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VENETIAN GLASS IN CERRALBO MUSEUM

The Cerralbo Museum was created by the 17th Marquis of Cerralbo (1845-1922). It is located in the heart of Madrid and it is very well-known for the great collections of archaeological objects, paintings by El Greco or Tintoretto, drawings by Goya, sculptures by Pretilli, Frilli or Carrier-Belleuse, and wonderful pieces of decorative arts (furniture, chandeliers, porcelain, ceramics or glass) that are kept in the Palace. Walking along Plaza de España and the Royal Palace you will find the building and its garden that were designed by the Marquis between 1883 and 1893. The family (the Marquis, Inocencia Serrano Cerver, his wife, Antonio and Amelia del Valle Serrano – son and daughter of her first marriage, that became Villa-Huerta Marquises –), decided to move from the former Palace located in Pizarro Street (Madrid) to this House-Museum that was designed as a typical *hôtel particulier* European fashioned. The domestic rooms where those of the Mezzanine and the Second or Main Floor was devoted to hold Marquis' collections. Nowadays they are shown in the same way he displayed them, as Juan Cabré, first Director of the Museum, described in 1924¹. The *horror vacui* style in the traditional 19th century style is its distinguishing feature (Fig. 1)².

We would like to emphasize the most important aspects of the complete and philanthropic personality of don Enrique: he studied Law, loved collecting, promoting first archaeological steps in Spain, writing, horse keeping, etc., but among all his abilities and duties, his politic and religious profile and the link he had with Venice deserve

¹ Cabré 1924.

² To know more about the collections, the family and the institution: <http://museocerralbo.mcu.es> (last time visited: 24/11/2015). Best videos to follow history and currently activities of the Museum: <https://www.youtube.com/channel/UCuSZodTepn0a6bX1QTaQog> (last time visited: 30/11/2015).

special mention. Marquis of Cerralbo was the delegate of the pretender to the Spanish throne: don Carlos María de Borbón y Austria-Este (1848-1909), Duke of Madrid, who had his official residence in Loredan Palace, in the opposite shore of *Canal Grande* where the Franchetti Palace (Istituto Veneto di Science Lettere ed Arti) is placed. Don Enrique held in Spain the degree of Royal representation of don Carlos, who should have been 7th Carlos de Borbón Spanish King if Fernando VII wouldn't have allowed Isabel II to become Spanish Queen in 1833.

Don Carlos was exiled to Venice and lived with his wife, Berta, in Loredan Palace³, where he met many times with Cerralbo Marquis and Inocencia. They were devoted to organizing the Carlism political party in Spain from Venice, but, for sure, also spent time visiting Venice, Murano and the glass furnaces⁴.

We firmly believe that most of the nearly fifty Venetian glass pieces that the Cerralbo Palace keeps nowadays, were bought or received as gifts when the Marquises visited don Carlos. Along the Mezzanine and the Main Floor there are ten chandeliers⁵ and wall-light pieces, micromosaics (frames, jewelry boxes, clocks, table mirrors, paperweights, among others), ash-tries, wall-mirrors or blown and glass shaped vases, goblets, etc. ⁶.

The Cerralbo Museum's research program dedicated in 2015 special attention to La Granja (Segovia) and Murano works and is cataloguing the complete collection of glass. It is our aim, along these words, to show a general view of Murano Glass Collection of Cerralbo Marquis' Museum and to take care of the relationship he had with Venice in the last decades of the 19th century and the beginning of the 20th.

We would like to pay special attention to the 19th century

³ Thomas, ed. 1907. For époque images see: <https://www.youtube.com/watch?v=aPa8pUqrvBY> (last time visited: 30/11/2015).

⁴ We can find a lot of historical photographs, books, newspapers, magazines and documents regarding to the Carlism and the close relationship between both couples: <http://museocerralbo.mcu.es/coleccion/galeriaDeImagenes/fotografias.html> (last time visited: 27/11/2015).

⁵ We can also use the Italian word: "*Grande Ciocca*" or the Spanish one: "*araña*".

⁶ For further information: <http://museocerralbo.mcu.es/> and the catalogue of the Museum's collections on-line: <http://ceres.mcu.es/pages/SimpleSearch?Museo=MCM> (last time visited: 30/11/2015).

chandeliers⁷. All around the Museum there are wonderful light elements hanging from the ceilings of the rooms of Mezzanine and Main Floor, but the best works of the Marquis' collection are shown in the Galleries of the Main Floor, where we find three traditional chandeliers (N° Inv.: 02167, 02169 and 02171) and one more made in a different design, where leaves and lights come together in a metal rounded crown (N° Inv.: 02026). In this floor we can also find a lovely small chandelier lighting the Bathroom (N° Inv.: 01478) and four wall two-lights that are placed in one of the most important rooms of the Palace: The Ballroom (Inv.: 02525-02528). In this wonderful oval space, decorated with oil on canvas works attached to the ceiling, telling the history of dance and music, by Juderías Caballero, the Marquises celebrated dancing, protocol meetings, conferences, literary events, concerts and all kind of cultural activities that gathered the most well-known high Spanish aristocracy and bourgeoisie in the change of 19th to the 20th century.

In the Mezzanine we find one of the most splendid Venetian chandeliers of the house-museum. The Parlour, in the Winter Wing, shows a really special gondola shaped ceiling lamp (N° Inv.: VH 0545). Multicolor pieces, blown branches and bouquets of flowers and all kind of representative decoration worked in hot glass can be found in this spectacular piece that amazes every visitor (Fig. 3).

We know few similar examples to this original piece, because it is not the traditional design of Murano 18th or 19th century chandeliers⁸. On the other hand, those shown in the Three Galleries of Main Floor are more usual, following Briati's designs. The most famous "Grande Ciocca" – "araña" in Spanish- was that of Ca' Rezzonico (Venice, ca. 1750), but there are some other remarkable examples⁹.

⁷ We have been not able to find invoices or documents which could confirm when and where Cerralbo acquired the chandeliers. The designs follow Briati's chandeliers of the middle of the 18th century. Some examples to compare can be found in Museo del Vetro di Murano or in Bayerische Verwaltung der Staatliche Schlösser, Gärten und Seen, where is a chandelier dated before 1756. Klappenbasch 2014: 141-151, rep. p. 149.

⁸ The example shown in the illustration is printed in Davanzo 2000: rep. p. 188. For further information see: <http://museocerralbo.mcu.es/coleccion/galeriaDeImágenes/mobiliario.html#sala1> (last time visited: 30/11/2015).

⁹ Some other examples can be found in Rosa Barovier's studies: Barovier 1982: rep. p. 153, the *lampadario* of Querini Stampalia's Foundation (Davanzo 2000: rep. p.

Next, we would also like to pay attention to the collection of vases, cups and different 19th century pieces that can be found in the Main Floor of the Palace: ruby liquor red cups with baluster feet in the Banquet Room (N° Inv.: 03941), decorated wall mirrors (N° Inv.: 04131 and 04137) in the Empire Sitting Room, seven colorful pieces worked with micromosaic technique that are shown on the washbasin of the Dressing Lounge (N° Inv.: 04250, 04251, 04261, 04266, 04267, 04268 and 04269) or other micromosaic pieces that we can find in the Bathroom (N° Inv.: 01474) and in the Marquis' Office: a rhomboidal frame with a photograph of M^a Esperanza, his youngest nun sister (N° Inv.: 06188), and another one with Inocencia portrait that decorates the Chamfered Corner Room (N° Inv.: 06186)¹⁰.

In the Bay Window Room (Winter Wing of Mezzanine) there are some micromosaic pieces as well: frames, paperweight and a letter opener (N° inv.: 03094, 03099 and VH 0709) and we can also find some vases in different rooms of the Museum (store areas and private spaces with cultural assets) (N° Inv.: 06731, 06732, 06734 and 06737)¹¹. Some of them are really similar to pieces exhibited in Murano Museum or in Boos-Smith collection. Two examples are the micromosaic mirror placed on the washbasin of the Dressing Lounge

189) or Palazzo's Franchetti, all of them in Venice. The chandeliers shown in Palazzo Del Buon Signore, (Ravenna) continue the same models widely worked along the 18th and 19th centuries (see: <http://www.istitutoveneto.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/35> and www.palazzodelbuonsignore.com) (last time visited: 29/11/2015). In La Granja (Segovia -Spain-) we could saw a very similar design, smaller than Cerralbo's, in the exhibition celebrated in 1994: Dorigato 1994: rep. p. 123.

¹⁰ In the Office there is a chalcedonian piece inside the window shelve (N° Inv.: 03266), that probably comes from Murano but is still not confirmed, and in the Jewelry Case of the First Gallery, there is a cute pointer, like a pencil, made of glass, worked on delicate filigree in pink, blue and white colors, that may be from Murano before 19th century (N° inv.: 02198). There are some other undocumented works in the Museum that were probably made in Venice that are being studied (N° Inv.: 03586 ashtray for instance).

¹¹ Most of the designs of these pieces are printed in pattern books of Salviati, Fratelli Toso, Venice and Murano Glass Company Ltd., Testolini, etc. Reino Liefkes, Curator of Glass and Ceramic collections in the Victoria & Albert Museum, explained about the documents kept by the Department of Paintings, Prints and Drawings of the Museum ("Study Days on Venetian Glass", Venice, March 2015). See also: Dorigato 2008-2010: 16 and invoices issued by Salviati in: Bova and Migliaccio 2013: rep. p. 38.

and the other one is the dragon vase, both similar in Boos-Smith collection (Fig. 4). The vase follows a similar very well-known design printed in Venice 19th century furnaces catalogues edited by famous firms: Giuglio Salviati, Fratelli e Toso and Testolini, etc., as Rosa Barovier observes. It was selected to illustrate the on-line information about “Study Days on Venetian Glass” (2015 edition), and we can find a similar piece shown in a picture by Frederick Ulrich (Metropolitan Museum of Art, New York)¹².

Blue, pink and smoked colored pieces show the most traditional production of pieces keeping and intensifying the spirit of Venetian revival of *Façon de Venise*. One of them seems to be same design as the piece belonging to National Palace of Ajuda in Lisbon. Queen Maria Pia, who was born in Venice, always kept in touch along her life in Portugal with the island and loved Murano glass. Maria João Burnay, Glass Curator of the Palace, explained in “Study Days on Venetian Glass” (Venice, March 2015), that the Queen gathered nearly 600 Venetian 19th century works, made by Salviati, Murano Glass Company Ltd., Pauly Gregoretti & Co, Fratelli Toso or Testolini Murano furnaces (Fig. 5)¹³.

Finally we will study some pieces displayed in the same room where the gondola shaped chandelier is shown. In this special room, located in the corner of the building where the Ferraz and Ventura Rodríguez Streets cross, there are some wonderful photographs frames in front of the balconies (Inv.: VH 0711 and VH 0730) that perfectly represent the cute collection of Venetian 19th century of micromosaics the Marquises acquired. The gondolier small piece (Nº Inv.: VH 0666) and a paperweight located in this Winter Wing¹⁴, are Venetian souvenirs that Boos-Smith collection decided to include as well in their selection

¹² Barovier 2010: 111 and rep. p. 67, nº 153. This exhibition showed 250 exquisite pieces of the collection. It was the first time the Istituto ground floor rooms of Palazzo Loredan (Santo Stefano Square), were devoted to temporary exhibitions.

¹³ Pieces of Boos-Smith collection: Barovier 2010: 114, rep. p. 82, nº 186-192. Burnay 2015: 65-71. We want to thank Maria João Burnay especially for her kindness lending the image and information about Ajuda dolphin.

¹⁴ The letter opener we talked about, shown in the temporary exhibition “From Palace to Museum” (Ground Floor), shows the same characteristics as the paperweight (Nº Inv.: 03099).

of 19th century Venetian glasses. Two of these “*Ricordi di Venezia*” show the symbolic lion of the islands. They combine together aventurine glass, micromosaic and delicate metal works (Fig. 6)¹⁵.

We can conclude that the Marquises of Cerralbo and the Marquises of Villa-Huerta gave a relevant place in their selected collection to Venetian 19th works on glass. We would like to encourage researchers to continue studying the close relationship the don Enrique and don Carlos families kept on until 1909.

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¹⁵ Barovier 2010: 118, rep. p. 98, nº 241. A special study of micromosaic Venetian works in Cerralbo Museum is being writing for Estuco on-line magazine www.meccd.gob.es/mcerralbo/publicaciones/Revista-estuco.html (last time visited: 26/07/2016).

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Fig. 1 - On the top: *Cerralbo Palace* (ca. 1920, N° Inv. FF04186). Below: *First Gallery*. Main Floor with a great Venetian chandelier (N° Inv.: 02171). The collections and the building belong to Spanish Culture Ministry, due to the generous gift of the Marquis (© Images of Museo Cerralbo: Ángel Martínez Levas).



Fig. 2a - *Loredan Cini Palace*. Facade on rio di san Vio and Canal Grande.

Fig. 2b - *Loredan Palace*. Battles lounge.

Loredan Palace (*Canal Grande*, Venice). Don Carlos and Marquis of Cerralbo met there until 1909. We find so many likenesses between Loredan's and Cerralbo's: same Murano chandeliers, rooms displaying, furniture or Cartlist objects and decoration, identify both palaces.

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Fig. 3 - On the top: *Gondola chandelier* (Parlour. Mezzanine, Museo Cerralbo) (N° Inv.: VH 0545) 140 x 250 cm. Belonged to Villa-Huerta Collection, not to the Marquis of Cerralbo but his wife, son and daughter. It was first decorating the ballroom of Street Pizarro, where they lived until 1893. *The chandelier* below, printed by Doretta Davanzo (2000: 188), is the only one similar to it that we can document. Unfortunately we are not able to bring any technical detail about it nowadays. (© Images of Museo Cerralbo: Ángel Martínez Levas; © Images of Davanzo 2000: Mark E. Smith).



Fig. 4 - On the top: *Cerralbo's pieces*. 19th century Venetian vase decorated with dragon figures and hot glass shaped with pliers. The main difference between this and the one shown below (Boos-Smith Collection, Venice) is Cerralbo's settles on a metal base, probably added by the Marquis. On the right side: *Micromosaic mirror*. It is really similar to the Boos-Smith collection's one shown underneath, although the second one is completely decorated with daisies and Cerralbo's only in two opposite cater-cornered parts. The images were taken by the author of the article during the visit to the Boss-Smith collection (Venice, "Study Days on Venetian Glass", March, 2015). (© Images of Museo Cerralbo: Ángel Martínez Levas).



Fig. 5a - *Dolphin vase* (Nº Inv.: 06732). 26 x 14 x 9,5 cm. Cerralbo Museum (Madrid).

Fig. 5b - *Small dolphin-shaped jug* (PNA, invº 1798); 10,7 x Ø 5,3 cm; Salviati Ajuda Palace (Lisbon).

Fig. 5c - *Brochete in forma di delfino*. Nº cat.: 286-292. 17 x 8,5 cm to 22 x 9 cm. Fratelli Toso and Antonio Salviati. Boos-Smith collection (Venice).

The piece on the left is very similar to Salviati's design show on the right side, belonging to Ajuda Palace (Lisbon) G. & L. Salviati, 1890-1896: colorless and clear pink glass. White and black opaque glass. Gold. As we can see below, with variate examples of the Boos-Smith collection, it was a very well-known model that stands out in 19th Murano's pieces made in different furnaces. (© Images of Museo Cerralbo: Ángel Martínez Levas; © Images of Ajuda Palace: @COPYRIGHT José Paulo Ruas / Direção Geral do Património Cultural / Arquivo de Documentação fotográfica (DGPC/ADF); © Images of Barovier 2010: Bruno Barovier).



Fig. 6a - *Paperweight* (N° Inv.: 03094). 2 x 12 x 8,2 cm. Madrid, Cerralbo Museum.

Fig. 6b - *Pressacarte in intarsio* (N° cat.: 241). 1,5 x 10,9 x 7,7 cm. Venice, Boos-Smith Collection.

19th century Venetian glass souvenirs.