



# MUSEO NACIONAL DE CERÁMICA Y ARTES SuntuARIAS GONZÁLEZ MARTÍ

## SHORT GUIDE English

## MUSEUM FACILITIES

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### MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias "GONZÁLEZ MARTÍ"

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## VISIT

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### Getting to the museum

Bus nº 26-31-4-6-8-9-11-16-27-36-70-71

Subway: Colón Station, lines 3-5

Public parking: Plaza de la Reina; Plaza Puerta del Mar; Centro Comercial  
C/ Pintor Sorolla y C/ Colón



### Opening times:

Tuesday - Saturday 10.00 - 14.00 and 16.00 - 20.00

Sundays and public holidays 10.00 - 14.00

Closed: 1 January, 1 May, 24, 25 and 31 December and two local holidays.

### Admission:

3 €

Reduced price: 1,50 €

Annual ticket: 25 €

### Free admission on:

Saturdays after 16.00 and Sundays, 18 April (International Heritage Day), 18 May (International Museum Day), 12 October (Spanish National Day), 6 December (Constitution Day)

**Tickets shall only be paid in cash at the ticket office at the entrance to the museum.**

**Special entry conditions**

**Free entrance for all visitors:**

- Under 18
- Members of the following museum associations: ANABAD, APME, AEM, FEAM
- ICOM members
- Museum board of trustees members
- Museum Friend's Association members
- Museum's works of art donors
- Cultural voluntary workers of the museum

**Free entry for members of the European Union and Iberoamerican countries:**

- Over 65
- Retired people and pensioners
- Holders of national or international youth or student cards
- Unemployed people
- Staff of other museum institutions
- Teachers (Ministry of Education cardholders)
- National tourist guides
- Journalists (for professional purposes)
- Special groups (educational, handicapped, socially disadvantaged, etc.) on request
- Family groups consisting of at least one adult and three offspring (or two, should one of them be handicapped) with large family card
- The free admission conditions outlined in this section will apply to all residence permit holders provided all relevant documents are previously submitted

**Reduced price for all visitors in the following cases:**

- Groups of at least 15 people attached to cultural or educational institutions on application at least 15 days in advance
- Researchers (CSIC or BN cardholders)
- Cultural or educational voluntary workers

**Permanent exhibition:**

Palacio del Marqués de Dos Aguas (ground & first floor)

Regular ceramic section (second floor)

Approximate duration of visit: 1 hour and a half.

**Group visits:**

Group visits (with a maximum of 25 people accompanied by a group leader) shall be arranged at least **15 days beforehand**

**Guided visits:**

Guided visits **in Spanish** may be applied for by fax.

**Museum regulations:**

To ensure the safety and conservation of the museum collections, the maximum number of visitors per group shall be 25 people

- Photographs may be taken in the museum without flash or tripod
- Food and beverages may not be consumed within the museum
- Large packages, bags, umbrellas, backpacks, etc. shall be left in the cloakroom

- Mobile phones shall be disconnected during the visit
- No animals allowed, with the exception of guide dogs
- No smoking inside the museum

## OFFICES & LIBRARY

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### Offices:

Timetable: Monday to Friday from 9.00 am to 1.00 pm, third floor

### Library:

Timetable: Monday & Wednesday: from 9.00 am to 2.00 pm and from 3.00 to 8.00 pm

Tuesday & Thursday: from 9.00 am to 2.00 pm and from 3.00 to 6.30 pm

Friday: from 9.00 am to 2.00 pm

August: Monday to Friday from 9.00 am to 2.00 pm

Entry to the library in the afternoons on request only

Specialised in scientific publications about ceramics and the decorative arts, art in general, history, Valencian historiography, bookplates, restoration, archaeology and museology.

Accessible to duly accredited researchers, university students, teachers and general public

## PUBLICATIONS

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Museum guides, catalogues of museum collections, catalogues of temporary exhibitions and scientific publications about ceramics are available in the museum.

### **How to purchase museum publications:**

- Direct sale at the museum ticket office (fountain terrace)
- Publications may be requested by email ([informacion.mceramica@meccd.es](mailto:informacion.mceramica@meccd.es)) or fax (+34 96 351 35 12) and paid by cash on delivery

## VISIT TO THE GROUND FLOOR AND FIRST FLOOR

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### HISTORY OF THE PALACE

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The Palacio de Dos Aguas was the seat of the Rabassa de Perellós family as early as the fifteenth century. From the end of the sixteenth century onwards many alterations were made to the building and it was greatly enlarged.

The marquisate was bestowed on the family in 1699 and it was the third Marquis de Dos Aguas, D. Giner Rabassa de Perellós y Lanuza (1706-1765) who embarked on an extensive programme of reconstruction in 1740, with the assistance of Hipólito Rovira, Ignacio Vergara and Luis Domingo who were responsible for the ornate entrance in alabaster, the cupola over the grand staircase and the Carriage of the Nymphs.

It was Vicente Dasí Llesma, sixth Marqués de Dos Aguas (1825-1893) who, in 1854, set in hand the remodelling of the palace and gave it its present-day appearance. There was a lavish fiesta to celebrate its inauguration in 1865.

In the twentieth century the palace suffered serious damage, and in 1949, at the suggestion of D. Manuel González Martí, it was purchased by the Ministry of Education after restoration, it became the National Museum of Ceramics and Sumptuary Arts in June 1954.

### GROUND FLOOR

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#### **The entrance Courtyard- "The Fountain patio"**

The terra cotta reliefs with allegorical figures on the balconies of the courtyard provide an iconographic programme alluding to the economic and cultural interests of the Marqués de Dos Aguas. These figures represent the Arts (Architecture, a figure holding a plan of the palace, Sculpture and Music), Agriculture, Commerce, Science, Letters, Arms and Navigation.

#### **The Carriage Hall**

Formerly the carriage yard, from 1867 onwards it was the assembly point for the coach-houses and stables inside the Palace. It was originally paved.

Today it houses the Carriage of the Nymphs, the Marqués de Llanera's carriage and a sedan chair from the eighteenth century.

#### **The Carriage of the Nymphs**

This, the old ceremonial carriage of the Marqueses de Dos Aguas, was designed and painted by Hipólito Rivera and carved by the sculptor Ignacio Vergara in 1753. The iconographic programme alluding to the family title repeats that on the entrance to the palace.

The body of the coach is suspended on leather straps, and in design it is almost identical to the 'Golden Carriage' of the Prince of Liechtenstein, also dating from the middle of the eighteenth century.

### **Carroza del marqués de Llanera**

Datable to c. 1800, this carriage, in Empire style, belonged to the family of the Marqués de Llanera, and has recently been presented to the Museum.

## **FIRST FLOOR**

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### **The Grand Staircase and Hall**

The present staircase is located in the space provided for it in the eighteenth century, but in the nineteenth century it was lowered and covered over, impeding the view of the cupola which is now only visible from the second floor. Its walls are covered with magnificent plasterwork imitating marble, revealed in the recent restoration.

Above the lintel of the door leading to the anteroom on the upper floor can be seen the arms of the Dos Aguas, while the doors have carved panels showing Atlantes and an overflowing urn, a double reference to the rivers seen on the entrance to the palace and to Iberia and Spain and the dominions overseas.

The hall itself is dominated by a stuccoed alcove with a figure of Flora in Carrara marble.

### **The Room of Illustrious Men**

It is in fact a reception or connecting room and is mentioned in several documents as the antechamber to the ballroom.

It was also called the Room of Illustrious men on account of the medallions which include portraits of Tomás Vicente Tosca, Luis Vives, Ausiàs March, Juan de Juanes and Ignacio Vergara, painted on canvas by José Brel.

### **The Skylight Room**

The name comes from the geometric skylight of polychrome glass which once extended upwards in the form of a lantern (later removed).

The four built-in cupboards with mirror-doors surmounted by medallions containing female faces were used for household necessities.

In the old documents the walls are said to have been lined with silk 'the colour of dry leaves' or 'Havana-coloured' satin, an effect recreated by the present decoration.

### **The Chinese Room**

The fashion for Oriental interiors, so dominant in the eighteenth century, lasted well into the nineteenth century, especially for tea rooms. The one in the Palacio de Dos Aguas still has its original furniture – black-lacquered, in Chinese Chippendale style by Federico Noguera y Picó – with *chinoiserie* paintings by Vicente Flores. It has been upholstered in the same material as the walls, in imitation of contemporary decoration.

### The Dining-Room

Originally the windows opened on to the back garden and the great conservatory for growing exotic plants.

In allusion to its function, the spandrels contain allegories of the Four Seasons, together with scenes and motifs from gastronomy, the chase, fishing, fruit-picking and harvesting, and figures of Fortune with a Horn of Plenty. The reliefs on the door-panels show fruits and desserts such as the "*arnad*", a sweet made from pumpkins. On the ceiling, an eighteenth-century oil-painting by an unknown artist depicting "Light fecundating Creation"; it represents the Creation and the four corners of the globe personified by Europe, Asia, Africa and America.

Over the openings there were once still lifes by José Felipe Parra and paintings by Montesinos and Brel.

### Smoking Room

Written accounts from the nineteenth century record that behind the dining-room one could pass into a smaller room designated as a smoking-room and games-room, possibly this one.

The only feature from the original palace is the stucco wainscot which dates from before the remodelling of 1867.

### The Oratory

The small Oratory was designed by Molinelli in Neo-Byzantine style with scagliola arches over relief panels showing biblical scenes.

The first vault of the ceiling, depicting the Virgin, and the second, depicting seraphim singing the "*Regina Coeli*", are the work of José Brel.

At one time the altar had an image of the Virgin of the Rosary by José María García Martínez.

During the renovation of the palace in 1954 a large number of fifteenth-century ceiling-tiles decorated in relief with the arms of Ramón de Perellós were found in the walls. These were used by González-Martí to recreate the medieval ceiling of the ante-chapel.

### The Gothic Room or Room of the Pinazos

The whole of this area, like the ante-chapel, was completely remodelled by Manuel González Martí to evoke a kind of Gothic ambiance making use of recycled architectural elements such as the wooden coffered ceiling (much restored, but dating from the sixteenth century) and the Baroque staircase.

Its appearance has been preserved as a tribute to the founder of the Museum, although currently the displays are dedicated to the work of José Pinazo Camerlench and his sons, Ignacio and José Pinazo Martínez.

### The Antechamber

This is the antechamber to the bedroom. The oil-painting by José Brel on the ceiling depicts Selene – the Greek name for the Moon – symbolic of night and so of the function of the adjoining room.

During the restoration two superimposed layers of wall decoration were found. The one presently visible is the most recent, dating from the remodelling of 1854.

### The Marquis's Bedroom

This room is distinguished by the impressive stucco decoration, unusually in colours. The main painting, a canvas applied to the ceiling using the technique of *marouflage*, depicts "Night" and was painted by Plácido Francés in 1862. Nyx appears with her children, together with Hypnos and the Hesperides. The cornice is decorated with nereids and stars and poppy plants, and a ribbon representing Lethe, the "River of Forgetfulness". The carved female busts in the corners are painted in tempera.

The bath-tub, with its central medallion showing entwined dolphins in relief, is of white Carrara marble. In European palaces bath-tubs were often found in bedrooms until the last years of the nineteenth century.

### The Dressing-room

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### The Boudoir

The function of this sumptuous and very feminine room is echoed by the decoration, where the pillars with reliefs in Louis XIV style lead up to a vaulted ceiling painted in oil on plaster by Pablo Gonzalvo. This represents either Venus, Cupid and the Three Graces or else the boudoir of Hebe, according to contemporary documents. The theme is taken up by the medallions below the ceiling showing female busts and Cupids.

The emblems of the marquessate appear in the inlaid marble floor, together with a large jar alluding to the function of the room.

### The Porcelain Cabinet

The Porcelain Cabinet is a side-room, acting as an antechamber to the Boudoir and leading to a closet.. It retains its original furniture, made in Dresden in 1863 but inset with plaques made in the Royal Porcelain Manufactory in Berlin showing rustic scenes in the manner of Teniers. However, the applied figures and the chandelier are of Meissen porcelain.

The furniture was acquired by D. Vicente Dasí at an auction in the Hôtel Drouot, Paris, in 1867, and the room today is exactly as it was then.

### The red room

So called because of the intense colouring in which the red of the damask panels and upholstery is set off by the acid green of the walls. An

impression of what it looked like is created by new fabrics based on the few remaining pieces of the original. It is the setting for the same suite of eighteenth-century furniture in Queen Anne style, lacquered in white and displaying the shield of the Marqués, which could be seen in 1905. Some of the pieces are reproductions made in 1867.

The inlaid marble floor shows the crowned initials of the Marqués de Dos Aguas – MD - in the spelling prescribed by D. Vicente Dasí Llesma. On the ceiling is a painting by José Brel depicting “Genius, Glory and Love”, painted in 1866. It shows pairs of distinguished authors and their muses – Dante and Beatrice, Petrarch and Laura, Tasso and Leonora, etc. One of these figures wears a sixteenth-century nielloed suit of armour painted after one in the armoury of the palace.

### The Pompeian Room

This room was decorated by Francisco Aznar García and José Marcelo de Contreras, the latter being the man who painted the oil-painting on canvas depicting “Aurora” in 1865.

In the upper frieze there are sixteen small landscapes, while the two large paintings on the Pompeian red ground show Daphne and Apollo, and Echo and Narcissus respectively.

### The Ballroom

This was the principal public room on the *piano nobile*, being the one most frequently shown to visitors.

It is dominated by the ceiling painting “The Union of Valencia and Don Jaime in the name of religion”, showing the city of Valencia kneeling before Jaime I and a figure in white representing the Christian faith. This politico-religious allegory, the work of Salustiano Asenjo, was painted in 1866. It is flanked by four medallions showing Venus and *putti* by Plácido Francés.

The orchestra played, hidden to view behind the grille of the inner wall, which is decorated with plaster reliefs alluding to the function of the room. The room has its original furniture - settees and benches at the side and a circular sofa in the middle. The candelabra and the wall-sconces with pairs of male and female figures are also original.

## SECOND FLOOR: CERAMIC

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### The transformation of the material

#### Natural and artificial processes

The material is transformed through physical or chemical processes that take place in a natural or artificial way.

In the volcanic activity the minerals are transformed in magma that solidifies in vitreous structures next; the clays turn into more or less stable products through the effect of sun or fire.

The observation of these phenomena helped the man to discover the potential of this transformation through the heat and its application in ceramics, developing the capacity to control the process next.

#### The ceramic materials and its transformation

Ceramics is obtained through transformation, applying heat, of several minerals that are basically constituted by silica and alumina. However, nowadays the concept of ceramics has extended enormously covering products elaborated from raw materials.

The basic ceramic materials are clays and kaolins that have the essential property of the plasticity. Plasticity allows its modelling and disappears when it is heated above 200 °C when the composition water is eliminated.

#### Main ceramic raw materials

The firing final result offers ceramic products of different colour and texture in terms of the material used, the presence of oxygen in the combustion (high in the oxidant one and low in the reducing one) and the firing temperature.

#### Basic components of the ceramic units (usual in Spain):

**1. Calcareous clay:** 36% of silica, 17% of alumina, 3% of iron, 19% of calcium, 5% of alkalis and other oxides, 20% of composition water. Firing at about 950 °C.

**2. Ferruginous clay:** 57% of silica, 19% of alumina, 7% of iron, 4% of calcium, 9% of alkalis and other oxides, 4% of composition water. Firing at about 1150 °C.

**3. Potter's clay:** 68% of silica, 22% of alumina, 1,6% of iron, 0,3% of calcium and 2,1% of alkalis and other oxides, 6% of composition water. Firing at about 1250 °C.

**4. Kaolin:** 48% of silica, 36% of alumina, 0,6% of iron, 0,4% of calcium, 2% of alkalis, 13% of composition water. Firing at about 1230 °C.

#### Glazes

- **Lead glaze:** lead, silica, sodium and potassium. Characteristics: translucent, waterproof. It is the base of the glazes of low temperature. It fires between 800-900 °C.

- **Tin glaze:** lead, silica, sodium, potassium and tin. Characteristics: opaque, white. It is the base of most earthenware decorated with colouring oxides. It fires at 850-900 °C.

#### Pigments or colouring oxides (basic colours)

	In oxidation	In reduction
Antimony (Sb)	Lemon yellow	
Cobalt (Co)	Blue	
Copper (Cu)	Green	Copper-coloured red
Tin (Sn)	White	Grey
Iron (Fe)	Brown, copper-coloured brown	Black
Manganese (Mn)	Black or violet	

### From the empiricism to the science.

From its origins to the XVIII century, ceramics developed collecting experiences and empirical knowledge that were very popular before the structuration of chemistry as a scientific discipline.

In the XIX century several specialists such as Alex Brongniart and Hermann Seger systematized the behaviour of ceramic materials; ceramics was born starting from this fact as an industrial technique able to control the product in detail.

### Tradicional technical processes

Ceramic elaboration covers three basic operations: modelling, drying and firing. Throughout the centuries the processes of work have changed when more complex instruments have been introduced.

Since the appearance of the potter's wheel, around 3400 BC in Uruk (Mesopotamia), ceramics has been produced in a very similar way in several places around the world and in workshops whose equipment was similar until the industrialization.

### Room of cultures

Ceramics was born in the Neolithic and developed parallel to the history of humanity with different techniques and styles. Each culture and civilization created a characteristic production that allows us to know its evolution through archaeology and ethnography.

Ceramics brings us nearer to arts, beliefs, technique, daily uses, customs, ideas and to the society of the past in short. Some of its aspects survive in groups of the present; an example can be the technique of the ceramics among the Berbers of today, a direct inheriting technique of the Bronze Age.

### Cupola

#### History

The cupola, designed to be seen from the piano nobile, closed off the well of the eighteenth-century grand staircase. The mutilation of this staircase in the alterations of 1867 completely altered the concept.

The painting of the cupola was executed by Hipólito Rovira (Valencia, 1693-1765) on lime and sand mortar and touched up *a secco*, while the sculptures in the spandrels were executed by Ignacio Vergara (Valencia, 1715-1776) using piece-moulds. The bodies and backgrounds are painted in imitation of maiolica, silver-leaf being used for the clothing, the hair, the vegetal elements and the animals on the cartouches.

#### Restoration

The state of restoration of the building, which has suffered major changes throughout the years, is greatly due to humidity filtrations and to the structural movements of the building that have caused cracks. The building had been entirely repainted during various periods using different materials. To determine if there was any paint underneath, a series of microscopic stratigraphies were carried out at several points, and trial tests were made on the roof using different procedures. Once the non-existence of an original layer had been ascertained, the superficial layers were removed.

It was during this process that several characters became visible veiled by additional layers and by a stratum of grim and dirty varnish. From a dirty, varnished, very dark and opaque appearance, displaying tarnished white stains, fungus and salts, we have recovered a light, colourful, transparent painting, as corresponds to a fresco.

### **Room of the Muslim world**

From the IV century on, with the disintegration of the Roman Empire, the high-quality ceramics started a gradual decadence in the Iberian Peninsula. The revival arrived with the Muslim civilization that laid the technical and functional foundations of the popular ceramics in use in our culture until the present century.

Most objects of this room are characteristic of the Hispano-Muslim world of the area of Valencia. Among them there are cooking pots and jugs for the kitchen, earthenware bowls and dishes for dinner service, chamber pots or oil lamps for illumination. The earthenware decorated in green and black with tin enamel from the X century, and the Persian earthenware of lustre stand out, they are the origin of the posterior Spanish production that made the potter's workshops of Málaga, Murcia and Manises famous.

### **Room of the Muslim world. Ceramics applied to architecture.**

Ceramic coverings such as glazed tiling, tiles, impostes or elements of arcades and vaults were a main ceramic contribution of the Muslim people to the architectural ornamentation and the origin of a posterior long tradition. Especially remarkable in this room is the fountain of ceramic tesserae for patio or garden, which is from Valencia and is dated in the XIII century.

### **Room of the Christian ceramics from the XIII and XIV centuries**

Christian ceramics from the XIII and XIV centuries are a direct heir of the Muslim world. On the one hand it derives from the continuity in the production of some Muslim workshops, especially in the area of Valencia, and on the other from the move of the potters from the Kingdom of Granada or from towns occupied during the advance of the Christian kingdoms.

This continuity provoked that a great variety of the ceramic forms destined to more uses was introduced among the Christian people.

The series of the richest earthenware of this period were ceramics in green and black of manganese on a white stanniferous coat, ceramics of lustre and ceramics of blue of cobalt. The notarial register refers to this earthenware as "*obra de Mállica*" (from Málaga), suggesting a technical origin that has not been proved yet. In the room, together with biscuit and glazed ceramics, there are other Italian earthenware in green and black, as well as the contemporary productions of Paterna and Teruel.

### **Room of Mudejar ceramics from the XV century**

The XV century was the golden century of the ceramics of Valencia for the importance that the massive production of *lustre*, called "*obra daurada*", achieved, and for the prestige that it meant as well. In particular ceramics of Manises were used by the main European families of the royalty and the

nobility. To this effect the large heraldic plate with the coat of arms of the Kingdom of Valencia stands out.

At the same time other series of lower cost prevailed, such as the *blue earthenware* started in the XIV century, or the ceramics of Teruel, here represented by the recumbent sculpture of the Pope Benedict XIII. At that time the *polychrome earthenware* was also born in Italy, of which an exceptional sample such as the Florentine *tondo* of the façade of the Monastery of la Trinidad is exhibited.

### Room of medieval architectural ceramics

In the Kingdom of Valencia tiling and the “socarrats” or decorative sheets for ceiling achieved a high quality and a high volume of production in Paterna, Manises, Quart and Mislata. While the royalty and the nobility ordered tiles for the floor of the palaces with its devices or heraldic emblems, such is the case of the one of Alfonso V el Magnánimo that is exhibited here, the institutions of the associations did the same for their seats.

The ceiling of “socarrats” and some fragments of pavements such as those from this Palace of Dos Aguas, that belong to the Rabassa de Perellós family, and the one from the palace of the Boil, the Lord and Lady of de Manises stand out in the room.

### Room of architectural ceramics from the XVI and XVII centuries

A composition with “*socarrats* in relief”, which comes from this Palace of Dos Aguas and belongs to the Rabassa de Perellós family, can be seen in the ceiling. Evidences of the first polychrome tiles that were made in Spain under the Italian influence also stand out, especially the tiles with the inscription “Mar” “Pisano” from the disappeared Palace of the Conde del Real (Valencia). There are also tiles from Seville and Toledo made with the *arris* technique and polychrome tiles from Talavera that join Muslim, Gothic and Renaissance traditions.

### Room of ceramics from the XVI and XVII centuries

The technique of the golden earthenware of Valencia spreads to Cataluña and Aragón. During the first years the Gothic and Mudejar influences still last, especially in the more reasonable series. The de luxe dishes in lustre denote a strong influence of gold or silver work pieces of embossed profiles or with relief and detailed decorations.

In the XVII century, and especially from 1609 on, year of the expulsion of Moriscos, a strong simplification of the decorations of the golden earthenware is patent.

On the other hand, there is a strong influence of the Italian polychromy, a small sample of these products is shown together with the Chinese porcelain and its European imitations. Both of them constitute the innovative stylistic nuclei that will materialize in the earthenware of Talavera especially.

### The wooden ceiling

Part of a wooden ceiling from the original building was found in a wing of the Gothic palace. In the course of time it was hidden, providing a kind of support. It was found to have three layers of painted decoration. The

upper layer, the one now most in evidence, dates from the Plateresque period and is found on twenty beams and other elements. From the original period are the three boards exhibited here, which have traces of an Arabic inscription and date from the end of the fourteenth century, while the painted garlands and figured decoration are of the sixteenth century.

### Room of the ceramics from the XVIII century

During the Age of the Enlightenment the production of lustre in Manises continues with a singular character, generating an own decorative repertoire. However, in outline, the ceramic production will have three nuclei of influence. On the one hand the Italian ceramics that will be imitated in many Spanish workshops and that will even spread among the emigration of craftsmen of Genoa especially to Aragón. On the other hand, the French taste is successfully introduced in every aspect of daily life, affecting the ceramic industry in organization of the production, decorations and typologies. And finally, the interpretations that were made of Chinese porcelain.

### The Royal Factory of Alcora

The more significant event of the century for the history of ceramics was the foundation of the Royal Factory of Alcora in 1727 by the Count of Aranda. It counted with its academy and regulations and it became the most innovative and powerful centre of Spanish earthenware at that moment. The Royal factory was born imbued with the spirit of the *Colbertism*, doctrine that promoted the royal manufactures and the enlightenment. In its evolution it captured decorations that reflect the stylistic changes of that period, from the Louis XIV style to the Baroque, and the taste for the *rocalla*, culminating in the Neoclassicism. The greatest contribution, besides the aesthetic renovation, was its implication in the transformation of the traditional techniques facing the challenges of the fabrication of porcelain and creamware. The products of Alcora, in their turn, were profusely imitated by other peninsular centres, such as the workshops of Aragón and Cataluña and especially by Talavera.

### The porcelain in Spain in the XIX century

Carlos III took the porcelain manufacture that was made in Capodimonte (Naples) to Spain. This is the reason why he founded the factory of El Buen Retiro (1760-1812). After its destruction, it was substituted by "La Fábrica de la Florida o de Moncloa" (1812) in Madrid. The production in Pasajes in Guipúzcoa (1851) and in Florensa in Barcelona (1888) started later.

They started imitating the Saxon porcelain figures, although they soon elaborated dishes and boudoir elements, in which Florensa and Pasajes specialized.

### Room of the Valencian earthenware from the XIX century

The influence of Alcora spread especially to the Valencian centres, and Manises definitely abandoned lustre that was substituted by polychromy. The first series occurred in the last decades of the previous century and pretended to imitate the earthenware of Alcora. However, the vitality of the workshops of Manises, Onda, Ribesalbes and Biar, among others, knew

how to create an own style of massive production that dominated the ceramics in the XIX century and, even extended to the centres of Castilla because of the emigration of the Valencian ceramists. Very popular and characteristic are the so-called "idyllic dishes", where the trousseau was reproduced.

### **Pictorialism and tiling**

The most important proposals in the renovation of ceramics from the XIX century start from tiling, especially in Valencia although also in Seville and Madrid, being incentivized by the transformation of architecture. Not only the techniques and the newest products are applied to tiling but ceramic pictorialism also appears as a phenomenon linked to Romanticism. The painter tries to reproduce in earthenware the same qualities that he could achieved on the canvas, and even improve them in an exercise of technical virtuosity. Representatives of these trends were Rafael Monleón and especially Francisco Dasi, whose ornamentation for furniture and sheets exposed in this room offer examples of the academicism made with outstanding technical skill and of the pictorial innovation as well.

### **Popular ceramics**

The creative spirit of ceramic art is not only patent in the productions of well-known workshops. In the potter's workshop, the imagination put on purely functional objects, such as the mug or the earthenware pitcher, is able to offer us samples of great creativity that in the course of time consolidate as archetypes, as it has happened with the ring earthenware pitchers of Segorbe or with the Portuguese mugs with stone inlays. On the other hand the ludic activity, as the game or the party, also affect the ceramic creation as we can see in the whistles and small toys shown here.

### **Utilitarian earthenware from the XIX century**

Together with the artisanal decorative productions that became popular because of Manises and other Valencian centres, the first industrial experiences occurred in Spain. The industrial experiences are the production in series and automated that started with middle-class capital. The product to be imitated was the so-called "Bristol earthenware", decorated with transfers. Among others there were the factories of Sargadelos (1804), La Amistad of Cartagena (1842), Pickman of Sevilla (1841), Valdemorillo in Madrid (1847), Pola y Cía in Gijón, Busturia in Vizcaya (1847), etc.

Besides this industrial earthenware, the popular utilitarian ceramics of Mataró or Triana achieved a remarkable commercial diffusion. They were dedicated in large quantities to the interior and colonial market, that together with the plates and glazed earthenware bowls of Manises flooded America.

### **Room of the Modernism and movements from the XX century**

The greatest aesthetic renovation of the Valencian ceramics in the XIX century took place under the Modernism's and the Historicism's protection. Both trends were based on the principles established by the movement of Arts & Crafts, promoted by William Morris that postulated the recuperation of medieval arts and crafts. Valencia regained, in the last

quarter of the century, the tradition of lustre starting from these proposals, loyal to the models of medieval inspiration at the beginning. The *cuerva seca* and aris decorations reappeared in Seville, Talavera and Madrid.

Its intentionality was mainly oriented to decorativeness, aspect that was related in practice to the development that the popular utilitarian ceramics of the Romanticism had had.

There are a couple of busts of Austrian porcelain, *Jugendstil* or modernists, as evidence of the vitality that this movement achieved. Together with it there are modernist pieces of the sculptor Mariano Benlliure and Valencian golden earthenware characteristic of the local historicism.

### **Kitchen**

The present room shows a recreation of the Valencian kitchen as it was first conceived by the founder of the museum D. Manuel González Martí. The display has been respected to evoke the museography of its time. We can see series tiling from the XVIII and XIX centuries in the socles, and panels with scenes of the first quarter of the XIX century, with popular furniture and ceramics from the same century.

### **The ceramic creation in the XX century**

Non-utilitarian ceramics has searched new forms of expression in the XX century. The ceramic material is used for its intrinsic aesthetic value, for this reason it loses contact with the traditional functionalism.

A group of works made in the decade of 1940 by the Valencian ceramist Alfonso Blat stands out in the room. At that time he was the headmaster of the Ceramic School of Manises, while he was the precursor and innovator of the aesthetic change. Together with it there are figurative proposals by Pablo Picasso, especially dedicated to this Museum, and works of the well-known Cumella and Elena Colmeiro as well.