8a with illustrations of the "Smell".

9) I would like to thank Professor Carl Nordenfalk (Nationalmuseum, Stockholm) for this information and further literature. See Björkman, 1985, p. 141, fig. 9c The Smell by Raphael Sadeler I after Marten de Vos.

10) For this information and the following literature I would like to express my gratitude to Ricky Jose, Ayala Museum, Manila. Cf. unpublished catalogue: "Colonial Liturgical Art and Other Pieces" in the Archbishops's Residence Vigan, Ilocos Sur, Vol. I, no. 1a,b and Vol. III, no. 147 (cataloged by the Ayala Museum, Manila).



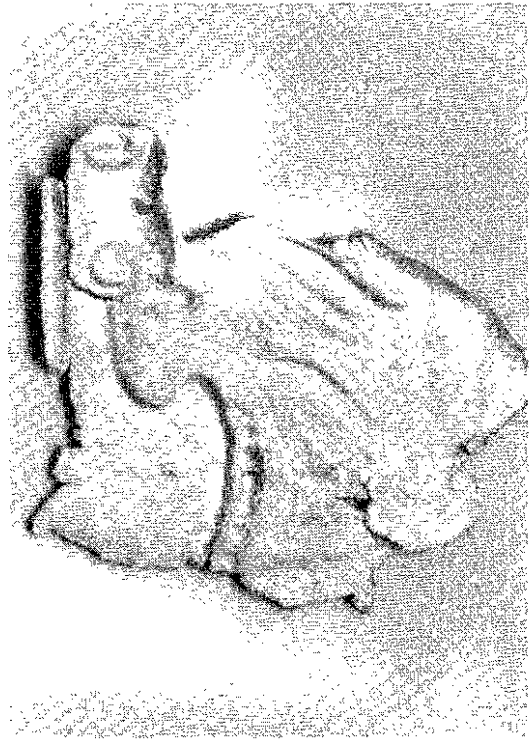
Pl. 115a



Pl. 115b



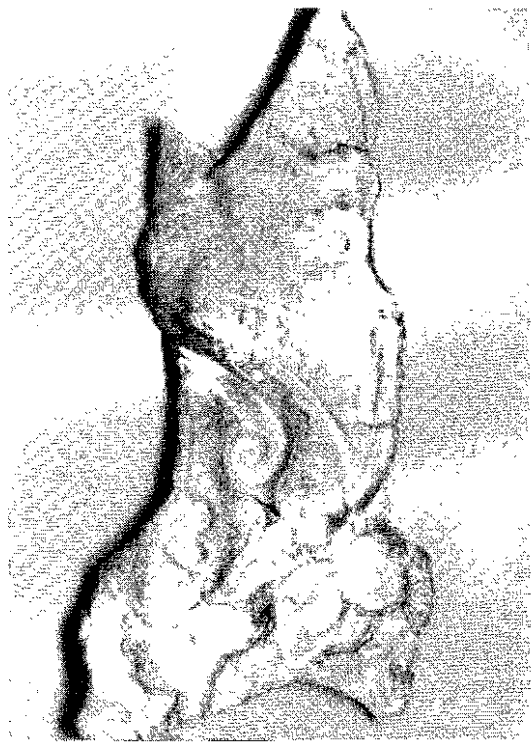
*Pl. 115c*



*Pl. 115d*



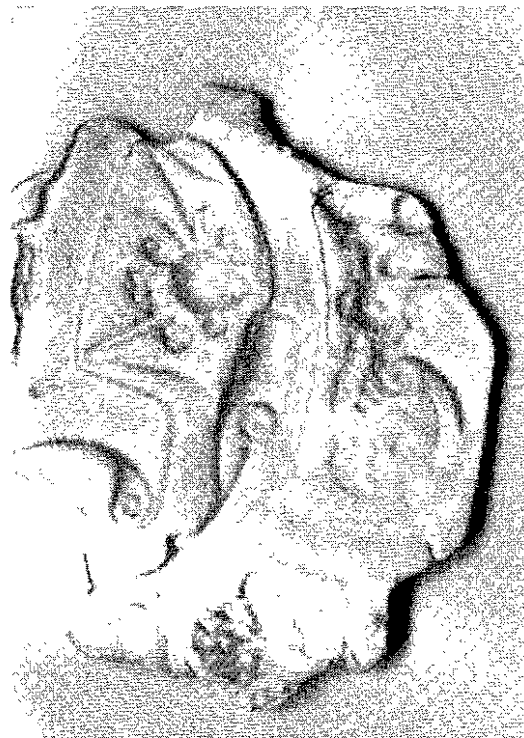
*Pl. 115e*



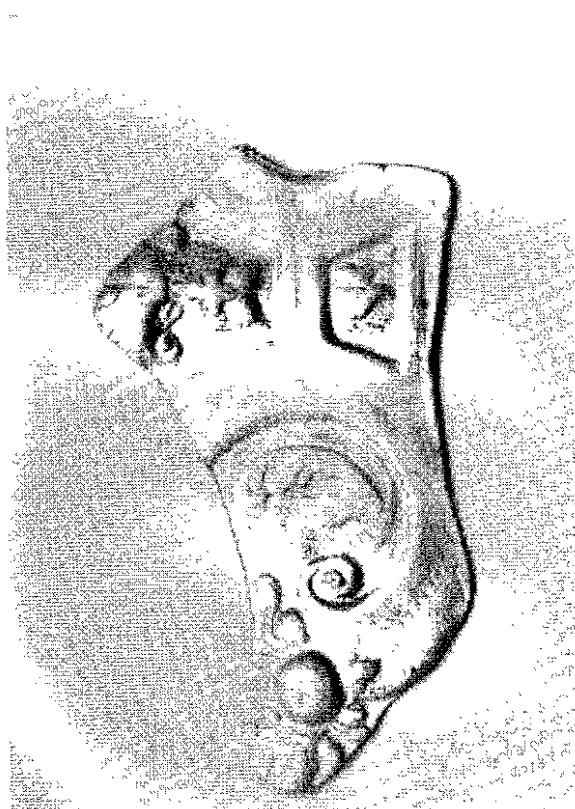
*Pl. 115f*



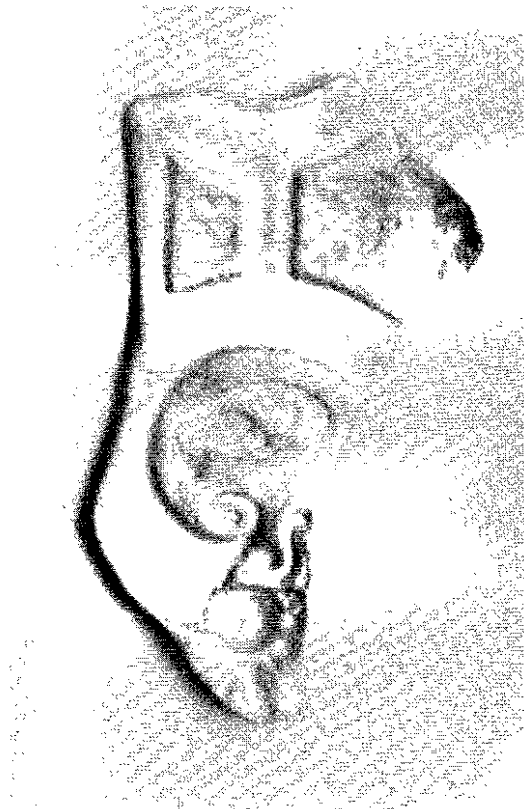
*Pl. 115g*



*Pl. 115h*



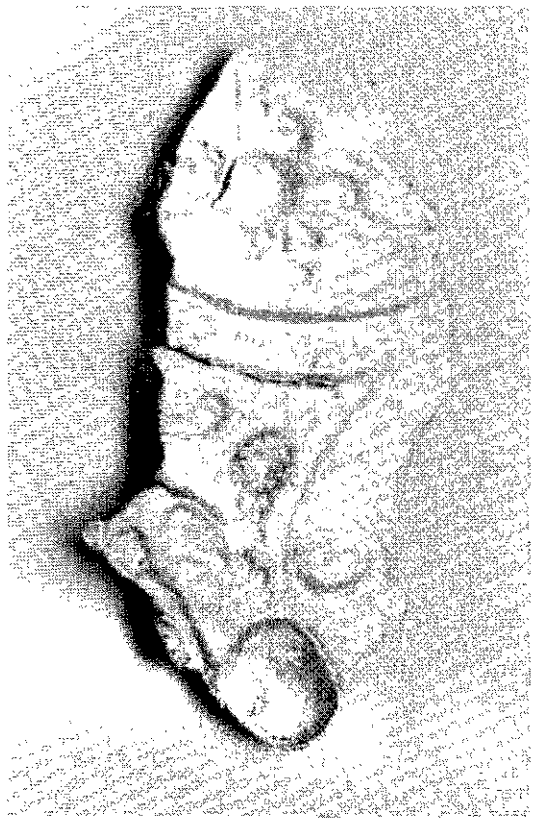
*Pl. 115i*



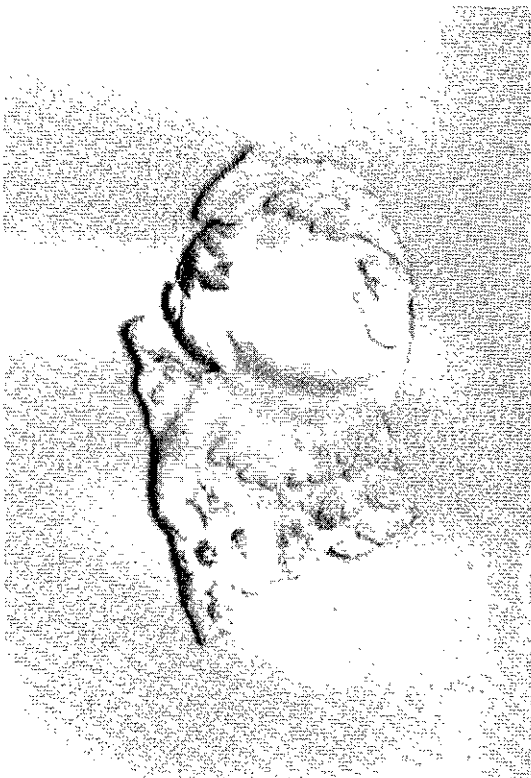
*Pl. 115j*



*Pl. 115k*



*Pl. 115l*

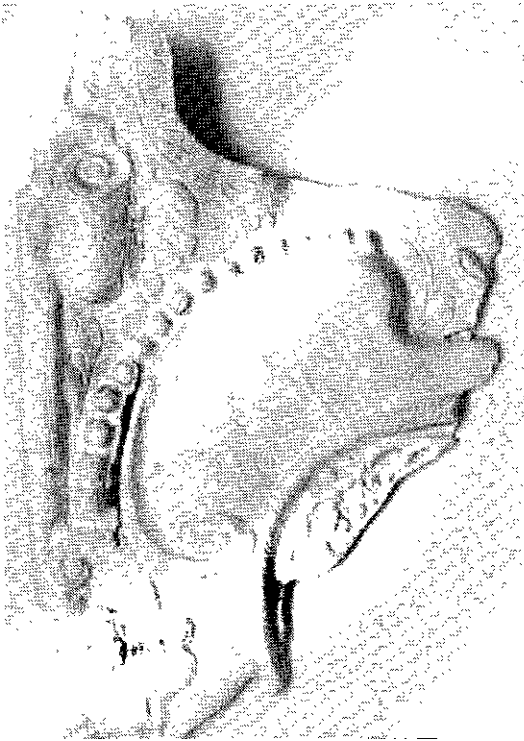


*Pl. 115m*



*Pl. 115n*

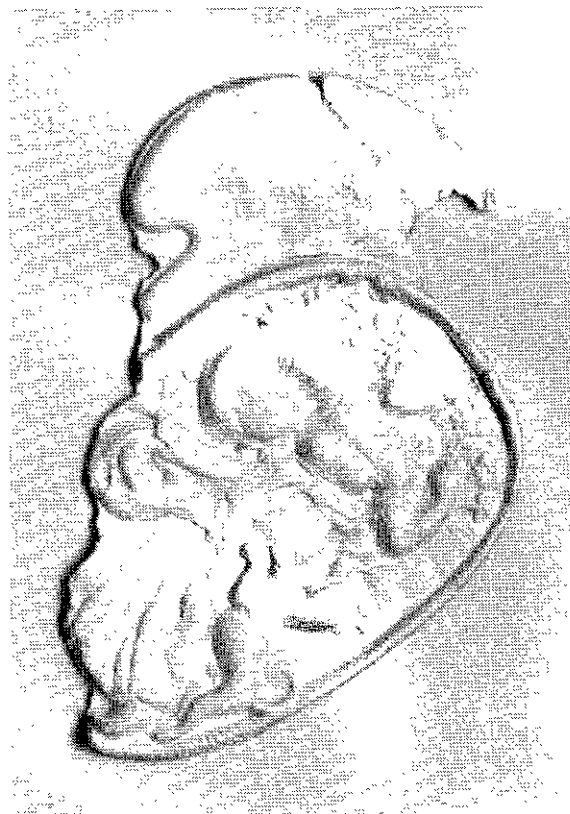




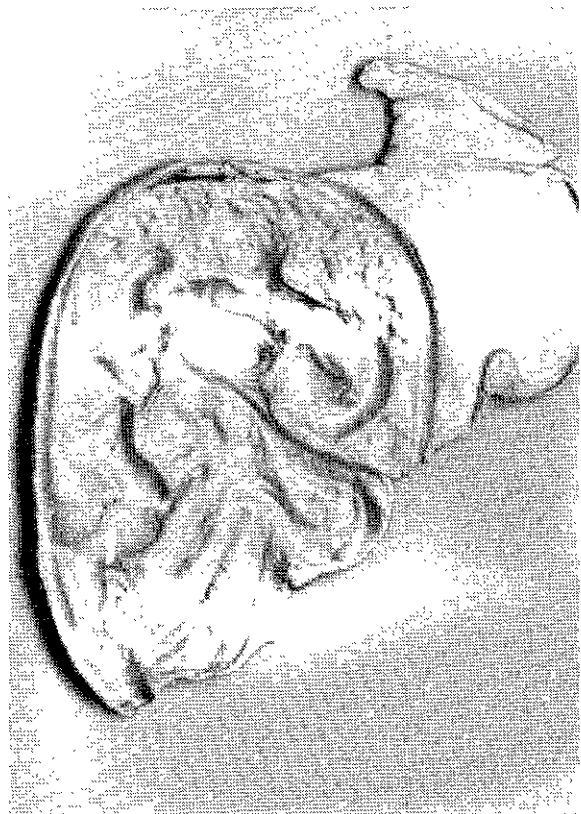
*Pl. 115o*



*Pl. 115p*



*Pl. 115q*

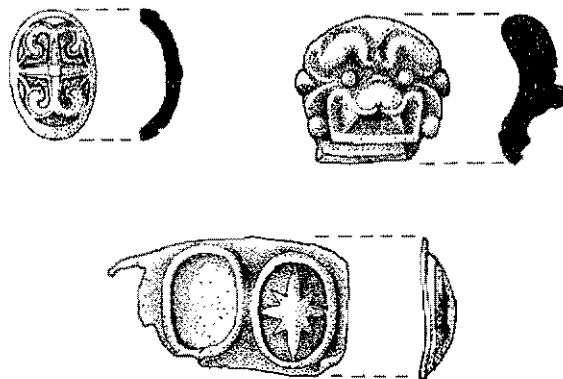


*Pl. 115r*



Gold

Inv. no. A 965 and A 969  
and the small parts: B 520, B 1806, B 1229  
and B 1716 Total diam. 19.7 cm, total weight  
196.8 gm A 965: 21.2 x 4.7 cm (weight 146.1 gm)  
A 969: length 8.4 cm (weight 24.1 gm)  
B 520: height 1.7 cm, width 1.1 cm (weight 4.2 gm)  
B 1806: length 3.3 cm (weight 8.3 gm)  
B 1229: height 2.0, width 2.1 cm (weight 12.9 gm)  
B 1716: (weight 1.2 gm)



Incomplete condition: only two-thirds of the rim and small fragmentary parts have survived. There are no traces of enamel.

The originally round plate consists of separately hammered and chased parts that have been mounted together, with engraved and enameled medallions. The center part of the plate was framed by a flat rim engraved with swirling coils which overlapped, giving an effect of perspective. On this frame in regular intervals are slightly rounded collets, alternating in pattern and groups, set with rectangular and double oval medallions. Originally there were probably four rectangular medallions and four groups of double oval collets. The ornament of the rectangular medallions is unknown, as none have survived. The oval medallions have two different star motifs; one has an eight-rayed star and the other has a four-rayed star with inverted fleur-de-lis ornament. The profiled rim of the plate is bordered by beaded wire. Along the edge are protruding Chinese lion dog masks in half-relief, alternating with three-dimensional inverted scroll motifs. Presumably these decorative elements alternated in the same rhythm as the medallions. An analysis of the form and decoration of the plate shows a fascinating mixture of European elements and those of China and South East Asia united in one piece (*Pl. 116a-s*).

The plate has the classical Spanish form produced in the late sixteenth century and continuing into the first half of the 17th century, which is documented in numerous examples.<sup>1</sup> Usually this type of plate belongs to a so-called "jarro de pico".<sup>2</sup> The Spanish plate of this period is characterized by simplicity, through the reduction of ornament to enameled medallions and a subdued engraved decoration. Not all, but some, also have a three-dimensional ornament along the outer rim of the plate, in the European style. The closest parallels

for the plate from the *Nuestra Señora de la Concepción* are two of a pair illustrated in detail in a still-life painting by Juan Bautista Espinosa, dated 1624, today in the Hilmar Rekstens Almennyttige Fond, Fjosanger, Norway.<sup>3</sup> Judging by these, the above-mentioned plate probably had an engraved medallion in a plain center part. Exactly the same three-dimensional inverted scroll motif appears on a plate in the treasury of the Cathedral of Sevilla, which has been attributed to Antwerp between 1550 - 1600.<sup>4</sup> The beaded wire along the edge is also a common decoration.<sup>5</sup>

On the other hand, the source for the coil ornament is Chinese. The pattern of the coils on the above-mentioned plate is reminiscent of the typical Chinese cloud motif, even if it has a more two-dimensional appearance.<sup>6</sup> Again, just this ornament demonstrates a Chinese influence which is stylistically intermingled with the European scroll cartouches such as the "Schweifwerk" in the ornamental drawings of the Nuremberg master Georg Wechter (1526 - 1586).<sup>7</sup>

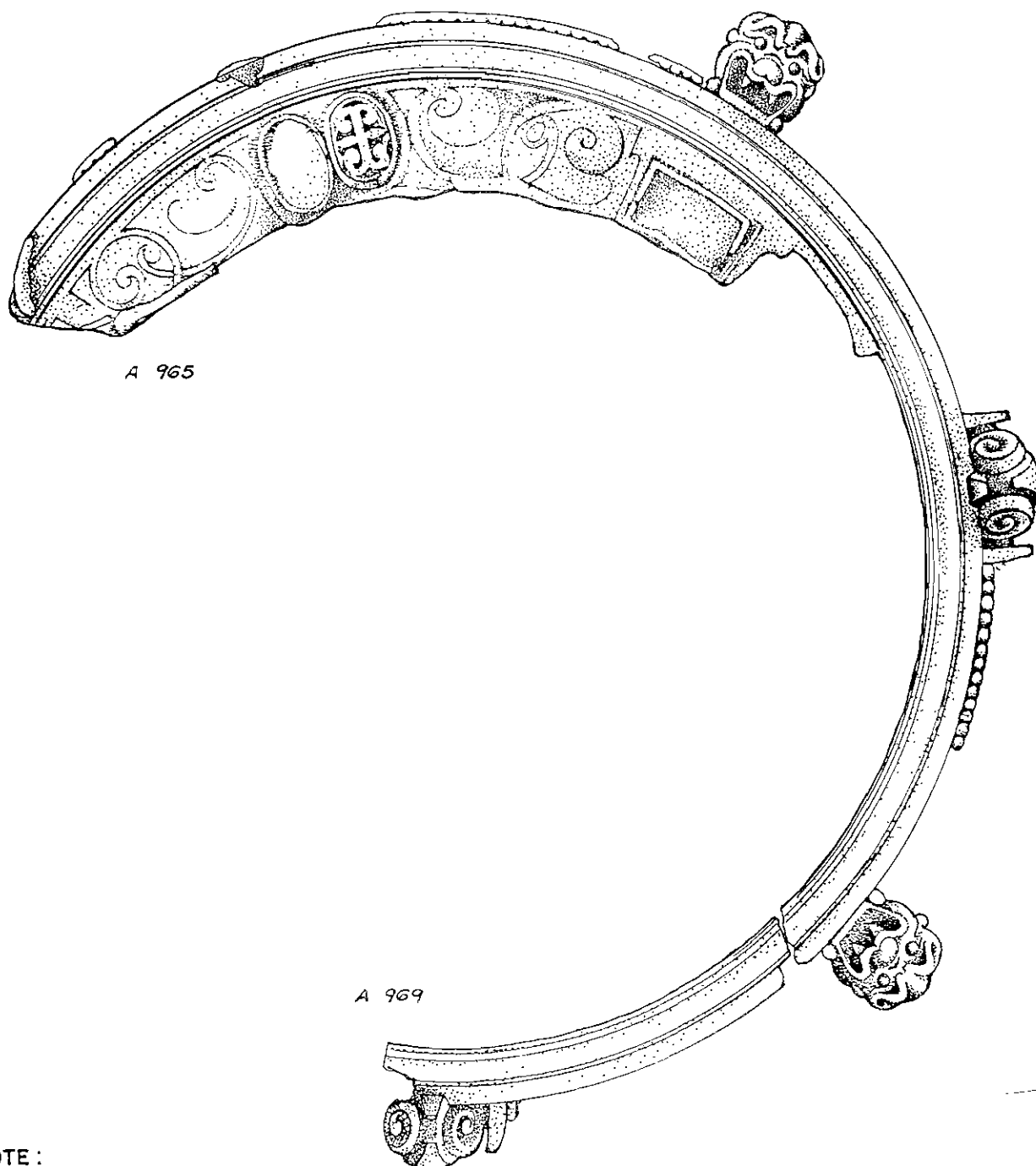
The lion, often found in a guardian function in Buddhist art, was in fact a Western motif brought to China and later institutionalized into Chinese art and symbolism.<sup>8</sup>

In the monastery of San Agustin Intramuros, Manila, there is a silver casket with enameled medallions like the ones on the above-mentioned plate. The casket, dated about the end of the 16th century or beginning of the 17th century, was probably made in the Philippines<sup>9</sup> proving the tradition of Spanish forms in the Colonies.

GOLD : PLATE

0 1 2 3 4 cm  
Scale

CODE : PL01



NOTE :

RIM OF HEAVY GOLD PLATE , BELIEVED TO BE  
PART OF GIFT FROM KING OF SPAIN FOR THE  
EMPEROR OF JAPAN , BUT WRONGLY APPROPRIATED  
BY THE SPANISH GOVERNOR OF MANILA.

## FOOTNOTES

1) Most of the following examples are in the severe and so-called "Herrera style": e.g. Sanz, 1976, fig. 57, with alternating double-oval and rectangular medallions without enamel, figs. 55 and 56; Fernandez and others, 1985, fig. 561; Oman, 1968, fig. 225; Hayward, 1976, figs. 408; Cruz Valdovinos, 1982, cat. no. 21; Johnson, 1944, fig. 79. 193, 196. The Museo Lazaro Galdiano, Madrid has a fine collection of such plates which are mostly unpublished and a few exist also in the Museo de Artes Decorativas, Madrid (Inv. no. 1266). Cf. also footnote 5.

2) Further information on this type can be found in cat. no. 118.

3) Perez Sanchez, 1987, Colour Plate 46.

4) Hernmarck, 1978, fig. 608; Sanz, 1976, fig. 23. Cf. also Hayward, 1976, fig. 407.

5) These parallels with beaded wire are not quoted in footnote 1 above. Cf. Cat. "La Coleccion Lazaro de Madrid, 1927, fig. 185; Hayward, 1976, 565 and 566; Hernmarck, 1978, fig. 640; Blair (ed.), 1987, p. 91.

6) The different variations of the cloud motif is explained in Gatbonton, 1982, p. 19 - 21. For the cloud motif in Chinese art and in its meaning see: Rawson, 1984, p. 138 - 143.

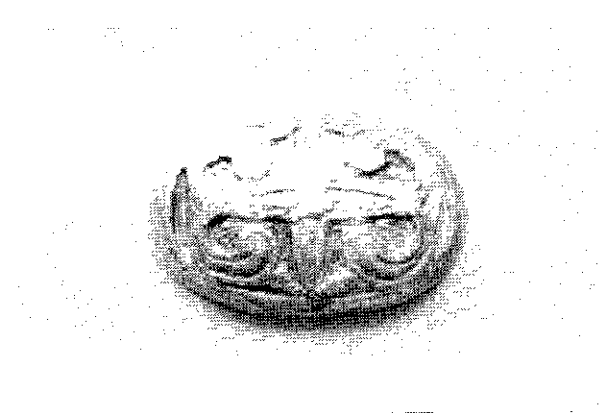
7) For example on Spanish silver cf. Sanz, 1976, figs. 59. Irmscher, 1984, T 91 with further references on this ornament.

8) Williams, 1976, p. 253 - 255; Rawson, 1984, p. 110 - 114.

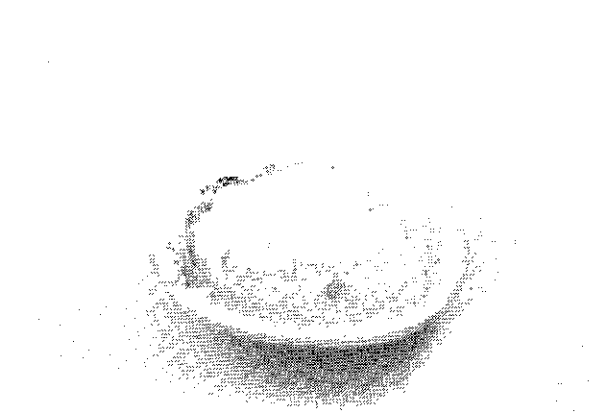
9) At this point I would like to express my gratitude to Ricky Jose of the Ayala Museum, Manila, who gave me access to the following unpublished catalog made by the Ayala Museum: "Colonial Art in the Monastery of San Agustin Intramuros, Manila" (cataloged by the Ayala Museum 1980 - 1982). For the casket cf. Vol. II, Part 5, figs. 5.18 a and b.



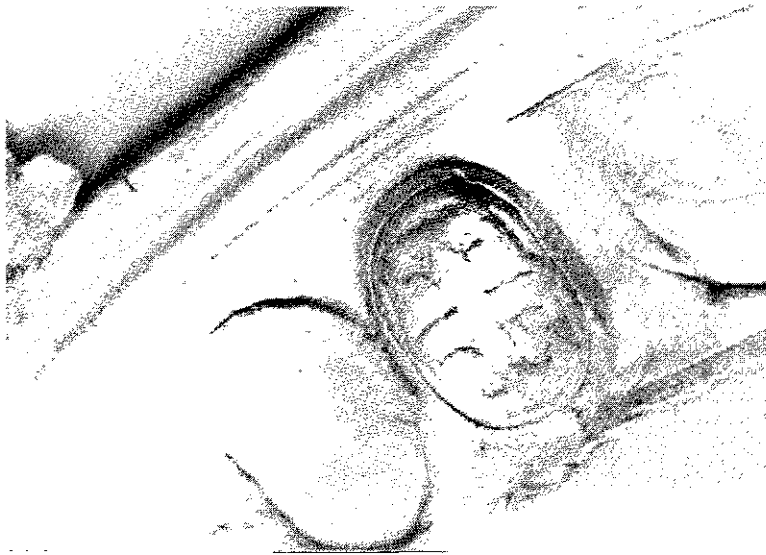
*Pl. 116a*



*Pl. 116b*



*Pl. 116c*



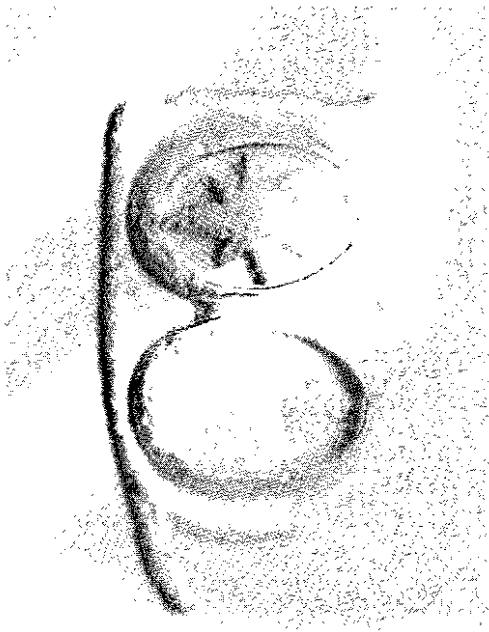
*Pl. 116d*



*Pl. 116e*



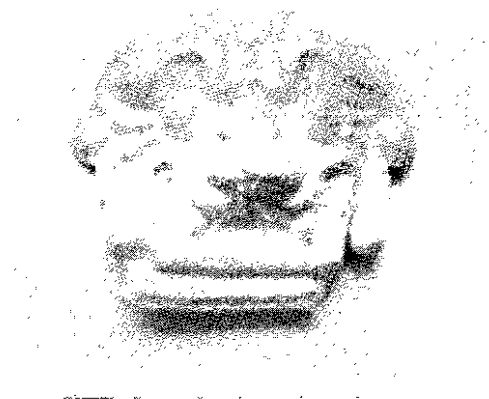
*Pl. 116f*



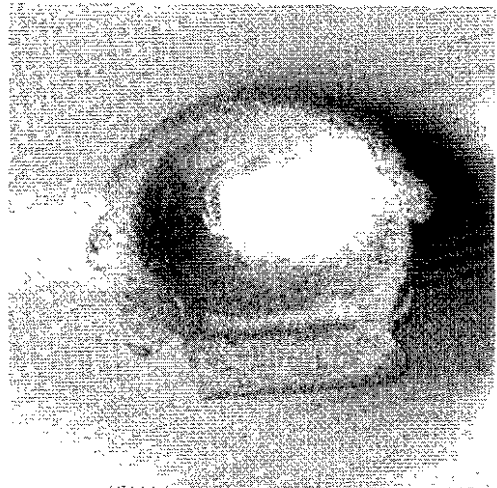
*Pl. 116g*



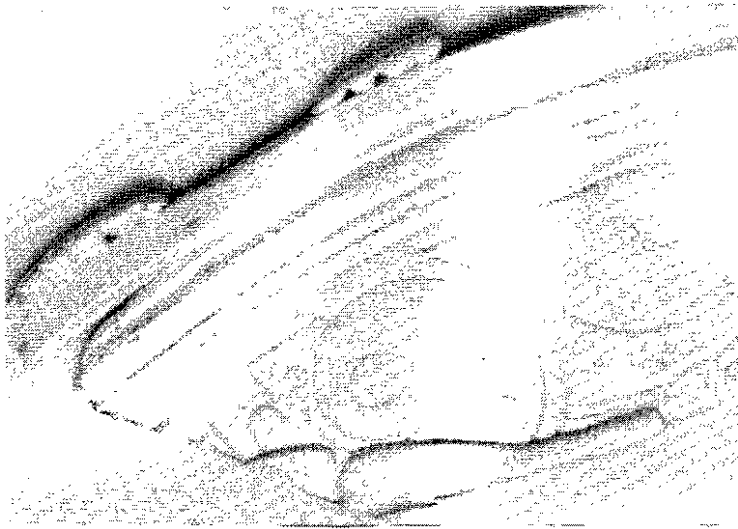
*Pl. 116h*



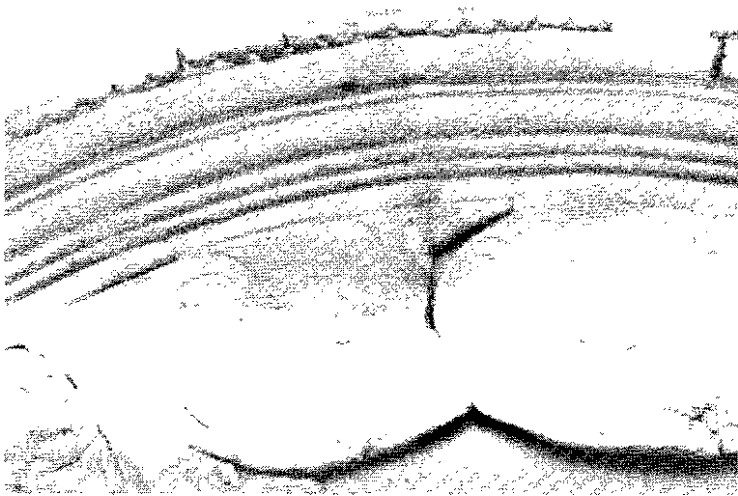
*Pl. 116i*



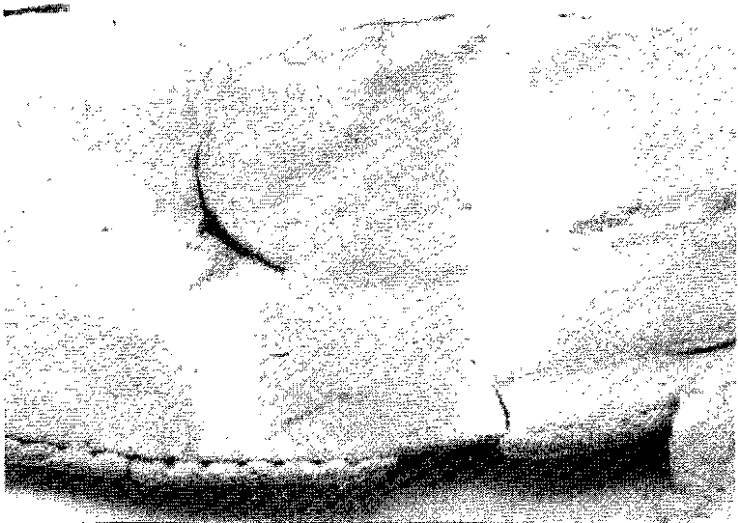
*Pl. 116j*



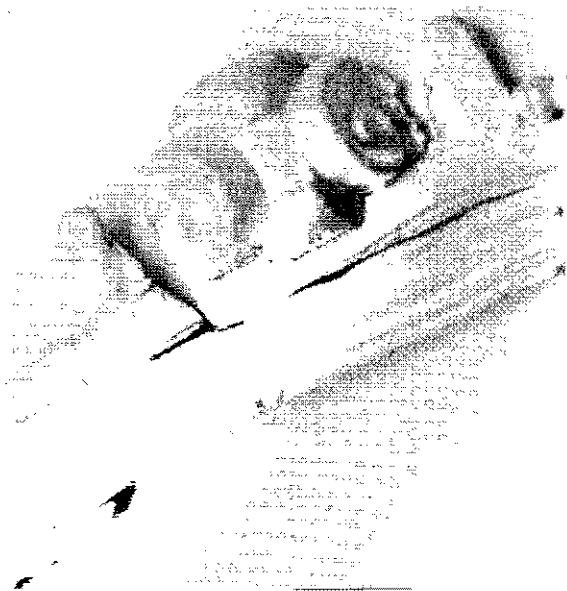
*Pl. 116k*



*Pl. 116l*



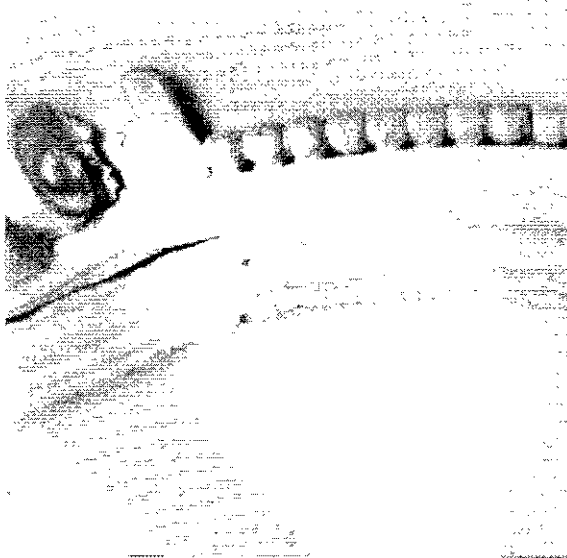
*Pl. 116m*



*Pl. 116n*

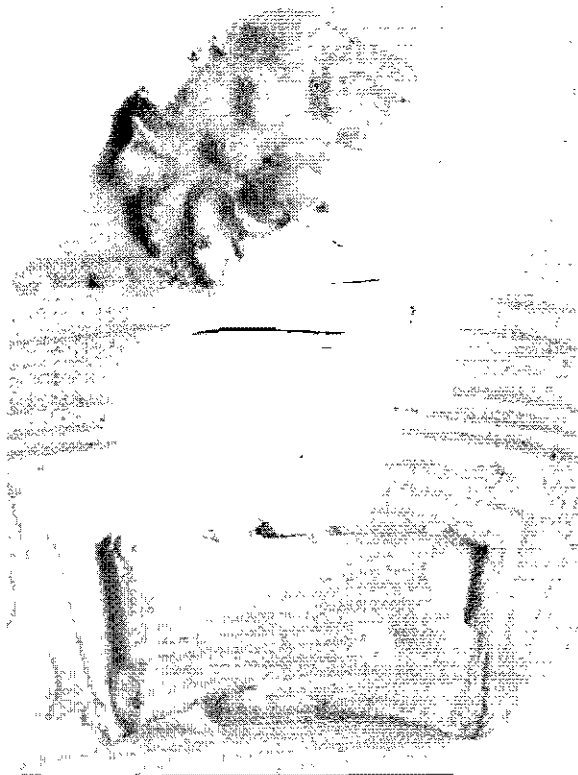


*Pl. 116o*

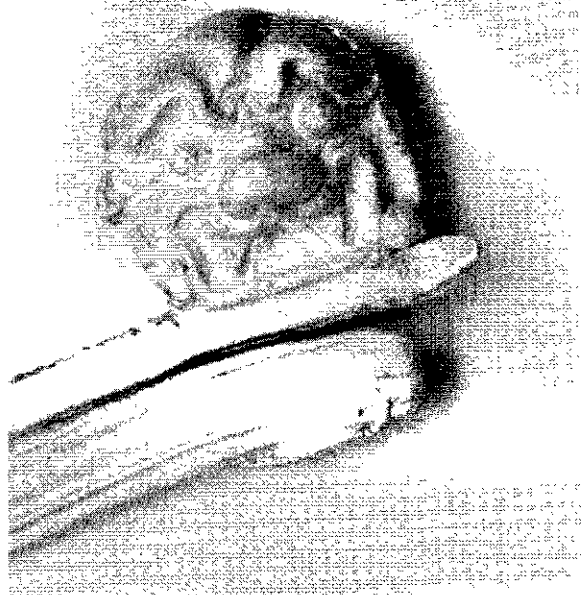


*Pl. 116p*

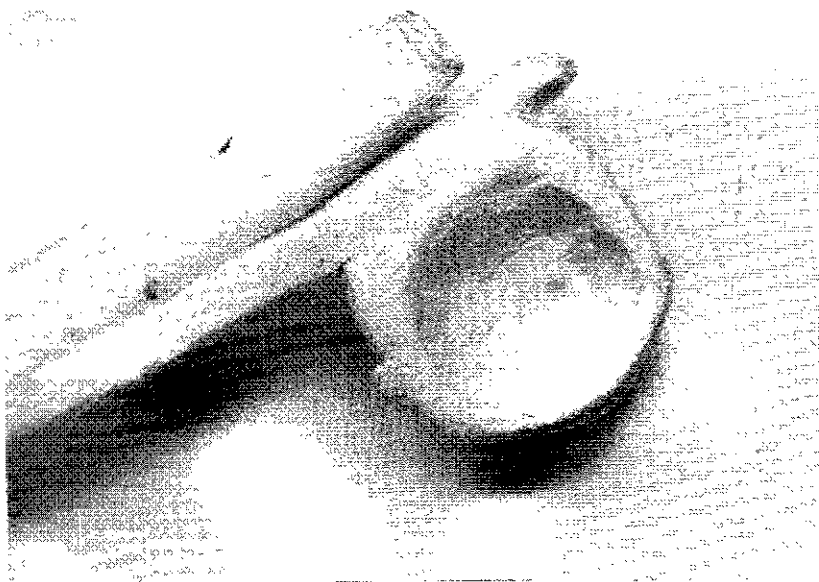




*Pl. 116q*



*Pl. 116r*



*Pl. 116s*

FRAGMENT OF A PLATE - Cat. No. 117

Gold

Inv. no. A 771

Length 5.1 cm

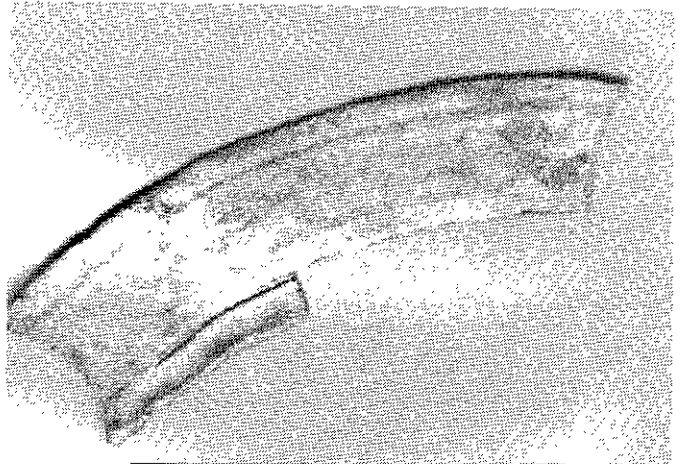
Weight 4.8 gm

Fragmentary condition.

-----

A curved panel made of hammered sheet metal, with concave-shaped narrow ends. A chased line frames the inner decorative frieze of swirling scrolls flanking an oval medallion, in thin engraved lines with tiny comma-style punched dots forming continuation of the ornament. On the inner part of the panel is a slightly rounded border (*Pl. 117a,b*).

The style of ornament makes one assume the fragment could have belonged to plate A 965 (A 969) of the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup> It could have formed an inner rim, but evidence is lacking for this hypothesis.



*Pl. 117b*

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FOOTNOTE

1) Cf. cat. no. 116.



*Pl. 117a*

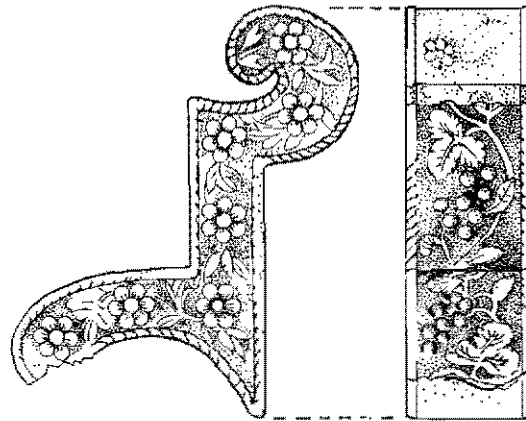
Gold.

Inv. no. B 1663

Length 6 cm. height 5 cm

Weight 46.2 gm

The handle has broken off the lost vessel.  
Small holes in the acanthus frieze.



A curved handle with horizontal thumb-rest and scroll-shaped end, made of hammered sheet metal. The hollow handle has a rectangular section and is decorated with three different frieze ornaments in the techniques of engraving, embossing, punching and chasing bordered by twisted wire. Seen in profile, the handle has on both sides a rosette frieze in high relief with accompanying leaves in flat relief. All friezes have a finely textured background made of tiny punched circles. Along the outer part of the handle is a vine in relief ornament with embossed grapes and engraved vine leaves and tendrils. The inner curve and the top of the handle is covered with winding finely engraved acanthus leaves in a scroll-like pattern (*Pl. 118a,b,c*).

Neither the handle nor the ornamental friezes have any parallels in the treasure of the *Nuestra Señora de la Concepción*.

The handle possibly belonged to a so-called "jarro de pico", which was used for domestic as well as liturgical purposes.<sup>1</sup> Typical of these jugs are the linear outlines of the handles, which are well documented by existing examples.<sup>2</sup> However, two still-life paintings by Juan Van der Hamen y Leon, signed 1621 and 1622, illustrate a similar pair of gold handles mounting a porcelain bowl.<sup>3</sup> The original function of the above-mentioned handle can therefore only be assumed. Furthermore, there can only be speculation as to whether the handle had been attached to a gold vessel, or used as a mounting for a porcelain or glass vase.

Even more puzzling is the willful design of the goldsmith in uniting three completely different and rather contrasting decorative friezes on one small piece. The handle has no stylistic parallels in

classical Spanish silver, and it therefore exemplifies a piece of Colonial goldsmith's work.<sup>4</sup> The three ornaments are in fact quite difficult to date without any knowledge of the provenance, as they all have an ancient tradition in art and in goldsmith's work. The naturalistic acanthus leaf and vine is a motif known since Roman Antiquity; and both ornamental styles were revived during the Renaissance period.<sup>5</sup> The acanthus leaf was in fact quite fashionable in 17th century ornamental drawings, and also appears in goldsmiths' work in the Philippines. It is even stylistically close to a round box in the Archbishop's Residence Vigan, Ilocos Sur.<sup>6</sup> The rosettes were a form of decoration in European architecture of the second part of the 17th century, in Indian art, and were also a popular form of decoration in Malay Chinese silver.<sup>7</sup> The motif also occurs in Mexican silver.<sup>8</sup>

#### FOOTNOTES

1) This type of ewer was in use from the 16th and throughout the first half of the 17th century. For a description of the type, see: Cano Cuesta, 1978, p. 324 - 329 especially p. 328.

2) For such type of ewers, see: Fernandez/Munoz/Jorge Rabasco, 1985, figs. 54, 136, 137, 1230, 1233, 1618, 1620 and p. 463 and 467.

3) Perez Sanchez, 1987, figs. 28 and 29.

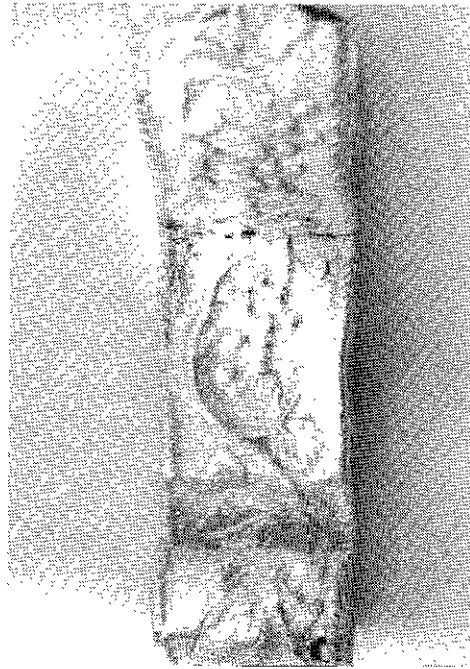
4) At this point I thank Maria Jesus Sanz, Sevilla for her information and opinion on this problem.

5) Irmscher, 1984, figs. T2 ff., T24 a, T34, T53, Z2, Z10.

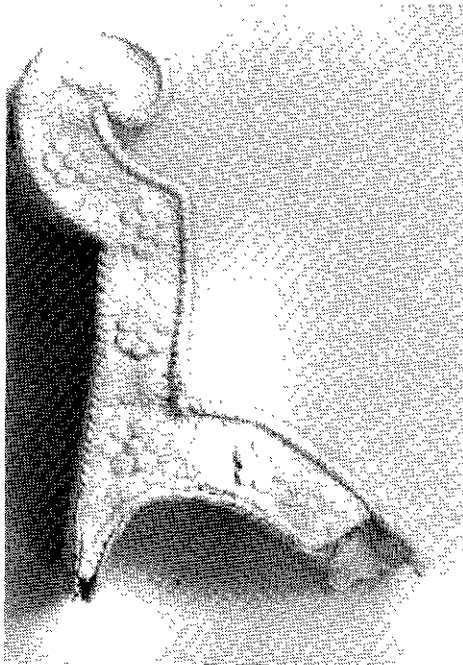
6) Irmscher, 1984, figs. Z 17 and Z 18. Cf. also an unpublished catalog: "Colonial Liturgical Art and Other Pieces" in the Archbishop's Residence Vigan, Ilocos Sur, Vol. I, no. 98 (cataloged by the Ayala Museum, Manila 1982).

7) For its use in jewelry and architecture cf. Chadour/Joppien. 1985, Vol. II, cat. no. 261. Cf. the rosette motif in Malay Chinese Silverware, in: Ling-Roth, 1910, pls. 10, 11, 13, 32 and 35 and for Indian examples Welch, 1988, figs. 135, 172, 175 and 237.

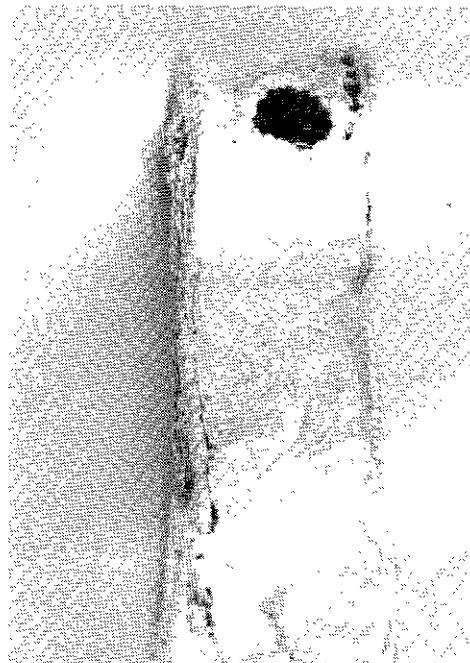
8) Muthmann, 1950, p. 63, p. 118 and 119 b.



*Pl. 118b*



*Pl. 118a*



*Pl. 118c*

FRAGMENT OF A VESSEL - Cat. No. 119

Gold

Inv. no. B 1858

Length 2.7 cm, width 1.7 cm

Weight 2.6 gm

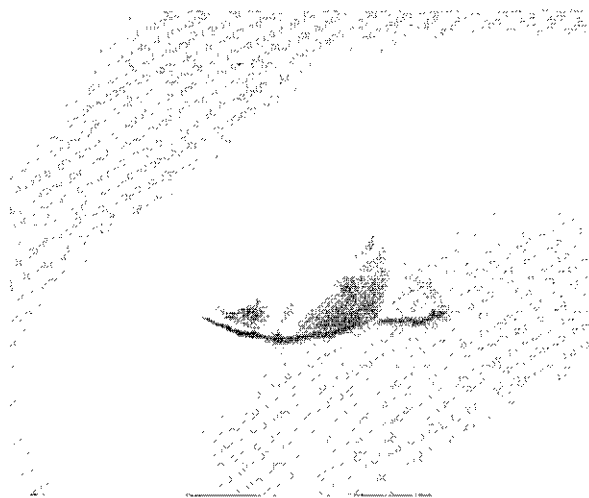


Fragmentary condition.

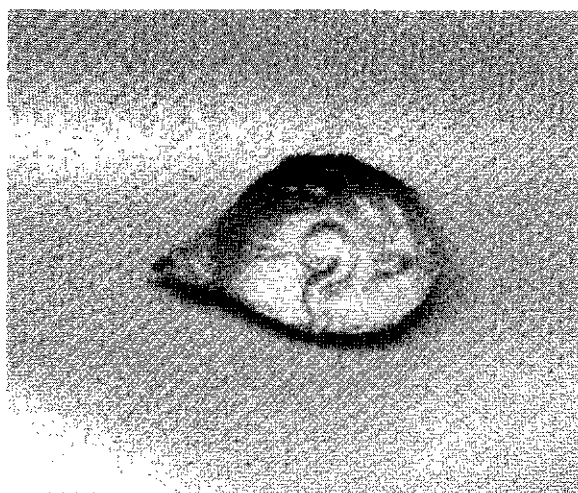
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A repousse and chased acanthus scroll ornament  
(Pl. 119a,b).

As the ornament is only a small detail, it would be impossible to match the piece with any of the other recovered pieces from the treasure of the *Nuestra Señora de la Concepción*.



Pl. 119a



Pl. 119b

FRAGMENT OF A BORDER - Cat. No. 120

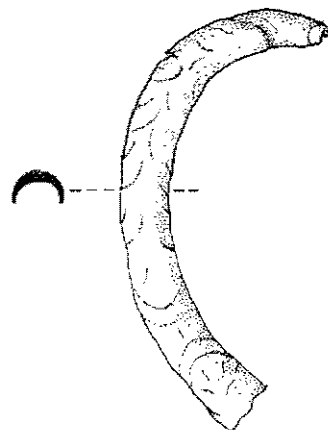
Gold

Inv. no. B 1830

Length 6.8 cm

Weight 11.30 gm

Fragmentary condition

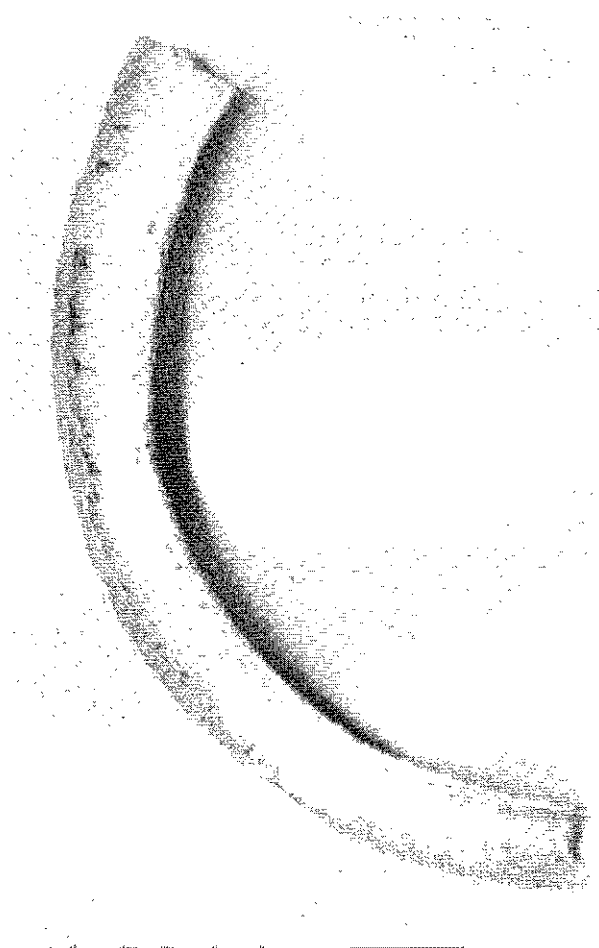


A curved border in repousee technique, with semi-circular section. The decorative front with a laurel frieze is chased and engraved (*Pl. 120a,b*).

The piece is too fragmentary to be able to attribute it to any other artifacts of the treasure of the *Nuestra Señora de la Concepción*.



*Pl. 120a*



*Pl. 120b*

FRAGMENT OF A PLATE - Cat. No. 121

Gold

Inv. no. A 745

Length 2.0 cm

Weight 1.9 gm

Fragmentary condition.

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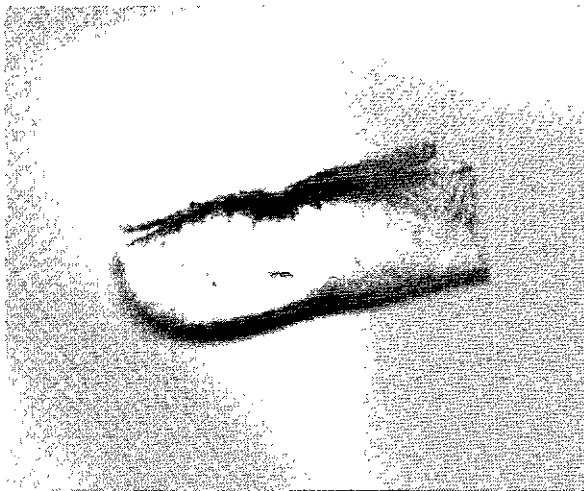
Detail of a chased frieze of palmette-like acanthus leaves in relief (*Pl. 121a,b*).

The palmette shape of the acanthus is very similar to the ornament on the fragment of the plate rim with code no. B 1635, taken from the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

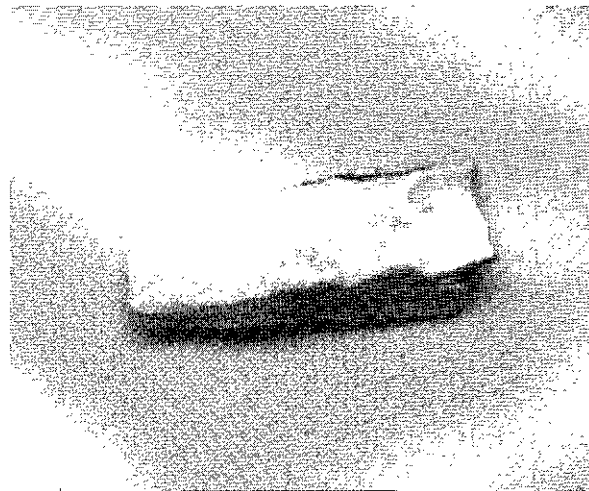
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FOOTNOTE

1) Cf. cat. no. 122.



*Pl. 121a*



*Pl. 121b*



FRAGMENT OF THE RIM OF A PLATE - Cat. No. 122

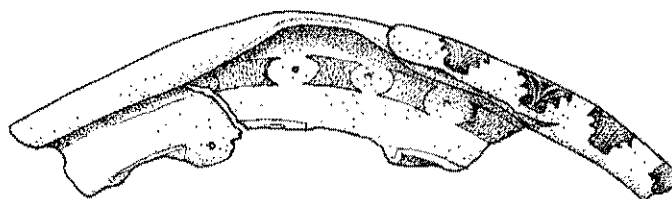
Gold

Inv. no. B 1635

Length 9.3 cm

Weight 21.1 gm

Fragmentary condition.

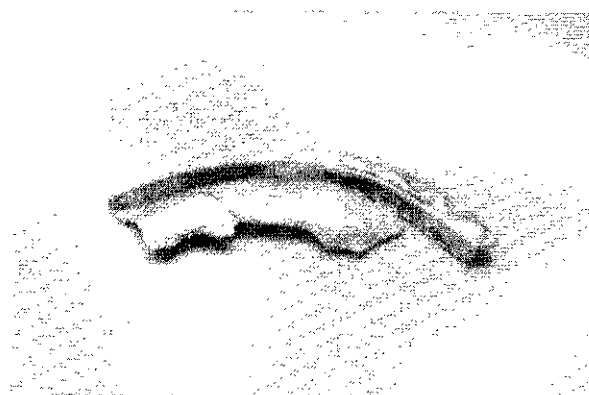


Part of the rim of a plate with two different ornaments. The convex-shaped inner rim of sheet metal with a chased and engraved decoration shows a frieze of round discs with a central dot against a textured background, giving the effect of perspective. Along the inner rim there are traces of three rectangular medallions, which formed a frieze. The outer plate rim forms a deep groove and a slightly convex-shaped frieze of chased palmette-style acanthus leaves (*Pl. 122a,b,c,d,e*).

Similar in ornament is the fragment with inv. no. A 745, found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

FOOTNOTE

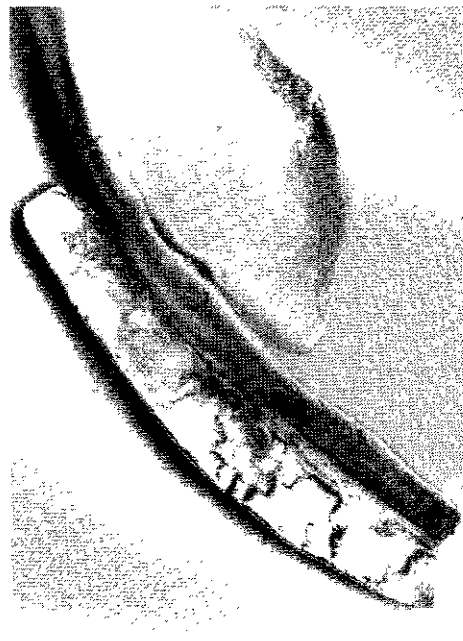
1) Cf. cat. no. 121.



*Pl. 122a*



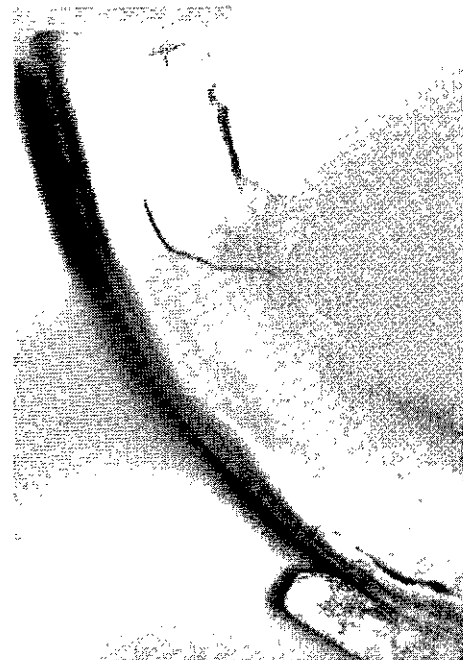
*Pl. 122b*



*Pl. 122c*



*Pl. 122d*



*Pl. 122e*

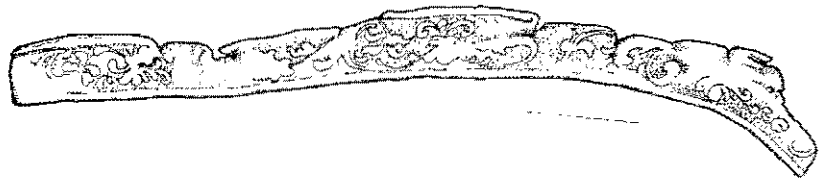
FRAGMENT OF BORDER - Cat. No. 123

Gold

Inv. no. A 727

Length 15.2 cm

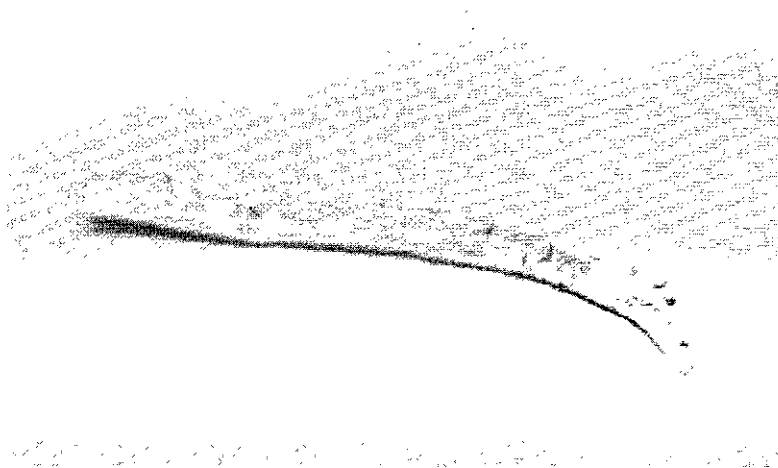
Weight 21.6 gm



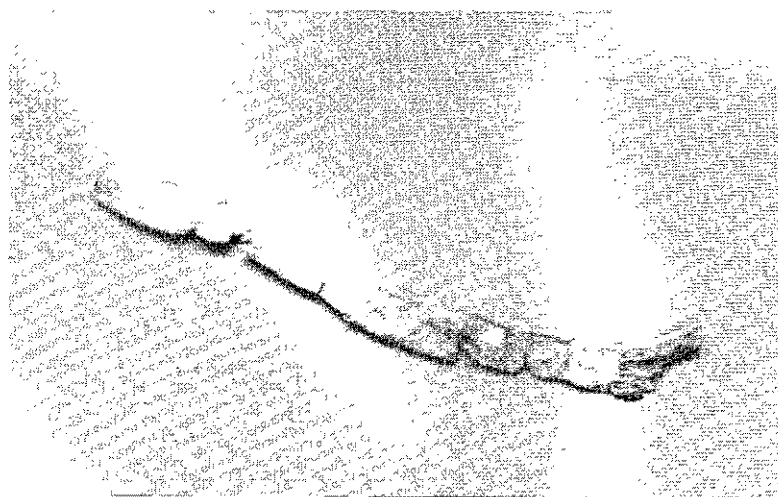
Fragmentary condition; the strip is bent and the edges are damaged.

Narrow strip of sheet metal, hammered and chased with an acanthus frieze in relief with small flowers. The background has a punched surface, and the edges are slightly rounded (*Pl. 123a, b*).

Neither the ornament nor the condition of the fragment gives us any evidence of it belonging to any of the recovered pieces of the treasure of the *Nuestra Señora de la Concepción*.



*Pl. 123a*



*Pl. 123b*

FRAGMENT OF DECORATION - Cat. No. 124

Gold

Inv. no. B 1637

Length 2.1 cm

Weight 2.1 gm

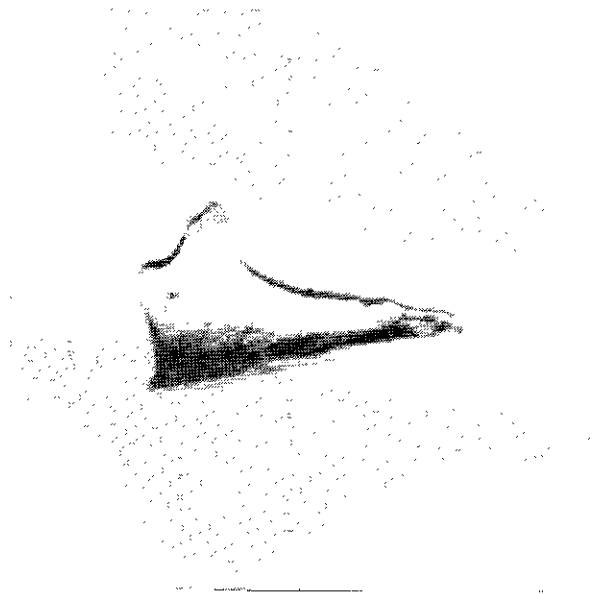
Fragmentary condition.

Irregularly-shaped piece of sheet metal with a curved edge. The chased ornament shows two small acanthus leaf ends (*Pl. 124a,b*).

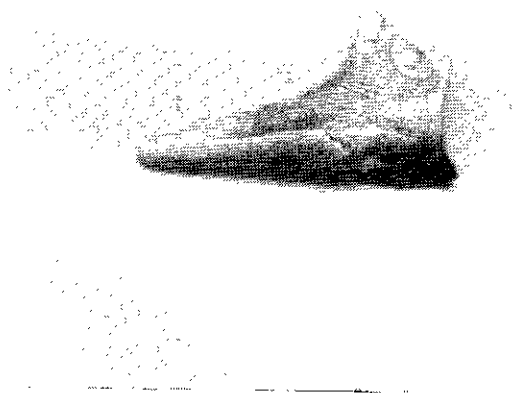
The flat style of the foliage leads one to assume it could have been a fragment from the Renaissance plate with strapwork, found in the treasure of the *Nuestra Señora de la Concepción*.<sup>1</sup>

FOOTNOTE

1) Cf. cat. no. 115.



*Pl. 124b*



*Pl. 124a*

FRAGMENT OF A PIECE OF JEWELRY - Cat. No. 125

Gold

Inv. no. B 153

Length 2 cm, width 0.6 cm

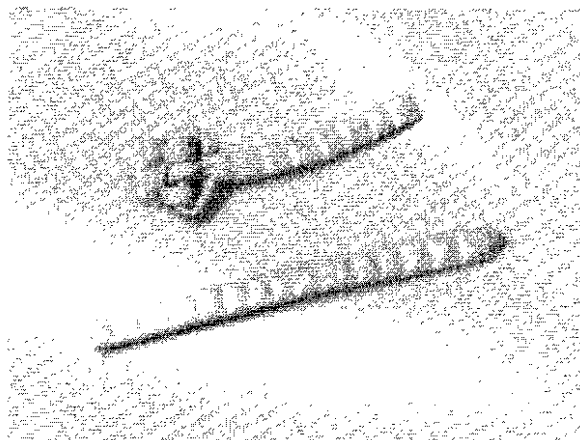
Total weight 0.65 gm

Fragmentary condition.



Narrow strip of sheet metal, with chased pyramid frieze and hinge. The other piece, made in the same technique and with the same decoration, has no hinge (*Pl. 125*).

The fragments presumably belonged to a piece of jewelry. The pyramid is a popular ornament found in the jewelry of the *Nuestra Señora de la Concepción*.<sup>1</sup>



*Pl. 125*

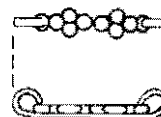
FOOTNOTE

1) A full account of this motif in the treasure is given in cat. nos. 72, 89 and 90.

MISCELLANEOUS FRAGMENTS - Cat. No. 126

Gold

Inv. no. Code LINK



Gold

Inv. no. Code UNDE (B 2368)



Gold

Inv. no. Code COMR (B 1562)



Gold

Inv. no. Code UNDE (B 2106)



## LIST OF CREDITS

<u>Pg. #</u>	<u>Description</u>
134	<i>Recovered Gold Jewelry with Spices</i> , photograph by Sisse Brimberg, National Geographic Society, Washington D.C.
136	<i>Pyramid Chain from the Concepción</i> , photograph by Sisse Brimberg, National Geographic Society, Washington D.C.
137	<i>Concepción Gem-studded Rings</i> , photograph by Sisse Brimberg, National Geographic Society, Washington D.C.
138	<i>Filigree Cross Recovered from the Concepción</i> , photograph by Sisse Brimberg, National Geographic Society, Washington D.C.
139	<i>Portrait of Catalina Michuela, daughter of Philip II</i> by Alonso Sanchez Coello, Museo del Prado, Madrid
141	<i>Virgin with Jesus and Angels</i> by Tomas Yepes, Real Monasterio de las Descalzas Reales, Patrimonio Nacional, Madrid

<u>Pl. #</u>	<u>Description</u>
2c	<i>Lyte Jewel</i> , British Museum, London
3c	<i>n.i. 658, G-1743</i> , J. Vives, 1642, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
3d	<i>Kunstammerschrank (Cabinet with Objects of Art)</i> by Georg Hainz, The Royal Collection of Paintings and Sculpture, Statens Museum for Kunst, Copenhagen (768)
4d	<i>Still-Life with Jewellery</i> by Jan van Breughel the Younger, Musée Royaux des Beaux Arts, Brussels
5c	<i>Ornamental Designs for Jewellery</i> engraved by an Anonymous Master called Monogrammist *I*V*E, Rijksmuseum, Amsterdam (1964:929)
6d	<i>n.i. 658, G-1757</i> , J. Guell, 1646, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
6e	<i>Miniature Chedi</i> , Chao Sam Phraya National Museum, Ayutthaya
7c	<i>n.i. 657, G-1674</i> , J. Esteban, 1628, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
7d	<i>n.i. 658, G-1704</i> , P. Calmell, 1632, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
8e,f,g	<i>South Indian Ring</i> , Gold. 17th century, Private Collection
8h	<i>n.i. 658, G-1720</i> , J. Monllor, 1637, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
9d	<i>n.i. 658, G-1723</i> , M. Llargies, 1638, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona

<u>Pl. #</u>	<u>Description</u>
9e,f	<i>Finger Ring</i> , West European, c. 1620, Private Collection
15d	<i>Miniature Painting of a Pendant</i> , by Hans Mielich, Codex Monacensis, icon. 429, Bayerisch Staatsbibliothek, Munich
17a	<i>n.i. 658, G-1752</i> , R. Grases, 1643, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
19e,f	<i>Designs for Jewelry</i> engraved by Abraham de Bruyn, Rijksmuseum, Amsterdam
19g	<i>Portrait of Infanta Anna of Austria</i> by Alonso Sanchez Coello, Musée Royaux des Beaux Arts, Brussels
19h	<i>Portrait of Anne of Austria (?)</i> by Alonso Sanchez Coello, Hunterian Art Gallery, University of Glasgow
20c	<i>Display of Rings, Bracelet and Chain from South East Asia</i> , Courtesy of Sotheby's, London
21b	<i>Brooch</i> , Sung Dynasty, The Metropolitan Museum of Art, James F. Ballard Collection, Gift of James F. Ballard, 1926 (26.202.2), New York
21c	<i>Fragment of an Ornamental Manchu Headress</i> , Ming Dynasty, The Metropolitan Museum of Art, Rogers Fund, 1929 (30.76.305), New York
23c	<i>Philip IV</i> by Velazquez (1599-1660), The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913 (14.40.639), New York
23d	<i>Philip IV of Spain</i> by unknown artist after Velazquez, Bequest of Miss Adaline van Horne, Courtesy of The Montreal Museum of Fine Arts, Montreal, Quebec (1945.932)
25c	<i>Two Chains and Medals Belonging to Elias Ashmole</i> , Ashmolean Museum of Art, Oxford
25d	<i>Elias Ashmole F.R.S. (1617-1692)</i> , Ashmolean Museum of Art, Oxford
27c	<i>Chain of Anna Reinholdsdotter</i> (Detail), c. 1530, Antikvarisk-Topografiska Arkivet (ATA), Stockholm
27d	<i>Chain of Anna Reinholdsdotter</i> (Whole), c. 1530, Antikvarisk-Topografiska Arkivet (ATA), Stockholm
27e	<i>Gaspar de Guzman, Count Duke of Olivares</i> by Velazquez, Hispanic Society of America, New York
29b	<i>Brooch</i> , Sung Dynasty, The Metropolitan Museum of Art, James F. Ballard Collection, Gift of James F. Ballard, 1926 (26.202.1), New York
29c	<i>Burial Crown</i> (Whole), T'ang or Sung Dynasty, The Metropolitan Museum of Art, Fletcher Fund, 1934 (34.64.1), New York
29d	<i>Burial Crown</i> (Detail), T'ang or Sung Dynasty, The Metropolitan Museum of Art, Fletcher Fund, 1934 (34.64.1), New York
29e	<i>Chinese Crown</i> (Detail), T'ang or Sung Dynasty, The Metropolitan Museum of Art (photo by Hans van Nes), New York



<u>Pl. #</u>	<u>Description</u>
29f	<i>Fragment of an Ornamental Manchu Headress</i> , Ming Dynasty, The Metropolitan Museum of Art, Rogers Fund, 1930 (30.76.307), New York
29g	<i>Part of Belt Buckle</i> , Ch'ung Dynasty, British Museum, London
31b	<i>Vanity (Whole)</i> by Antonio de Pereda, c. 1600, Kunsthistorisches Museum, Vienna
31c	<i>Vanity (Detail)</i> by Antonio de Pereda, c. 1600, Kunsthistorisches Museum, Vienna
36g	<i>Portrait of the Infanta Catarina Michaela of Spain</i> by A. Sanchez Coello, Bayerische Staatsgemäldesammlungen, Munich
40d	<i>Portrait of Maria Mazimiliana von Pernstein</i> , Stredoceska Galerie, Prague
40e	<i>The Virgin with Child and Rosary</i> by Murillo, Museo del Prado, Madrid
57f,g	<i>Gold Lion Pomander</i> , Courtesy of Sotheby's, London
57h	<i>Gold Slipper with Gems</i> , Chao Sam Phraya National Museum, Ayutthaya
57i	<i>Infanta Maria Anna</i> , 1607, by Pantoja de la Cruz, Kunsthistorisches Museum, Vienna
58c	<i>n.i. 657, D-2338</i> , R. Carbo, 1612, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
60d	<i>The Virgin with Child and Rosary</i> by Murillo, Museo del Prado, Madrid
61g	<i>Portrait of Gillis Hooftman and his wife (Detail)</i> by Maerten de Vos, Rijksmuseum, Amsterdam, (A1717)
61e	<i>n.i. 657, G-1373</i> , P. Ximenis, 1553, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
61f	<i>n.i. 657, G-1407</i> , P. Delvi (?), 1561, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
61i	<i>Portrait of a Lady</i> by Antonio Mor, National Gallery of Canada, Ottawa
61h	<i>Portrait of a Man, probably Ottavio Farnese (1524-1586), Duke of Parma and Piacenza</i> by Antonio Mor, The Metropolitan Museum of Art, Gift of Mr. and Mrs. Nate B. Spingold, 1951, New York
61j	<i>Archduchess Maria Kristierna</i> by an unknown Master, Real Monasterio de las Descalzas Reales, Patrimonio Nacional, Madrid
64d	<i>n.i. 658, G-1693</i> , P. Menor, 1630, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona
64g	<i>Portrait of a Knight in the Order of Calatrava</i> by Frans Pourbus I (attributed), Rijksmuseum, Amsterdam
64f	<i>Portrait of Diego Sarmiento de Acuna, Count of Gondomar</i> by Abraham Blyenberg, Reproduced by Gracious Permission of Her Majesty Queen Elizabeth II, The Royal Collection, St. James Palace, London
64e	<i>Portrait of Adam von Dietrichstein</i> by Alonso Sanchez Coello, Stredoceska Galerie, Prague

<u>Pl. #</u>	<u>Description</u>
65c	<i>n.i. 657, G-1676, M. Quintana, 1628, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona</i>
68d	<i>Miniature Painting of Jewellery</i> by Hans Mielich, Codex Monacensis, icon. 429, Bayerisch Staatsbibliothek, Munich
68c	<i>Portrait of Margaret of Austria</i> by Bartolome Gonzalez, Real Monasterio de la Encarnacion, Patrimonio Nacional, Madrid
70c	<i>Chinese Openwork Ornament</i> , Bronze, British Museum, London
70d	<i>n.i. 658, G-1799, J. Andrev, 1655, Llibres de Passanties, Museo de Historia de la Ciudad, Barcelona</i>
78b	<i>Portrait of King Rudolf II (?)</i> by H. von Aachen, Kunsthistorisches Museum, Vienna
80d	<i>Portrait of Maria, Empress of Germany</i> by Frans Pourbus I (attributed), Kunsthistorisches Museum, Vienna
83c	<i>Queen Elizabeth I of England</i> by an Anonymous Master, Kunsthistorisches Museum, Vienna
86c	<i>Burial Crown (Whole)</i> , Ming Dynasty, The Metropolitan Museum of Art, Fletcher Fund, 1934 (34.64.1), New York
86d	<i>Fragment of an Ornamental Manchu Headress</i> , Ming Dynasty, The Metropolitan Museum of Art, Rogers Fund, 1929 (30.76.305), New York
86e	<i>Part of Belt Buckle</i> , Ch'ung Dynasty, British Museum, London
86f	<i>Flower Ornament</i> , Ch'ung Dynasty, British Museum, London
103d	<i>Portrait of a Lady</i> by an Anonymous Master, Hispanic Society of America, New York
105c	<i>Two Comb Fragments</i> , T'ang Dynasty, The Metropolitan Museum of Art, Rogers Fund, 1923, New York
110d	<i>Casket from the Parish Church of Rota</i> , photograph Courtesy of Instituto Aratller de Arte Hispanico, Barcelona

\* All other photographs were taken by Dr. Beatriz Chadour

## ACKNOWLEDGEMENTS

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