

# Dossier

## THE ROYAL COLLECTIONS GALLERY



## Contents

1.- INTRODUCTION .....	3
2.- THE GALLERY IN FIGURES.....	4
3.- HISTORY OF THE GALLERY.....	5
4.- THE BUILDING .....	7
5.- MUSEOGRAPHY. A STROLL THROUGH THE GALLERY.....	8
5.1. HALL “A” (THE HABSBURGS) .....	9
Female religious patronage.....	10
The archaeological remains .....	10
5.2. HALL “B” (THE BOURBONS).....	11
Music cabinet .....	12
Patrimonio Nacional today.....	12
6.- 25 MASTERPIECES IN THE GALLERY .....	13
7.- THE TEMPORARY EXHIBITION .....	27
8.- AUDIOVISUAL RESOURCES.....	28
8.1.- THE CUBE .....	28
8.2.- HISTORICAL AUDIOVISUALS .....	29
8.3.- OTHER AUDIOVISUAL RESOURCES.....	29
9.- ACCESSIBILITY.....	30
10.- PRACTICAL INFORMATION .....	31
11.- PATRIMONIO NACIONAL.....	32

## 1.- INTRODUCTION

Patrimonio Nacional's new museum is the **Royal Collections Gallery**. It is located in the heart of Madrid, next to the Royal Palace, and aims to become a high point of cultural and tourist interest in Madrid, in Spain and in Europe.

**The building** was designed by Luis Moreno Mansilla and Emilio Tuñón and has so far received 10 architecture awards. The exterior is in keeping with the façade of the Royal Palace while adding an up-to-date element to the whole. Its apparent simplicity conceals an impressive feat of architecture: the Gallery in fact forms a great retaining wall that supports part of the city. Inside, it is an open, bright space designed with simple straight lines that provides a contrast and backdrop for the collection displayed there.

The Gallery showcases a selection of more than **650 pieces** from the 170,000 that make up the **Royal Collections**, including paintings, sculptures, tapestries, furniture, books, fans, bronzes, porcelain, embroidery and photographs. Artists include Caravaggio, Velázquez, Goya, Mengs, Bernini, Lavinia Fontana and Luisa Roldán. Around 400 works have been restored in recent years. All the Royal Sites managed by Patrimonio Nacional are represented here, meaning that the Gallery provides a window onto the heritage managed by the institution. In addition, a third of the exhibits will be rotated regularly.

Visitors have **two entrances** at their disposal on Floor -3 (from Cuesta de la Vega and the Campo del Moro Gardens) and on the Ground Floor (from the Mirador de la Cornisa of the Royal Palace). The route through the gallery, which is chronological, takes visitors around these four floors from the top down. On the Ground Floor there is a large reception hall and visitor services (cloakroom, lockers, information desks, shop, etc.). Floor -1 is dedicated to the collections amassed by the Habsburg dynasty. This is also where visitors can view the archaeological remains found during the construction of the building; namely, the oldest section of the Arab city walls of Madrid. Floor -2 is dedicated to the collections of the Bourbons. The third floor houses temporary exhibitions and "The Cube", an immersive space allowing visitors to explore the Royal Sites in depth.

In addition to The Cube, a variety of support resources are available to visitors to ensure they can enjoy an **independent and accessible visit**. These include introductory panels, exhibit labels, screens displaying digital images, and audiovisual contents. All of these are available in Spanish and English, and there is an audio guide in 16 languages. Specific resources have been created to favour cognitive accessibility, such as easy reading guides, videos in Spanish Sign Language (Lengua de Signos Española – LSE) and other resources that help people with different abilities (hearing loops that amplify acoustic signals; tactile maps, etc.).

The Gallery is a **project of national importance**, and getting this far has been a very intense process involving many different administrative bodies, teams and decision-makers. This project also helps to explain what Patrimonio Nacional is: the national

heritage agency that manages the legacy of the Spanish Crown – which today belongs to all Spaniards – for representative, educational, cultural and scientific purposes.

## 2.- THE GALLERY IN FIGURES

### **BUILDING**

- Coordinates and location of the Gallery: Latitude N 40 25.033; Longitude W 3 42.87.
- A 145-metre-long linear building spanning a 32-metre drop from the Plaza de la Armería down to the Campo del Moro gardens.
- Walls: 2.5 metres thick (same as the Royal Palace).
- Total built-up area of 40,475m<sup>2</sup> distributed over a total of 14 floors. 8,000m<sup>2</sup> will be for public use.
- Three main exhibition halls, a total 103 metres long and 16 metres wide, with heights varying between six and eight metres.
- Floors -1 and -2 are home to the most permanent collection, although 1/3 of the pieces on display will be rotated periodically. Total area of these two floors: 3,200m<sup>2</sup>.
- The third space located on Floor -3 will offer 1,300m<sup>2</sup> of temporary exhibitions.
- Twelve lifts link all floors at different points in the building.
- Energy efficiency rating: B.
- Ten architecture prizes. Emilio Tuñón was also awarded the National Architecture Prize in 2022.
- The overall budget allocated to the Royal Collections Gallery initiative was just under €173 million. The main items in the budget were the building (€139.6 million) and the museography (structure, layout, spaces and technical features of the museum) at €17.7 million.

### **COLLECTIONS**

- The Gallery houses a selection of more than 650 pieces on display. One out of every three pieces will be rotated periodically for reasons of conservation or to make room for new and unique works from those held in the Royal Collections.
- Some 400 works have been restored.
- The Royal Collections contain more than 170,000 items.
- Temporary exhibition: 7 carriages, 2 sledges, 1 children's carriage, 1 litter, 1 sedan chair and 2 motor cars.

### 3.- THE HISTORY OF THE GALLERY



**Patrimonio Nacional**, as the institution that manages the heritage bequeathed to the nation by the Spanish Crown, is intensely aware of the extraordinary potential of this cultural asset and of the need to make available to the public not only the palaces, gardens, monasteries and convents founded by the Spanish monarchy and attached to the institution, but also their contents: the Royal Collections that are stored and preserved there.

With this in mind, as of the second half of the 20th century exhibition spaces were created at some of the Royal Sites, such as the Royal Barges Museum or the Costume Museum, both in the Royal Site of Aranjuez and, more recently, the splendid Museum of Medieval Textiles housed in the Monastery of Santa María la Real de las Huelgas. Designed with a broad and modern understanding of museums, these spaces are notable for the coherence and scientific rigour of their approach.

The seed of the idea of building a museum dedicated to the collections of the Crown's heritage was planted towards the end of the Second Republic, when the Museum of Arms and Tapestries was approved in the Decree published in the Official Gazette of Madrid on 6 May 1936. However, any plans had to be put on hold when the Spanish Civil War broke out, and the idea was only taken up again in 1998. On 23 November of that year, the Government's Delegated Committee for Cultural Affairs decided to approve the construction of the new Royal Collections Museum.

In 1999, archaeological excavations began in a singularly valuable space: this was in this area where, at the end of the 9th century during the era of the Umayyad Emirate of Al-Andalus, a Muslim fortress was established that served as a frontier post and which would constitute the origins of the city of Madrid. The scope of the remains found would influence the subsequent construction of the museum building.

An international competition was held to select the appropriate architectural solution for the **project**, which in **November 2002** was awarded to Spanish architects **Emilio Tuñón Álvarez and Luis Moreno García-Mansilla**. **Construction was completed at the end of 2015**, the building having been carefully set into the natural and artificial landscape of the western “cornice” of the city, with a strategic position at the back of the square next to the viewpoint overlooking the parks and gardens of Campo del Moro and Casa de Campo.



Having won the museography tender in **2018**, the **Empty-Telefónica joint venture** was responsible for the design and execution of the museum project, with **Manuel Blanco** in charge of the design and a large interdisciplinary team managing the different resources.

Meanwhile, various activities were underway to enhance the museum’s surroundings. In **May 2021**, work was completed on the main access from the **Gran Cornisa de Madrid**, the viewpoint on the cornice of the Royal Palace at the end of the esplanade between the Palace and the Cathedral. The historic gate removed during the work was reinstated following its restoration. The result is an emblematic space overlooking Campo del Moro which helps guide and distribute visitors, and also connects the Gallery with its immediate surroundings.

**Leticia Ruiz**, in her role as the new head of the Royal Collections, carried out a **review of the entire initial project, which was approved in June 2021**. The number of works on display was reduced to 650 from the 900 initially planned to make the tour clearer and more fluid, and new themes were included, such as the spaces dedicated to the Reales Patronatos (Royal Trusts), music and Patrimonio Nacional (as an entity or as just heritage?).

In **2022** it was decided that the new name of the complex would be **Galería de las Colecciones Reales (Royal Collections Gallery)**, created by the chosen “official name-

giver”, the poet **Fernando Beltrán**. The term “gallery” faithfully reflects the architecture of the building and the open and fluid nature of the new Patrimonio Nacional museum, as well as the concept of offering a “window” onto the Royal Sites and Royal Trusts.

Finally, in **2022**, the **logo**, designed by **Manuel Estrada** (National Design Award 2017) was presented, with an initial letter transformed into a sign: an open-top lowercase “g” is completed with a geometric crown alluding to the unique and singular nature of the Royal Collections.

#### 4.- THE BUILDING



The team was then faced with the challenge of resolving the design of a façade that supports the most monumental cornice in Madrid. As an architectural concept, the Royal Collections Gallery was conceived of as an imposing retaining wall formally and constructively integrated into the base of Madrid’s Royal Palace.

It is 145 metres long and there is a difference in height of 32 metres between its main entrance via the viewpoint on the cornice between the Royal Palace and the Almudena Cathedral and the lowest floor, which is accessed from the Campo del Moro gardens. The Royal Collections Gallery has a total floor area of 40,475 m<sup>2</sup> distributed over 14 floors, which are used not only for the exhibition and storage of works but also for building maintenance and services tasks.

Luis Moreno Mansilla and Emilio Tuñón took on the architectural project, which to date has received more than ten awards, including First Prize from the Official College of Architects of Madrid (COAM 2016), the FAD architecture award in 2017 and the American Architecture Prize (AAP 2017). Work began in December 2006 and was executed in four phases before coming to an end in December 2015.

8.000 m<sup>2</sup> of the Gallery are for public use, spread over the three exhibition halls. These are vast, open-plan halls measuring 100 x 16 metres with ceiling heights ranging from 6 to 8 metres. Floor -1 features an archaeological room where visitors can view the remains of the 9th-century Arab wall that represents the origins of Madrid, including the first gates of the city.

Apart from offering all the areas and services necessary to host the visiting general public, the building has the specialized spaces required for the management and conservation of the cultural assets it houses. These include storage rooms equipped with large-capacity furniture and cutting-edge technology, reception facilities for new works and a multi-purpose room for restoration and preventive conservation work.

The Royal Collections Gallery building aims to strengthen the diagonal line that traces a link between the areas of Los Austrias and Madrid-Río. Connected to the Campo del Moro gardens, the future adaptation of the Juan de Villanueva tunnel that runs from east to west under the Paseo de la Virgen del Puerto will allow visitors to stroll from the gardens of the Royal Palace to the new civic space on the banks of the Manzanares River.

## 5.- MUSEOGRAPHY. A TOUR OF THE GALLERY.

Successfully creating a dialogue in this project between museum and visitors was a challenge, not the least because of the enormous historical-artistic potential of the pieces that make up the Royal Collections and the rotating nature of a third of the works on display in the Gallery. The journey it offers through five centuries of patronage and collecting has been organized according to dynasties (the first floor of the exhibition is dedicated to the Habsburgs and the second to the Bourbons), which, in turn, are subdivided into reigns. This provides the collection with a chronological and coherent thread even while part of the items on display will be rotated.

The itinerary of the visit starts at the wide ramps where multi-screen resources in the form of triptychs invite visitors to contemplate the different Royal Sites managed by Patrimonio Nacional along with images of the kings, queens, princes and princesses who collected these works, and contents showcasing the variety of works exhibited.

Other audiovisual contents of a more documentary nature can be found in the foyers leading onto the exhibition halls, serving to provide contexts that will help the visitor to understand the period – and the socio-political and cultural ambience – of the various reigns of each of the dynasties represented in this museum.



## 5.1. HALL “A” (THE HABSBURGS)



The descent in the layout of the building echoes the chronological narrative thread that winds through the different exhibits on display. The first stage of the tour on Floor -1 is “Hall A”, dedicated to the Habsburgs. Visitors are greeted by the monumental columns of the Hospital Virgen de Montserrat in Madrid (1678) that flank the room’s entrance and exit. They then follow a circular route around the room from right to left, starting with two of the oldest works – a votive crown and cross that formed part of the Treasure of Guarrazar from the Visigothic period – to then enter the end of the House of Trastámara, with such unique works as the *Polyptych of Isabella the Catholic*, and continue through an area dedicated to each of the monarchs of the Habsburg dynasty. This chronological account is interspersed with thematic areas dedicated to particularly relevant events of the time, such as the foundation of the Monastery of San Lorenzo de El Escorial or the various monasteries of nuns.

All the Habsburgs took special care over their tapestry collections, which they moved around the spaces they inhabited. From Charles V onwards, another major collection on display is that of arms and armour, which tell us how the triumphant image of the monarch was constructed over time. The area dedicated to Philip II highlights the foundation of San Lorenzo de El Escorial. The exhibits also explore the Pax Hispanica of Philip III, and Philip IV as a great European patron with his support for great artists such as Peter Paul Rubens, Gian Lorenzo Bernini, Diego Velázquez, José de Ribera and Caravaggio. The Habsburg Hall ends with Charles II, the king who ordered in his will that the artistic assets adorning the royal palaces should be permanently linked to the Crown.

## Female religious patronage

Of special interest in this hall is the area dedicated to women's patronage of the monasteries of nuns which, from the Middle Ages onwards, were founded by female members of the Royal Family. They are unique spaces whose creation was achieved through the joint action of nuns and patronesses, shaped by artistic patronage, a pattern of ceremony that incorporated women's religious practices, and a daily life that echoed the power of their royal founders. The exhibits in this space include medieval textiles from the Monastery of Las Huelgas in Burgos and a tapestry by Rubens from the Monastery of Las Descalzas Reales designed by commission of Isabella Clara Eugenia, governor of the Netherlands.

## The archaeological remains

On Floor -1 there is also an archaeological area that reveals the remains of the first walls of Madrid, dating from the 9th century, which were discovered during the construction of the gallery building. This oldest surviving section of the Arab wall helps us to understand the origins of the city,

representing an unprecedented archaeological find of the utmost importance. Research has made it possible to reconstruct the original appearance of the gateway: a horseshoe arch with voussoirs, probably painted in white and red: key signifiers of the power of the Umayyad dynasty. The technique used in its construction based on large ashlar together with the short distance between the towers and the inclusion of a stepped base date the building to the 9th century when the Emir of Córdoba built a set of fortifications to protect Toledo, the most important city in Al-Andalus. The enclosure was in use at least until the 13th century when an expanding city absorbed the fortification. Once the wall lost its military use, its stone mass was used to build houses in the typical Toledan style.

## 5.2. HALL "B" (THE BOURBONS)



At the entrance to Floor 2, dedicated to the Bourbons, two impressive portraits of Philip V and Isabella Farnese painted by Louis-Michel van Loo bring home to visitors the radical shift in tastes brought about in Spain by the change of dynasty. Habsburg austerity gave way to a show of silks, embroidery and all manner of decorative ornament. After the fire at the Alcázar in 1734, a new palace had to be built, and an area of this hall is dedicated to that historical event, as well as to the Palace and Gardens of La Granja, accompanied by an explanation of the cutting-edge technology used in its hydraulic systems.

These new uses and decorative tastes made themselves particularly evident in the furniture, the household furnishings and the decorations of each space, which underwent a complete overhaul during the reconstruction. Floor 2 houses a wide selection of these pieces, alongside works by the great court painters such as Corrado Giaquinto, Luis Paret, Antonio Rafael Mengs and Francisco de Goya. Photography, an activity promoted by Queen Isabella II, also has a place in this discourse, with collections from the General Palace Archives and the Royal Library.

This tour through the royal collectionism of the Bourbon dynasty ends with Isabella II, the queen who differentiated royal property from Crown Heritage to create the seed of what is now Patrimonio Nacional. The museum also makes some references to Alfonso XIII, the last monarch who maintained and developed court life at the Royal Sites. During the First World War, the King took the initiative to set up the so-called "European War Office" at the Royal Palace. Relying on Spain's position of neutrality during the war, in 1915 the King was able to organize an international office to locate civilians and soldiers captured or missing in the war. The office dealt with more than 200,000 requests. A wealth of documents on this activity is preserved in the General Palace Archives.

The rest of the history of the Royal Sites and the national heritage safeguarded by Patrimonio Nacional – from 1931 to the present day – is reflected in a range of audiovisual features designed for visitors' information and enjoyment.

### Music cabinet

In the Bourbon room there is a special space dedicated to music, an art that has been present at the Spanish court since the Middle Ages, and has been crucial both for reinforcing the image of the monarchy and for entertaining kings and queens. Indeed, the Royal Chapel was a landmark for vocal and instrumental performance practices, attracting the most prestigious names in music – especially during the Bourbon era with composers such as José de Nebra, Giacomo Facco, Francesco Corselli, Gaetano Brunetti, Domenico Scarlatti, Luigi Boccherini and Padre Soler, and soloists such as the famous Farinelli.

This area of the Gallery displays key 18th- and 19th-century artefacts including an original upright cabinet piano by Francisco Flórez; a five-octave piano bearing stunning, intricate marquetry work on its keyboard; a French harp and an ornately decorated guitar that also features fine marquetry work. Special mention should be made of the ebony, mahogany, ivory and leather “hand gymnasium” made for Isabella II to practise and gain speed and strength when playing the piano.

### Patrimonio Nacional today

As visitors leave Floor -2, they will find information explaining the origins and functions of Patrimonio Nacional in the form of a double audiovisual montage. The first video relates how the proclamation of the Republic on 14 April 1931 brought about a fundamental change for the assets that formed part of Patrimonio de la Corona (Crown Heritage) – which became state property under the organization known as Patrimonio de la República (Heritage of the Republic) and was the beginnings of Patrimonio Nacional – and what happened to all these assets during the Civil War, under the dictatorship and on the advent of democracy.

The second montage is an audiovisual account of the work of Patrimonio Nacional today as an institution that conserves palaces, monasteries, mountains, gardens and Royal Collections to make them available to all citizens – as well as providing support to the Head of State. It explores the different spaces and activities related to Patrimonio Nacional's work, such as management and organization tasks, concerts and conferences, work in the restoration laboratories, trade schools, gardening, architecture, exhibitions – and the creation of the Gallery itself.

## 6.- 25 MASTERPIECES IN THE GALLERY

### 1. *Saint Michael Smiting the Devil*, Luisa Roldán (1692)



With this work, Luisa Roldán, known as “La Roldana”, became the first Spanish woman to obtain the title of Court Sculptor from Charles II, a title that would later be endorsed by Philip V. This image of the Archangel Saint Michael vanquishing the Devil was her masterpiece, and the work that best embodies her masterful treatment of anatomy in carving and skill in balancing sculptural masses.

### 2. *Salome with the Head of John the Baptist*, Michelangelo Merisi da Caravaggio (ca. 1607)



A masterpiece from the last years of the artist’s first Neapolitan period. Here, Caravaggio successfully generates a scene of extraordinary inventiveness which juxtaposes beauty

and brutality in the contrast between Salome's cold indifference before the lifeless head of the Baptist on the tray and the executioner's gaze, which expresses deep pity for the innocent victim.

3. ***Solomonic Columns***, Francisco de Herrera "el Mozo" and José Simón de Churriguera (1674–1678)



This ensemble belonged to the main altarpiece of the former church of the Hospital Virgen de Montserrat, in the vicinity of Antón Martín in Madrid, created with royal patronage under the Real Patronato. The sculptor, José de Churriguera, followed the designs of Francisco de Herrera, "el Mozo". Each of the columns is assembled from eight pine trunks from the forests of Valsain in Segovia. The twisted shafts are decorated with vine leaves and bunches of grapes.

4. ***A White Horse***, Diego Velázquez (1634–1638)



The finish of the work suggests that it was meant to include a rider on the saddle, although it may have been a completed work as it is that would serve as a model for other equestrian portraits. It is painted with the skill and style typical of this court painter to Philip V, demonstrating the Sevillian artist's great ability to achieve a natural portrayal of his subject with great economy of technical means.

5. ***Sedan Chair of Barbara of Braganza, Corrado Giaquinto (1753–1758)***



This sedan chair belonged to Queen Barbara of Braganza, who used it to travel around the Royal Sites. The painting that decorates the chair's panels is a ode to peace and harmony, with *putti* gathering fruit, hunting or playing Dionysian games. The musical instruments that decorate the carving allude to the Queen's musical tastes.

6. ***Mühlberg Armour, Desiderius Helmschmid (1544)***



This armour is part of the extensive stores of the Royal Armoury and dates from 1544. It is probably the last piece that Desiderius Helmschmid forged for Charles V, King of Spain and Holy Roman Emperor. It has broad bands of gilt engravings and etched decorations flanked by engraved and embossed pointed festoons.

#### 7. **Black Coach (ca. 1670–1680)**



This is one of the oldest examples of what was known as a *grand carrosse*, a type of luxurious carriage that France made fashionable in the European courts. Made of wood, it has baroque carvings and a fully enclosed body with glazed windows. It was fitted with a “crane’s neck” perch that allowed the vehicle to turn at right angles.

#### 8. ***The Triumph of Time* (1502–1504)**



*The Triumph of Time* is an exceptional tapestry from the early 16th century, as evidenced by the vibrancy of the colours, the number of threads per square centimetre and the quality of the silk, wool and dyes used to create it. The work is part of the series *The*



*Triumphs of Petrarch*, based on that writer's allegorical poems. Another panel is in the Metropolitan Museum in New York.

**9. *Hercules Supporting the Celestial Sphere*, attributed to Bernard van Orley (1487/91–1541)**



This painting belongs to the series “The Spheres”, acquired by King John III of Portugal to commemorate the exploits of that country's maritime explorers. In the centre of the composition is the celestial sphere held by Hercules; on the left of him is Venus, who is catching Cupid's arrow, and personifications of Passion and her companion the Reflection. On the right-hand side is a king with Mercury and Minerva. Above them, a genie points to the future and a male figure with a shovel symbolizes Work.

**10. *Landscape with St. Christopher and the Christ Child*, Joachim Patinir (ca. 1521)**



This is of the most important works of the Flemish painter's late period due to its large size, the expansiveness of the landscape and the artist's unusual iconographic interpretation of this theme. It includes small scenes that summarize the dangers and threats that beset the world, imploring Saint Christopher to help prevent them.

**11. *Christ on the Cross*, Gian Lorenzo Bernini (1654–1656)**



This was the first commission that the Italian architect, painter and sculptor received from a foreign monarch, Philip IV. It is the only complete figure sculpted by Bernini in metal not attached to a monumental ensemble that has survived to the present day.

**12. *Polyptych for Isabella the Catholic*, Juan de Flandes (ca. 1496–1504)**



Set of 15 small-format panels showing scenes from the life of Christ, intended for the devotional use of Isabella I of Castile. The narrative incorporates contemporary

characters, including the Catholic Monarchs in the *Multiplication* and King Ferdinand in the *Entry into Jerusalem*.

**13. *Candlestick Clock*, Hans de Evalo (1583)**



This clock forms part of the important collection of mechanical and scientific objects that Philip II collected during his lifetime. It is one of the earliest examples of a night clock made in Europe. The clock's mechanism is surrounded by the recipient for the oil that fuelled the lamp.

**14. Tapestry of *The Garden of Earthly Delights or Paradise, Purgatory and Hell* by Hieronymus Bosch, "El Bosco" (ca. 1550–1560)**



Based on the painted triptych of the same name. Pieter Bruegel the Elder is credited with transforming Bosch's works into tapestry cartoons. The first wing of the panel depicts the moment of Creation; the central panel narrates the dissolute life with sins

such as lust; while the third focuses on the consequences of these sins in the form of punishments in Hell.

15. *The Holy Family with the Infant Saint John the Baptist*, Lavinia Fontana (1589)



The scene is based on the famous painting by Raphael now in the Musée Condé in Chantilly. Fontana's personal interpretation was so novel that it achieved great success in Spain and numerous copies and variants of the theme were produced.

16. *Portrait of Charles IV from the Back*, Jean Bauzil (1818)



An unusual image in which Jean Bauzil, a miniature painter, was able to make the monarch's features unmistakable even from the back. Given this original perspective, the viewer might understand why Queen Marie-Louise of Parma called him "the mad painter".

**17. *Adoration of the Name of Jesus or Allegory of the Holy League*, Domenikos Theotokópoulos (El Greco) (1577–1579)**



This work is interpreted as an allegorical commemoration of the Holy League, which in 1571 won the Battle of Lepanto against the Turks. The canvas identifies the main allies: Philip II dressed in black, Doge Alvise I Mocenigo and Pope Pius V, together with their great captains.

**18. *Upright Pianoforte*, Francisco Flórez (1807)**



Characterized by its upright strings, hammers and soundboard, this piano is housed in a cabinet with two crimson damask-lined doors. The instrument is ornately decorated with marquetry and bronze mouldings. The front of the keyboard depicts scenes with *putti* and agriculture and fishing allegories.

**19. *Chest of Drawers of Charles III, Mattia Gasparini (1764–1774)***



This piece is part of a set that also includes candlesticks, an armchair and fireplace screen. In these works, French furniture styles are combined with decorative elements of oriental origin. This chest of drawers is one of the finest examples of 18th-century European court furniture.

**20. *Portrait of the Count-Duke of Olivares, Velázquez (circa 1638)***



In the late 1330s, the King's favourite or *valido* commissioned Velázquez to paint a series of portraits to reinforce his political presence at court and abroad. Two centuries later, Charles IV acquired this miniature in Rome. This depiction of the favourite advisor recalls the portrait kept at the Hermitage in Saint Petersburg, wearing the insignia of the Order of Alcántara.

**21. *Crown of the Virgin of Atocha, Narciso Soria (1852)***



After escaping unharmed from an attempt on her life, Queen Isabella II offered the jewels she was wearing that day as a votive to the Virgin of Atocha. The court silversmith and diamantaire Narciso Práxedes Soria dismantled the rhinestones from the royal jewellery to design and make the new piece in 35 days. He created a gilded silver crown for the Virgin and a smaller one for the Christ Child, a *rostrillo* or ornament to frame the face and a halo or gloriole. The whole set is made of gilt silver and adorned with suspended Brazilian diamonds and topaz.

**22. Royal Crown Coach, Julián González (1829–1833)**



A highly elegant berlin executed with particularly sumptuous materials and complex techniques. The coach's double suspension system and luxurious interior upholstery made it very comfortable to travel in. The gilt bronze decoration depicts an iconography designed to exalt royal power with mythological themes and representations alluding to the monarch's virtues. The crown which gives the carriage its name sits on the roof atop a double globe.

**23. Trujillo del Perú Codex, Baltasar Jaime Martínez Compañón (ca. 1782–1790)**



A monumental graphic work reflecting the daily life of the diocese of Trujillo in 18th-century Peru in nine volumes and more than 1,600 illustrations, and even musical scores. This copy includes maps of Trujillo and contains designs for churches, characters from



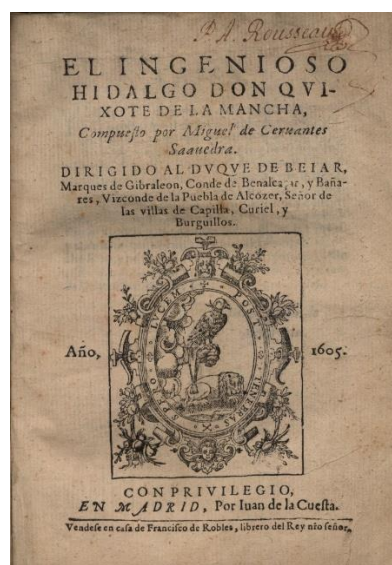
the different social classes, trades, fishing and hunting practices, rites and festivals, as well as the diversity of the local flora and fauna.

**24. *Easter Week Monument*, Ventura Rodríguez (architect), attributed to Juan Pascual de Mena (sculptor)**



This monument for Maundy Thursday at the Monastery of La Encarnación is one of the most theatrical inventions of Ventura Rodríguez, who was responsible for the entire interior renovation of the monastery's church. This ephemeral altar is structured in four tiers, flanked by two sibyls and crowned by a pair of male cherubim in prayer pose. Above them rests the urn destined to hold the Blessed Sacrament, surrounded by *putti* and cherubim, as well as a large gilt radiance surmounted by the cross.

**25. *The Ingenious Gentleman Don Quixote of La Mancha*, Miguel de Cervantes Saavedra**



This is a first edition of Cervantes's masterpiece, printed in Madrid by Juan de la Cuesta in 1605. It is bound in parchment and has a handwritten annotation on the title page: "P.A. Rousseau".

## 7.- THE TEMPORARY EXHIBITION



The Royal Collections Gallery inaugurates the space on Floor -3 dedicated to temporary exhibitions with *In Motion: Carriages and Other Vehicles in Patrimonio Nacional's Collections*. The display offers visitors the chance to explore the history of the carriage in Spain, from the 16th to the 20th century, through some 50 historical pieces including seven carriages, two sledges, two carriages and a sedan chair.

*In Motion* offers a sample of the collection of carriages and other vehicles preserved by Patrimonio Nacional, one of the best collections of its kind in Europe. It covers a wide range of topics related to royal journeys and the use of carriages at court. The display of vehicles is complemented by a large number of paintings – seven of which are on loan from the Museo del Prado – and other unusual objects, such as a model car chassis.

Carriages are the vehicles that best represent the power of the monarchy. They had their heyday in the Modern Age when European courts made use of them in a scenography that allowed them to showcase the huge power of royalty. Only the monarchy could maintain such a large number of horse-drawn carriages and animals, as well as the infrastructure and personnel necessary for their use and maintenance.

The Spanish sovereigns began to use carriages in the 16th century, when they became the transport of choice for court journeys. The 17th to the 19th century was the golden age of carriages in Europe before the development of the railway and the subsequent advent of the automobile relegated them to a symbolic role representing the monarchy.

They are still used today for official ceremonies such as when ambassadors present their letters of credence to the king.

Some of the carriages that can be seen in the exhibition are unique for their beauty and for the use of technology much advanced for their time, such as the Golden Berlin from the middle of the 18th century; the Bronze Landau from 1829; and the Tortoiseshell and Cypher coaches which belonged to Charles IV and Maria Luisa of Parma. In addition to their historical significance, these vehicles reflect the high quality and refined aesthetics of all the craftsmen involved in their manufacture: cabinetmakers, sculptors, saddlers, gilders and even miniaturists.

Also on display are some other interesting examples of methods of transport, such as the children's carriage made for Queen Isabella II or the two richly decorated wooden sledges, one of them in the shape of a dragon and that might have been a gift from Tsar Alexander III to King Alfonso XII. The exhibition is completed by two Mercedes-Benz cars: an all-terrain vehicle manufactured in 1939, given by Hitler to the dictator Franco in 1940; and the classic "Grosser Mercedes" model from 1942. Both of these vehicles from the Patrimonio Nacional collection were on display in the Sala Histórica de la Guardia Real (Historical Hall of the Royal Guard).

The exhibition design of *In Motion* plays with the metaphor of the journey, articulated from a central gallery that allows visitors to look out onto the exhibits through vast windows to contemplate the works from different points of view. Touch screens allow us to explore the interiors of the carriages and other vehicles. The exhibition comes to a close with an audiovisual presentation that summarizes the history of the Royal Stables and explains their current use as a key element of certain official events.

## 8.- AUDIOVISUAL RESOURCES

### 8.1.- THE CUBE



On Floor -3, reserved for temporary exhibitions, is the Gallery's great audiovisual resource El Cubo (The Cube), a projection room that invites visitors to immerse themselves in the architectural and natural spaces of Patrimonio Nacional in a stimulating and thought-provoking experience that serves as a window onto the Royal Sites.

For the opening of the Gallery, an audiovisual installation has been produced that will evoke the *jornadas reales* or "royal outings", those extended stays of the Bourbon era when the court would alternate their days between the different palaces and hunting grounds: in spring, Aranjuez; in summer, La Granja; in autumn, El Escorial and, during the winter, El Pardo and the Royal Palace in Madrid.

## 8.2.- HISTORICAL AUDIOVISUALS

In the **alcoves that precede the two main exhibition rooms**, where Hall "A" is dedicated to the Habsburgs and Hall "B" to the Bourbons, are animated audiovisual pieces that take visitors on a chronological journey through the history of the dynasty and of the Spanish nation itself, contextualizing what they will see on Floors -1 and -2.

Meanwhile, in the **room showcasing the archaeological finds** from the 9th century that have been integrated into part of the building, another audiovisual installation tells the story of the origins of the city of Madrid, the location of the old Alcázar and what would later become the New Royal Palace. Visitors will also hear explanations of the nature of the ruins before them and their extraordinary importance for the history of the city as the oldest access gate to the city wall that has been found so far.

The **area entitled "From the Heritage of the Republic to National Heritage"**, on Floor -2 (The Bourbons), illustrates the evolution of the Royal Sites, the royal collections and

Patrimonio Nacional itself during the periods of the Second Republic, the Civil War, the Dictatorship and the Parliamentary Monarchy.

Against this background, the screens in the section **“Patrimonio Nacional Today”** explore the complex world of this multidisciplinary institution – which is the work of restorers, conservators, archivists, librarians, transport technicians, gardeners, gilders, forestry technicians, tailors, grooms, and many more – as well as the preparation of official events, parades, gala dinners, concerts, conferences and temporary exhibitions.

### 8.3.- OTHER AUDIOVISUAL RESOURCES

The **ramps** are the main element communicating different areas in the Gallery; on their landings are a series of mosaics made up of multiple screens that introduce the visitor to the world of Patrimonio Nacional. These screens will show images of the Royal Sites, of historical figures distinguished by their interest in collecting and patronage of the arts, alongside some outstanding examples of decorative arts objects in the Gallery.

Located at the information desks, in the cloakroom, at the ticket office and in the shop, a series of screens provide practical information about the Gallery such as admission prices and visiting rules, as well as updates on the Gallery’s daily activities (educational activities, mediation talks, conferences and other cultural activities) and a sample of the various monuments that make up the Royal Sites.

## 9.- ACCESSIBILITY



The Royal Collections Gallery initiative adheres to a “designed for all” strategy, with the aim of making facilities and services accessible to as many people as possible, regardless of their age, circumstances or functional abilities.

Patrimonio Nacional provides visitors to the Gallery with a space free from obstacles and or architectural barriers. It has been supported in this task by the Real Patronato sobre Discapacidad (Royal Disability Trust) and Fundación ONCE, which have evaluated the Gallery's accessibility and will collaborate on an ongoing basis to implement further improvements.

### **9.1.- Physical accessibility**

Both of the Gallery's entrances – on Plaza de la Almudena and Cuesta de la Vega – are fully adapted to facilitate the circulation of people with mobility difficulties. They are accessible to people in wheelchairs and to pushchairs with babies.

In addition, the visitor service counters, cloakroom and left-luggage facilities have been designed with accessibility in mind and have heights adapted for visitors in wheelchairs.

Circulation inside the Gallery is completely adapted to allow for unimpeded movement through the use of lifts and ramps.

The Gallery also provides visitors with various specific support element to promote full physical accessibility. For example, wheelchairs and walking stick seats are available for loan and there are folding seats in the exhibition halls to allow visitors to rest during the visit.

### **9.2.- Sensory and cognitive accessibility**

Guide dogs and assistance dogs are allowed, provided that the relevant documentation is presented and the animal is correctly identified. The lifts are equipped with Braille button panels and sound recording to indicate the floors and the closing and opening of doors.

The visitor service counters are equipped with an acoustic amplification system using magnetic induction loops for people with cochlear implants and/or hearing aid users. When using the audio guide service, visitors can request an induction loop compatible with their equipment free of charge.

In addition, at the Gallery entrances information lecterns with a tactile map and information in Braille will help blind and partially sighted people to find their way around. Audiovisual features in the exhibition halls include voice-over and subtitles.

Finally, there is a QR code at the visitor information desks which visitors can use to download information adapted to different formats: audio descriptions, videos in sign language and easy-to-read texts. Easy-to-read paper guides to the exhibition halls are also available on request.

## 10.- PRACTICAL INFORMATION

- The entrance fee is 14 euros (concessions: 7 euros). Entrance fee for both the Royal Collections Gallery and the Royal Palace: 24 euros (concessions: 14 euros).
- Opening hours:
  - Monday to Saturday from 10 a.m. to 8 p.m.
  - Sundays and public holidays from 10 a.m. to 7 p.m.
- The Royal Collections Gallery has two entrances: one on Floor 0, at the level of the Plaza de la Armería and next to the viewpoint, and the other on Floor -3, on Cuesta de la Vega. Preference is given to individual visitors at the Floor 0 entrance while groups have preference at the Floor -3 entrance. Madrid City Council is finishing work on Cuesta de la Vega to prepare an area where tourist buses will be able to drop off and pick up visitors to the Gallery.
- Audiovisual screens in the foyer, cloakroom and shop areas will provide information on the activities offered by the Gallery, opening hours, visiting rules and general information.
- Internal circulation is facilitated by ramps and lifts connecting the different floors. There is a specific lift for groups.
- Access to the cafeteria and the shop is free. The entrance gate is located further on, next to the entrance to the exhibition halls.
- A connection has been opened between the Gallery and the Campo del Moro gardens. When the Villanueva tunnel is opened to the public, the pedestrian connection to Madrid Río will be improved.
- On days when the Royal Palace is closed for official ceremonies, the Gallery will offer visitors an alternative to visitors, who will still be able to enjoy a visit to this new museum.
- During the first year of opening, general admission to the Royal Collections Gallery includes free access to the temporary exhibition *In Motion: Carriages and Other Vehicles in Patrimonio Nacional's Collections*.
- Unlike in the palaces and monasteries, photographs will be permitted in the Gallery, at least in the first months of its opening. The aim is to bring visitors closer to Spain's national heritage and help them make it their own.
- For the time being, there will be no guided tours of the Gallery. The exhibition route has sufficient support resources in the form of text panels, posters, audiovisuals and audio guide for visitors to follow it at their own pace, stopping before the works that most interest them.
- The Royal Collections Gallery is an accessible museum which provides visitors with leaflets in different languages, easy-to-read room texts and audiovisuals with subtitles and Spanish sign language interpretation. It also has
  - facilities for visitors with visual impairments (Braille maps), hearing impairments (magnetic loops) and support for those with reduced mobility (wheelchairs, walking stick chairs and folding chairs to facilitate the tour).
- The Gallery is planning to offer a regular programme of lectures and monographic talks on the themes covered by the Gallery's contents. The

auditorium allows events to be held on a regular basis without interrupting the flow of visitors.

## 11.- PATRIMONIO NACIONAL

Patrimonio Nacional (National Heritage) is a public body regulated by Law 23/1982 of 16 June 1982, the result of a long series of provisions, including the laws of 1865, 1869, 1876, 1932 and 1940, as well as ordinances dating from before the 19th century. This state entity constitutes the essential and most important nucleus of the former Real Patrimonio (Royal Heritage) or Patrimonio de la Corona (Crown Heritage), which was given the title Patrimonio de la República (Heritage of the Republic) in the Law of 1932, and known by its current name in the laws of 1940 and 1982.

Patrimonio Nacional comes under the auspices of the Ministry of the Presidency, Relations with Parliament and Democratic Memory and has a dual mission: to support the Head of State in the functions of high representation that the Constitution and the laws attribute to it, and to make historical and artistic heritage in its charge available to citizens through its use for cultural, scientific and educational purposes.

It is important to highlight the unity of Patrimonio Nacional's assets, forged by a continuous process of creation that was especially intense between the 16th and 19th centuries. This process has given rise to collections of objects in which furnishings and artworks are closely linked to the buildings that housed them, and form an integral part of the political and cultural history of Spain. The coherence of this whole, and the interrelationships between spaces, objects and memory that arise from it give this heritage its fundamental cultural and historical value.

Given the diverse nature of these assets and the varying compatibility of their uses, the public service work that falls to Patrimonio Nacional is extensive and complex. This singular group of historic assets is one of the most important among the ancient courts of Europe, and its current public, cultural and representative use is the result of a long historical process, which makes Patrimonio Nacional a unique institution in the world.

Among the enormous heritage managed by the institution, the following are particularly noteworthy:

- Andalusia

- Upper Chambers of the Royal Alcazars of Seville.

- Community of Madrid:

- The Historical Complex of the Royal Palace of Madrid
- The Royal Site of El Pardo and Mount El Pardo
- The Royal Site of Aranjuez and its gardens
- The Royal Site of San Lorenzo de El Escorial and its natural surroundings
- The Royal Monasteries of La Encarnación and Las Descalzas



- The Hermitage of San Antonio de la Florida
- The Royal Basilica of Atocha and the Pantheon of Spain
- Abbey of the Holy Cross of the Valley of Cuelgamuros

- Castille-León:

- The Royal Site of La Granja de San Ildefonso and its gardens
- The Royal Site of Riofrío and its Forest
- The Monastery of Santa María la Real de Las Huelgas in Burgos
- The Royal Monastery of Santa Clara in Tordesillas

- Balearic Islands:

- The Royal Palace of La Almudaina

- Extremadura:

- The Monastery of San Jerónimo de Yuste