

MARIA JOÃO NETO
(EDITOR)

MONSERRATE REVISITED

THE COOK COLLECTION IN PORTUGAL

200 YEARS SINCE THE BIRTH OF SIR FRANCIS COOK
PATRON AND ART COLLECTOR – 1817-2017



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Gregorio di Lorenzo, *Virgem e o Menino*, c. 1470

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Parques de Sintra
Monte da Lua

200 ANOS NASCIMENTO 200 ANOS
FRANCIS COOK



Palácio de Monserrate, Music Room,
ceiling detail.
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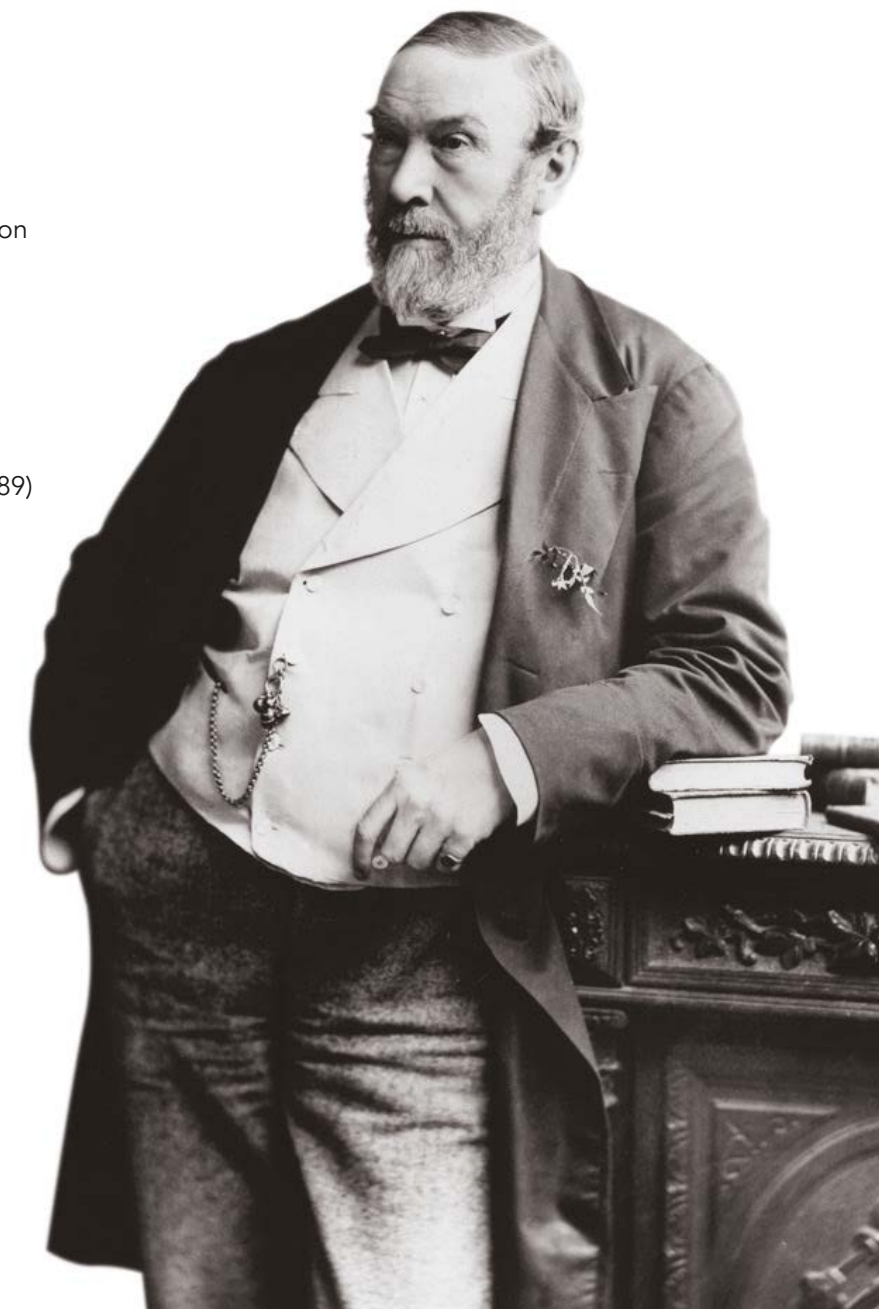


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Palácio de Monserate, Sacred Art Room, stained glass.
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Portrait of Sir Francis Cook (c. 1890),
album belonging to Brenda's collection, Lady Cook.
© Robin Briault | National Gallery of Art de Washington.



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Silver Salver, cat. 35, detail.
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MONSERRATE. A 19th CENTURY ENGLISH HOUSE IN SINTRA – ROOMS, CONNECTIONS AND USES

Mariana Schedel

Located on a pleasant hillside in the Sintra Mountains, Monserrate Palace is an example of English Romanticism. The hallmarks of this intellectual movement are visible in the landscaping of the palace's park and in the architecture and decoration of the main residential building, as demonstrated by academic literature on the subject.¹ The same is true of the organisation of the indoor spaces in the main residential building, a topic which has yet to be studied and which represents the focus of this article.

The fact that Monserrate Palace was not a permanent residence did not preclude the incorporation of all the conveniences and design precepts which characterised Romantic English domestic spaces. Nonetheless, the space was reduced and the usual number and type of rooms condensed. This decision was linked to the two main objectives considered by Francis Cook when building his house in Sintra: on the one hand, to maintain the house in which Beckford had resided by preserving the exterior walls and the generic form of the interior; and on the other hand, to develop a new building based on romantic aspirations of a simpler life, fully embedded in the natural environment.

These objectives contributed to the choice of the concept of a 'Garden Pavilion' as a starting point for the designs by the Knowles architects. This concept allowed adaptation of the pre-existing 18th century stately home, while embracing aesthetic ideas and experiential aspirations and distinguishing it from the palaces which served as permanent residences for 19th century elites.

Pavilions are surrounded by gardens, provoking a sense of proximity to nature through the arrangement of the windows, the creation of intermediary spaces (terraces, porches, etc.) and the moderate elevation of the buildings, as is the case of Monserrate.

Monserrate Palace, Main Atrium,
c. 1920.
© Arquivo Histórico de Sintra - CMS.

¹ Neto, Maria João, *Monserrate. A casa romântica de uma família inglesa*. Casal de Cambra, Caleidoscópio, 2015; Freitas, João Sande de, *Parque e Palácio de Monserrate*. Sintra: PSML e Scala, 2011; Luckurst, Gerald, *Monserrate, an English Landscape Garden in Portugal (1790-1901)*. University of Bristol: PhD thesis, October 2014.

These structures are associated with contemplation, enjoyment and beauty, serving also as shelters from shifts in weather conditions². They are usually secondary buildings, external to the main residence used for daily life, operating as fictional or imaginary spaces beyond time and space. In the case of Monserrate, the 'main house' of the Cook family was located in Richmond, near the English capital, where their textile business was based.

Numerous 19th century literary sources on English architecture and domesticity, including guides, treatises and newspaper articles, as well as primary sources on Monserrate such as photographs and catalogues³, allow Monserrate Palace to be understood in terms of the English way of life characteristic of the era.

Among the 19th century sources consulted, the most relevant is: *The Gentleman's House Or, How to Plan English Residences, from the Parsonage to the Palace* (1865) by Robert Kerr⁴, which summarises and expands upon almost all the information contained in the bibliography of the era. Other important works include: *Art decoration applied to furniture* (1878) by Harriet Elizabeth Prescott Spofford⁵; *Hints on Household Taste in Upholstery, and other Details* (1865) by Charles Eastlake,⁶ *The House Beautiful (...)* (1878) by Clarence Cook, and *Every-day art, short essays on the arts not fine* (1882) by Lewis Foreman Day, presented as a collection of essays on art applied to domestic life, with the aim of creating a book halfway between technical guide and literary work.

The main themes addressed by the 19th century authors in this type of literature are:

1. The regulation of human relations within the residence through architecture (e.g. between parents and children, employers and employees, family members and visitors);
2. The definition of the main and secondary rooms;
3. The arrangement and type of items suitable for each room;
4. The colours, furniture and decorative materials;
5. Hygiene and salubrity.

These topics derive from the distinctive principles of the 19th century, namely comfort, privacy, convenience and reliance on technology and science.

The matter of regulating human relations within the residence was proposed as a way of amplifying the aforementioned principles very much valued in the 19th century. The comfort, privacy and convenience of each user of the house was ensured by the physical divisions between floors and rooms, by the gradual progression from public to private rooms from the various entrances to the house, and by the possibility of communicating within the house using new technologies such as bells.

² Freitas, *Parque e Palácio...*, 32 & 33.

³ Neto, *Monserrate...*, 89-115.

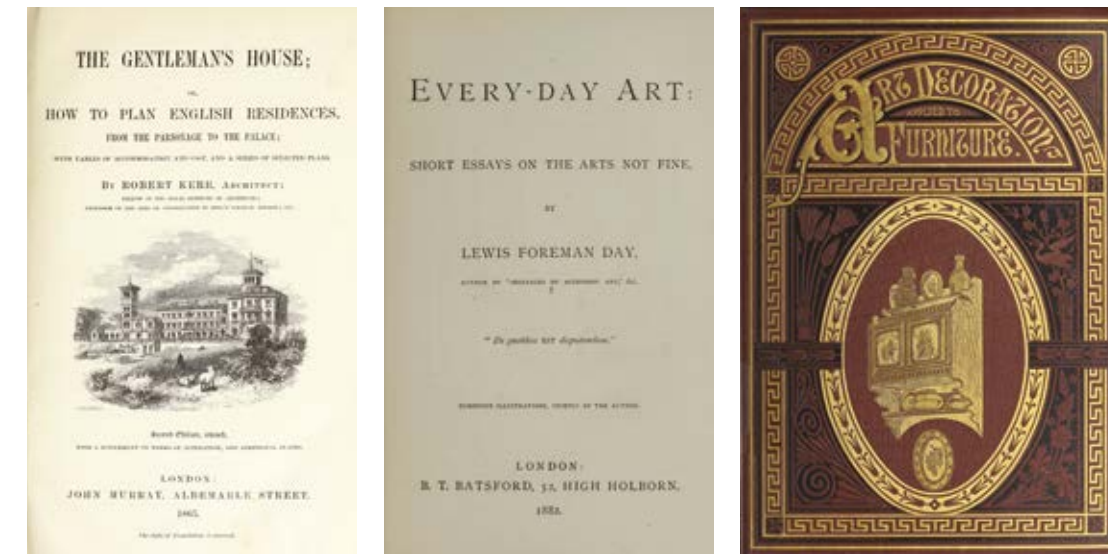
⁴ Robert Kerr, 1823-1904, architect. (The Dictionary of Scottish Architects (DSA) - www.scottisharchitects.org.uk).

⁵ Harriet Elizabeth Prescott Spofford, 1835-1921, writer. (ENCYCLOPÆDIA BRITANNICA: <http://www.britannica.com>). *Art decoration applied to furniture*, compilation of thirty six articles originally published in Harper's Bazaar magazine.

⁶ Charles Locke Eastlake, 1836-1906, museum expert and art critic. (ENCYCLOPÆDIA BRITANNICA: <http://www.britannica.com>). *Hints on Household Taste in Upholstery, and other Details* is a compilation of articles on the topic of domestic decoration published in journals such as *Cornhill Magazine*, *The Queen* and *London Review*.

⁷ Clarence Cook, 1828-1900, art critic. (Voorsanger, Catherine Hoover – Dictionary of Architects, Artisans, Artists and Manufacturers. In *Pursuit of Beauty: Americans and the Aesthetic Movement*, New York: Metropolitan Museum of Art, 1986, 412. *The House Beautiful: Essays on Beds and Tables, Stools and Candlesticks*, essays on the topic of the house, published in the journal *Scribner's Monthly*.

⁸ Lewis Foreman Day, 1845-1910, central figure of the Arts and Crafts movement. (Oxford Index: <http://oxfordindex.oup.com>).



Cover of Robert Kerr's book, *The Gentleman's House; or How to plan English residences, from the Parsonage to the Palace*, London, 1865.

Cover of Lewis Foreman Day's book, *Every-day art, short essays on the arts not fine*, London, 1882.

Harriet Prescott Spofford, *Art Decoration Applied to Furniture*, New York, 1878.

With regard to the definition of the rooms, there was a general consensus on the need to divide the house in such a way as to allow its daily functioning and enjoyment with optimum levels of comfort, convenience, privacy and salubrity. The Entrance Hall, Dining Room, Living Room, Bedrooms and Kitchen defined the general structure for the design of the house, around which other rooms were added, according to the lifestyle and aspirations of the users, such as a Library, Smoking Room, Billiard Room, Music Room, Ballroom, *Boudoir*, Pantries, etc.⁹

The topic of decoration, which encompasses the arrangement of the objects in each room, as well as the materials, furniture and colours used, follows a standard pattern according to the various divisions of the house¹⁰. With regard to the furniture, for example, the styles recommended for Dining Rooms and Libraries were more austere, such as the Renaissance style, while gentler styles such as Oriental or Rococo styles were recommended for Living Rooms and *Boudoirs*.¹¹ The same type of standardisation applied to the colour and materials employed, with rich, deep tones and thicker textiles usual in Dining Rooms, and lighter hues or gradients and more lightweight textiles used in Living Rooms.¹²

This advice regarding more austere or lighter decoration was related to a semi-abstract system for organising the house, based on the dialectic between the opposite yet complementary Masculine and Feminine worlds. This dialectic derived from an approach common to the era, in which the ideal family home was to be perfectly balanced between the two genders.

⁹ Spofford, Harriet Prescott, *Art Decoration Applied to Furniture*, New York: Harper's and Brothers Publishers, 1878, 186 a 215; Robert Kerr, 1865, III a XX [Index].

¹⁰ Muthesius, Stefan, *The Poetic Home. Designing the 19th Century Domestic Interior*. London: Thames and Hudson, 2009, 156 & 210.

¹¹ Day, Lewis Foreman, "How to decorate a room – modern instances". In *Every-day art, short essays on the arts not fine*, London: B.T. Batsford, 1882, 198.

¹² Spofford, *Art Decoration...*, 191.

Monserrate Palace, Southern Atrium, c. 1920.
© Arquivo Histórico de Sintra - CMS.



¹³ «Dining Room (...). It need not be somber and dull, or indeed devoid of cheerfulness in any way; but so far as forms, colors, and arrangements can produce such a result, the whole appearance of the room ought to be that of masculine importance.» (Kerr, Robert, *The Gentleman's House or How to plan English residences from the parsonage to the Palace*. Londres: John Murray, 1865, 93). «Drawing-Room. There is no reason for simplifying or abating the splendor of the drawing-room (...). Whatever of light, airy elegance and beauty is within the power of the furnishers of the house should be lavished on it. Solid wealth and comfort belong to the dining-room, but as soft and gay a beauty is demanded for the other as can be imagined and procured. Even were it not for the desired warmth and substantiality of the deep tints in the dining-room, yet the use and nature of that room suggest rather its dress in what the poets call the strong male colors, leaving the delicate tints for the more feminine character of the drawing-room. As we have before had occasion to remark, facts concerning the origin of every room should have weight in its general furnishing; and while the library may be considered to be born of the lord's "solar," the drawing-room is the result of the first separation of the lady's chamber from the great hall, even if it does not in some measure represent the gynoeceum of the ancients, and is therefore essentially one of the feminine apartments (...).» (Spofford, *Art Decoration...*, 215).

¹⁴ Kerr, *The Gentleman's House...*, 157.

¹⁵ Day, *Every-day art...*, 191.

This approach appears to have been applied in Monserrate, as in the majority of English houses at that time. It may be observed through three aspects which are evident in the domestic rooms:

1. Location;
2. Decorative arrangements;
3. Use.

With regard to the masculine hub, the main rooms were to be located closer to the entrance of the house and decorated in a more sombre manner, with their use dominated by the male presence. In contrast, the rooms of the feminine hub were situated further from the main entrance and decorated in a lighter way, with their use dominated by the lady of the house.¹³

Every one of the themes present in the 19th century literature concerning the layout and decoration of domestic interiors is revealed with each step we take inside Monserrate.

The main entrance to the house may be found in the cylindrical body located to the south-east, duly protected by a portico.¹⁴ The Main Atrium appears as a hall with a circular floor, where visitors encounter an *honest preview of the rest of the house* – a space *which prepared and guided the spirit for the effect of the other rooms, as advised by experts in the era*¹⁵.



Monserrate Palace, Dining Room, c. 1920.
© Arquivo Histórico de Sintra - CMS.

In truth, both the exterior of the house and the Main Atrium of Monserrate exhibits the general programme which the family and their guests would experience. The decorative scheme of the exterior was transported smoothly to the interior, without interruptions or differentiating inflections. The colours, themes, patterns, profile of the interspaces, etc. are the same both outside and in. The link to the surrounding nature and the reference to cultures viewed as exotic, such as Indian and Moorish culture, are two related factors responsible for this effect.

This harmony and continuity extend beyond the decorative scheme, as Monserrate Palace emerges as a self-explanatory architectural object, in which the simplicity of the design reveals precisely the simplicity intended for the experience of the house. The absence of doors between the main rooms on the social floor and the complete regularity of their dimensions, organised along the main corridor and the central octagon, prevent users from feeling lost in a palace with corridors, passages and closed doors, allowing them instead to enjoy the house in the tranquil, informal atmosphere sought in a true garden pavilion.

Following the Main Atrium, on either side of the corridor are the Dining Room and Library, the two most important rooms in the masculine hub of the house. It was in these spaces that the master of the house would receive private or business visitors throughout the morning, without disturbing or being disturbed

Monserrate Palace, Library, Knight Frank & Rutley, *Monserrate – Portugal: one of the world's loveliest spots*, c. 1928. © PSML.



by the private area of the house, where the ladies and guests would be. As well as working and receiving visitors, it was in the Library that the master of the house could read, write or merely lounge.¹⁶ The Dining Room, used only at mealtimes and lying silent and empty the rest of the day, was used as a waiting room for the Library, particularly in smaller houses such as Monserrate.¹⁷ For this reason, these rooms were located close to one another, and in the first line of rooms next to the entrance to the house.

This dual (Masculine and Feminine) approach to the organisation of the house did not correspond to a division or prohibition of the spaces to either of the genders. However, as a matter of principle, the women did not lounge in the Library; they merely entered the Library to join whoever was there, and the opposite was true of the Living Room. As an example of this situation, we may refer to the account of Monserrate published in *Ilustração Portuguesa*, in which the journalist describes the Library where he met with the Viscount of Monserrate, noting that: "(...) some women, wearing pale dresses, burst into the library, curious about the work with the viscounts (...)"¹⁸

¹⁶ «Library – (...) it would be an error, except in very special circumstances, to design the Library for mere study. It is primarily a sort of Morning-room for gentlemen rather than anything else. Their correspondence is done here, their reading, and, in some measure, their lounging; – (...). At the same time the ladies are not exactly excluded.» (Kerr, *The Gentleman's House...*, 116).

¹⁷ «It is to be remembered that the Dining-room is always subject to be used during the morning as a waiting-room for the gentleman's visitors; this is a standard necessity in small houses, and no less practically the rule in even the largest; its position therefore ought to be sufficiently near the Gentleman's-room or study.» (*Idem*, 98).

¹⁸ "Habitações Artísticas – O palacio de Monserrate (Notas rápidas)", in *Ilustração Portuguesa*, no. 47, 26 September 1904, 742.

With regard to the decoration of the Library and Dining Room, the aim was to convey comfort, security and abundance, symbolising the (patriarchal) family model. As such, deep, rich colours were used in the wallpaper, textiles and animal skin covers.¹⁹ Meanwhile, the furniture, whose manufacture in the 19th century was generally dominated by historical and exotic style, was characterised in Monserrate by a Renaissance revival, a common choice for this type of room in the era, with pieces based on external straight lines and decorative elements inspired by classical architecture, which contributed to the creation of an effect of "solid comfort" and of "masculine character and importance"²⁰. In the Dining Room, the large canvases by masters of the 16th and 17th centuries featuring historical and religious themes also contributed to the solemnity of the space, as did the leather-bound books which filled the Library shelves.²¹

In the middle of the façade, facing the lawn, is the second main entrance to the inside of the house. This door, which led directly to the garden and was intended for the family and their guests, was a normal domestic attribute in this type of residence, referred to in the work of Robert Kerr in particular.²² It was usually located in the centre of the building, on the façade overlooking the garden, as is the case of Monserrate. This position allowed direct access to the living rooms and, most importantly, to the rooms on the first floor (the bedrooms), via the Grand Staircase. This was a typical arrangement for domestic circulation in the era, which allowed the women to return directly to the bedrooms without passing through the main rooms of the house or the solemn Main Atrium after a walk, for example.

¹⁹ «The first impression, then, which the dining-room should make on the beholder, the constant one it should make upon its occupants, is that of solid comfort. There is to be no airy trifling either with colors or fabrics there, and fussy fancy-work must not presume to show its face in such precincts. The colors must be those substantial colors which hold their own – the rich crimsons, the dark blues, the dull Pompeian reds and olivines, and kindred tints, according to one's choice, but those which, being of full body, present no appearance of having faded from the original hue (...).» (Spofford, *Art Decoration...*, 191).

²⁰ *Idem*, 191; Kerr, *The Gentleman's House...*, 94, 93 & 107; Muthesius, *Poetic Home...*, 210.

²¹ Neto, *Monserrate...*, 99-106.

²² «Its purpose is to provide a means of communication with the Garden which shall serve for the whole of the rooms of the Family Department as a group. There may be a Lobby, or a species of Ante-room, or a Conservatory; or there may be a doorway in the Staircase or Saloon, either with or without a Porch attached in whichever case; (...). In position, it may be central in exterior or interior effect; (...).» (Kerr, *The Gentleman's House...*, 163).



Carlos Relvas, fotógrafo, photographer, Monserrate Palace, Guest Room, c. 1883. © BIACR, 00029-000-045.

Monserrate Palace, view of southern turret, illustrated postcard, c. 1880. © PSML.



Inside, the hall of the Garden Entrance is bounded by four alabaster panels of Indian origin – a revival of the art of the Mogul empire – which operate as a screen and create the effect of privacy in the access to the bedrooms on the upper floor. Conversely, the Grand Staircase, providing a link to the bedrooms, boasted an architectural design and decoration suitable for the moment at which the ladies and gentlemen would descend after completing their *toilette* for various occasions (strolls, dinners, etc.). This descent, particularly at dinnertime on festive days, was marked by a degree of ceremony.

Meanwhile, next to the Garden Entrance was a room in which Francis Cook exhibited a collection of religious art, whose works were “(...) snippets of greatness which give the little room the appearance of a small museum”, according to the account of the journal *Ilustração Portuguesa*.²³

Following this garden entrance is the Octagonal Atrium. This space centralises the communication between the whole of Monserrate Palace, as it crosses the two wings and the atria of the central entrances (SE and NE) horizontally and links vertically to the Upper Gallery containing the Bedrooms. In one of the sections in the Knowles plans (1858), this central atrium appears labelled as the *Circular Saloon*. In 19th century English houses, the Saloon was an imposing room linked to the garden entrance. To one side of the Saloon one would usually find the Living Room, and on the other side, the Library – as is the case in Monserrate.²⁴

²³ “Habitacões Artísticas – O palácio de Monserrate (Notas rápidas)”, in *Ilustração Portuguesa*, no. 47, 26 September 1904, p. 743.

²⁴ Kerr, *The Gentleman's House...*, 174 & 175.



The Octagonal Atrium leads to the atrium between the two Guest Bedrooms, facing the NE. These rooms may correspond to the ‘Special Bedchambers’ described by Robert Kerr as follows:

“There are cases where in a large Mansion it may be deemed desirable to provide for the contingency of having, either in the family or amongst the guests, someone who by illness, infirmity, or old age, is incapacitated for passing up and down stairs, and at the same time is able to hold a place in the family circle. This is done by forming on the Ground-story an *Invalid Suite*, consisting of Bedroom, Sitting-room, Attendant's- room perhaps, private Lobby, and appurtenances, (...). It is also by no means an infrequent custom to have such a set of apartments formed for a *married couple*, rather than a single person; and when, as is sometimes the case, a married son, for instance, resides permanently with the parent, a Suite of this kind proves to be very convenient indeed, possessing a great deal of the character of a separate lodging. If specially accessible from without, (...), by one particular Garden Entrance for example.”²⁵

Facing the NW, leading from the Octagonal Atrium, is the corridor which marks the wing opposite that which was previously described, with three doorless rooms, originally protected by a curtain.

The Living Room, Billiard Room and Music Room were intended for family and social interaction, and particularly for creating recreational moments through music and the game of billiards.

Monserrate Palace, Living Room, illustrated postcard, c. 1905. © PSML.

David Knights-Whittome, photographer, Monserrate Palace, Living Room, 1905. © PSML.

²⁵ *Idem*, p. 141.

Monserrate Palace, Music Room,
c. 1920.
© Arquivo Histórico de Sintra - CMS.



²⁶ Neto, *Monserrate...*, 109 & 110.

²⁷ The Living Room was the room where the lady of the house could receive visitors if the house did not possess a 'Morning Room', as is the case of Monserrate, due to the condensing of the number and type of rooms: "Drawing-Room – This is the Lady's Apartment essentially, being the modern form of the Lady's Withdraw-room, otherwise the Parlour, or perfected Chamber of Medieval plan. If a Morning-room be not provided, it is properly the only Sitting-room of the family. In it also in any case the ladies receive calls throughout the day, and the family and their guests assemble before dinner. After dinner the ladies withdraw to it, and are joined by the gentlemen for the evening. (...) The character to be always aimed at in a Drawing-room is especial cheerfulness, refinement of elegance, and what is called lightness as opposed to massiveness. Decoration and furniture ought therefore to be comparatively delicate; in short, the rule in everything is this – "if the expression may be used – " to be entirely ladylike. The comparison of Dining-room and Drawing-room, therefore, is in almost every way one of contrast." (Kerr, *The Gentleman's House...*, p. 107).

²⁸ "Habitacões Artísticas – O palácio de Monserrate (Notas rápidas)", in *Ilustração Portuguesa*, no. 47, 26 September 1904, p. 743.

The Living Room was intended to personify the female hub of the house. This is demonstrated by its decorative characteristics and, above all, its location far from the main entrance.

With regard to the décor, the Living Room aimed for a feminine, cheerful, light, refined and elegant atmosphere. Lighter colours were chosen, as well as lightweight fabrics. The furniture in this room at the time of the Cook family followed the 19th century trends described in the specific literature which, among the numerous styles available, tended to advise Oriental or Rococo style furniture. In this case, the Oriental style was chosen, notably two settees from India made from carved and traced wood, with Oriental upholstery and cushions. The walls were draped with Indian silk cloths and, on the opposite wall, a Venetian mirror was hung²⁶.

The Living Room was the room ideally intended for the lady of the house, where she could receive visits throughout the day. It was also the space where guests would gather before dinner. Following the meal, the women would return to this room immediately, while the men could join them once they had finished smoking (in the masculine territories of the Dining Room or Billiard Room).²⁷

The existence of a 'South Room', present in some references including the journal *Ilustração Portuguesa*²⁸, further integrates the Living Room at Monserrate into the English context, since this type of room typically faced the south side of the house



Monserrate Palace, Billiard Room,
c. 1920.
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(S/SE/SW). This position was intended to provide optimal sun exposure during the hours at which the room was used.²⁹ In the case of Monserrate Palace, the architect opted to position the 'Living Room' facing the SW, allowing illumination from midday to sunset, creating a more pleasant ambience at the time it was used.

The door opposite the Living Room opens onto the Billiard Room, which has already been mentioned with regard to the masculine territory of the house. It is located next to the living rooms due to its recreational and social function. In reality, the proximity between the living rooms and the Billiard Room which can be seen in this house in Sintra was suggested in *The Gentleman's House (...)*, in order to allow entry to the women. In the absence of a Smoking Room, the Billiard Room was used for this purpose, as in the case of Monserrate, where the condensing of the spaces led to adaptations.³⁰

The Music Room is situated at the end of the corridor, at the opposite end to the main entrance to the house, and is the jewel in the crown of the rooms at Monserrate. Its size, as well as its architectural and decorative characteristics, allowed this space to be viewed as the noble room of the house. Indeed, it was in this room that social gatherings between the family and their guests were held. Here, the five o'clock tea ceremony would take place, including "(...) fragrant tea of India in cups worth a fortune"³¹. After teatime, music was played in the room: this was the main form of afternoon and evening social entertainment in the 19th century. In this regard, the entire structure and decoration of the room provided excellent acoustic conditions, which were intentionally

²⁹ Kerr, *The Gentleman's House...*, 108.

³⁰ *Idem*, 120 & 129.

³¹ "Habitacões Artísticas – O palácio de Monserrate (Notas rápidas)", in *Ilustração Portuguesa*, no. 47, 26 September 1904, 743.

Monserrate Palace, detail of Billiard Room, illustrated postcard, 1928.
© PSML.



N.º 119 1.ª Edição *Palacio de Monserrate - Cadeira que pertenceu a um dos primeiros Doges de Veneza.* CINTRA PORTUGAL
Monserrate Palace - Chair which belonged to one of the first Venician Doges.

not limited to the room, but were present all over the house, where the music easily spread.³² In terms of decoration, the Music Room followed the same style as the Living Room with regard to the type of furniture, as well as the colour and type of textiles.³³ In the case of Monserrate, it was furnished with a selection of pieces comprising tables, settees with cushions and upholstered armchairs, primarily of Indian origin, decorated with tracery and carving.³⁴ The floor was covered with a number of Oriental rugs which, as well as fulfilling an acoustic role, contributed to creating an eclectic feel in the room. This effect was enhanced by the addition of several classical sculptures to the Oriental textiles and furniture. The general ambience of the Music Room was completed by the positioning of natural plants, which were dotted around the whole house, bringing 'natural' nature indoors, in addition to the nature painted on the stuccos and the landscape visible through all the openings onto the garden surrounding the house³⁵.

Between the floor containing the main rooms and the floor with the kitchen and pantries, the Knowles architects created a Technical Gallery for the electricity and water pipe installations. These technologies and the care taken in their installation in a domestic setting demonstrate the focus on comfort which characterised the residences of the 19th century elite, of which Monserrate is a prime example. As a result of the aforementioned principles relating to comfort, convenience, privacy and salubrity which

³² «In this room, meetings and five o'clock teas are held (...), music is played and the acoustic conditions of the room are such that these sounds spread throughout the entire palace (...).» "Habitaciones Artísticas – O palacio de Monserrate (Notas rápidas)", in *Ilustração Portuguesa*, no. 47, 26 September 1904, 743.

³³ Kerr, *The Gentleman's House...*, 114.

³⁴ Neto, *Monserrate*, 110.

³⁵ Milon W. Ellsworth; Mary Wolcott; F. B. Dickerson – *The Successful Housekeeper: Manual of Universal Application, Especially Adapted to the Everyday Wants of American Housewives: Embracing Several Thousand Thoroughly Tested and Approved Recipes, Care and Culture of Children, Birds, and Houseplants, Flower and Window Gardening, Etc., with Many Valuable Hints on Home Decoration*, St. John, N.B.: Earle Publishing House, 1882, 402 & 509.



10014 — Cintra — Palacio Monserrate — Galeria

Monserrate Palace, Gallery, illustrated postcard, c. 1900.
© PSML.

were typical of the era, the house became an object of experimentation and innovation, particularly in terms of the technology and design intended to serve the residents. These technological benefits were welcomed at a time in which trust in science was growing, particularly among the bourgeoisie to which Francis Cook belonged.³⁶ The new technologies installed made these residences luxurious and exceptional.³⁷

Monserrate is therefore an example of what may be termed a romantic ambience intended for leisure, relaxation and hedonism typical of the summer holiday months of members of English high society, in view of its landscape, architectural, technological and artistic features. In such residences, the value of informality and experiences with family and friends acquired increasing importance.³⁸

As we have observed, the Knowles architects implemented the 19th century English model of interior organisation in the project to adapt the 18th century palace of De Visme, adapting it in the style of a garden pavilion. Insight into this model allows us to understand the construction as a whole in greater depth, namely the aesthetic choices related to its architecture and decoration, the linking of the rooms, the technical features aimed at enhancing comfort, and the way in which the romantic aspirations of the Cook family were transformed into reality.

³⁶ «It is hard to say, on the evidence available, whether the upper classes were slower than the new families to fit up their houses with new technical appliances. (...) Owners of inherited houses were under no great pressure to modernize them (...) and no doubt there were conservative landowners who were suspicious of new gadgets when rebuilding. (...) comfort (and the new techniques that went with it) is *nouveau-riche*, unhealthy, or, even worse, American. (...) August here, in his interminable country house peregrinations, uses the word "luxurious" almost exclusively for the houses of the new rich.» Girouard, Mark, «Technology, Comfort, Snobbery and Aesthetics». In *The Victorian Country House*. Londres: Clarendon Press, 1971, 26.

³⁷ Eleb-Vidal, Monique e Anne Debarre-Blanchard – «VIII - Le Luxe et ses Rapports Avec la Notion de Besoin au XIX^e Siècle». In *Architectures de la Vie Privée. XVII^e – XIX^e*. Bruxelles: Archives de l'Architecture Moderne, 1989, 261-262.

³⁸ Mark Girouard, «The Arrival Of Informality: 1770-1830». In *Life in the English Country House. A Social and Architectural History*. Yale University Press, 1984, p. 213-219.