



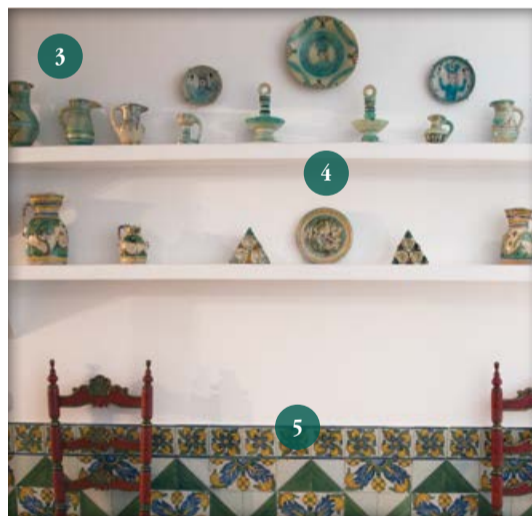
Designed by Sorolla himself, the Andalusian Patio connects the house's service facilities: the caretaker's residence, the kitchen, the boiler room, the pantry and the laundry room, all of which have been converted into facilities for the museum today.

In the centre is a fountain decorated with Triana glazed tiles with blue and white geometric patterns. Surrounding it are galleries arcades supported by Genoan columns and capitals separated by arches. The interior walls have a tiled dado made at the Ruiz de Luna factory in Talavera de la Reina (Toledo).

These galleries were decorated by Sorolla himself with traditional furniture and craft pottery to recreate an authentic Spanish setting of a type popular at the time. The museum's ceramics collection includes around 800 pieces and reflects the artist's personal taste. As a collector Sorolla was friends with ceramists and was influenced by the ideas of the Free Educational Institute (ILE). He assembled a unique and personal collection of ceramics which can be seen throughout the tour of the museum, covering the walls, benches and fountains and allowing visitors to see a survey of artisanal Spanish examples from the 15th to the 20th centuries.

Two sculptures preside over the entrance to the Patio:

- 1 **Portrait of Clotilde García del Castillo**, the artist's wife, by José Capuz Mamano (1884-1964), made in plaster of Paris. It was commissioned by Sorolla in 1912.
[Not illustrated].
- 2 **Female Nude** by Elena Sorolla García, the artist's younger daughter who was a sculptress. The figure is depicted down to the knees, her left hand is raised and her right arm truncated in the manner of an archaeological object.
[Not illustrated].



3 Ceramics from Paterna

The top shelf displays ceramic items produced in the Valencian town of Paterna. These pieces are characterised by a decoration that combines Islamic and Christian influences, principally of geometric, calligraphic and heraldic motifs. They are painted in green and manganese (a purple, almost black colour traditionally used since the Hispano-Moresque period), and blue, which is comparable to Manises ware.

Ceramics of this type ceased to be produced in the early 15th century as a result of the new fashion for lustre ware. All of these examples date from the 19th-century historicist revival period, which returned to medieval designs following the archaeological discovery of original examples in 1907.

The principal rectangular space is decorated with artisanal furniture and ceramics displayed on shelves and panels. The three chestnut wood tables with their tops, turned legs and draws ornamented with geometrical motifs on the front faces reflect the traditional Spanish typology. The polychromed chairs with rush seats are from Andalusia, Valencia and Majorca. The decoration of this space evokes a traditional Spanish setting.

4 The Puente del Arzobispo manufactories

The lower shelf displays pitchers, triangular inkwells and a plate made at a manufactory in Puente del Arzobispo.

This town in Toledo was one of the most important ceramics centres in the Iberian Peninsula. Items produced there are often confused with those made at Talavera. Puente pottery is characterised by a predominance of emerald green, a glaze that is less white and with a transparency which allows the creamy tones of the clay to show through, as well as the persistence of old Talaveran motifs such as hunting and rural scenes.

5 Brazier

Braziers are containers used to hold hot coals (generally charcoal) and were used to create heat. This example, made of bronze, has a cover or fireguard, a fire shovel a



metal shovel that was used to remove the hot coals) and four metal feet which helped to protect the floor from the heat. In addition to this example, another large brazier without a cover can be seen in Room III. In the 19th century braziers lost their practical function and became decorative household items.

6 Traditional kitchen ceramics

Particularly important within Sorolla's ceramics collection are household and cookery vessels made in different regions of Spain but all sharing the functional purpose for which they were made. They include jugs, pitchers, mugs, glazed earthenware jars, salt cellars, pans and earthenware pitchers. These items were made of unglazed clay or with a monochrome glaze that was either honey coloured, green or yellow in the case of most items.

7

Bull

Valencian earthenware pitcher in the shape of a bull, which is completed with a cowbell around its neck. The pitcher is glazed in green tones. The bull's body functions as the container while the liquids emerge from the muzzle.

8

False earthenware pitcher, Valencia

The name "false earthenware pitcher" refers to a very common type of traditional Spanish pottery in which the excessive number of spouts makes the water spill out, meaning that they were considered decorative objects. In this example the pitcher, glazed in green and brown, has decorated handles and cavities with figures of dogs and birds.

9

Panel of the patron saints of cooks, Manises

A notable work displayed in the Patio is this tiled panel from Valencia which depicts the two patron saints of cooks.

They were traditionally thought to represent Saint Casilda and Saint Peter of Alcántara, but they are now thought to be Saint Martha and Saint Paschal Baylon.

Old photographs in the museum's collection indicate that this panel was installed after 1914, the year when the Manises Ceramics School resumed its activities. Given Sorolla's close relationship with Valencia's artistic institutions and his friendship with the school's director, Manuel González Martí, it is possible that this was a special commission designed to decorate the kitchen area.

10

Green glass oil flask from Lucena

Green glass vessel with a globular body, narrow neck and circular mouth that was used to store oil. These were most commonly produced in Andalucía.

11

Earthenware basin from Fajalauza

Since the mid-19th century popular ceramics from Granada were referred to as Fajalauza ware. The most important manufacturer in the 19th century took its name from the gateway to Granada's Albaicín quarter. Its ceramics had two fundamental characteristics: decoration of intense glazes applied with thick brushes and broad strokes, and the use of blue and green. Given that it was cheaper, green was exclusively used for some designs. Basins of this type were used for washing clothes, with the interior hole for drainage.

12

Ceramic panel from Paterna

13

All the items displayed are 19th-century items based on medieval models that were reproduced following the discovery of a major hoard of original ceramics in Paterna in 1907.

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These are plates and basins made in green and manganese polychrome derived from the Hispanic-Moresque ceramic tradition. The variety of decorative themes ranges from geometrical patterns with semi-circles, parallel lines or leaves (13), heraldic patterns such as the depiction of an eagle (14) and castles (15) to Gothic figures and animals (16 and 17).



18

18th-century table

This wooden table, with square legs joined by an H-shaped crossbeam, corresponds to the traditional Spanish model. At the front is a drawer with a ring handle that separates the two carved rectangles on each side.

19

Ceramic jug from the Basque Country

Jugs that were used to carry water in the Basque Country are called *pedarras*. This type of jug is characterised by its white glaze on the interior and exterior. This examples originates from Durango.



20

Trembleuses

A *trembleuse* is the name for a small cup used for drinking hot chocolate that sits inside a saucer with a central well. The saucer can take various forms, either shell-shaped, fantail or circular, and examples of Spanish designs are displayed here. According to tradition, the Spanish name for such cups, *mancericina*, derives from the Marquess of Mancera, Viceroy of Peru, who described it for the first time and is considered to have invented this type of saucer. Sorolla's collection includes around 14 trembleuses, of which the most notable examples are those made at the manufactories of Talavera de la Reina, Alcora, Ribesalbes and Manises in the 18th and 19th centuries.

21

Holy water stoups

Spanish homes traditionally kept holy water for blessing, either by the front door or in the bedrooms. The water was contained in stoups comprising a vertical plaque for attaching to the wall and a basin or recipient for the holy water. Sorolla collected more than 100 during his lifetime and they are displayed around the house, in the bedroom, the corridor and the Andalusian Patio. These stoups are decorated with religious subjects such as the Crucifixion, the monstrance or the Virgin, as well as the coats of arms of the different religious Orders.

The collection includes examples made in Manises, Valencia, Talavera, Aragón, Teruel, Alcora and other ceramic centres.

22

Shaving bowl

The shaving or barber's bowl is a container in the shape of a deep dish with a "groove" or very pronounced semicircular rim on which the person about to be shaved rested their neck. Of the nine that Sorolla owned, five are from the manufactories in Talavera, Manises, Teruel and Alcora. The most famous shaving bowl in all of history is undoubtedly the one that belonged to Don Quixote, which he placed on his head as a helmet.

23

Fruit bowl from the Royal Alcora Manufactory

The Alcora manufactory, which was founded 1727, is considered one of the most important, firstly for the production of ceramics then of porcelain. Its pieces can be identified by the type of paste used, the forms and the decoration typical of the decorative "series". The schematisation of the typical Rococo floral decoration would give rise to one of its most popular series, known as the "flowers" series, of which this fruit bowl is an example, characterised by small blue, yellow and ochre flowers forming clusters.

24

Lustre ware ceramics

Lustre ware is a type of ceramics that aimed to imitate classical gold services and which originated in the Islamic world. The lustre ware collection assembled by Sorolla comprises items of different origins, of which those from Manises are particularly notable. The oldest and most important are made with purer gold while later pieces have a copper tone. The decoration evolved from Islamic motifs to more repetitive series with a decoration of birds and kidney-shaped motifs of the type on display in this Patio and in the Ante-dining room.

25

Vase, Puente del Arzobispo

This vase is typical of those produced at this manufactory. The decoration corresponds to the "curtains and pavilions" series, inspired by the floral garlands of Alcora ware but painted in a more schematic manner. Over time the garlands were replaced by fabric or curtains of undulating forms gathered at the ends, which the potters called "pavilions". This series was very popular in the late 19th century.

26

19th-century Majorcan chair

This carved chair, polychromed in white and gold and with a rush seat, reflects traditional Majorcan designs of the 18th and 19th centuries. It is ornately decorated with plant motifs and garlands on the legs and back.

27

Vase, Talavera de la Reina

This vase, made at Talavera de la Reina, was personally commissioned by Sorolla from the manufactory of his friend Juan Ruiz de Luna (1863-1945), as evident in the dedication: "To the great artist Sorolla/Ruiz de Luna Guijo y Cía. Year 1909." Covering the body of this large vases is a unique design of a horseback bullfighting scene. The neck, base and handle are decorated with floral bouquets.

