

# YOUR IDEAL ITINERARY

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LOVE FOR LUXURY

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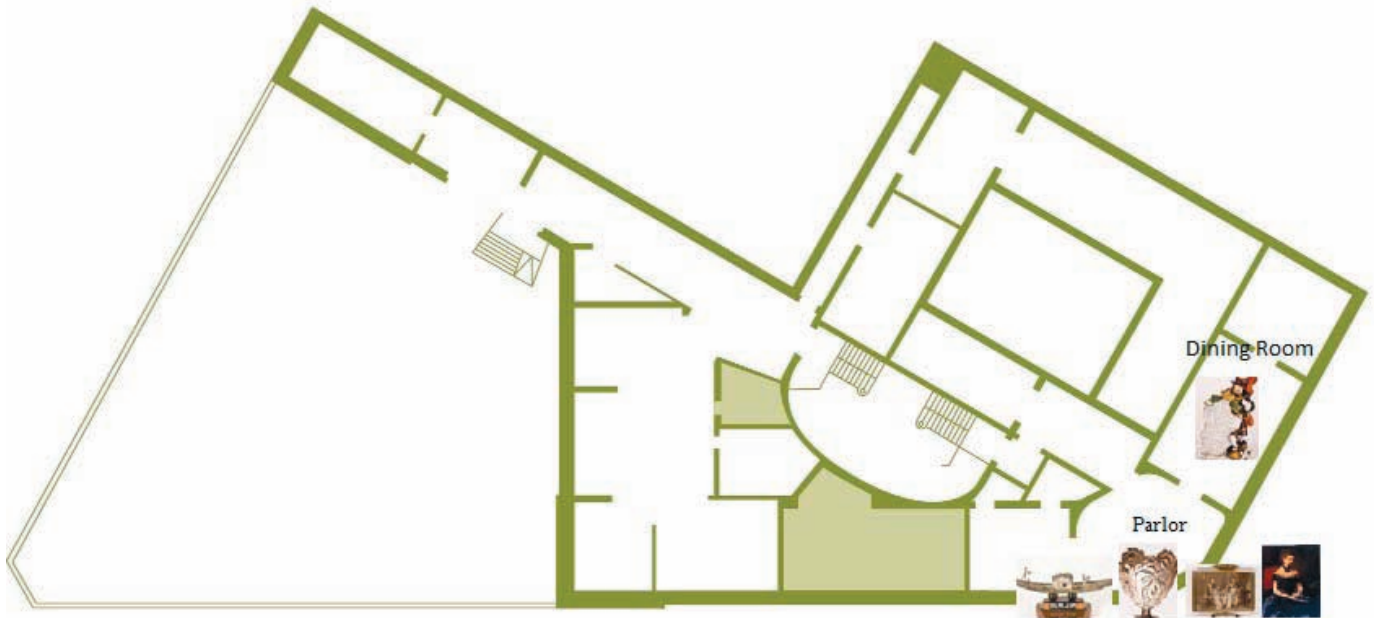
## YOUR IDEAL ITINERARY

We invite you to get to know the Cerralbo Museum in a different way. Now, the Cerralbo Museum is totally adapted to the personality, frame of mind and hobbies of each person in order to discover it in a customized way through **Your Ideal Itinerary**.

The tour **Love for Luxury** is designed around those for who elegant taste and, sometimes, ostentation is a driving point in their lives. The works of art and spaces selected for this tour will guide you through a world of luxury and fanciful living through several distinct epochs in time, and that is present in different aspects of the everyday life, such as tenement, leisure, trips, hygiene or ways of transports. If you love luxury, all you have to do is to follow these simple steps.

# ITINERARY

## MEZZANINE FLOOR



## MAIN FLOOR



# TOURISM FOR THE ELITE

The act of touring, travelling and visiting foreign counties remains restricted till the 20th century just for the upper classes due to the availability of free time and money.



Souvenir of a Venetian gondola  
Silver filigree/mosaic  
Venice  
1875-1925  
Parlor



Zarf;  
Embossed silver  
openwork  
Venice  
1875-1900  
Parlor

The marquis of Cerralbo and his family, then were the definition of aristocratic travelers, and reinforced it upon their return by highlighting their souvenirs from the most chic destinations. Such is the case of **Venice**, a destination that was a must for the elites at the end of the 19th century, as they would stay for long periods of time in spa-hotels. Venice is the origin of the lamp made of **Murano** crystal, gondola shaped, situated in the Parlor. Chandeliers of this type are spread out through the mansion, especially in the three galleries, which were possibly acquired by the Marquis in one of his many trips to the city. Furthermore, in the showcase of the same room, we can find a souvenir: a silver gondola figurine that is visibly marked with a placard that reads “VENEZIA”.

On the same shelf, there is a collection of small Turkish metal cups, known as Zarfs, which were used to support smaller porcelain cups for drinking coffee. The Zarfs recalled the family's trip to **Constantinople**, a newly fashionable travel destination due to the attraction to all oriental things at the time. This fad went along hand in hand with the construction and installation of the Orient Express in 1883. In light of this journey, we can better understand the picture of Amelia the marquis' daughter-in-law, wearing a veil, as well as the photograph of Amelia and her mother Inocencia wearing oriental clothes. Both of these pictures come from the studio of **Abdullah Frères**, the official photographer to his imperial highness, the Sultan Abdülhamit.



María Manuela Inocencia Serrano y Cerver, Marquise of Cerralbo, and Amelia del Valle y Serrano, wearing oriental costumes  
Abdullah Frères  
Constantinople  
1889

# THE POPULAR PORTRAIT ARTIST

The 19th century saw the birth of the **bourgeoisie**, who longed to emulate the aristocrats. One of the ways the bourgeoisie did this was by employing portrait artists, in much the same way that the aristocratic class had grown accustomed to over centuries.



Matilde de Aguilera y Gamboa  
Federico de Madrazo y Kunt  
1873  
Parlor

The reputation and prestige of a portrait artist would be derived by the commissions he was instated and the status of his patrons, being the King's painter the most outstanding. **Federico de Madrazo y Kunt** (1815-1894), the son of the famous José de Madrazo, was the Official Painter of Queen Isabel II. He reached an unparalleled success and reputation as the portrait artist of the upper-class society of Madrid.

Is Federico de Madrazo who introduces in Spain the bourgeoisie portrait by depicting his sitters with a new sense of spontaneity, relaxed postures, and a certain proximity to the viewer. Madrazo's work in portraiture is distinguished by the correction, the elegance of the drawing and the colorful distinction, with which he achieves an unmatched accuracy of the human skin, jewels, textiles and furniture.

# BATH TIME



Bathtub  
Marble  
1825-1900  
Bathroom

Until the last third of the 19th century, it was rare to find an independent bathroom, up until that point, places for personal cleanliness was imposed in the bedrooms, made up by mobile elements, such as the jar and bowl that can be found in the Marquis' Bedroom.

The development of the **sewage system** and the appearance of **running water** marked an essential change in hygienic practices of the everyday life. The most significant change was the appearance of separate rooms for hygienic needs. The appearance of the bathroom was conceived at the end of the 19th century as real luxury, as it happens in the Cerralbo palace where the bathroom is not located on the Mezzanine Floor, where everyday life was set, but on the Main floor where parties and social gatherings took place.

Thus, the bathroom is converted into an element of ostentatious boasting to the guests of the palace; this sentiment is mimicked by the feet of the **marble bathtub**, which like the step, are in the shape of lion paws.

# THE QUEEN'S OUTING



Sedan chair  
France  
Around 1750  
Armory

The sedan chair, known as **chaise à porter** in France, lived its prime years between the 17th and 18th centuries, period in which it was developed as an urban vehicle, mostly used by women. Sedan chairs were also a symbol of social status, that is why the coat of arms of that specific person was impressed in a prominent place of the sedan chair (generally on the doors) and were ridden by two or four lackeys in the cities and palaces.

The 18th century development of style, that reached its height during the pompous **Rococo period**, can be easily traced by the change of style and use of the sedan chairs, the example within the Cerralbo Museum attest to this with its flower motifs, and with stone-work ornamentation.

This ostentatious decoration, along with the richness of the materials employed, made sedan chairs to be pursued by diverse pragmatics against luxury. Sedan chairs finally disappeared at the beginning of the 19th century.

# BOURGEOISIE PLEASURE



Arab Room

The **fumoir** or **smoking room** is a space that is incorporated into the oriental domestic architecture during the 19th century, due to the European conquests in the East and Africa which brings the interest of those distant and mythological lands.

In the emerging bourgeoisie class, their society created an overwhelmingly large emphasis on free-time. During this time, gentlemen generated a new series of activities labeled as “**in the oriental manner**”. Without doubt, the most significant custom was to smoke, both in the popular **narguileh**, as well as cigarettes, being the Turkish ones the most luxurious and exclusive.

The impression that smoking was prohibited, was accentuated in the fumoirs, in which the smoke moved ethereally through and around the Arab plasterwork and other objects that created an intoxicating atmosphere. Among all these décor we can find exotic elements, according to the eclectic collecting of the period.

Thus, plasterwork which belonged to the Alhambra of Granada, Turkish Kilims, Samurai armors, weapons and musical instruments from the Pacific, a Turkish narguileh, and a Chinese **pipe for smoking opium**, all co-exist within the fumoir of the Cerralbo Palace. The Chinese pipe was acquired by the marquis in an auction in Paris, in 1877. The room is complemented with objects which have relation with art of smoking, such as glaze earthenware nozzles that are placed on the shelves or the drawers which store an awl, a pair of blades and scissors together with a brush. Something notable is the divan, where gentlemen used to sit and enjoy smoking; here one can imagine some characters such as Baudelaire, Flaubert or even though the Count of Montecristo.



Pipe to smoke opium together with some smoking objects  
Guangzhou (Cantón, China)  
19th century  
Arab Room



# SETTING THE TABLE



Banquet Room



Centerpiece, sweetmeats recipient and fruiterer, belonging to the set of surtout of the Banquet Room  
19th century

The **banquet**, a social gathering and feast place, reached its peak during the 19th century as its events were used as a showcase of wealth, splendor, and status that permitted surround the table with singular and interesting characters of the period.

For this reason, the 19th century saw a shift in dining room spaces. Like the Cerralbo palace, the homes of social elites had two dining rooms, one for the everyday, private meals the family would have, and the **Banquet Room**, where these splendid meals took place with the company of people on their gala suits. Another curious trend, which the Cerralbo remains a testament to, is that every day dining spaces were serviced by round tables, while more fanciful dining always took place on long rectangular tables.

In the context of a banquet, the table would be ostentatiously adorned following a strict formula that emulated royal practices. It is in the 18th century when the **sourtout de table** appears, becoming prevalent in the customs of the court, and meaning a set of elements that are displayed in the “way to the table” (as it is denominated in Spain): the area of the table that remains free of dishes and cups.

During the reign of Carlos IV, and according to **neo-classical taste** of the time, the surtout de table began acquiring architectural shapes, highlighting the works by El Real Laboratorio de Piedras Duras del Buen Retiro. This practice is potentially the origin of the shrine, elaborated with serpentine and ocher and pinkish marbles, elaborated with streamers and marble, located in the jewelry showcase at the First Gallery.

In the 19th century, a taste for **fruits and sweets** developed to the extent that certain bowls and recipients were devised to find the sweets a permanent home on the place setting. As an example to this category we can name the set of fruiterer and sweetmeats recipient that are exhibited over the table of the Banquet Room. To testify this, there is a photograph from 1891 which shows the role and function of these recipients, as well as it documents the way the table was set up during those times. Another notable element to the table setting is the candlestick, which added an elegant element of lighting to the scene via the reflection of gold and crystal.

# SETTING THE TABLE



Christian Franzen y Nissen  
Cerralbo Palace in Madrid  
1891

Photographic file of the Cerralbo Museum

# EMULATING PALACE AMUSEMENTS



The game of billiards was invented in the 15th century, in King Luis XI reign, when a felted table was introduced to practice a game of balls propelled by hitting them with sticks. From that moment onward, the billiards became an immensely popular game throughout the courts of Europe, reaching its apex of popularity in France during the 18th century; practice that is documented by **Chardin** in his famous work *A game of billiards*.



In Spain, King Ferdinand VII was a great fan for the game, an example of it is the incredible billiards table conserved in Casita del Labrador in the Aranjuez Palace. His grandson, Alfonso XII showed the same affinity in building an English-style billiard room in the Royal Palace.



Billiard table  
France  
Around 1855  
Billiard Room

The aristocracy of the moment was very aware of such customs, which can be seen by the Billiard Room in the Cerralbo Palace. In the room we can find a set of divans with retractable footrests in order to watch the game, since the spotlight falls onto the magnificent billiards table. The table itself is made of oak with an ornate based on gold bronze applications inlaid drawings consisting of foliage and flowers, pecking birds butterflies, and clownish faces. Originally the table was set up with six billiards' loopholes: four in the corners and two in the center, whose structure was traditionally linked to the billiard à blouses or the commonly known as **English billiards**. At one time, these loopholes disappeared with wooden pieces and spreading the cloth to the broad, limiting guests to play the **Carom** or **French billiards**.

In billiards, the silence is broken by the soft sounds of the billiard balls knocking together, circling the table, and playing with the light that shines down from directly above the table. All of these elements, as well as the demeanor of the players, only serve to accentuate the nobility, and distinction of the players and the game.

# EMULATING PALACE AMUSEMENTS



Christian Franzen y Nissen  
Cerralbo Palace in Madrid  
1891

Photographic file of the Cerralbo Museum

# HERALDRY AT HOME



Cerralbo's coat of arms  
Stucco Plaster  
Around 1893  
Main staircase



Glass cooler  
Alcora Factory  
18th century  
Second Gallery



Regent vases  
Chinese Porcelain / Imari style  
China  
19th century  
Second Gallery

The intentionality of customizing the works of art, noting it by the person who has ordered it or the owner, through the incorporation of its coat of arms goes back to the 13th century, even though it reaches its peak in the 14th and 15th century. It is in this moment when the **nobility coats of arms** are established in the feudal Europe in order to identify to each lineage of the Court at the fetes and combats. In the same way, the family coat of arms starts to be present in all types of architectural elements, as well as everyday items, and even though in the clothes of the service, perpetuating this habit to our days.

The Main Staircase appears to be presided by the **coat of arms** of the Marquises of Cerralbo. At the right of it the titles of the marques' doña Inocencia Serrano y Cerver, and at the left the titles of the marquis, don Enrique Aguilera y Gamboa, who besides from being the marquis of Cerralbo was also the marquis of Almarza and of Campo Fuerte, Count of Alcudia, Villalobos, and Foncalada. Most notably is the presence of an **eagle** over the top, which is a direct allusion to the Aguilera family, an element that can be seen all throughout the whole palace, including the ceiling of this space.

In the Florentine glass case, located in the Second Gallery, one can see a **glass cooler**. This work was produced by the Alcora workshop, and is decorated with the coat of arms of **Philip V**, which he commissioned from the Royal India Trade Company. This is part of a table ware set that currently finds itself divided among this museum as well as the National Archaeological Museum, the Royal Palace of Madrid, and the National Museum of Decorative Arts.

In the Second Gallery, one also sees large Chinese porcelain vases of the **Imari style**, which originally belonged to **Antonio de Orleans**, Duke of Montpelier, that present the coat of arms the illustrious House of Orleans.



“Luxury is a necessity that begins when  
necessity ends”

Gabrielle Coco Chanel

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GOBIERNO  
DE ESPAÑA

MINISTERIO  
DE EDUCACIÓN, CULTURA  
Y DEPORTE