

## THE IMPERIAL FAMILY OF BRAZIL



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[www.museuimperial.gov.br](http://www.museuimperial.gov.br)

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## Imperial Museum



# Imperial Museum

## VISITORS GUIDE



## History

The Imperial Palace in Petrópolis was one of the homes of the Brazilian Imperial family. Built with the Emperor's private resources during the period 1845-1862, the project was developed by the then Superintendent of the Royal Farm, Major Julius Friedrich Koeler. After his death, it was modified by Cristóforo Bonini who added the granite portico to the central building. In order to complete the construction two well-known architects that had ties with the Royal Academy of Fine Artists were contracted: Joaquim Cândido Guillobel and José Maria Jacinto Rebelo; Manuel Araújo Porto Alegre was also contracted to undertake its decoration. The complex was enriched, during the 1850 decade, by the garden: planned and executed by the landscape architect Jean-Baptiste Binot under the orientation of the young emperor.

D. Pedro II loved his summer residence and the town that grew up around it. The lengthy periods that he spent in Petrópolis created an atmosphere for a summer resort; firstly, the monarch and the aristocracy of the Empire; this was then followed by presidents and politicians of the Republic; the custom continues - even today.

With the establishment of the new 'regime' and the consequent banishment of the Imperial family, the building was occupied by two schools: first Notre Dame de Sion (1893-1908) and then S. Vincent de Paul (1909-1939). The greater part of the furnishings and other artefacts of the Imperial Palace of Petrópolis were removed and sold. All this happened before the signing, by President Getúlio Vargas on March 29 1940, of Decree-Law nº. 2,096 which created the Imperial Museum.



A specialized team led by the creator and first museum director, Alcindo de Azevedo Sodré, began to study the history of the building and the task of locating the belongings of the Imperial family in the various palaces, in order to illustrate the XIX century in a diversified way: the day-by-day of the Bragança family. Important national collectors joined forces with the project, donating objects of historic and artistic interest.

As a result the Imperial Museum was inaugurated on March 16 1943, with a significant collection of objects relating to the Brazilian Imperial period. During the last seven decades a very large number of documents, books and objects, in total nearly 300 thousand items, thanks to the generosity of the many hundreds of donors, are now part of the museum.

Visiting the permanent exhibition you will be able to appreciate – amongst the many rooms - some 10% of this collection of objects - distributed so as to show the history of the nation and the daily lives of the Imperial family in Petrópolis and in Rio de Janeiro.



## During the visit...

### ...why must the public wear slippers?

The reason for the distribution of slippers to visitors of the Imperial Museum is to protect the XIX century floor. In other words, using the slippers you contribute to preserve this national monument.

### ...why is photography not permitted?

The use of cameras in the Imperial Museum is not permitted because specialists have proved that the flash damages a great many of the objects being shown, especially those painted on canvas or paper.

### ...why is it necessary to deposit hand-bags and other containers in the 'left-luggage'?

For the convenience of visitors as well as to prevent accidents with the public and with objects on show, visitors are invited to leave their hand-bags and back-packs with the 'left-luggage' in the entrance hall.

## Know the Imperial Museum

### GARDENS

'I made good use of my time at home till 9 when I lunched, the same also until I left for town. I stopped by the garden gate so that a photographer (daguerreotype) could record the view...'

Diary of D. Pedro II, Petrópolis June 24 1861.



As with the many 'inspiring' walks of the Emperor in Petrópolis, the visit to the Imperial Museum begins with the garden, which is the home of native plants from five continents.

Dozens have survived until today; amongst them cypresses, palms, jack fruit trees, cedars, jasmines, manacás and camellias – the symbol of the campaign to free slaves in the 1880's.

And, like the photographer that D. Pedro saw, you also can photograph the sculptures inspired by Classical Antiquity: such as Clóris – goddess of flowers; Apollo – the sun god; or else the bronze - The River - by Alphonse Lerolle; also commemorative sculptures such as that of D. Pedro II by Francisco Manuel Chaves Pinheiro, a gift from the municipality of Petrópolis on the occasion of the opening of the Imperial Museum in 1943.

### PALACE

The contents of the Imperial Museum concentrate on the XIX century, especially during the reign of D. Pedro II. But the Museum also houses treasures dating from the XIV century, as well as thousands of items relating to the city of Petrópolis and to the State of Rio de Janeiro.

The palace is composed of 44 rooms spread over two wings, a central edifice and an upper floor. The left wing and the upper floor are decorated so as to show the private quarters of the Imperial family – reconstructed after careful documental research. On the other side, the right wing is mainly devoted to displays of cultural, political and economic aspects of XIX century Brazil.



## Left wing

### 1. Entrance hall or foyer

Attention is first drawn to the original floor - white Carrara marble and black marble brought from Belgium. On the wall to your right, a **portrait of D. Pedro at the age of 12**, painted by Félix Émile Taunay.



### 2. Diplomat's Room

Space reserved for the reception of foreign diplomats. Important here are the paintings of *D. João VI* and *D. Maria II*, attributed to William Simpson. Also relevant is the sculpture in marble entitled *Mina*, by the diplomat, writer and sculptor Count Artur de Gobineau. The furniture came from the São Cristovão Palace, official residence in Rio of the Imperial family.



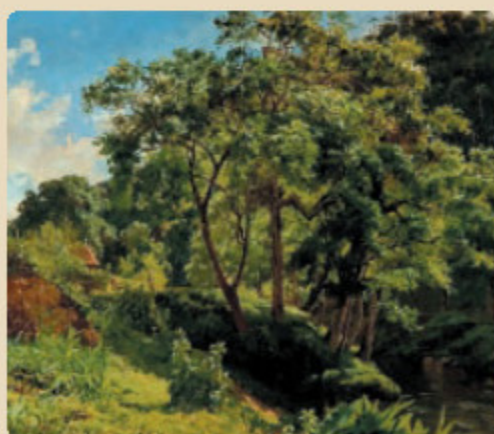
### 3. Dining Room

The Imperial family never used electricity in the palace. That is the reason why the chandelier, such as the one that lightens this room, used candles. In order to make use of natural light D. Pedro and his family rose very early. Lunch was served at 9 and dinner, between 4 and 5 PM. The furniture, ordered from the firm *Jeanselme Léger et Fils*, was used by the family in the São Cristovão Palace.

On recommendation by the Fire Brigade of that time, the kitchens were located in nearby buildings. As a result, food was brought in wooden boxes lined with zinc - filled with embers – and then taken to the table.

### 4. Corridor

The corridor exhibits paintings by artists that were important during the second half of the XIX century: Pieter Godfred Bertichen – *View of the Entrance of Rio de Janeiro*; Count d'Aquila, brother-in-law to D. Pedro II – *The Storm*; Jean-Baptiste Durand Brager – *View of the Bay of Rio de Janeiro*; Jean Batista da Costa – *Landscape of Westfália*.



The fanlights also are noteworthy. Projected by Joaquim Cândido Guillobel, with the participation of Manuel Araújo Porto Alegre, they serve to better light the interior.



## 5. Sewing Room

One of the typical activities for ladies during the XIX century – embroidery – was also practised by the Empress, the princesses and their ladies in waiting. This took place in the sewing room which shows the furniture used by the Imperial family.



## 6. Empresses' Piano Room

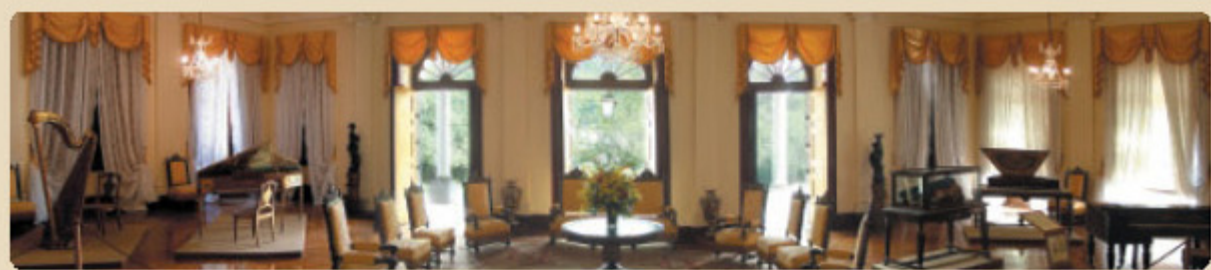
In addition to the piano that belonged to the Empress, this room also shows the painting – *Portrait of the Imperial Family* – by René Moreaux.

## 7. Music and Ballroom

Music was part of the education of members of the Portuguese Royal family. This is the reason why this room, devoted to music and dance, occupies a

singular place in the palace. Special mention should be made of the Broadwood piano, said to have belonged to D. Pedro I; the violin inlaid with mother-of-pearl that belonged to D. Pedro II; and the spinet made by the German artefact living in Lisbon – Mathias Bosten in 1785 – the only one of its kind known to have survived.

The plaster ceiling decorated with musical instruments is worthwhile mentioning; the decoration indicates the use that would be made of that room. The furniture belonged to the São Cristovão Palace.



## 8. Small sitting Room

This room reflect the taste for Empire furniture. This style of decoration was developed in France, commissioned by Napoleon Bonaparte.

## 9. D. Pedro Augusto's Office

D. Pedro Augusto, son of princess D. Leopoldina – second daughter of D. Pedro II and D. Teresa Cristina – was their eldest grandchild. On the wall to the right can be seen a portrait of the prince, when young.



## 10. Room dedicated to the II Reign

The furniture belonged to the principal reception room of the Imperial Senate Palace in Rio de Janeiro. On the right can be seen the painting by Pedro Américo de Figueiredo e Melo – *D. Pedro II at the Opening of the General Assembly*. This shows the Emperor on the only occasion during the year that he wore his 'Majestic Robes'; comprising crown, sceptre, cloak, sword and vestment. On the opposite wall the canvas by François René Moreaux shows the – *Ceremony of the Consecration and Coronation of D. Pedro II* – which took place on July 18 1841 at the Imperial Chapel, Rio de Janeiro.







## 11. Room of Imperial Symbols



D. Pedro I's **gold crown** was made by goldsmith Manuel Inácio de Loiola in 1822. It measures 36.5 centimetres in height and 20 centimetres in diameter; it weighs 2.689 kilos.



The **sceptre of gold with encrusted diamonds** was used both by the Emperor D. Pedro I and D. Pedro II. It is 2.5 meters long and headed by the figure of a dragon. The symbol of Brazil's liberty and civil maturity is the **pen**, used by Princess Isabel to sign the *Lei Aurea* (Golden Law), which abolished slavery in Brazil on May 13 1888.



## 12. D. Pedro II's Crown Room

*D. Pedro II's crown*, made by the goldsmith to the Imperial House Carlos Marin in 1841, measures 31 centimetres in height, 20.5 in diameter and weighs 1.955 kilos. The gold is encrusted with 639 diamonds and 77 pearls.



## 13. D. Pedro II's Royal Robes Room

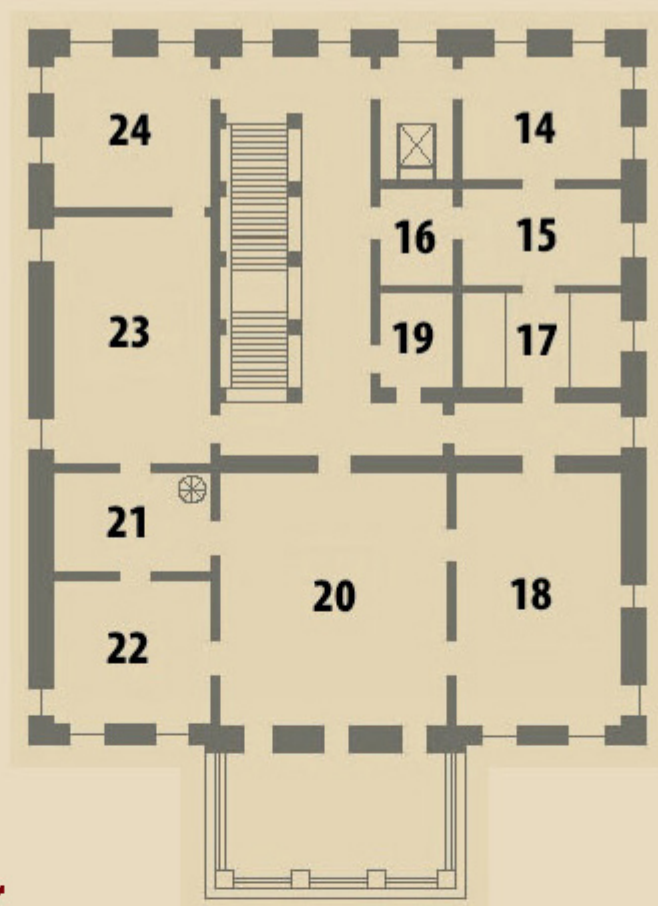


The *majestic robe* with a collar made from the throat feathers of toucans is embroidered with gold thread – armillary spheres, dragons and flower motives.





## Upper Floor



### Upper Floor

#### 14. Princess D. Isabel's room before her marriage

In the XIX century the size of the bed reflected the civil state of its occupant. That is the reason why D. Isabel's bed, being single, is quite small. On the right an engraving shows the princesses, D. Isabel and D. Leopoldina, on horseback.

#### 15. Room with Cribs

In these cribs slept D. Pedro and D. Teresa Cristina's children, D. Afonso and D. Pedro; both died prematurely.

#### 16. Room of the Golden Crib

The golden crib was used by prince D. Pedro Augusto, son of Princess Leopoldina and prince D. Pedro de Alcântara, son of Princess Isabel.

#### 17. Dressing Room

The various toiletry articles shown here were in daily use. The oil *Fragata Constituição*, by Francisco Augusto Mayer, shows the ship that brought the empress to Brazil subsequent to her marriage to D. Pedro II. The wedding took place in Naples, by proxy. The two consoles belonged to this vessel.



#### 18. The Emperors Bedroom

D. Pedro II's and D. Teresa's bedroom is identified with the initials "PT" in stucco.



#### 19. Sacred Art Room

The religiosity of the emperor and his family is represented by these examples of sacred art of the XVII, XVIII and XIX century.





## 20. State Room

The most important room in the palace; this is where the emperor received illustrious visitors. When the museum was created the room received one of D. Pedro's four thrones; this one belonged to the São Cristovão Palace. As the Petrópolis palace was the family's summer home it did not possess a throne.

## 21. Antechamber to the Study

On the bookcase made of mahogany with gilded bronze inlays with the initials "PII", can be seen the **gilded bronze clock** of metal and crystal that belonged to the emperor, made by the Frenchman Charles Oudin.



## 22. Emperor D. Pedro II's Study

The emperor's study clearly shows his passion for science. On the table the **telephone** that was used to connect the São Cristovão palace to the Imperial Farm of Santa Cruz. It originates from his visit to the Philadelphia exposition in 1876, to commemorate the Centenary of the Independence of the United States.



## 23. Exposition Room 1

On display **portraits of members of Brazil's nobility**, as well as Portuguese-Brazilian furniture of the XVIII century that belonged to the historian Tobias Monteiro.



The dressing table shows toiletry articles for personal use, including pitchers and basins; also a chair especially built so as to be used as a **'privy'**. The bathrooms built for the Imperial family, also the coach-house and the water troughs for the animals, were built some distance from the palace; nowadays were the roads that surround the Palace.



## 24. Princess D. Leopoldina's bedroom when single.

This space, originally occupied as a bedroom for D. Pedro II's second daughter, also shows Portuguese-Brazilian furniture; a donation by the historian Tobias Monteiro. The Saxe porcelain mirror was a present from the emperor of Austria Franz Joseph to D. Pedro II.



## Right Wing

### 25. Jewellery Room

**The jewellery cask of porcelain, biscuit and gilded bronze** was made by the French firm of Sèvres and was a present from the French kings, Louis Felipe and Marie Amélie to their son – François d'Orléans, prince of Joinville – that married D. Francisca, sister to D. Pedro II. The plates that cover the surface reflect the career of the prince, who was a commander in the French navy.



The **gold filigree necklace** belonged to the empress D. Leopoldina, mother of D. Pedro II. The spheres in this jewel represent the provinces of the Empire; laid out in the order of importance – political and economic.

The amethyst necklace that belonged to the Marquise of Santos was a present from D. Pedro I. The brooch, belonging to the Baroness of Guamá, can be seen in her portrait in the same room. On the right, gold **bracelets** and armlets that were worn by slaves in Bahia; it was a way of their owners showing their wealth. The silver bangles were also used by slaves in Bahia, the encrustations recognized special attributes of each slave: loyalty (dog) and longevity (tortoise).



### 26. Exposition Room 2 Furniture of the XVIII Century

The Portuguese-Brazilian furniture from the XVIII century was a donation by the historian Tobias Monteiro. On the back wall a **portrait of Princess D. Maria Amélia**, the only daughter of the second marriage of D. Pedro I to D. Amélia.

### 27. Porcelain Room

Each dinner service of the Imperial family was made up of over 300 pieces, with identical designs. The crystal pieces were embossed with the Arms of the Brazilian Empire.

### 28. Room dedicated to the First Reign

The contents of this room refer to the reign of D. Pedro I (1822-1831) and include: the table used by the first National Constituent Assembly in Brazil (1823), the painting **Proclamation of the Independence** (François René Moreaux

1842) and portraits of the emperor (Simplicio Rodrigues de Sá); also of the empresses D. Leopoldina (author unknown) and D. Amélia (Friedrich Dürck). Also of importance is the table that the emperor used when he signed his abdication, on April 7 1831. The Abdication Document is kept in the Imperial Archive.





## 29. Souvenirs Shop

## 30. Room of Temporary Expositions

## 31. Exposition Room 3 – Princess Isabel

This room concentrates on the life of the princess and the abolition of slavery. The contents of this room includes: the painting *The Oath of Princess Isabel*, by Victor Meirelles, the furniture that was in her home in Petrópolis as well as some personal belongings. The Baccarat crystal chandelier is the only one in the palace not adapted for electricity.



## 32. Exposition Room 4

## 33. Exposition Room 5



## 34. Empress D. Teresa Cristina's Drawing Room

The Empress used to receive her friends and they would converse in this room. The furniture is adapted to the clothes that were worn at that time and the empresses' small stature.

## CARRIAGES PAVILION

The pavilion was originally a store place for household items as well as food. Today, in the first room can be seen the painting by Pedro Américo de Figueiredo e Melo, *Battle of Campo Grande*; this is a representation of a moment during the last battle in the war against Paraguay (1865-1870).

The next room houses carriages from the XIX century, including a bread cart, chairs (born by slaves or servants over short distances) and a horse drawn carriage used either for journeys or outings.



Next you will see *D. Pedro II's gala coach* made in England and used only on solemn occasions.

The railway engine no. 11 in the patio was used on the railway line that, during the period 1883-1964, ran between Rio and Petrópolis.



## Institutional

The Imperial Museum is under the Brazilian Museums Institute which, in turn, is part of the Ministry of Culture. Below are some of the technical departments:

Historic Archives — One of the most important in Brazil; it houses some 200,000 documents that contain written or printed text; also images and maps;

Museology — Responsible for the exhibition to the public, as well as the preservation, research and the exposition of some 7,000 objects;

Library — Responsible for the keeping and conservation of some 50,000 titles, including 8,000 rare works;

Casa Geyer — Deposit of some 4,000 works of art and books of travels in Brazil;

Education sector — Offers education projects to the public of all ages;

Conservation and restoration laboratory — preserves the collection of books, contents of the archives and the museology items under the responsibility of the Imperial Museum.

The Museum also promotes events of a wide nature. Amongst the permanent events are the *Son et Lumière* spectacle that, with high technology, provides a journey during the imperial period and the *Imperial Soirée* that shows a typical form of entertainment, common during the XIX century.



In order to reach an increasingly diversified public, a project is under development to digitize the museum's collections through the portal [www.museuimperial.org.br](http://www.museuimperial.org.br)

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