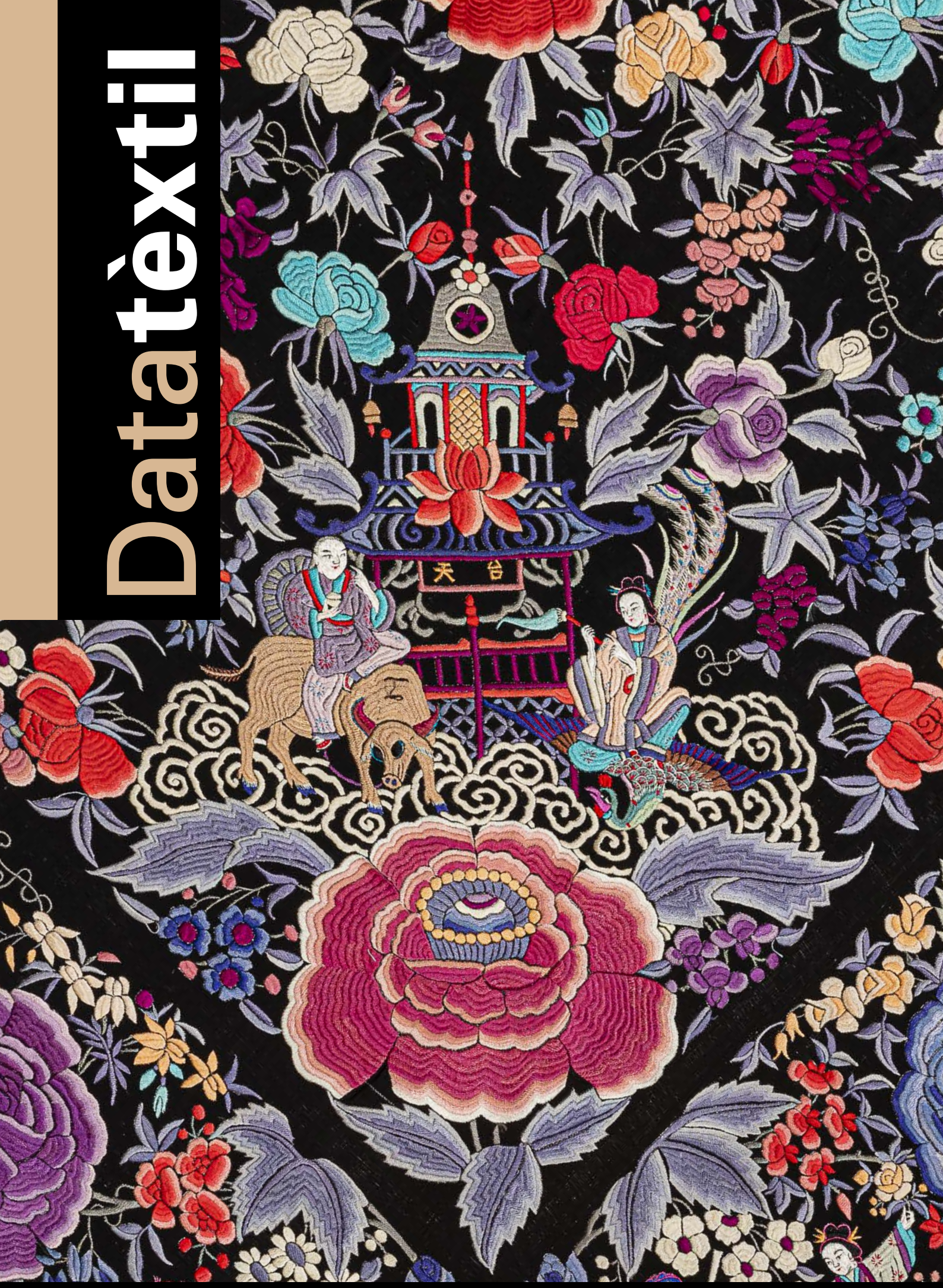
# Datatèxtil

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# Contents

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

# Museu Tèxtil of Terrassa: 75 Years of History

by Sílvia Carbonell Basté
Director Museu Tèxtil Terrassa

The Museu Tèxtil is celebrating a big anniversary! On 21 February 1946, **75 years ago**, businessman and financier **Josep Biosca Torres**, with support from another industrialist from Terrassa called **Josep Badrinas Sala**, purchased a collection of textiles from Barcelona resident Ignasi Abadal Soldevila and founded the **first textile museum in Spain**. Terrassa had a long history in the textile industry, with its schools of Textile Engineering, Technical Engineers and Arts and Trades, as well as the Industrial Institute. The museum was seen as a centre for study and research, to broaden the knowledge of students, businesspeople and tradespeople in the city.

## The early years

Then known as **Museo Textil Biosca**, all at once the museum received 680 loose textiles and another 1,860 mounted on cardboard, from a variety of countries and time periods. Its first home was in an industrial warehouse at Carrer Sant Isidre 6 in Terrassa. It opened in 1947, by appointment only, with funds from the Industrial Institute of Terrassa.

From the very beginning, it was clear the museum would have Biosca's name, Badrinas would be president and the young historian **Francesc Torrella Niubó** would be its director.

Abadal died in 1947 and, three years later, his son-in-law Juan Llusà del Corral put a second part of the collection up for sale, which the museum in Terrassa purchased. With this second acquisition (1,429 textiles), the collection then had nearly four thousand textiles from time periods ranging from the 4th through the 19th centuries: **Coptic**, **Andalusian**, **Byzantine**, **Persian**, **Chinese**, **Japanese**, **Turkish**, **Pre-Colombian**, **European**, **prints**, **religious items**, **passementerie** and more. It was, by far, the largest collection in the country. From that point, the collection grew modestly through individual donations, as the textiles were organised and classified.

From the beginning, the museum sought a permanent location, which was seen as urgent given the horrible conditions the industrial warehouse was in, which affected the textiles. Torrella called for proper facilities with an office,

Images of the museum in the industrial warehouse on Carrer Sant Isidre.

library, archive, storeroom and other spaces, and proposed the building that was to be home to the Industrial Institute, even though it wasn't the most appropriate for exhibitions. Another option was the Charterhouse castle, although it was too out of the way. The third space they considered, although it was a more ambitious project, was to build a new construction on land near the Engineering schools and the Institute of Textile Research.

## From private to municipal museum

In **1953**, the museum was set up as a **trusteeship of Museo Textil Biosca** and the collection was finally moved to the **Industrial Institute of Terrassa**, in the former Pasqual Sala storehouse at Carrer Sant Pau 6, with the corporation of the city's textile businesspeople in charge. In early January **1956**, the new exhibition space opened to the public in the mornings, by appointment and free of charge. Three years later, in **1959**, the industrialists decided to gift the museum to the city, on the condition that the city council would cover the expenses and the Industrial Institute would play an active role in managing it. So, in September **1960**, a new board of trustees was set up, chaired by the mayor of Terrassa, with members from the Industrial Institute and other organisations. At this time, the name was changed to **Museo Municipal Textil Biosca**, although it remained in the same provisional location.

The museum at the Industrial Institute of Terrassa.

After the city took over the museum, it was further consolidated through the acquisition of the **Josep Moragas Pomar** clothing collection in January **1964**. There were 78 pieces in total. In addition to clothing and accessories (dresses, bodices, skirts, bibs, cloaks, justacorps, pouches, etc.), it also included a magnificent collection of ornamental horse blankets, holsters and cartridge belts. Apart from a few pieces of religious apparel in the Biosca collection, it was the first time the museum had acquired clothing.

Later in **1964**, **Lluis Garcia Capafons**, a great friend of Moragas, gave the museum his collection of old Spanish passementerie, which had 860 pieces spanning the 16th to 19th centuries. Two years later, he donated four corselets (18th-century bodices) and two vests from the old Moragas collection. Years later, this passementerie, along with the Viñas collection acquired later, would become the most important collection in the country.

As the museum acquired more pieces, the lack of space became a bigger issue and external funding, essential. Both Biosca and Terrassa Mayor Josep Clapés Targarona insisted the Barcelona Provincial Council get involved. That institution had acquired the **Ricard Viñas Geis** collection in **1957**, which was in Barcelona awaiting a permanent location. Finally, the **plenary session of the Provincial Council approved the creation of a provincial textile museum on 27 November 1957** and considered the Museo Textil Biosca and the city of Terrassa had all the right conditions to house it.

Works on the new building besides Parc Vallparadís.

## Museo Provincial Textil

It wasn't until **1963**, though, under Provincial President Joaquim Buxó, Marquis of Castellflorite, that the provincial museum became a reality, with another name change: **Museo Provincial Textil**. Barcelona contributed the **Ricard Viñas** collection of old textiles, over 2,700 pieces and the library that went with it, committed to constructing a new building and maintaining the services; and the Terrassa City Council provided the land, next to Vallparadís park, and the collections it had amassed to that point. By joining these collections, the museum became one of the most important textile museums in Europe. To manage it, a **new board** was set up with 18 trustees: the president of the Barcelona Provincial Council, mayor of Terrassa, two provincial council members, one city council member and the director of the museum, plus eight additional representatives of the Barcelona and Terrassa chambers of commerce, the Industrial Institute, Col·legi d'Art Major de la Seda, Caixa d'Estalvis de Terrassa, Gremi de Fabricants de Sabadell, Industria Textil Algodonera and Mutualidad Laboral Textil; plus collectors Manuel Rocamora and Lluís Garcia Capafons and photographer Carlos Duran Torrens, on a personal basis. In **1964**, the architectural project was completed, by Barcelona Provincial Council architect Camil Pallàs Arisa. Work on the new building broke ground in **1965** and finished in **1969**. The new museum was inaugurated on **14 April 1970**.

Exhibition halls in the new museum on Carrer Salmeron.

The building was designed to be one of the most modern museum spaces of its day, with rooms for temporary and permanent exhibitions (clothing, textiles, religious apparel, accessories, in chronological order and by theme, type, origin and fibre), conservation spaces, storerooms, workshop, library, archive, machine and fibre room, and conference spaces. In fact, the museum had hosted several activities since 1956, including one entitled "*Exposición de obras seleccionadas de Arte Textil procedentes de las colecciones de los museos de Cataluña*" (Exhibition of selected works of Textile Art from museum collections in Catalonia), at Casa Soler i Palet in Terrassa, and an exhibition of a selection of textiles from Galerías Biosca, in Madrid. But now the new museum, strategically located next to Vallparadís park, had a space for temporary exhibitions on the ground floor, where it displayed paintings, sculpture, photography and other pieces, as well as tapestries from Escola Catalana de Tapís. The permanent collections, meanwhile, were exhibited in the halls on the upper floors. This way, in the 1970s and 1980s, the museum was the city's cultural centre.

The textile assets grew considerably over the years, with interesting donations, acquisitions and legacies from specialised collectors like **Manuel Rocamora**, **Antoni Suqué**, **Lluís Tolosa** and **Carmen Tórtola Valencia**. Individual donations were mostly from family trousseaux. At the same time, ties to the textile industry and proximity to the Engineering schools also brought in donations of interesting books and notes on textile history, theory and practice, steadily expanding the museum library and archive with samples from the country's textile industries.

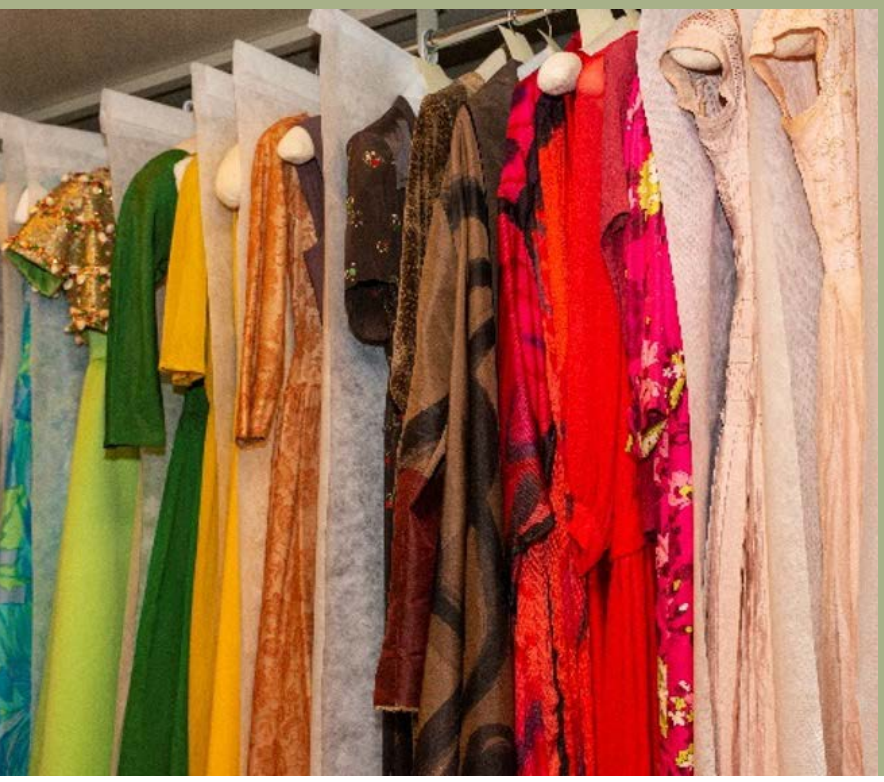
In terms of apparel, the first haute couture garments came from Maria Teresa Salisachs, who donated an evening gown by Elio Berhanyer, and her sister-in-law Maria Luisa Lacambra, with two Christian Dior dresses, in 1973. Thanks to Cecília Cortinas de Malvehy, a Balenciaga three-piece evening gown was added to the collection in 1974. Among others, Soledad Corbera, of Terrassa, donated several dresses by Pedro Rodríguez. In recent years, dresses from Terrassa-based designers have been added to the collection, and a lot of effort has gone into the collection of Modernisme garments.

Halls with clothing from the Tolosa collection.

## The Museu Tèxtil, an international benchmark

After 40 years as director of the museum, Francesc Torrella retired in 1987 and Eulàlia Morral Romeu took over, who in turn retired in 2016, bringing in a new perspective on museology and museography, adapting to new trends in Europe, and the drive to promote the museum as a centre for documentation and services. Without forgetting the preservation of heritage (acquisitions, documentation, conservation and dissemination), a new museum policy was promoted, focusing on services mainly for the textile/fashion industry. So, work began to **remodel** the building, which finished in 2002, with a new programme of temporary exhibits instead of the permanent ones, publications, conservation, library, workshops/classrooms and specialised training, and storerooms for each sort of collection.

Storerooms for accessories, fabrics, swatchbooks and garments.



From that time, there was a leap in quality at the museum, remodelling the exhibition halls, creating customised storerooms for different sorts of pieces with proper conditions, adding staff to start providing documentation, photography and conservation services off site, expanding the specialised training offered and starting the first online database in the country, **Imatex**, which today has over **31,000 documents** and more than **100,000 photos** and now totally updated design.

Exhibitions: The Modernist-style herbarium and *La llana, el teixit intel·ligent* (Wool, the smart fabric).

In recent years, work has turned to documenting the collection (the museum currently has **over 130,000 pieces**), expanding the database, creating the online library catalogue linked to the Consortium of University Libraries of Catalonia (Consorci d'Universitats i Biblioteques de Catalunya), and adding the collection dating from the 14th to early 20th centuries to the Digital Memory of Catalonia (Memòria Digital de Catalunya). At the same time, temporary exhibitions have helped develop programmes of activities for schools, the general public and specialised audiences, consolidating an increasingly loyal following.

The Centre de Documentació Museu Tèxtil has been a **consortium** since **1995**, presided by the Terrassa City Council with the Barcelona Provincial Council. The museum is known for its long history, especially in research, conservation, documentation and dissemination of textile heritage associated with the collections it houses, their history and culture, promoting the transfer of knowledge and offering quality specialised services. As a public centre, it promotes social and educational use, and the intellectual enjoyment of all citizens. It makes the knowledge and expertise derived from its collection and research into textile culture available to the public and encourages the creation of art and design.

Works by Assumpció Espada and Anne Moreno at Espai Zero, featuring contemporary textile artists.

The Museu Tèxtil is a public benchmark in the country's textile culture and cutting-edge research, conservation, documentation, contributing through its collections, valorising them and using them to develop the country's history. It is responsible for increasing the museum assets, sharing them in a way that is both scientific and fun, and preserving them for future generations. The museum aims to contribute to sustainable development, with a social responsibility programme that looks out for the most vulnerable groups, while working for the environment and sustainability. The Museu Tèxtil aims to contribute, through its programmes, knowledge, intellectual wealth and emotional enjoyment, getting all visitors involved with a permanently dynamic approach. It hopes to encourage debate and reflection on the past and future,

Beginning of the Modernist Fair Terrassa fashion show.

©Bodyteca històrica by Carmen Lucini.

with growing citizen participation. It aspires to collaborate with other institutions, companies and people working towards similar goals, whether in the private or public sector, seeking out external alliances for public/private co-production. The Museu Tèxtil works with other textile museums in the country and provides its services and expertise to other public and private textile and clothing collections.

Since the outbreak of the Covid-19 pandemic, part of the museum's efforts have focused on growing its virtual visitors through social media and we are now working to put the exhibitions online, taking 3D photos of the garments and accessories, which will also be online, and creating an updated look for the Imatex database of images, which will be launched in May.

One of the biggest projects to celebrate our 75th anniversary is an **exhibition** of the museum's star pieces (textiles, apparel, accessories, swatches) that will be inaugurated this autumn, with a **catalogue of the museum's collections**.

We hope to enjoy this celebration with everyone who gives meaning to Museu Tèxtil. So, we encourage you to take part in the activities and proposals the museum is offering throughout this anniversary year. ●

75 ANYS MUSEU TÈXTIL TERRASSA

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

# The Gallant and the Lady, 17th Century Archetypes

by Bárbara Rosillo
PhD in Art History

Writer and playwright Juan de Zabaleta (c. 1600-c. 1667), in his *El día de fiesta por la mañana* (A Day of Religious Celebration, in the Morning) (Madrid, imprenta de María de Quiñones, 1654), gives us a Costumbrismo account of his view of the various archetypes found in Madrid society in the mid-17th century. The chapters on the figures of the gallant and the lady are particularly interesting as they give us a look at the clothing worn in the reign of Philip IV, with its most noteworthy characteristics and particularities. Zabaleta goes into the minutiae of men's and women's dress, while openly censuring their extravagance and subservience to the latest trends.

The *Diccionario de Autoridades* (1734) defines the Spanish equivalent, *galán*, as: "El hombre de buena estatura, bien proporcionado de miembros y airoso en el movimiento." (A man of good stature, with well-proportioned limbs and elegant movements). Zabaleta's *galán* embodies the stereotype of the vain single man concerned in excess with his physical appearance. The tale, which begins in the young man's home on the morning of a feast day, explains all the specific phases of his clothing in detail, plus a smattering of biting criticisms. One of the biggest inconveniences of menswear, the author notes, is that it is uncomfortable. Fashion of that time dictated excessively tight garments. The suit commonly worn in Spain had a doublet, shirt and drawers. The differences lay in the quality of the fabrics and the decorations.

The doublet had long sleeves, skirts, and was tied to the breeches with laces. It was worn closed, as reflected in a 1622 treatise saying "un español aunque caigan lanzas de fuego, no se desabotonará jamás, teniendo por notable afrenta, mostrar la camisa." (a Spaniard will never unbutton, even if attacked with fiery lances, as he believes it a noble affront to show his shirt). It was complicated to make and had to be done by the doublet-makers guild. Zabaleta highlights the gallant's rich doublet "covered in gold". Fabrics embroidered with gold or silver were prohibited in later pragmatic sanctions. In 1534, Charles V dictated that no person, other than the royal family, "may dare to wear or have brocade or gold and silver fabric, nor gold or silver thread, nor silk of any kind with gold or silver." The pragmatic sanctions against opulence were issued throughout

Anthony van Dyck. *Filippo Francesco d'Este, Marquis di Lanzo*. Circa 1634-1635. Kunsthistorisches Museum. Vienna. (Wikimedia Commons)

the Modern Age, although they don't seem to have been followed as they were repeated over and over again. For his part, Philip IV enacted the *Capítulos de Reformación* (Articles of Reform) in 1623, expressly prohibiting gold and silver fabrics "on any and all garments, even doublets".

Returning to our young gallant, once dressed he puts on his hose, too thin according to the author: "pónese unas medias de pelo tan sutiles, que después de habérselas puesto con grande cuidado es menester cuidado grande para ver si las tiene puestas […] Ajústanse, en fin, las medias nuestro galán a las piernas con unos ataderos tan apretados que no parece que aprietan, sino que cortan." (putting on hose so subtle that after having put them on with great care one must look very carefully to see that he's wearing them […] Our gallant finally attaching the stockings to his legs with ties so tight they seem not to squeeze but to cut).

This suit had a decisive influence on body language. In this regard, it is important to note that "Spanish-style" menswear forced the wearer into a

Bartolomé Esteban Murillo.
*Don Andrés de Andrade y la Cal.*
Circa 1665-1672.
©Metropolitan Museum.
New York.

rigid upright position. This surprised foreigners, as we can deduce from many chronicles. This torture also affected the feet, as shoes were to be worn tight. French gentleman Antoine Brunel, who visited Spain in 1654, was shocked by the agony men had to endure, above all in terms of footwear. Zabaleta spends some time conveying the humorous episode with the footwear officer, who goes to great efforts to shove the gallant's feet into his cordovan leather shoes. Once they are finished, the barber enters the scene. From his shoulders hangs a towel and he puts the gallant's head in the basin to give him an once-over with the soap and razor. Apart from that, in those days men wore their moustaches with the tips pointing upwards, which was done with hot irons.

After he has finished dressing, being shod and shaved, the gallant puts on a *golilla*, a sort of starched collar used from 1623 when the pragmatic sanctions prohibited the large and costly *lechuguilla* ruffs. The collar was made of starched fabric and held up with a wire around the neck. Its affordable price helped it

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

Attributed to Diego Rodríguez de Silva Velázquez. *Retrato de un caballero*. Circa 1650. ©Metropolitan Museum. New York.

spread quickly to all social classes. Zabaleta hated it for being uncomfortable and said "como meter la cabeza en un cepo, tormento inexcusable en España. Ésta es la nación de cuantas la razón cultiva, que menos cuida de sus comodidades. Está la golilla aforrada en blanco por dejar de la valona no más que algunos visos". (It is like putting your head in a trap, an inexcusable torture in Spain. This is the nation of those who cultivate reason that least cares for comforts. The collar has a white lining so no more than a glimpse of the band is visible).

With the ruff in place, he puts on his coat (doublets were always worn under another garment), which is so tight that it takes some time for him to buckle the belt: "Estréchase en la ropilla muriendo por quedar muy entallado. No hay hombre mozo que desde el remate de los pechos a la cintura no quisiera caber en un cañuto. Arquéase las costillas tanto, que no sé cómo no saltan […] Intenta ceñirse con la pretina el vientre, y está forcejando un gran rato con la pretina para juntarla por los dos extremos." (He pours himself into the coat, dying from the tightness. What grown man wouldn't want to fit into a tube from the chest to the waist? It arches his ribs so much I don't know how they don't burst […] He tries to cinch his belly with the belt and spends some time fighting with the belt to get the two ends to meet).

Once finished with his attire, the young man lets down his hair, which had been tied up in a ribbon. Long hair was widely criticised in men, and even prohibited in 1639. The ban read: "Prohibición de guedejas y copetes en los hombres sin excepción de privilegio o fuero". (Men are forbidden from wearing long hair and quiffs, with no exception based on privilege or status). To finish, he sheaths his sword and the servant puts on him an expensive cape made of very fine, lightweight wool, adorned with shields and decorated with lace. Numerous portraits of the time show gentlemen wearing noble heraldry on their capes or doublets, or sometimes on both. In that class-based society, belonging to a military order was a symbol of high status and it was common practice to display that honour in one's attire.

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

Diego Rodríguez de Silva Velázquez. *Don Pedro de Barberana*. Circa 1630-1633. Kimbell Art Museum. Forth Worth, Texas. (Wikimedia Commons)

Finally, the gallant puts on his hat. In those days, hats commonly had a wide brim and were adorned with feathers or even jewels. The materials and ornaments offered reliable information about the wearer. As Zabaleta says: "Toma luego el sombrero de castor labrado en París, negro y luciente como el azabache, de precio tan crecido, que con lo que él costó pudieran tener mantos con que ir aquel día a misa seis viudas pobres, que por estar sin ellos se quedan sin ella." (He then takes his beaver hat made in Paris, jet black and shiny, which cost him so dear he could have bought mantles for six poor widows to wear to mass that day, who having lost their husbands had to go without the mantles). Finally, he asks for a mirror to admire his dashing appearance: "Pónese el sombrero en la cabeza y danle el espejo. En él se hace el galán una visita de cumplimiento a sí mismo, porque parece que era dejar una obligación vacía salir de casa sin haberse mirado. Agrádase de verse tan compuesto y dase la norabuena de lindo". (They put the hat on his head and gave him the mirror. There the gallant studied himself with a compliment, because it seemed an obligation would go unfulfilled if one left the house without looking in the mirror. He was pleased to see himself so well put together and congratulated himself heartily).

The chapter on the lady takes us to the home of a young woman of marriageable age the morning of a feast day before going to mass. Feminine preparations were laborious, with a room for that purpose known as the dressing room: "Entrase en el tocador a medio vestir". (She went into the dressing room half dressed.). The word "tocador" (dressing room) was first used in Spanish for a sleeping cap worn by men and women. Later, under influence from the French, it came to denote the room itself. The young woman puts a towel around her shoulders and begins her toilette, putting make-up on her face. Zabaleta, somewhat misogynistic, criticises her for her excess use of cosmetics, considering them a fraud: "pónese a su lado derecho la arquilla de los medicamentos de la hermosura y empieza a mejorarse el rostro con ellos. Esta mujer no considera que, si Dios gustara que fuera como ella se pinta, Él la hubiera pintado primero. Diole Dios la cara que le convenía y ella se toma la cara que no le conviene. Para lo que quiere la cara que se pone es para agradar a las gentes." (On her right she has her arc of beauty treatments and starts to improve her appearance with them. This woman doesn't believe that, if God liked how she made herself up, He would have done so Himself. God gave her the right face and she takes the wrong one. For what she wants, the face she puts on is to please the people). It seems that Spanish women used to wear too much blusher, as Madame d'Aulnoy explains in her book The Lady's Travels into Spain (1691): "…all the Ladies I say in this company, had a prodigious quantity of Red which begins just under the Eye, and passes from the Chin to the Ears, and Shoulders, to their very Hands; so that I never saw any Radishes of a finer Colour."

Make-up products of the 17th century were known as "mudas" (moults), "afeites" (shavings) or "aliños" (seasonings). The idea of female beauty included fair skin, so in Spain it was fairly common for women to whiten their faces. To do so, they used a corrosive sublimate made from mercury. Lope de Vega alludes to make-up in his sonnet *A una dama que salió revuelta una mañana* (To a lady who went out unkempt one morning): "Solimán natural, que desconfía el resplandor con que los cielos dora; dejad la arquilla, no os toquéis, señora, tóquese la vejez de vuestra tía." (Natural sublimate, which mistrusts the golden radiance of the skies, leave the arc, don't touch it madame, touch the old age of your aunt.). Once our lady has put on her make-up, she begins to fix her hair, adorning it with so many ribbons that she looks like a flower vase. In the mid 17th century, women's heads were adorned with voluminous quaffs that could even be wigs, decorated with ribbons, brooches or feathers.

Diego Rodríguez de Silva Velázquez. *María Teresa, Infanta of Spain*. Circa 1651-1654. ©Metropolitan Museum. New York.

The young woman's dressing process begins by putting on the farthingale, about which Zabaleta spares no criticism: "este es el desatino más torpe que el ansia de parecer bien ha caído" (this is the most hopeless nonsense for looking good ever). The farthingale was a hooped metal or wicker structure, tied together with ribbons or ropes, worn around the waist to give the proper shape to the outer skirt. From the outside, it looked like a huge upside-down basket. The farthingale was prohibited in a pragmatic sanction from 1639: "Ninguna mujer, de qualquier estado y calidad que sea, pueda traer ni traiga guardainfante, ni otro instrumento ó trage semejante, excepto las mujeres que con licencia de las Justicias públicamente son malas de sus personas, y ganan por ello, e las quales solamente se les permite el uso de los guardainfantes, para que los puedan traer libremente y sin pena alguna." (No woman, regardless of status, may wear a farthingale or any similar instrument or garment, except for women that with licence from the Courts are ladies of the night and earn money for it, who are the only ones allowed to wear a farthingale, which they may freely buy without any punishment). In any case, in the late 17th century this garment was in wide use, not only in the courts but in all sectors of society. The farthingale reached amazing sizes, as Frenchman François Bertaut noted in his opinion on Infanta María Theresa's dress: "Estaba peinada de manera como la pintan, y con un guardainfante aún mil veces mayor de lo que uno se figura; porque, sin hipérbole, la reina y la infanta estaban bastante lejos de la una de la otra y, sin embargo, sus verdugados se tocaban, y tenían todo el espacio de un dosel para ellas." (Her hair was as they do it, and she wore a farthingale a thousand times bigger than one could imagine; because, without exaggeration, the queen and infanta stood far from each other but, nonetheless, their farthingales touched, and they had room for a canopy for them".

Follower of Diego Rodríguez de Silva Velázquez. *Portrait of Mariana of Austria.* Circa 1655-1660. Kunsthistorisches Museum. Vienna. (Wikimedia Commons)

The farthingale is a clear example of the artificialness of the Baroque period. It was a contrived garment in a global sense. On top of the hoops, women wore a *pollera*, an underskirt that, as we've seen in several dowry notes, was often decorated and could have various fabrics and colours on either side: "una pollera de damasco encarnado con franjas de oro bordada en tafetán verde"(a damask underskirt with gold stripes embroidered on green taffeta); "una pollera de raso de la china aforrada con cuatro pasamanos de oro fino aforrada en tafetán azul" (a satin underskirt lined with four passementarie pieces in fine gold, lined with blue taffeta). On top of the underskirt, was a basquiña (overskirt) and her torso was covered with a tight doublet with skirts. The overskirt and doublet could be made to match: so, documents indicate "un vestido de tafetán doble, jubón y basquiña" (a two-piece taffeta dress, overskirt and doublet); "un vestido de tafetán doble leonado y negro guarnecido de puntilla, basquiña, jubón y ropa" (a tawny and black two-piece taffeta dress with lace edging, overskirt, doublet and cape); "una basquiña y jubón de tafetán negro con su ropa de chamelote negro" (an overskirt and doublet in black taffeta with black camlet).

Unlike the masculine doublet, which was worn with another garment, in women it was visible: "Échase sobre el guardainfante una pollera con unos ríos

de oro por guarniciones. Pónese sobre la pollera una basquiña con tanto ruedo, que colgada podía servir de pabellón. Ahuécasela mucho por que haga más pompa o porque coja mucha aire con que hacer su vanidad mayor." (She put an underskirt over her farthingale with rivers of gold to decorate it. She put on top of the underskirt an overskirt with such a large hem that, if hung up, it could act as a canopy. She fluffed it out so much for more pomp or to fill it with air to pump up her vanity). And Zabaleta continues: "Entra luego por detrás en un jubón emballenado y queda como con un peto fuerte brazos, los hombros están patentes; lo restante, en unas mangas abiertas en forma de barco y en una camisa que se trasluce. Lo que tiene muy cumplido el jubón, quizá porque no es menester, son los faldones, y tan cumplidos y tan grandes, que echados hacia la cabeza pueden servir de mantellinas." (She entered then into a boned doublet that fit like a bib, strong arms, visible shoulders; the rest, open boat-shaped sleeves and a see-through shirt. What is very generous on the doublet, perhaps because they are not necessary, are the skirts, which are so ample and large that if pulled up to the head could double as a mantilla).

Then the lady puts on her cape, so small that the author finds it absurd. Finally, her neckline was covered with a valona cariñana, a collar ruff, with a brooch in the centre: "Llega la valona cariñana, que es como una muceta, con más labores que si fuera labrada en la China. Ésta se prende toda alrededor. De sólo puntas de alfileres es cara, ¿qué hará de esotras puntas? Corre luego desde la garganta por encima de la valona un chorro de oro y perlas. Las perlas fueron antes lágrimas de la Aurora y se están volviendo lágrimas: llanto del Cielo son allí de ver aquella soberbia." (Then the collar ruff, which is like a mozzeta, with more decoration than if it had been made in China. She pulls it around her. Only in needlepoints it is costly, what about the needlework? She then runs around her neck, over the collar, a string of gold and pearls. The pearls were previously Aurora's tears and they are turning back into tears: the Heavens are crying to witness such hubris).

The lady is nearly ready to go out, she just needs a few accessories, such as her gloves. In winter, she would wear an "estufilla de martas", or pine-marten muff. It seems Spanish ladies tended to use very large muffs, according to the chronicle of an anonymous traveller from 1700: "Llevan en invierno, que dura allí mucho tiempo, manguitos de tamaño extraordinario, tres veces más largos que los nuestros y anchos en proporción." (In winter, which lasts much longer there, they wear muffs of an extraordinary size, three times longer than ours and proportionally just as wide.) The portrait of Infanta Margarita Teresa in a Blue Dress shows the daughter of Philip IV with a farthingale holding a huge fur muff.

Diego Rodríguez de Silva Velázquez. *Infanta Margarita Teresa in a Blue Dress*. 1659. Kunsthistorisches Museum. Vienna. (Wikimedia Commons)

To go out, women wore a cloak, the opulence of which depended on what they could afford. They were normally semicircular and there were various types. Well-off ladies had silk ones. In this era, they were often "twisted" silk or "smoke" cloaks, which were very thin and black. Our lady wears one: "Pónele una criada el manto de humo: ella queda como sin manto, tan en cuerpo se está como se estaba, y de aquella manera quiere ir a la calle como si fuera a otro cuarto de su casa." (A servant puts on her smoke cloak: it is as if she's wearing none, her body is as it was, and thus she sets out to head out as if to another room of the house). In the pragmatic sanctions on prices of 1680, the yard of "smoke" cloak was set at seven and a half reales. Women who could afford it often took in their dowries "smoke" cloaks adorned with lace and hand fans. In summer, ladies would carry a very expensive hand fan that could cost up to six escudos, because "hasta que se usaron los abanicos costó el aire de balde" (until a fan was used, they paid for the air in vain).

Zabaleta, whose portraits of the gallant and the lady are an indisputable source of interest to better understand daily life and clothing in the Spanish Baroque period, concludes his tale with open criticism of the excessive expenditure of dressing to fashion and the damage it can cause: "En este aliño hay un grande riesgo, y es que aunque ella se vista sin intención, los que juzgan

Juan Carreño de Miranda. *Inés de Zúñiga, Countess of Monterrey*. Circa 1660. Lázaro Galdiano Museum, Madrid.

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

Diego Rodríguez de Silva Velázquez. *Portrait of Mariana of Austria*. Circa 1650. Meadows Museum. Dallas. (Wikimedia Commons)

que la lleva se le atreven, y es prodigio la que rogada es buena. Entre otros daños que hace, es el mal ejemplo que da a las otras mujeres: cada una apetece aquellos aliños, y para alcanzarlos o riñe con su marido o se deja seguir de un galán, y al galán o al marido le molesta tanto, que a veces le obliga a buscar por malos medios el dinero que para aquello es preciso." (There is great risk in this adornment, and although she does not do it purposefully, those who judge can be insolent, and it is a wonder the one sought-after is good. Among other damage, it is a bad example for other women: all of them want such adornments, and to get them they pester their husbands or let themselves be sought after by a gallant, and the gallant or the husband is so pestered that he is sometimes forced to find bad sources for the funds this requires).

Ostentation was an intrinsic part of the mentality of that era, despite the continuous prohibitions attempting to eradicate excessive opulence. Clothing had a central place in the lives of the privileged classes, as it set them apart from the rest. The huge amount of money spent on clothing shows the crucial importance of not only being, but also of appearing. One had to show their social status and to do so, it was essential to make a series of unproductive expenditures that clearly reflected their position. ●

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# Chantilly lace, the jewel of female clothing from 1840 to 1890

by Neus Ribas San Emeterio,
director of the Arenys de Mar Museum

## Chantilly lace

Handmade Chantilly lace is made on bobbins. It typically has a hexagonal mesh tulle background and patterns outlined in thicker strands. The designs are made with what lace-makers call half stitch so the final piece is nearly transparent. The pieces are made in strips no more than 10-cm wide, which are then joined with a stitch known as "punt de racrot". This lace was done in silk and was almost always black, although some white ones remain. As it is a fairly complex lace to make and very beautiful, it was highly prized by the well-off classes.

According to several authors, Chantilly lace appeared in the mid-18th century[1] around the Île-de-France region and quickly became widely renowned. The first examples of Chantilly lace imitated the patterns from ceramic pieces in the region of Chantilly. In the 19th century, production of this lace was moved mainly to Normandy, in the cities of Bayeux and Caen. Estimates compiled by Félix Aubry[2] point to 50,000 women working to produce lace in that area.

Until the 1840s, the lace design was based on its lightness, with a tulle background featuring subtle decoration with groups of smaller, stylised flowers. From the 1850s, the designs were transformed into Realist decorations, with contrasting tones that filled most of the piece with huge bouquets of flowers in the style of Realism, in baskets or huge vases: roses, tulips, daisies… branches and leaves framed by geometric elements in rocaille style. In the 1890s, these grand scenes became lighter, with symmetrical, orderly structures.

The mechanisation of lace that began to spread in the second half of the 19th century in the beginning imitated the most prized types of lace, like blonde and Chantilly, popularising and democratising this product to great success. From 1870, artisan Chantilly lace production dropped drastically. The only pieces made were for the very well-off or for universal expos[3], and for mantillas for the Spanish and South American markets. Machine-made lace was a perfect imitation of the artisan Chantilly designs and found many more applications in female clothing in the second half of the 19th century.

1 LEFÉBURE, Ernest. *Broderie et Dentelles*, Paris Librairie d'education nationale, 1887.

2 Félix Aubry was a lace manufacturer who showed his production of French lace at the Great Exhibition in London. He also served on the panel of judges for the Paris Universal Exposition in 1849 and 1855.

3 Pat Earnshaw points out that before the end of the 19th century, artisan lace production had dropped drastically in the most important lace-making centres, such as Bayeux, Calais, Brussels, Valenciennes, etc.

Artisan Chantilly lace mantilla, probably made in Arenys de Mar in the last quarter of the 19th century. Museu d'Arenys de Mar, entry num. 1334. See detail.

## Applications of Chantilly lace in fashion

Although Chantilly lace production began in the 18th century, it was during the Second French Empire (1852-1870) that this type of lace became very popular, due to the influence of Empress Eugénie de Montijo over fashion in that time. In April 1855, on her trip to London, Queen Victoria Eugenie wrote in her diary that the Empress preferred lace to jewels: "She wore a light greyish *chiné* silk with black flowers, and, as usual, not an ornament — only a black lace handkerchief round her throat"[4].

This image of Eugénie de Montijo was part of the emperor's strategy to promote the French lace-making industry and Auguste Lefébure's company in Bayeux would become the main supplier of this lace to the French court. Production spread throughout Europe, with Chantilly lace made in Belgium, specifically Brussels and Ghent, and also in Catalonia, where the most prestigious companies were mainly found in Barcelona.

> *"Elles se font a Chantilly, à Bayeux et à Caen. Elles servent généralement à faire des châles, des robes, des volants, des voiles, etc.… mais c'est a ses dentelles noires que Chantilly doit sa réputation."*[5]

These works were used often from the second half of the 19th century for flounces on dresses, ties, fans, parasols, etc. Around 1850, the cashmere shawls

**4** Queen Victoria, Leaves from a Journal, p. 41 note taken from Levey Santina M., Lace a history, Victoria & Albert Museum, W.S. Maney & Son Limited, London, 1983

**5** Dentelles Art méridional. Deuxieme Annee, issue 1 November 1936.

Photo of Clara Silvois, 1861, André-Adolphe-Eugène Disdéri. MET 2005.100.588.3.110.

that had dominated fashion in the first half of the 19th century were replaced with shawls made of black lace, mainly Chantilly, with complex designs made with great technical skill, which became one of the most prized pieces for ladies of that time.

> *"CHALES. - … Les châles accompagnant les robes de soirée sont variés; on en fait en laine, on en fait en velours, garnis de doubles volants de dentelle noire."* [6]

Another application is the flounces on circular skirts from the Romantic period, which in many cases were decorated with blonde or Chantilly silk lace. Changing fashion trends that came with the introduction of the bustle didn't eliminate decorative lace on the dresses worn as overskirts or cascades of flounces.

6 GIAFERRI, Paul Louis. *L'Histoire du Costume Femenin Français. Les Modes du Second Empire 1852 a 1870*, Paris, Bibliothèque des Introuvables, 2010.


LA MODA ELEGANTE, PERIÓDICO DE LAS FAMILIAS. 45

La Moda Elegante, 1876. National Library of Spain.

## Catalonia, Chantilly lace purveyor to the Spanish court

In Spain, this lace was made in Catalonia, mainly in companies located in Barcelona, and many of the pieces were known as Barcelona or Brussels lace.

> *In Spain, and mainly in Catalonia, all sorts of bobbin lace has been made. In the beginning, they were metallic or silk and gold, of the type we noted above. Then would come* puntes numèriques *(predecessor to torchon lace), which has only been found in Spain and Russia. These were followed by passementerie, from Milan and Flemish netting with Italian and Flemish influences, and, finally, blonde, Chantilly lace, Catalan* ret fi *and guipure, with their enviable perfection. Chantilly was and still is made quite perfectly in Catalonia, where it is also known as Brussels lace or* punt clar *(transparent lace).*[7]

7 FERRER, Adelaida, Arts i Bells Oficis, May 1928, p. 116.

Traditionally, artisan lace in Catalonia has been discussed according to territorial specialisations: an area with Barcelona as its great trade centre, where the main artisan lace-making houses were established and the individuals who made the lace were found in the city's surrounding areas. Another zone was the Maresme county, a coastal area north of Barcelona. This division, oddly enough, also runs along colour lines. Traditionally, white lace was said to come from the Maresme region: *ret fi*, *Lille*, *Valenciennes*; while in Baix Llobregat and Barcelona, black lace was made: blondes and Chantilly, although we can also find examples of black lace made by companies in the Maresme.

The difficulty of making Chantilly lace meant there had to be a group of specialised lace makers who knew how to do this technique. So, companies that made artisan lace were divided into two groups: blonde-makers and lace-makers. The first was made up of companies that specialised in more luxurious pieces: mantillas, shawls or large pieces for dresses. After the Peninsular War (1808-1814), the artisan lace business prospered in Barcelona, with companies set up to make products for the American market, for the haute bourgeoisie and the court in Madrid. Canela, Rivera, Margarit, Company and Cabañeras were the first generation of lace manufacturers, later joined by Fiter, Jaume Vives and Magí Mora.

The first references to Margarit's company are from 1827, when he received a bronze medal at the exposition in Madrid. In 1841, the company became a purveyor to the Royal Family and made two blonde dresses for Queen Isabella II. In 1947, they made a dress for Infanta María Luisa Fernanda and several pieces for the queen, as well as Chantilly flounces for a dress for Queen Isabella II[8].

The second most important company in Catalonia was Casa Fiter, founded in 1844 and active until 1915. The company took part in several universal expositions, including Paris 1855 and Chicago 1892. Casa Fiter specialised in luxury products: blonde for mantillas and Chantilly lace pieces. The house also designed its own pieces, in line with the aesthetic repertory of Isabella's style. According to Llodrà, "It remained in favour among a good many of the traditional clientele, who had much more conservative taste."[9]

Unfortunately, we don't have any Chantilly work attributed to Margarit or Fiter. From Fiter, the only thing that remains is multi-colour blonde work on display in the Museu del Disseny de Barcelona.[10] In 1912, Josep Fiter[11] held a conference on lace in Barcelona and the published text mentioned the companies that made Chantilly lace: Clavé i Fabra, Salvador Santacana, José Antonio Cabañeras, Cammany i Volart, Dotres, Clave i Fabra, Magin Mora, Jaume Vives, José Fiter and José Margarit, the last four purveyors to the Spanish court.

**8** In 1846, Queen Isabella II married and it was probably Margarit who made her black Chantilly dress. In the book *Historia y técnica del encaje*, Pilar Huguet explains: "In the wedding basket, among rich foreign lace, there was, in a prominent place, a full outfit in black Chantilly lace made in Hospitalet de Llobregat…" A note to this text says the lace was made by María and Ana Valls. HUGUET CREIXELLS, Pilar, *Historia y técnica del encaje*, Editorial Renacimiento, Madrid, 1914, p. 40.

**9** LLODRÀ, Joan Miquel, *Les puntes al coixí a la Catalunya modernista, a la recerca d'Europa i la modernitat*, International Congress Cop de Fouet, Barcelona, 2003.

**10** https://bit.ly/325avse.

**11** FITER, José, *Consideraciones relatives a los encajes. Su caràcter artistico y proceso histórico, especialmente en España*. Barcelona, Imprenta "La Renaixensa", 1912.

Triangular Artisan Chantilly lace mantilla from the Balmes Viñas collection. Museu d'Arenys de Mar, entry num. 1333.

*Two Barcelona houses who sold blonde, supplied different pieces. One was Fábrica de Blondas, Bruselas y Encajes de la viuda de Jaime Vives, founded in 1840 and established at Calle Femando, No. 44. They were purveyors and competed in the Chicago Exposition, winning the grand prize. In 1906, Queen Victoria Eugenie purchased several mantillas, one blonde and one Chantilly lace, and another black "Madrid-style" mantilla. Madrona Bultó, sucesora de Mora, was the other lace maker, at the helm of the lace and blonde factory at Calle Aviñó, No. 7."*[12]

**12** PASALODOS SALGADO, Mercedes, *El traje como reflejo de lo femenino. Evolución y significado. Madrid 1898-1915.* 2003.

Jaume Vives, who probably started the business in 1856, took part in the expo in Barcelona in 1888, winning the bronze medal. In the early 20th century, the business was passed down to his son Ricard Vives, who died in an accident in 1913. His heirs carried on the company into the 1960s. Museu d'Arenys de Mar has five works of Chantilly lace that were owned by that company: a fan, two mantillas, a parasol, a shawl and a small cape. According to the analysis by Núria Marot, a lace maker who knows the Chantilly technique used in Catalonia, some of these pieces could have been done in France or Belgium. Casa Vives would have acquired them on their travels as inspiration or to sell. Noteworthy among these pieces is a triangular mantilla made of black silk on a tulle background, with a half-stitch floral drawing outlined in gimp featuring a vase in the centre with a plant plus two more vases on either side with a bouquet of flowers and leaves, reminiscent of the first work in Chantilly lace but probably made in Belgium in 1860-1880. This mantilla still has a tag from the company with the following information: *Hijos de R. Vives, S.A. Number 7995 Size. Old Brussels Pollita 2,000 pesetas.*

Machine-made Chantilly lace cape, probably from the last quarter of the 19th century Museu d'Arenys de Mar, entry num. 2199. See detail.

Museu d'Arenys de Mar has a rectangular mantilla made in the Maresme. The design features small, round floral motifs outlined in gimp, with oval medallions all along the edge, cascading ribbons and the typical characteristics of Catalan Chantilly lace. This piece, with a less dense design and more regular distribution, is probably from the last quarter of the 19th century, falling somewhere between the Romantic and Modernisme periods. Other examples of Catalan Chantilly lace include a pattern from 1887 for a mantilla by Casa Castells (1862-1962) of Arenys de Mar, a highly prestigious artisan lace-making house, and a heliographic copy of a mantilla made by this house.

Demand for Chantilly was high during the second half of the 19th century, both artisan and machine-made pieces, but fashion shifted in the early 20th century with the advent of Modernisme and these designs were abandoned. Chantilly, however, was still made for mantillas for the Spanish market.

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OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

# A dress for every occasion

## An approach to the main court dresses worn by Queen Maria Luisa of Parma (1789-1808)

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The title of this paper shows our interest in and desire to study the various courtesan dresses worn by Queen Maria Luisa of Parma[1]. The clothing and the queen's own appearance were subject to a series of transformations that began in the late 18th century, one of the most important being the move away from the court dress with hooped skirts towards the chemise. The monarch's accounts, commissions and inventories from the General Archive of the Palace in Madrid are an essential source for studying the fashions and garments that made up the Royal Wardrobe of the wife of Charles IV.

In the final third of the 18th century, textiles were one of the main industrial activities. There is consensus among historians focusing on the Early Modern era that the economic growth enjoyed by cities was due in large part to the dressmaking industry, in which women played a key role[2]. The court in Madrid followed this pattern to a tee, with tailors, embroiderers, featherworkers, dressmakers, shoemakers, etc. from Spain and other European cities, like Paris.

Of the dressmaking work done to clothe the monarch and her servants, we know that women made up 29% of the workforce in trades like dressmakers, dressing-gown makers, lace makers, seamstresses, featherworkers, embroiderers, cordwainers and dressers, with men making up 71%. The women with the biggest role in the Queen's decisions were the dressmakers and dressing-gown makers, some who had served the royal family for over twenty years, like Juana Andrillat y Bachon and Juana Veldrof, who had also served the infantes[3]. The joint skill of this group of artisans was notable, plus many of them had their own workshops and were able to become masters in their trades. This was the case with dressmaker and teacher at the Real Escuela de Niñas Huérfanas María Manuela Acosta, who in an account dated 27 January 1794 described a dress made for the queen valued at 2,486 *reales de vellón* (billon reales)[4]. From the palace, women were encouraged to join the textile industry, mostly dressmakers and school teachers, as was the case of the daughter of Queen Maria Luisa's

1 This article is part of the research for my PhD dissertation: "El vestido femenino en la realeza: del Antiguo Régimen a un Nuevo Siglo (1789-1829)", directed by Dr José A. Nieto Sánchez and Dr Amalia Descalzo Lorenzo in the UAM-UC Interuniversity PhD Programme in Early Modern History.

2 LÓPEZ BARAHONA, Victoria, *Las trabajadoras en la sociedad madrileña del siglo XVIII*, ACCI ediciones, Madrid, 2016.

3 For more information on Queen Maria Luisa of Parma's dressmakers: ANTÚNEZ LÓPEZ, Sandra, "Las primeras modistas en el Real Guardarropa de la reina María Luisa de Parma (1789-1808)" *Eviterna*, issue 8, 2020, pp. 1-12.

4 Account from the Real Escuela de Niñas Huérfanas, dated January 1794 and signed by María Manuela Acosta. General Archive of the Palace in Madrid (hereinafter AGP from the Spanish Archivo General de Palacio), group 2341, file 1.

Fig. 1. Francisco de Goya y Lucientes, *Queen Maria Luisa in a Dress with hooped Skirt*, 1789, ©Museo Nacional del Prado, Madrid.

chamber featherworker, Antonio Viant, who signed the apprenticeship record for his daughter Victoria Viant to be apprenticed to dressmaker and master Juana La Roche[5].

The history of fashion changed completely in the late 18th century due to the French and American revolutions, with a radical shift in women's garments. French styles were very influential during the Ancien Régime. The elegant world followed the fashion examples set in Paris, with Marie Antoinette as their model, and in Spanish territory, Maria Luisa of Parma. The final decade of the 18th century and first years of the new century were dominated by renowned creators like Rose Bertin in Paris and Maria Moulinier y Darguins in Madrid. Later dressmakers contributed a system that was a precursor to signed works[6], with tailor-made dresses bearing the monogram of the creator, which can also be seen on the invoices issued by the Queen's creators.

Women's wear was one of the main focuses of painters. One of the first models for the queen's dresses was the 1789 portrait by Goya (Fig. 1). The dress

**5** The Protocol Historical Archive in Madrid (hereinafter AHPM from the Spanish Archivo Histórico de Protocolos de Madrid) has the apprenticeship record of Victoria Viant dated 22 January 1780 in Madrid, 20.309, f. 20.

**6** BENITO GARCÍA, Pilar, "Aproximación al guardarropa de María Luisa de Parma", *Reales Sitios*, issue 175, 2008, pp. 46-67.

the monarch is wearing is sky blue silk with a rigid structure, called a pannier or hooped skirt. The dress was decorated with rich embroidery at the hips and on the skirt, and on top she is wearing a corset with several jewels on the chest, with a semi-transparent muslin fichu kerchief at the neckline. The sleeves of the court dress have several lace flounces, up to the elbow, and the top section is adorned with flowers made of rich silver and gold thread. For accessories, she has a huge hair ornament in the shape of a hat with blue and white lace ribbons, which also has feathers in several colours. This court dress with hooped skirts, through an exhaustive analysis of the invoices for the first six months of 1789, was created by Pedro Alcantara, as chamber tailor, who did the design and tailoring for the dress, and the internal structure, meaning the pannier and corset, were made by chamber master corsetmaker Ceferino Alguacil[7]. This court dress with hooped skirt was one of the last Maria Luisa wore for ceremonies or public events, as new styles of court dress were introduced that same year.

In the following years, the queen wore a dress called a *vaquero* or *robe à l'anglaise*. This dress showed a shift in fashion towards simpler, less complicated garments, although the difference may not be visible at a glance. Through Amelia Leira's studies, we know that the robe à l'anglaise dress had a single panel in the back, from the neck to the floor, with pleats left loose from the waist, giving it more drape in the back. The rest of the skirt was cut apart from the bodice and gathered in small pleats from the waist[8]. The bodice closed in the back and covered the skirt in a round or V shape. It had hooks covered with a small flap to hide the opening, which also had boning. The tight, three-quarter length sleeves came down to the elbow. The most complicated part of this type of dress is the tailoring, as it didn't need to be pinned or sewn on, which meant the queen could dress herself and didn't need her entourage. The monarch had a large collection of robe à l'anglaise, most made by Pedro Alcantara between 1788 and 1795. One of the first commissions of the future queen was: "por hacer tres vaqueros de luto a la inglesa por orden de S.M. para las tres criadas que sirven en casa de la reina" (three mourning robe à l'anglaise dresses for three servants in the queen's household)[9] (Fig. 2).

One of the first queens to wear a chemise was Marie Antoinette. The first sighting of this dress was in the magazine *Magasin des modes nouvelles* in 1789. Women imitated the dress from classical white-marble statues and, to this end, had the waistline up under the bust and chose gauzy white fabrics that allowed their bodies to be admired when they moved. For the first time in many years, women's bodies were free of artifice. Goya's 1789 portrait of Maria Luisa, which was later modified in 1799, shows her in a high-waisted dress, as was popular in

7 Expenses of the Royal Service of the Queen, April 1789. AGP, section: general administration, group 225, file 1.

8 LEIRA SÁNCHEZ, Amelia, Modelo del Mes de Diciembre. Vestido hecho a la inglesa, Madrid, Ministry of Culture, Spanish Garment Museum, 2008. Available at: https://bit.ly/3fTYuOC.

9 Dresses for mourning King Charles III. Expenses of the Royal Service of the Queen, December 1788. AGP, section: general administration, group 223, exp. 2.

Fig. 2. Francisco de Goya (copy), *Portrait of Queen Maria Luisa*, 1790, ©Museo Nacional del Prado, Madrid.

those days (Fig. 3). She wears the sash of the Royal Order of Noble Ladies, which she herself founded, and you can see a narrow belt under her bust to accentuate the cut of her dress. Furthermore, we also have records of dresses commissioned to the monarch's dressmaker, Josef Martin, who made brooches, ornaments and hats for the queen and her service, in the account dated 12 March 1789, which explains: "por un bestido de gasa blanco con quadrados azules forrado de tafetan blanco con su brial de tafetan blanco y gasa guarnicion de terciopelo bioleta bordada de perlas con bueltas de bordadura fina, 2.400 reales" (for a white chiffon dress with blue checks, lined in white taffeta with a white taffeta skirt and decorative gauze in purple velvet embroidered with pearls with fine embroidery stitches, 2,400 reales.)[10].

**10** Account from Mr Josef Martin. AGP, section: general administration, group 2422, file 4.

Fig. 3. Francisco de Goya y Lucientes, *Portrait of Queen Maria Luisa of Parma*, 1789 and c. 1799. ©Goya Museum, Zaragoza.

To finish off, we should look at the inventory of clothing from 1808, which lists approximately 367 dresses. On the one hand, we have 42 court dresses for ceremonies, weddings, baptisms and funerals. And, on the other, 325 dresses for everyday use. So, the artifices mentioned above had a long life in the palace in the Royal Wardrobe. Specifically, we should reflect on the issue of authorship of the queen's dresses. It isn't necessary to put a label on each garment, like Charles Frederick Worth did in later years. The authorship of these dresses and garments can be proven by looking at the bills, personal files, inventories and visiting cards from each dressmaker and tailor. ●

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

# Jan Geelen, a life devoted to lace. Mantilla collection

by Maria Steur,
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Translated from German by Maria Greil

Jan Geelen was born on 11 February 1942 in Neer, Netherlands, and died on 5 May 2016 in Roermond, Netherlands. Like none other, Geelen embodied a passion for lace, which can be seen in the lace he made and showed, the conferences he gave, conveying his enthusiasm to the audience, but above all in his collection, which reflects his penchant for historic lace.

## The early days

Jan Geelen began making bobbin lace in 1981. In 1982, he began training as a lace teacher at the NKO (Nederlandse Kantopleiding). One year later, thanks to the Stichting Goed Handwerk, he had the opportunity to take classes with Henk Hardeman, a well-known bobbin lace maker from Utrecht. He finished three years of studies in just one year, preparing for his future job as a lace teacher for the NKO. He also stood out in designing lace, as he had a talent for drawing.

During his teacher training, he was also a student of Lia Baumeister-Jonker. This learning phase laid the groundwork for his activity as a collector of antique lace, which he pursued faithfully until his death. He specialised in historical bobbin and needle lace, but was also passionate about embroidery.

In 1985, after completing his training as a lace teacher at the NKO, he began to teach and continued with his own education. At the Rosmarijn school of lace in Aalst, Belgium, he learned the Rosaline lace technique from Ghislaine Eemans-Moors and from Irma Boone of Zele, Belgium, he learned various needlework lace techniques. At his conferences, he stood out as a great communicator, never using any notes. His experience as a teacher put him in good stead when he spoke in public about lace and its history.

## The Jan Geelen lace collection

Geelen began collecting lace in 1995, when he purchased a fan from 1880. He was fascinated imagining a young woman dancing a waltz by Johann Strauss for the first time, holding this lace fan in her hand. Geelen could recreate

Jan Geelen with one of the pieces from his collection. Photo von Kantfabriek Horst.

history through lace. He mainly collected finished pieces, like mantillas, scarves, parasols and beautiful lace fans. He often restored the fans himself, becoming an expert in this activity.

The idea that "everyone wants to leave something behind in this world" became his motto. He didn't buy lace for himself, but so people could enjoy it in the future. Another of his mottoes was that "lace should live". He liked to display his lace at exhibitions he organised, or loaned pieces to exhibitions held by the German Lace Association (DKV) http://www.deutscher-kloeppelverband.de/. He wanted to show the pieces so people could enjoy them and identify with them.

## His legacy

Jan Geelen left his whole collection, library and all his lace-making tools to the German Lace Association (DKV), which is indebted to him. Jan Geelen Stichting (Jan Geelen Foundation), which he founded, supports the DKV in maintaining the collection and continuing to display it to lace enthusiasts. The DKV also has the Henk van der Zandense lace collection.

Jan Geelen was particularly passionate about collecting mantillas. There is a total of 2,150 pieces in the Jan Geelen lace collection, 70 of which are black mantillas and 4, white. For him, "The mantilla, pride of Spanish women" as he called it, was an important incentive for developing his lace collection.

Portrait of a woman with a mantilla, seated, upper body, 1849. Staatliche Kunsthalle, Karlsruhe, Inv. 1976-18. ©bpk. Staatliche Kunsthalle, Karlsruhe. Annette Fischer and Heike Kohler.

## History and types of mantillas

The mantilla is a shawl worn on the shoulders or a lace veil to cover the head and shoulders, worn by women in Spain. It was first used in the Middle Ages as a veil, covering the head and neck down to the shoulders, and is now used with ballgowns or for religious ceremonies, and is mainly made of lace. In some areas of Spain, the colour of the mantilla denoted the woman's marital status: black was for married women and white was symbolic of virginity, although this changed over the years.

Towards the end of the 18th century, the pieces women used to cover themselves also included a light shawl that would later become a knee-length silk cape, also called a mantilla. This name was adopted as a general term for a light silk fabric used to cover the head.

In the Catholic Church, *Codex Iuris Canonici (CIC)* of 1917[1] said women must wear a veil (mantilla or other covering) during mass and in the presence of the Holy Sacrament. This rule was abolished by the CIC of 1983, so women are no longer required to wear a veil at mass. In private audiences with the

1 *Codex Iuris Canonici* (CIC, Latin for the Code of Canon Law) is the system of laws and legal principles governing the Roman Catholic Church. The current version is the one enacted by Pope John Paul II.

Pope, it is still protocol to wear a mantilla. The tradition known as *privilège du blanc*[2], or the privilege of white, allows Catholic queens and princesses, and only them, to wear white dresses and mantillas in private papal audiences and inaugural masses.

For Geelen, the mantilla does "magic", making maximum opulence look "modest" and "humble". A luxurious, decadent, translucent fabric becomes, in the eyes of God, a sign of dignity, beauty and purity[3].

The main technique used in making mantillas is blonde, with silk as the fabric. This technique is originally from Normandy, where they worked with silk died black. In Catalonia and Castile-La Mancha, large amounts of very high-quality blonde were also made. The name blonde is still used in Spain, although it also refers to Catalan blonde and Almagro blonde[4].

Spanish blonde from the 18th century featured designs with rich floral motifs, bouquets of flowers and leaves, on a background of handmade tulle. The protocol regarding colour, shape and use of mantillas was very strict and proper use was a sign of a woman's good breeding.

A black mantilla was worn at all religious acts throughout the year, and at receptions in the home. The white mantilla was designed mainly for attending bullfights, but was also used at baptisms, birthday parties, on Easter Monday and at weddings with a light-coloured dress. Wearing a white mantilla on any other occasion was considered unseemly. The Queen of Spain's privilege of wearing a white mantilla when visiting the Pope also influenced the decision to wear a black mantilla. It was seen as a sign of good taste that the queen wore white. The mantilla was so important that it was protected by law and could not be confiscated.[5]

According to Mª Ángeles González Mena, blonde mantillas can be divided into four categories, based on their shapes:

- **Mantilla de casco**
- **Mantilla de cerco**
- **Mantilla de terno** ("terno" means something with three pieces, so this name refers to three-piece mantilla)
- **Mantilla de toalla**[6]

These four main categories of mantillas can also be further subdivided, with different names based on when they are used and the wearer's age: *mantilla de velo*, *mantilla de toquilla* (can also be worn as a shawl), *mantilla con madroños* (with strawberry tree motifs, very popular in Madrid as this plant is on the city's coat of arms), *mantilla goyesca* (as seen in Goya's paintings) and *pollita*[7], a smaller, triangular mantilla worn by young, unmarried women.

**2** Privilège du blanc is the name of a tradition that allows Catholic queens and princesses to wear a white mantilla, veil or dress to a private papal audience.

**3** JUNG, Josef, *Die Mantilla – einfach Spitze* a Warum Kopftücher zu einem katholischen Life- und Faithstyle gehören. 31 March 2016. Cathwalk, https://bit.ly/2PvlFEb.

**4** VILLOLDO DÍAZ, Natividad. *Chantilly en la moda - Moda en Chantilly.* Published by DKVe. V. pp. 72-85.

**5** BURY PALLISER, Fany, *History of lace* Sampson Low. Marston & Company. Limited. London, 1902, p. 147

**6** GÓNZALEZ MENA, Mª Ángeles, *Catálogo de encajes con una adición al catálogo de bordados.* Instituto Valencia of Don Juan, Madrid, 1976, pp. 194-196.

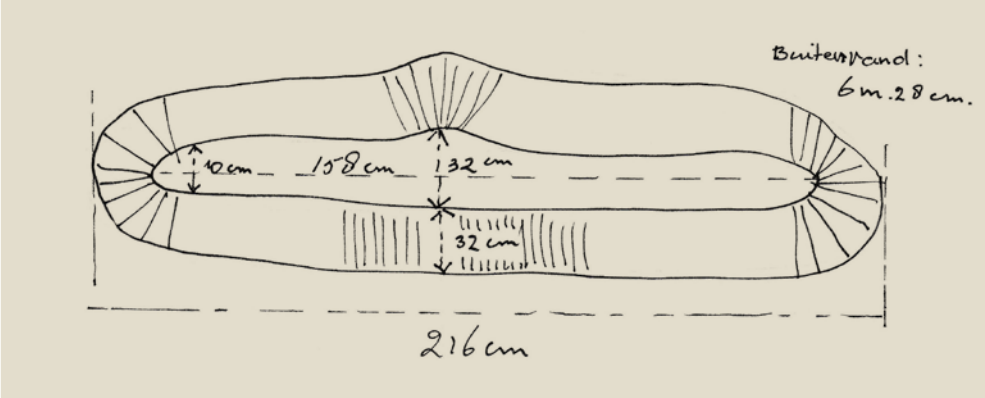
**7** The word pollita means a young woman and in Catalonia the type of mantilla worn by young, unmarried women took on this name.

White mantilla goyesca.
Two-tone blonde. Mid-19th century.
172 x 68 cm. The motifs in the border look like small castanets. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 0966. Photo: Barbara and Johannes Luderich.
See more.

White *mantilla pollita*. Two-tone blonde.
Circa 1850. Size: 194 x 60 cm.
Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1017.
Photo: Barbara and Johannes Luderich.
See details.

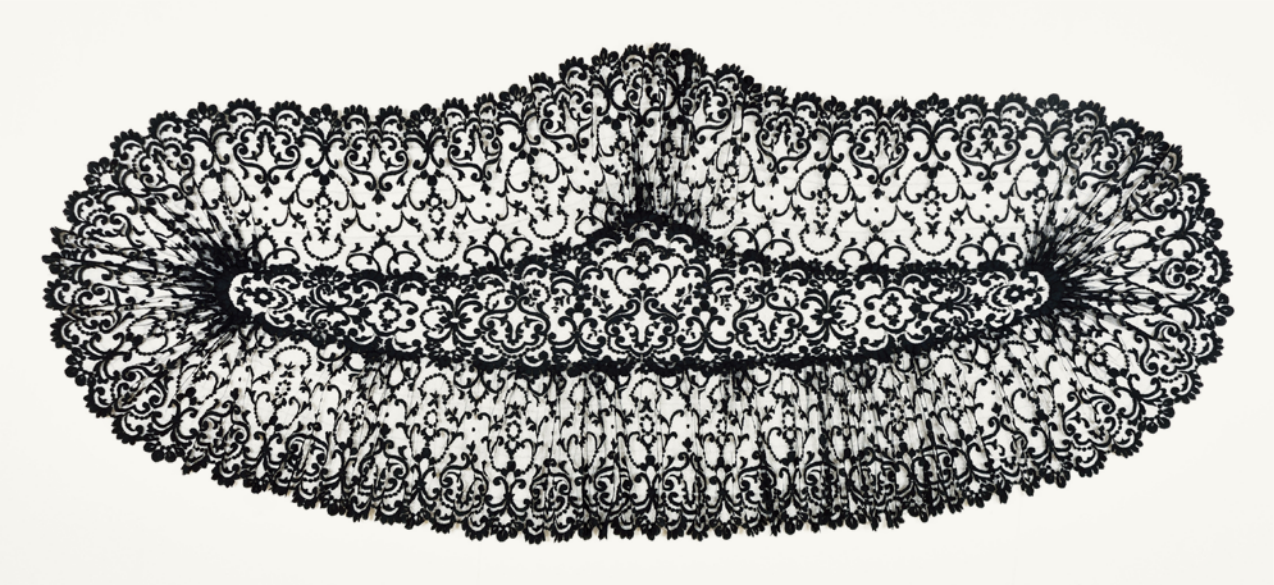
Black *mantilla de cerco*. The border is all blonde. The centre is two-tone blonde. 19th century. Size: 216 x 96 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1154. Photo: Barbara and Johannes Luderich. See more.

Original drawing by Jan Geelen.



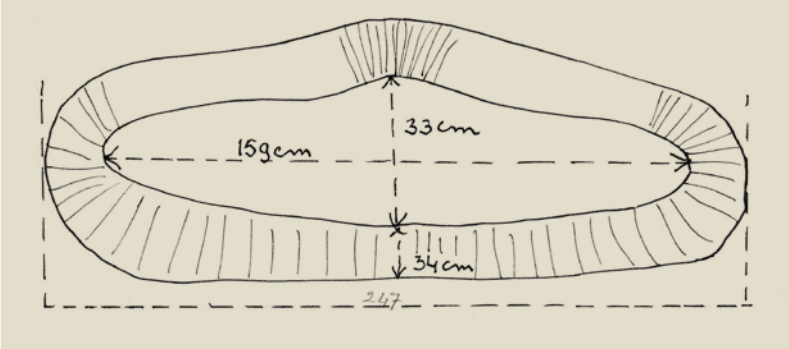

The **mantilla de casco** was born out of the classic Spanish fabric mantilla and has two parts. The middle is made of fabric and is generally rectangular, wider in the middle. The outer edge is nearly always a sewn flounce, generally of blonde lace.

The **mantilla de cerco** is a lighter version of the mantilla de casco. Its basic dimensions are the same as the *mantilla de casco*, but here the centre part of the mantilla is made of lace, not fabric. To create a contrast with the central section, the lace flounce along the outer edge has more of a wave and completely surrounds the middle section of the mantilla. The rectangular centre piece is normally oval. This mantilla was commonly used in the late 18th century.



Black *mantilla de cerco*. Full blonde. Circa 18th-19th century. Size: 247 x 100 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1155. Photo: Barbara and Johannes Luderich. See more.

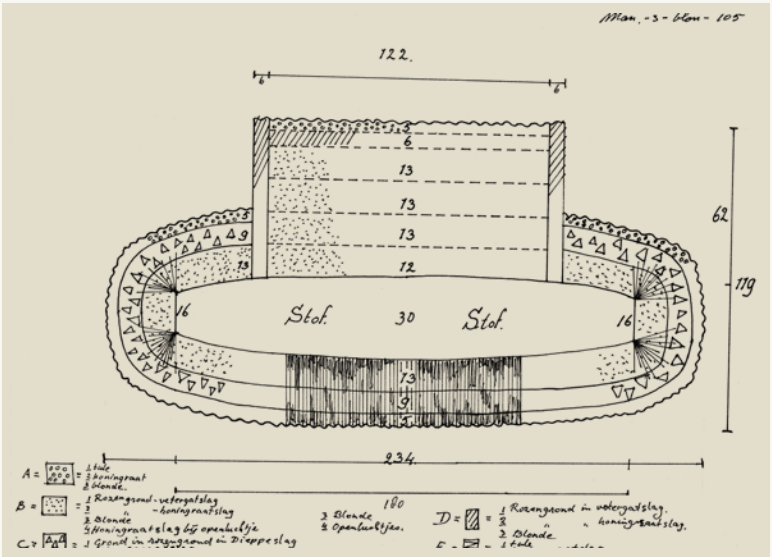
Original drawing by Jan Geelen.




Black *mantilla de cerco*. Full blonde. Late-18th century. Size: 215 x 95 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1541. Photo: Barbara and Johannes Luderich. See more.

Black *terno mantilla*. Full blonde. Jan Geelen purchased it as a "winter mantilla". Circa 18th century. Size: 234 x 119 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 0105. Photo: Barbara and Johannes Luderich. See more.

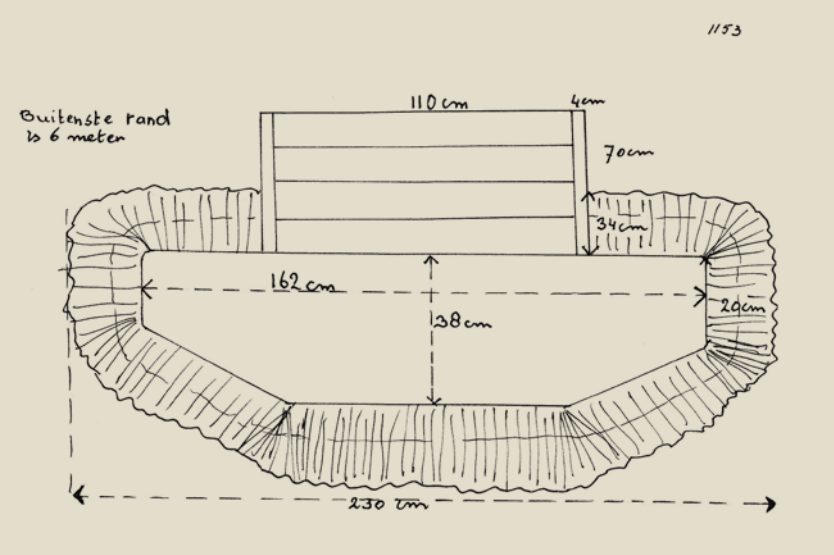
Original drawing by Jan Geelen.




The **mantilla de terno** came out of the *mantilla de cerco*, adding a rectangular lace piece that falls like a veil over the head. This mantilla has three parts: the headpiece, flounce and veil. All three parts often have the same design, and the flounce is gathered.

Black *terno mantilla*. Two-tone blonde. Early-19th century. Size: 230 x 142 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1153. Photo: Barbara and Johannes Luderich. See more.

Original drawing by Jan Geelen.



Black *mantilla de toalla*. Two-tone blonde. Mid-19th century. Size: 206 x 77 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1150. Photo: Barbara and Johannes Luderich. See more.

Black *mantilla de toalla*. Two-tone blonde. Circa 1840. Size: 198 x 78 cm. Jan Geelen Collection, Deutscher Klöppelverband e.V., Inv.-nº 1157. Photo: Barbara and Johannes Luderich. See more.

The **mantilla de toalla** was created in the first third of the 19th century. It gets this name from its shape, reminiscent of a towel. With this mantilla, the fabric, veil and flounce gradually disappeared and the remaining middle section became bigger. The centre piece is also called the jardín (garden). This is the most common type of mantilla today, normally worn with a large ornamental comb called a *peineta* or *teja*. Now they are only worn on solemn occasions.

Mantillas come in two types of silk: twisted or Organzine silk and untwisted silk. The blonde on the mantilla is nearly always bobbin lace on a tulle background, with full and half stitch work. The decorative elements and motifs can be found with or without filling. The blonde was made in 8-10 cm wide strips of lace and then sewn together by grafting or with *raccroc* stitching.[8]

The Jan Geelen collection of mantillas is extraordinary as it has examples of every type and a wide variety of designs ranging from Realist-style flowers to geometric or arabesque designs. ●

8 VILLOLDO DÍAZ, Natividad. *Chantilly en la moda - Moda en Chantilly.* Published by DKVe. V. pp. 72-85.

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# The terno mantilla of the Immaculate Conception worn by Our Lady of the Valley in Seville

by José Manuel García Rodríguez,
Curator/Conservator of Cultural Heritage

In Spain, the tradition of portraying the Virgin Mary as a Queen started in the Middle Ages and reached its peak around the turn of the 17th century[1]. From that time, the Spanish Royal Family and noblemen began donating valuable garments to their Marian devotions, their own or similar[2]. Within this tradition, we can observe some exceptional cases, relatively recent, of people donating mantles of the orders of chivalry[3]. One of these curious examples is found among the vestments of Our Lady of the Valley in Seville, a statue with a huge following and great devotion from the 15th to the 19th[4] centuries that has an interesting outfit put together thanks to the donation of a mantle of the Order of Charles III (Fig. 1). This is quite exceptional given how hard it is to find examples of this mantle in general.

## The mantle of the Order of Charles III

The Royal and Distinguished Spanish Order of Charles III was founded by that monarch on 19 September 1771, as a show of gratitude for the birth of his first grandson[5]. Its Founding Charter specified that the Knights Grand Cross should be cloaked during their acts in a mantle of white moiré fabric, or similar, with a mozzeta in "sky blue[6] flecked with silver". It also established that, for lower ranks like the Pensioners, the fabric should be wool and the fretwork on the blue band would differ in width "somewhat from the others"[7]. Years later, in 1804, Charles IV changed the look of this garment, which since then has been "sky blue tercianela dotted with stars of silver thread, with the mozzeta and two bands, […] made of the same fabric, and embroidered with the right

1 ESPADA, Santiago and LEÓN, Arabella, "Arte textil barroco al servicio de las imágenes religiosas", *Datatèxtil*, issue 37, Terrassa, 2017, pp. 2-11.

2 MARTÍNEZ, David, "María se viste de Reina: Regalos y mercedes de la Casa Real a imágenes marianas en los siglos XVI-XVII", in *Iberoamérica en perspectiva artística. Transferencias culturales y devocionales*, Jaume I University, Valencia, 2016, pp. 413-431. CALAMARDO, Javier, "Las hermanas Gilart: unas bordadoras al servicio de su majestad", *Arte y Patrimonio*, issue 2, Córdoba, 2017, pp. 9-23.

3 This topic will be studied further in future publications.

4 DE LA CAMPA, Ramón, "Ego flos campi et lilium convallium. El Convento de Nuestra Señora del Valle de Sevilla (1400-1873)", in *María, Regina Naturae*, Centro Virgitano de Estidios Históricos, Berja, 2016, pp. 340-371.

5 DE LA VALGOMA, Dalmiro, "La Orden de Carlos III", in *Carlos III y la Ilustración, 1788-1988*, Tomo I, Ministerio de Cultura, Madrid, 1988, pp. 71-81.

6 This colour is in reference to the order's devotion to the Immaculate Conception. BENITO, Pilar, "Vestidos de Seda: La otra imagen del poder", in *Las Artes y la Arquitectura del Poder*, Jaume I University, Castellón de la Plana, 2013, pp. 297-322.

7 The habit was completed with a sky-blue and silver cincture and a plain hat with white feather. See in: *Constituciones de la Real y Distinguida Orden Española de Carlos Tercero, Instituida por el Rey Nuestro Señor*, Madrid, 1771, pp. 8-9. This model was depicted by Salvador Maella in his portrait of Charles III as the Grand Master of the Order (1783), now in the Royal Palace of Aranjuez (Madrid).

Figure 1. The Virgin of the Valley wearing the Terno of the Immaculate Conception. Anonymous (19th century). Religiosas del Sagrado Corazón, Seville. © Baltasar Núñez Montero.

Figure 2. Detail of the embroidery on the fretwork, based on Robredo's drawing, done in sliver metal thread. © José Manuel García Rodríguez.

thread, according to use […] with the respective difference in width of the embroidery"[8].

In both cases, the fretwork followed a design we believe was the work of "Bordador de Cámara de Su Majestad, Robredo" (His Majesty's Chamber Embroider, Robredo), which is the signature on a design in the National Archives of Spain[9]. This surname belongs to an important dynasty of chamber embroiderers, the most famous of which was Juan López de Robredo. We attribute, with all due reservations, the drawing to his father, Manual, who held this position from 1767 until his death in 1788[10].

## The terno mantilla of Our Lady of the Valley: technical and ornamental description

These are pieces made from an original cape, made completely of indigo-blue silk taffeta with embroidery in silver metallic threads done by anonymous hands, from which a saya or one-piece dress and a mantle for the Virgin were made, plus a tunic for the Baby Jesus.[11]

The current mantle is only an adaptation of the original to dress the statue in. It follows the pattern of the civil emblem, with edging adorned with narrow band of fretwork (Fig. 2) in a simple design, slightly different from that of

**8** In this change, a white tunicle with blue and silver fringe was also added. See in: Constituciones de la Real y Distinguida Orden Española de Carlos Tercero, Instituida por el Rey Nuestro Señor, Madrid, 1863, pp. 13-14. Patrimonio Nacional has several examples of this type: I0I02955, I0I02956, II0029276 and I0088759; also the Spanish Garment Museum: CE081310 and CE013325A.

**9** For the drawing: https://bit.ly/3gLrpog. Also, the belt design at https://bit.ly/2QuAaZv [Date accessed: 01.11.2020].

**10** BARRENO, Mª Luisa, "Los Bordadores de Cámara y situación del arte de bordar en Madrid durante la segunda mitad del siglo XVIII", *Archivo Español de Arte*, vol. 47, issue 187, 1974, pp. 273-300.

**11** The only references to the three-piece mantilla are in: Archives of Religiosas del Sagrado Corazón. Inventories of Our Lady of the Valley, 2001 and 2007.

Figure 3. Detail of the outer part of the fretwork with the embroidery done with flat thread. © José Manuel García Rodríguez.

Robredo, with three parts: The outer areas, joined by a sort of braid with serpentine lines (Fig. 3) embroidered in thread shows[12] the *flat gold or laid*[13] embroidery technique; and the inner or central band is richer and more crafted. This one represents, each with its blazon, the elements that make up the collar that the Royal Order gives its most illustrious members: the number "III" trimmed with palm and laurel leaves, a castle and a rampant lion (Fig. 4). These pieces are done in Or Nué[14] with a wider variety of threads[15]. Furthermore, we find embellishments like sequins, threading and details in yellow silk threads in

**Figure 4.** Detail of embroiders on the blazons on the coats of arms on the Collar of the Order of Charles III. © José Manuel García Rodríguez.

**12** One of the most demanding to embroider, it is done with several silk threads surrounded by a metallic sheet.

**13** According to Isabel Turmo, this technique consists in "covering the surface to be embroidered with a series of parallel threads held by a series of silk stitches […] that are nearly invisible."

**14** This is done by attaching the two ends of a metallic thread with silk stitches onto the backing.

**15** Most of the area of the pieces is done in wool embroidery thread. However, we also see gimp outlining the castle battlements, thicker cable on the lions' manes and brizcao around the edges of the chain links embroidered with sequins, among others. For more on each type of thread: FERNÁNDEZ, Esther, *Los talleres del bordado de las cofradías*, Editora Nacional, Madrid, 1982, pp. 71-82.

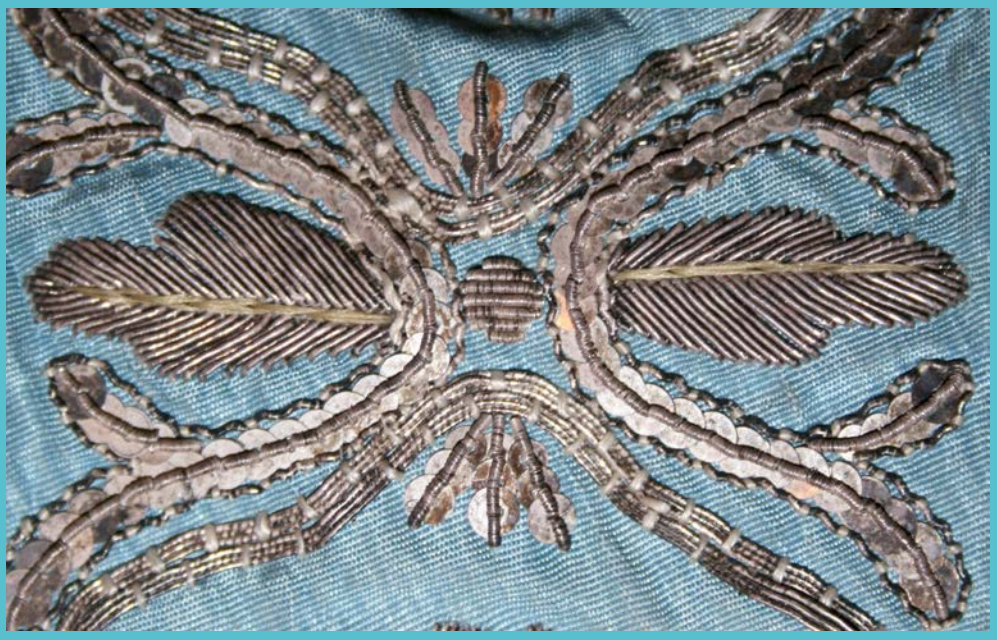

Figure 5. Detail of the embroidery done in "pasado" stitching. © José Manuel García Rodríguez.

Figure 6. Star embroidered in silver metal thread with sequins. © José Manuel García Rodríguez.

fake chainstitch[16], as well as motifs done in the *past*[17], like the small three-lobed leaves that act as links joining the shields (Fig. 5). Also, in the same technique, there are six-pointed stars that cover the whole field of the mantle, with the peculiarity that they are done with a parchment stuffing that makes them look like *cardboard pieces*[18] (Fig. 6).

The dress reuses parts of the fretwork from the original cape for its backing and cuffs. As it is the shape of a tunic, the drawing was easy to harmoniously lay out along the edges, without having to alter the original pieces too much.

**16** The outlining with these silk threads on the pieces that make up the symbol of Charles III is noteworthy, as is the execution of the outlines on the doors and windows on the castles.

**17** As its name implies, the thread passes through the fabric.

**18** This technique consists in applying a piece of cardboard or parchment onto the fabric and covering it with gimp held on with stitches at either end. For more on embroidery techniques: TURMO, Isabel, *Bordados y bordadores sevillanos. Siglos XV al XVII*, I University of Seville, Seville, 1955, pp. 12-16. FERNÁNDEZ, Esther, op. cit., pp. 99-102.

Figure 7. View of the tunic of the Baby Jesus. © Baltasar Núñez Montero.

The inside space has 18 blazons laid out symmetrically, with the elements of the collar noted before. The back of the dress is completely covered in stars like the ones on the mantle. Regarding the tunic of the Baby Jesus, we see it is made of a single piece (Fig. 7). It is embellished at the hem with a band like the ones described previously and at chest height, there are three blazons laid out in an ascending pyramid.

All along the edges there is *Punto de España*[19] lace or edging done with silver metal threads and finished in scallop or fan shapes. These pieces were added later (Fig. 8).

It is of note that the outfit doesn't seem to have been touched since it was adapted for Our Lady of the Valley to wear. This happy coincidence, not common among works of this sort, means we can observe the careful, meticulous work it underwent during the transformation from civil mantle to three-piece terno mantilla to dress a religious figure, using few yet accurate cuts and seams. Plus, it

**19** GONZÁLEZ, M. Ángeles, "Bordados, Pasamanerías y Encajes", in *Historia de las Artes Aplicadas e Industriales en España*, Ed. Cátedra, Madrid, 1987, pp. 417-418.

Figure 8. Detail of the silver *Punto de España* edging.
© José Manuel García Rodríguez.

allows us to study the marvellous original fabric of the garment, as well as some areas, both on the mantle and on the tunic worn by the Baby Jesus, with the original embroidery completely intact on the first background. This, in addition to showing how meticulous the unknown hands that embroidered the original cape were, allows us to confirm that the piece was made after the uniform change dictated by Charles IV in 1804, as the base fabric and the stars sprinkled on the field of the mantle show the piece was executed after that date, although we can't be more exact. Nevertheless, this refutes the traditional oral history that attributed it as a donation from King Charles III to the Virgin. Plus, its narrow fretwork or embroidered band identifies the status of the anonymous donor in the Order as a Pensioner or Secular, which could never be held by a king, who is always Grand Master.

In any case, this is an exceptional piece in all rights, showing once again the rich historical and artistic heritage to be found in religious institutions.

OPEN SOURCE LANGUAGE VERSION > ESPAÑOL

# Cantonese Opera Scenes on Manila Shawls in the Joan Artigas-Alart Collection

by Yi Huang Yan,
Master in Advanced Studies in Art History

The Manila shawl underwent several variations on its way to becoming the piece we know today, which was established around the turn of the 19th century: an embroidered rectangular or square silk shawl. Although they are called Manila shawls, they were manufactured in China. This confusion is due to the fact that they came to Spain via the Spanish Route, a trade route developed from 1565 that connected the port of Manila to Seville, passing through Acapulco, Mexico.

While it is true that Chinese culture has made huge contributions to technological advances and exquisite materials, such as porcelain, paper and silk[1], over the centuries, we can't say the Manila shawl was a creation of this country. They were the ones, however, who refined this product was already produced in several parts of the world with similar characteristics (Spain and Latin America among them).

The main contribution to this garment's road to excellence was in both the quality and the shape of the embroidery. Almost always focused on the universe and customs of the Celestial Empire. The drawings use traditional Chinese iconography, and are similar to decorations found on porcelain, lacquer and other decorative pieces from that country. Furthermore, the technique used for structuring the images is identical: symmetrical patterns around a central figure, in intense tones and scenes without relief.

Among the motifs on these shawls designed in China we find imaginary scenes and characters from the country. This is due to the proclivity in the West, and Europe in particular, for Chinese culture, what came to be known as *Chinoiserie*[2], in the 17th and 18th centuries. This interest undoubtedly had an impact on the designs on Manila shawls, such as landscapes portraying country life, scenes from plays, religions and old legends passed down through the generations that have become part of the collective subconscious of the Chinese people, and totally foreign to the final users of the garment, who would only appreciate its formal quality.

1 For more on this topic: LI, Luoli (李罗力), 沉重的辉煌 (The Burdensome Glory), Beijing, China Financial & Economic Publishing House (中国财政经济出版社), 2009. SIERRA DE LA CALLE, Blas, *La seda en la China imperial: mito, poder y símbolo*, Valladolid, Editorial Estudio Agustiniano, 1989.

2 JACOBSON, D., *Chinoiseries*, London, Phaidon, 1993.

## Manila shawls in Spain: Museu del Disseny de Barcelona

The Museu del Disseny de Barcelona has a collection of Manila shawls made up of 32 pieces from Joan Artigas-Alart Casas[3], 31 of which were from China and one from a country in Latin America. The bulk were left to the Pedralbes Decorative Arts Museum when the businessman died on 13 May 1934, and 10 others came from separate donations.

The iconography of Manila shawls from China, or Canton to be more precise as most of the garments were made in this province in the southern part of the country, was associated with the philosophical, cultural and religious system of Chinese society. The Manila shawls MTIB21147, MTIB21160 and MTIB21141 from the collection show three precisely embroidered scenes from Cantonese operas.

**3** Joan Artigas-Alart Casas was born in Barcelona in 1885 to a bourgeois Catalan family, cultured and well-off. For more on the author's biography: ALSINA GALOFRÉ, Esther, *La Societat Artística i Literària de Catalunya (1897-1935)*. Exposicions, crítica i col·leccionisme d'art, PhD dissertation (director: Inmaculada Socias Batet), University of Barcelona, 2015, p. 611.

**MTIB21141**
***Silang Visits His Mother***

The drawing shows a traditional Chinese garden, with a scene featuring several characters from the historic novel about the Yang family, from the Northern Song Dynasty (960-1127 CE). They tell of the hardships this line of warriors

MTIB21141
*Silang Visits His Mother*
(details).

and leaders endured during the invasion of troops from the Liao Dynasty (916-1125 CE), during which many of their male members were lost and the women had to take over, leading the troops to victory.

From the clothes they are depicted in, especially the general's hat with a pheasant feather, we know it is a scene from an opera, specifically from Silang Visits His Mother. In this scene, the main character Yanhui Yang (Silang) returns from battle to visit his family with a long beard and white clothing, dressed as a civilian not a soldier. He rests his leg on a chair while hearing the apologies of his nephew Zongbao Yang, son of his brother Yanzhao Yang (Liulang) who is the sixth son of the family, on his knees. The story tells how Yanhui Yang (Silang) was held captive by his nephew Zongbao Yang who thought him a Liao spy. Liulang, his father and Silang's brother, had to set him right and rescue Silang. Zongbao is joined by his wife Guiying Mu, dressed as a general, in welcoming him. She is one of the central characters of the novel. Behind, standing, is an old woman in house clothes holding a very long cane. It is Silang's mother, called Saihua She, also a general with many military commendations. On the other side of the composition, behind Silang, is a red-haired man with a sword at his waist, and the appearance of a Khitan, his travel companion. According to the story, Silang escaped from the Liao Empire with the help of a Khitan princess, who he had married.

**MTIB21147**
***Lady Zhaojun Departs the Frontier***

On this Manila shawl, the image repeated in each quadrant is from a historical tale, when the concubine of Emperor Yuandi of the Han Dynasty[4], Zhaojun Wang, considered one of the four great beauties in history, left home to marry Uhaanyehe in Xiongnu (a region inhabited by nomadic tribes, in present-day Mongolia), following the Emperor's desires. The scene shows four characters in front of a gazebo in a beautiful garden. Zhaojun Wang is in pink, with a winter cape (alluding to her voyage north), with a beautiful hair ornament and decorative accessories, like a long animal tail, which also allude to the cold in her new home. In her hands, she holds a traditional instrument, like a western guitar, called a Pi Pa, wrapped in fabric. This accessory is key, as the legend tells that Zhaojun Wang played her Pi Pa and sang during her journey to drown her sadness at leaving her country. She was so distressed that the migrating geese she crossed paths with forgot to flap their wings when they heard her devastated voice and fell to the ground. Even today, in China we say that *geese fall and fish sink* (沉鱼落雁) to express that a woman is extremely beautiful. With her, in

4 From 206 BCE to 220 CE.

MTIB21147
*Lady Zhaojun Departs the Frontier* (detail).

blue and with a fan, emperor Yuandi, who according to the story had so many concubines that he hadn't even noticed she was in his palace, due to the civil servants who had hid her from him. So, when saying goodbye to her, he was bewildered at having handed over such a beautiful woman as a gift to the leader of Xiongnu. This scene, of regret, is undoubtedly the most important in the opera.

**MTIB21160**
***The Weaver Girl and the Cowherd***

Here we have the love story of Zhinü, a fairy, weaver of the skies, and Niulang, a cowherd. When the gods find out, they forbid them from continuing their love affair. They can only meet up once a year, in the sky, on 7 July of the lunar calendar. This legend has had such an impact that even today it is a


MTIB21160
The Weaver Girl and the Cowherd (details).

popular festival in China, with people making offerings to Zhinü to find love and women asking to be more skilled at their handicrafts. These offerings are normally made at night, waiting for Zhinü and Niulang to meet on the celestial bridge the magpies make with their own bodies, while having some refreshments.

On the Manila shawl, the story is represented in the image of the couple meeting in the sky. It has a central embroidered image of a two-storey viewpoint, decorated with a lotus, the divine flower in Buddhism. Under one of the building's eaves, a sign with the words *the sky terrace*. Zhinü, the fairy, flies on the back of a phoenix carrying an instrument of great symbolic importance both in Buddhism and Taoism, the *fochen*. Next to her, Niulang dressed in his work clothes for the fields rides a water buffalo. The background, at the bottom, is covered in clouds, indicating they are together in the sky.

The outside of the garret is very fine, decorated with flowers and fretwork. The inside is spacious, decorated mainly with peonies. This indicates the separation between the scenes, between the celestial and terrestrial. All the images on this Manila shawl are associated with the traditional Chinese festivity of 7th July:

- The central scene in the garret, a man burns incense as an offering, asking the Heavens to bring him love. He is shown with two butterflies, symbolising love.
- On the left, two women with a child enjoy the garden in their free time. A curious detail, the weight of the period's fashions can be seen in the women's tiny feet.
- On the right, the scene shows a couple in love, with the woman seated in a chair, holding a flower in her outstretched hand, playing with a man, in front, with a closed fan in his hand. ●

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# Library novelties and news

OPEN SOURCE LANGUAGE VERSION > CATALÀ

MATARÓ MUSEUM

## New storeroom for textile collections at Can Marfà Knitted Fabrics (Museu de Mataró. Can Marfà Gènere de Punt)

**Conxita Gil Martín.**
Curator at Mataró Museum

The textile collections at Mataró Museum are very diverse in terms of the types and materials: from industrial and technological elements to fabrics and clothing. The bulk of the items are from the Jaume Vilaseca Foundation collection, with over five-thousand pieces related to the production and commercialisation of knitted fabrics, which was the most important industry in the city of Mataró from the 18th century. The geographic scope of the collection related to knitted fabrics stretches from Mataró in the Maresme area to other Catalan and foreign territories that had an influence on the development of this industry throughout history. From a chronological standpoint, the collection represents over three centuries of history: from the second half of the 18th century through the early 21st century. Beyond this, the museum also has a small but interesting collection of religious clothing (16th to 20th centuries), a collection of clothing associated with local festivities (19th and 20th centuries) and some clothing and accessories from the 19th and 20th centuries.

The new storeroom for the textile collections at the Mataró Museum is on the second floor of the former Marfà factory (known as Can


© Pere Masramon.

Marfà), a magnificent industrial building that was owned by the most important manufacturer of knitted fabrics in Spain in the early 20th century, in terms of volume of hosiery and underwear produced and number of employees. In 2015, the Mataró Museum expanded into Can Marfà with an exhibition on the history of the city's textile industry, particularly knitted fabrics. The second floor, open to the public since 2019, has been designed as a hybrid space. On the one hand it features a storage and technical area, which can be visited by appointment only, where work is under way to restore the museum's textile collections. And, on the other, it has a space open to the public, where the collections are displayed to give visitors a deeper look at specific aspects, specifically the links between evolving fashion and technological advances, and to expand on the exhibitions on the ground floor.

The unique textile collections at the Mataró Museum, which include machinery and textile products, show the relationship between fashion and technology, which have always been mutually influential in the knitted fabrics industry. The production of knitted fabrics has constantly adapted to a variety of technological and socio-economic situations: the miniskirt, introduced by Mary Quant and André Courrèges (1964), would never have been possible without the invention of pantyhose; and the flowy lines in Chanel-style dresses would never have become popular without the options offered by knitting looms.

Currently, the public space on the second floor of Can Marfà has a selection of pieces from the collection of clothing and accessories from the 1960s to the 1980s, one of the most interesting periods for studying the relationship between fashion and technology in Catalonia. It was a time of social, economic and technological changes that had a decisive influence on the consolidation of some of the leading companies in the knitted fabrics sector in Catalonia, thanks to their commitment to updating technology and adapting mass production to new consumer habits marked by fashion.

In the 1960s, there was a strong expansion of the knitted fabrics industry in Catalonia due to a radical change in the device used for production, moving towards automation, a wider range of products and decentralisation of production processes. These strategies aimed to adapt to demand that was starting to change very quickly, thanks to media influence and the economic growth at that time. Economic prosperity in Spain and Europe fuelled the strong demand for consumer products. Film, fashion magazines and advertising all had a huge influence on how clothes were designed and purchased.

From 1960, knitwear was no longer just for underwear, thick socks or pullovers. A look at our collections shows that, since then, knitted fabrics have been used for under and outerwear, knitwear for any occasion, from morning to night, summer or winter, daily wear, sportswear, and even for special occasions, such as parties or ceremonies. Between 1960 and 1980, there was an explosion of styles and trends that co-existed and combined to create new ones: "Youth style", full of fantasy and colour, and a trend towards somewhat more unisex clothing, New Romantics, disco, space-inspired clothes, glam rock, flower power, trends that are clearly visible in the collections on display at the museum and that are part of our collective memory of that time.

The hosiery, swimwear, sportswear, formal wear and underwear we've selected show the importance of new synthetic fibres, which made it possible to produce more items that were more varied, higher quality and more comfortable, as the product tags and advertising from the era reflects. Nylon foam, a low-cost artificial fibre that is strong and available as thread in a wide range of colours, made it possible to create a huge variety of combinations and colours that made clothing more daring and casual. With Helanca, nylon elastic, panties were made with patterns, openwork and colours. Colour also

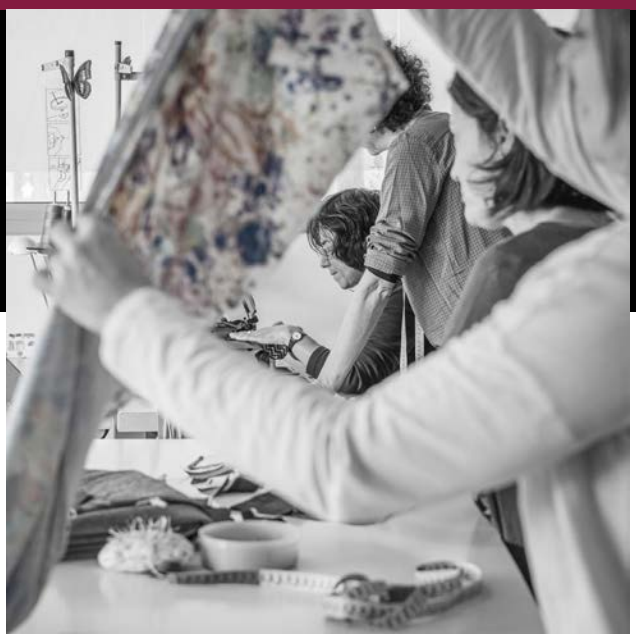
came to t-shirts and underpants in an attempt to break with the stereotype of white men's undergarments. For women's underclothes, prints, new shapes and designs updated classical items, coinciding with the decline in white-clothing sewing rooms, where girls made linens and baby clothes. Some knitted fabrics manufacturers started to produce products specifically for babies, bringing them into the fashion market. The discovery of elastomers (Lycra) in 1957 also revolutionised many areas of the knitted fabrics industry. This synthetic fibre can be stretched up to 600% without breaking and will go back to its original shape afterwards, and can be blended with other fibres. It has been used to make underwear, sportswear and swimwear because it gives the wearer freedom of movement and can be more attractive as it adapts to each body.

The collections on display on the second floor of Can Marfà are a good example of how knitwear production in Catalonia was transformed between 1960 and 1980, taking on a noteworthy role in spreading fashion to a broader segment of the population. Industrially produced knit products of that era, in addition to being more varied, durable, holding their shape better and being easier to maintain, were also more affordable and could adapt quickly to new trends, thanks to the work of creators, designers and manufacturers. Proof of the quantity and quality of the professionals who made this possible can be seen in the small selection of swatchbooks, advertising and designs that are also on display in this space, showing brands, manufacturers and models from that time. These are a great reflection of the sector's creative ability in those days, in terms of new textures, colours, shapes and finishings. ■

# Library novelties and news

OPEN SOURCE LANGUAGE VERSION > CATALÀ

## Research colloquium on textile and fashion



**Isabel Campi.**
President of the Design History Foundation

On 18 and 19 November 2021, if the circumstances of the global pandemic allow, the Textile Museum of Terrassa will host the III Colloquium of Researchers in Textile and Fashion, focusing on teaching and learning.

The colloquium Enseñar y aprender (Teaching and learning) aims to give a voice to people, companies and institutions that have devoted themselves to passing along tech-niques and knowledge, and to the people who have worked to learn them. We invite re-searchers to analyse how knowledge and technical skills are passed along in a trade. In artisan workshops, it is important to add the transfer of knowledge in semi-industrial and industrial companies throughout history. It would also be appropriate to analyse how work processes are taught in design, engineering, art and trade schools; the changes intro-duced through new technology; and new circumstances, which have moved in-person learning of technical skills and contents online. It is a matter of sharing interesting indi-vidual and group teaching experiences, and the careers of professionals who have shared knowledge or received it, in all areas of the textile and fashion world.

This colloquium was preceded by two others, in 2017 at the Textile Museum of Terrassa and 2019 at Museu del Disseny de Barcelona.

The initiative to hold gatherings of researchers goes back to the symposium Modernos a pesar de todo (Modern in spite of it all) hosted by the Museu del Disseny de Barcelona in 2015. At that event, the group in charge of compiling fashion communica-tions proposed having a series of events related to the theory, sociology, history and tech-nology of fashion and textiles. The initiative immediately found support from the Textile Museum of Terrassa, which offered to host the first colloquium. Then Museu d'Arenys de Mar and Museu del Disseny de Barcelona joined the initiative. The Design History Foundation contributed its experience organising congresses and events for historians.

The first colloquium took place in Terrassa on 17 and 18 November 2017, with great turnout. There were 40 speakers and nearly a hundred participants from all over Spain, as well as some from countries in Europe and Latin America. That time, given that the event was still very new, the organisers didn't propose a specific topic. We thought the colloquium should showcase the range of topics researchers were working on at that time. The speakers shared a huge variety of themes. Nevertheless, they could be grouped into two main areas: fashion and fabrics. The keynote speech featured Dr Lesley Miller of the Victoria & Albert Museum in London, who spoke about her 30 years of research on fabrics. The colloquium yielded a printed catalogue, which sold out very quickly, and an online version that is still available.

The warm, enthusiastic response to that first gathering of researchers encouraged us not only to host a second one but also to decide their future frequency, scope and pro-file. As speakers came from Spain and even Latin America, we realized that there was a gap in the field of textile and fashion research that the English-speaking world wasn't filling.

In addition to the institutions mentioned above, for the second edition, held on 21 and 22 November 2019 at Museu del Disseny de Barcelona, the Premià de Mar Textile Printing Museum and Can Marfà Knitted Fabrics in Mataró joined the initiative. That time, the topic was Nombres en la sombra (Names in the shadows), inviting researchers to reflect on people and groups that for various reasons had been relegated or forgotten in historical accounts.

For the II Colloquium, we received nearly 80 proposals. From these, we chose 56 speakers for the event. As was to be expected, research on women or groups of women kept far from the forefront of history made up the majority, but we also heard about the biographies of creators or managers who never made it out of the shadow of great seam-stresses, the history of alternative groups, anonymous industrial workers, excellent de-signers from "peripheral" countries and royal tailors who had been discovered in archives. The catalogue, entitled Nombres en la sombra (Names in the shadows), was coordinated and produced by Isabel Campi and Sílvia Ventosa. It is a hefty tome that follows the same lines as the colloquium. For practical reasons, it wasn't printed; participants were given the catalogue on a pen drive.

To inaugurate the II Colloquium, Valerie Steele, director of the Fashion Institute of Technology, came in from New York to give the keynote speech on the importance of fashion as a social and aesthetic phenomenon and how she expresses her theories in the exhibitions she organises around the world.

Although the current circumstances are difficult, all of this encourages us to con-tinue. Of course, behind these events there is a lot of anxiety and stress, but they also bring a lot of joy and are very rewarding. Organising these colloquiums has confirmed that there are good fashion and textile researchers the Spanish-speaking world, of all ages, from academic backgrounds (schools and universities) and from museums and archives, from research journalism and art. These researchers want to meet up and share. Our in-tention is to give them a platform and generate knowledge, raise awareness of it and share it. ■

## Links

Catalogue from the I Colloquium of Researchers in Textile and Fashion
http://www.historiadeldisseny.org/wp-content/uploads/I-COLOQUIO-TEXTIL-final_baixa.pdf

Catalogue from the II Colloquium. *Nombres en la sombra* (Names in the shadows)
http://www.historiadeldisseny.org/wp-content/uploads/NOMBRES-EN-LA-SOMBRA-_Versi%C3%B3n-Imprimir.pdf

Call for papers for the III Colloquium. *Enseñar y aprender* (Teaching and learning)
http://www.historiadeldisseny.org/es/categoria/congresos/

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