

The **Cau Ferrat Museum**, created by the artist and writer Santiago Rusiñol (1861-1931) to preserve his collections of wrought-ironwork and art, is located in two old houses that were acquired in 1893-1894 and converted into the home-studio with the collaboration of architect Francesc Rogent (1861-1898).



Santiago Rusiñol.
The girl with the carnations
(Teresa Mirabent Planas)
(1893)

The ground floor of the building preserves the characteristics of vernacular architecture, which contrasts with the *modernista* Neo-Gothic Great Hall on the first floor.

It opened in 1894 and Rusiñol lived there on a regular basis during the last decade of the 19th century, painting and writing many of the symbolist works he is remembered for, such as *Oracions* (1897), *Fulls de la Vida* (1898) and *L'alegria que passa* (1898). The *Festes Modernistes* and other activities in which artists, writers

and composers took part converted Cau Ferrat into the Temple of *Modernisme*.

Each of the items displayed at Cau Ferrat evokes a passage from the artistic biography of Rusiñol. Outstanding at the Museum are the collections of ancient art (wrought iron, painting –El Greco–, ceramics, glasswork, archaeology, sculpture and furniture). The

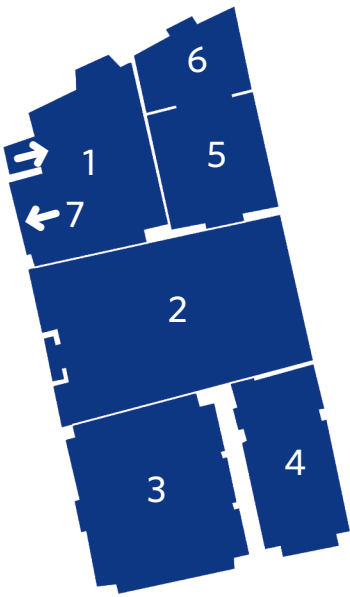


Doménikos Theotokópoulos,
El Greco. *Mary Magdalene penitent*
(c. 1590)

modern art section features paintings by Rusiñol, Casas, M. Utrillo, Picasso, R. Pichot, A. Mas i Fondevila, I. Zuloaga, D. de Regoyos, W. Degouwe de Nucques and sculptures by E. Clarasó, M. Hugué, P. Gargallo and G. Violet.

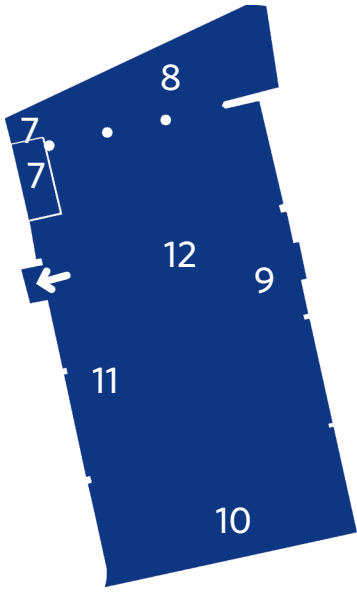
The artist left Cau Ferrat to Sitges in his will ‘for the love I have always felt for this town’. Converted into a public museum (1933) it has kept the spirit of its founder alive in the way it honours all forms of total art.

Ground floor Cau Ferrat Museum



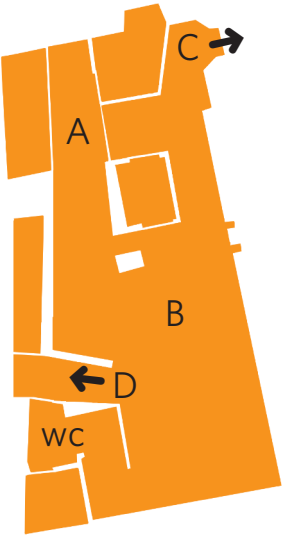
- 1. Entrance hall.** S. Rusiñol, *The girl with the carnation* (Teresa Mirabent Planas) (1893), *The El Pensil band* (1893), *Portrait of the painter Pere Ferran* (1894); *Abandoned palace*, Andalusian-style drawings (1898). M. Utrillo, J. Llimona, R. Pichot; R. Casas, *Wagon drawn by eight mules* (1889). Writing desk, 16th-17th centuries.
- 2. Kitchen-dining room.** Fireplace framed by a Gothic stone window frame, from the former castle of Sitges. Helmets belonging to the French and German armies (1914-1918). M. Hugué, *Maternity* (c. 1897.1900); G. Violet *Two women carrying fruit* and *Kneeling woman*, (c. 1905). Ceramic work from Paterna, Talavera, Manises and Villafeliche (14th-17th centuries).
- 3. Fountain room.** Baptismal font from the Vinyet shrine (15th century), with sculpture by P. Gargallo, *Cockerel weathervane* (1931). R. Casas- G. Alomar, *Rhyming couplets from ‘L’Auca del Senyor Esteve’* (1907). S. Rusiñol, *Montmartre Cemetery* (1891), *The Courtyard of Tereseta* (1891), *Interior of the Palace of Vínzar* (1898), *Holy Thursday at Pollença* (1902); R. Casas, *Female nude in foreshortened perspective* and *Nude with guitar* (1894). Glass cabinets with archaeological mainly in terracotta and glass from Ibiza, among other sites. Modernist stained glass windows (1893).
- 4. Office.** Bernareggi piano, played by E. Morera and M. de Falla, among others. Copper and enamel plaque with the title of Adopted Son of Sitges (1913); wrought-iron and silver laurels awarded in at the Homage to Catalonia (Sitges, 1926). S. Rusiñol, *Monogram* (1897); A. Mas i Fondevila, F. Zandomeneghi, D. de Regoyos, M. Utrillo, *Portrait of Suzanne Valadon or Memory of the seven-years’ war* (1891); A. Camarassa, Picasso, I. Nonell, M. Hugué, R. Casas, W. Degouwe de Nuncques, M. T. Muller; E. Clarasó, *Travelling the world* (sculpture).
- 5. Room.** J. de Miró, *La Punta in Sitges*, *The waterwheel* (1895).
- 6. Alcove.** R. Pichot, *Portrait of Santiago Rusiñol as a knight with his hand on his breast* (1897); Lluís Bonnin.

1st floor Cau Ferrat Museum

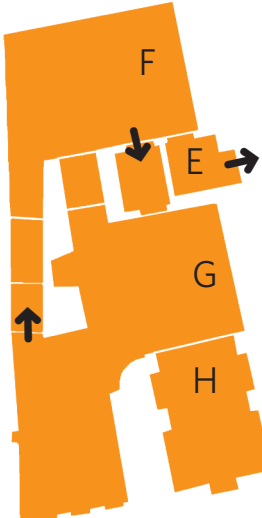


- 7. Staircase.** R. Casas, *Gipsy of Granada*; S. Rusiñol, *Ramon Canudas, on his sickbed* (1892); *Girl of Sitges (Portrait of Rosa Muntané Sardà)* (1895).
- Great Hall**
Around the Great Hall the collection of wrought iron is displayed on wooden panels and panoplies, together with the collection of ancient and modern painting.
- 8. Loggia.** S. Rusiñol, *Morphine* (1894), *The medal* (1894); the allegories of Poetry, Music and Painting (1894) were painted specifically to be placed in the loggia.
- 9. East façade** R. Casas, *Ball at the Moulin de la Galette* (1891); S. Rusiñol and R. Casas, *Painting each other’s portraits* (1890); S. Rusiñol, *The bohemian* (Portrait of Miquel Utrillo) (1890), *Sleepless Night* (Enric Clarasó) (1890), *The sick Ramon Canudes* (1892), *The last prescription* (1892-1893), *Miss McFlower* (Portrait of Matilde Escalas) (1894), *Miss Nantas* (1894), *Woman of Granada* (1895); *Ecstasy* (1897), copies of El Greco and Benozzo Gozzoli, made during his sojourn in Florence (1894). Wrought iron: iron gate, 13th century; pair of ring door knockers (Consuegra).
- 10. Maritime façade** Japanese blind, 18th-19th centuries. Modernist stained glass windows (1894)
- 11. West façade** Domeénikos Theotokopoulos, El Greco, *The tears of Saint Peter* (c. 1600), *Mary Magdalene Penitent* (c. 1590); S. Rusiñol, *Portrait of Carles Mani* (1895), *Prayer of Santa Cecília de Montserrat* (1896), *Portrait of Modesto Sánchez Ortiz* (1897); I. Zuloaga, *Sharing out the wine* (c. 1900); R. Pichot, *Paris boulevard* (1898-1901). Sicilian bed, wrought iron, 18th century; knocker from Ca l’Ardiaca, Barcelona.
- 12. Central.** *Lady of the Cau Ferrat*, reliquary 15th Century; E. Clarasó, *Catalan ironworker* (c. 1894). Wrought iron: pair of candelabra from Serrateix. Glass collection, acquired by Rusiñol from A. de Riquer (17th-18th centuries).

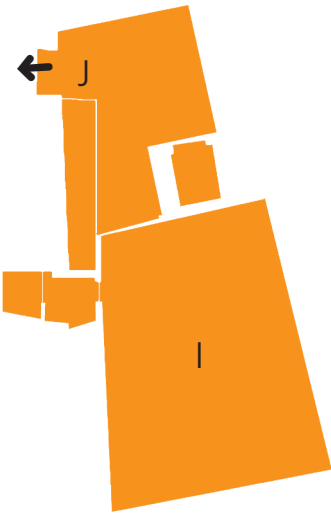
Ground floor Can Rocamora



1st floor Can Rocamora



2nd floor Can Rocamora



Can Xicarrons was acquired by Charles Deering (1915) to serve as his winter quarters. Miquel Utrillo added another storey and embellished the house with ancient items and a spectacular kitchen with fireplace. When he left Sitges, Deering gave the house to his friend the painter Ramon Casas, who in turn left it to the Rocamoras, his nephews. It was acquired by the Diputació de Barcelona (1971) to become part of the museums.

- A.** Welcome area, ticket sales and lockers.
- B.** Museum shop.
- C.** Access to Cau Ferrat Museum.
- D.** Access to Maricel Museum.
- E.** Access to the Great Hall Sala of Cau Ferrat.
- F.** *The treasures of Cau Ferrat* video.
- G.** Video on the museums and transformation of the district.
- H.** Kitchen and fireplace with ceramic tiles (17th-19th centuries).
- I.** Temporary exhibition gallery.
- J.** Access to Maricel Museum (recommended itinerary).
- WC.** Toilets.

The museums of Sitges

The Cau Ferrat Museum, the Maricel Museum, Can Rocamora, the Palace of Maricel and the Can Llopis Romantic Museum, together with the Stämpfli Contemporary Art Foundation, are the foremost features of Sitges’s cultural, artistic and historical legacy. They share a long history and consolidated tradition with their origins in private collections, dating back to 1933 with the public opening of the Cau Ferrat Museum.

Located in the old heart of the town, the Cau Ferrat Museum (1), Can Rocamora (2), the Maricel Museum (3) and the Palace of Maricel (4) constitute an outstanding architectural and artistic complex that straddles Catalan Modernisme and Noucentisme. Located nearby, the Stämpfli Contemporary Art Foundation (5) occupies some of the dependencies of what was once the municipal market. The Can Llopis Romantic Museum (6) is located in a neoclassical building dating from 1793 in what was the town’s earliest urban extension, and its interior reflects the families of landowners, merchants, lawyers, historians and diplomats who lived there. Can Falç (7), manor house 16th-18th centuries, in process of integral rehabilitation.

The collections in possession of the museums of Sitges constitute a complete journey through ten centuries of artistic and cultural life, from the Romanesque and Gothic to narrative figuration and contemporary abstraction, via the major landmarks of Modernisme and Noucentisme.

The Consorci del Patrimoni de Sitges, which consists of the Diputació de Barcelona and the Town Council, is the institution responsible for directing and managing this remarkable artistic, museum and heritage complex.

Permanent and updated information: www.museusdesitges.cat





Cau Ferrat Museum

Maricel Museum

The artistic and architectural complex of **Maricel**, one of the great achievements of *Noucentisme*, was built between 1910 and 1918 by artist and engineer Miquel Utrillo (1862-1934) under commission from the American magnate, collector and philanthropist Charles Deering (1852-1927). Maricel transformed the appearance of the old quarter of Sant Joan, endowing it with a singularly monumental appearance.

The Diputació de Barcelona (Barcelona County Council) acquired what used to be the residence of Charles Deering (1969) to house the art and antique collection put together by Dr Jesús Pérez-Rosales (1896-1989). Once inaugurated (1970) the Museum was later extended with the addition of the town's art collection (1995).

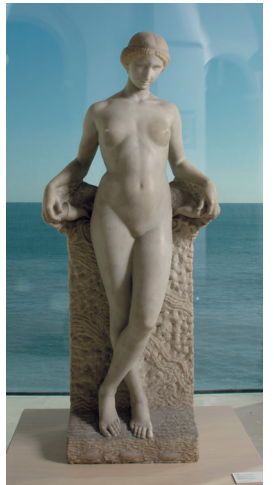


Joaquim de Miró. *Harvesting malvasia* (1895)

At present, the **Maricel Museum** is structured as a series of successive aesthetic phases and artistic idioms from the 10th to the 20th centuries.

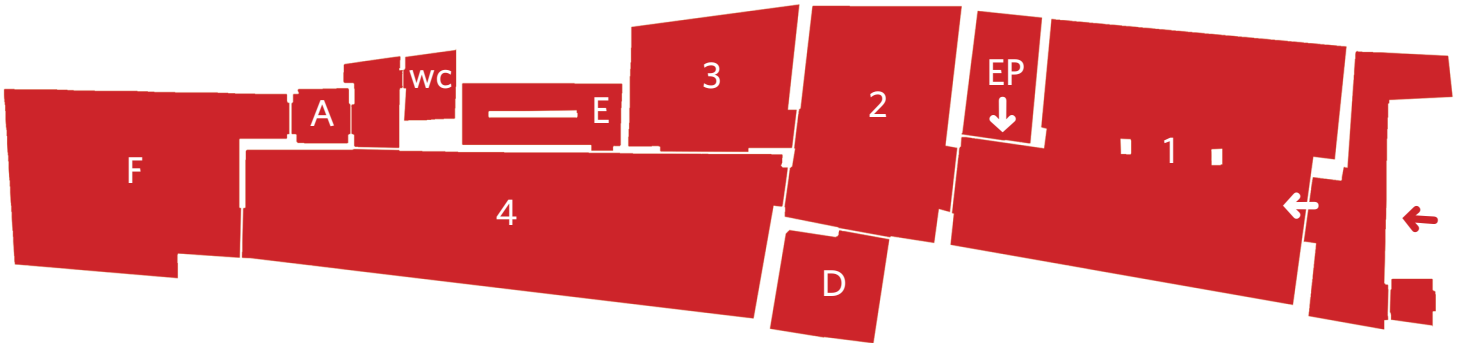
It features Dr Jesús Pérez-Rosales's collection of sculpture, painting, furniture

and objets d'art from the Romanesque, Gothic, Renaissance and Baroque periods; Romanticism (J. Espalter); Realism and the Luminist school of Sitges (F. Masó, J. Roig i Soler, A. Mas i Fondevila, J. de Miró i Argenter, J. Batlle Amell, A. Almirall); *Modernisme* (S. Rusiñol, R. Casas, J. Reynés, J. Llimona,) and *Noucentisme* (J. Sunyer, E. Casanovas, P. Jou, J. Rebull, Lola Anglada, I. Smith). The ground floor accommodates the Gothic chapel of the former Hospital de Sant Joan, the Sala Sert (1916), the Mirador and the sculpture gallery (J. Rebull, E. Casanovas, P. Jou) and works in the *noucentista*, realist and figurative styles up to the mid-20th century (A. Carbonell, A. Sisquella, A. Ferrer Pino, M. and G. Villà and J. Mercadé).



Anonymous. *Allegory of the Mediterranean* (c. 1915)

2nd floor | Maricel Museum



1. Romanesque and Gothic painting and sculpture. Master of Belmonte, Tomás Giner, Pere Serra, Master of All.

2. Romanesque and Gothic painting, sculpture and objets d'art. Workshop of Abadia, Master of Maluenda, Master of Armisén.

3. Audiovisual on the artistic and architectural complex of Maricel.

4. Renaissance and Baroque painting, sculpture, ceramics and objets d'art. J. d'Angers, Master of Son, Master of Viella, P. Berruguete, Master of Los Balbases, Domingo Ram (atelier).

D. Study room.

F. Training and work centre.

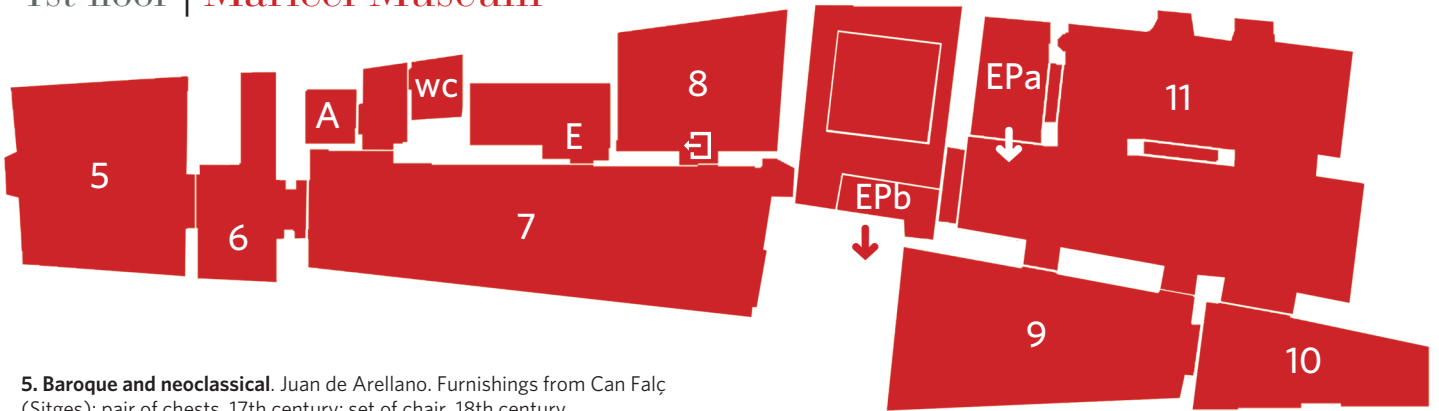
A. Lift.

E. Emergency staircase.

EP. Staircase leading to the 1st floor.

WC. Toilets

1st floor | Maricel Museum



5. Baroque and neoclassical. Juan de Arellano. Furnishings from Can Falç (Sitges): pair of chests, 17th century; set of chair, 18th century.

6. Baroque ceramics.

7. Romanticism. V. López, J. Espalter, Marià Fortuny. **Realism and Luminism.** Felip Masó, *The St Bartholomew procession* (1884); A. Mas i Fondevila, *The Corpus procession* (1887); R. Monleón, S. Rusiñol.

8. The Luminist School of Sitges. J. Roig i Soler, A. Mas i Fondevila, J. de Miró, J. Soler i Casanovas, J. Batlle i Amell.

9. Modernisme. S. Rusiñol, R. Casas, M. Utrillo, A. Mas i Fondevila, J. Llimona.

10. Modernisme in Sitges: The Cau Ferrat Beer Celler. S. Rusiñol, J. de Miró, A. Mas i Fondevila, A. Almirall and C. Duran.

11. Noucentisme. Painting: J. Sunyer, Lola Anglada. Sculpture: P. Gargallo, G. Violet, J. Clarà, J. Granyer, J. Otero, I. Smith, A. Fenosa. Glass: X. Nogués, J. M. Gol. Ceramics: J. Llorens Artigas. P. Jou, *Allegory of the Republic* (1931).

A. Lift.

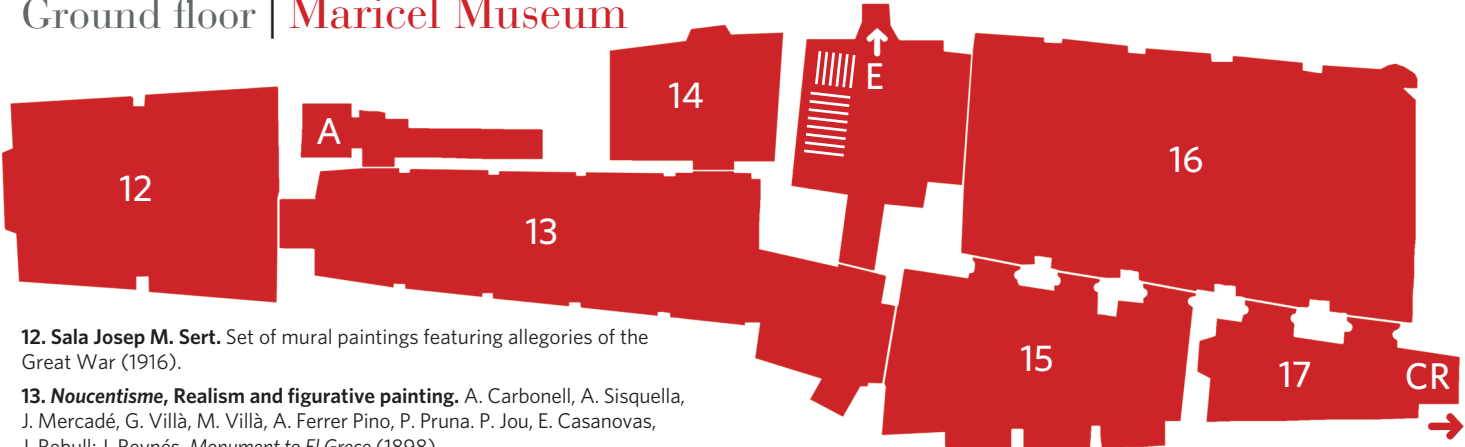
E. Emergency staircase.

EPa. Staircase leading to the 2nd floor.

EPb. Staircase leading to the 1st floor.

WC. Toilets

Ground floor | Maricel Museum



12. Sala Josep M. Sert. Set of mural paintings featuring allegories of the Great War (1916).

13. Noucentisme, Realism and figurative painting. A. Carbonell, A. Sisquella, J. Mercadé, G. Villà, M. Villà, A. Ferrer Pino, P. Pruna. P. Jou, E. Casanovas, J. Rebull; J. Reynés, *Monument to El Greco* (1898).

14. Room devoted to Dr Jesús Pérez-Rosales. *The life and martyrdom of the Apostle Bartholomew* (14th century), fresco mural painting transferred to canvas; F. Ribera, *Portrait of Dr Jesús Pérez-Rosales* (1968); J. Cañas, *Portrait of Dr Jesús Pérez-Rosales playing the cello* (1966).

15. Mirador. J. Rebull; *Allegory of the Mediterranean*, anonymous (c. 1915).

16. Gothic chapel of the former Hospital de Sant Joan. Synthesis of the Maricel Museum: capitals from the 10th century caliphate. Altarpiece of the Virgin, circle of F. Feliu (14th century); (attributed to) Jaume Cabrera , Altarpiece of Sant Salvador (c. 1400); A. Almirall, *Chapel of the former Hospital*

de Sant Joan Baptista (1893); S. Rusiñol, *Portrait of Salvador Robert, En Tirano* (1894); R. Casas, *Portrait of Charles Deering* (1914);

17. Synthesis of the Maricel Museum. *Maestas Domini* (12th century); J. Borrell Nicolau, *Monument to Santiago Rusiñol* (1930-1932).

A. Lift to the 1st and 2nd floors.

E. Exit to Carrer Fonollar.

CR. Access to Can Rocamora (shop, lockers, information, tickets) and the **Cau Ferrat Museum**. Exit to Carrer Fonollar.