



1apestry depicting a passage from Don Quixote. Don Quixote is carried on Sancho's ass after the adventure with the Yanguerians. Woven by the sons of Jacob Vandergoten, after cartoons by Procaccini.

EXHIBITS OF TAPESTRIES AND CARPETS LOANED BY HIS MAJESTY THE KING OF SPAIN

THE MARQUIS DE VALVERDE

(Translated by Mr. Emilio M. Amores)

THE plan of holding in this country, under the auspices of the Hispanic Society of America, an exhibition of tapestries and carpets from the royal factory of Madrid met with the hearty and enthusiastic support of His Majesty King Alfonso XIII of Spain. The whole world realizes the humanitarian mission which our monarch has undertaken at this moment of terrible trial for the nations of Europe. Don Alfonso, animated by a true humanitarian feeling, using his great influence and showing characteristic activity in behalf of those who suffer, devotes himself whole-heartedly to the most noble enterprise of finding out personally the fate that has befallen thousands of persons, regardless of nationalities, whose fate is a source of anxiety to their respective families. Time and again has his noble heart rejoiced when he was able to communicate to wives, mothers, and fiancées the glad tidings that their relatives and dear ones were living, though prisoners in a far-away encampment, which was at least a consolation to those who only had in their minds the fear of death. When, unfortunately, he has to break to them some sad news, His Majesty speaks first the words of Christian consolation, and the mere fact that one of the great of this earth has pronounced such kind words, produces the effect of a soothing balm.

He does not only personally carry out this mission, to which he devotes several hours daily and which deprives him of some rest, but he has also to attend to the trying and urgent duties and re-

sponsibilities thrown upon him under the present circumstances, and yet he finds time to attend to other matters.

Since he is of an artistic temperament, and very proud of our artistic productions, the idea of making them known all over the world always prevailed in his mind. He remembered, doubtless, that the royal factory of tapestries, which was established by one of his predecessors and founder of the Bourbon Dynasty, Philip V, will soon be 200 years old, and deeply regretted the almost total ignorance which prevails concerning the artistic productions thereof. So the idea of presenting to the American people, by means of an exhibition, some of the masterpieces produced by the aforesaid royal factory at Madrid, could not but be favorably received.

In order to put in practice such a plan it was deemed necessary, in the first place, to use the spirit and influence of everything that was Spanish in the United States, in coöperation with the "Hispanic Society of America," which latter forthwith cheerfully offered the building of the society in which to hold the exhibition, as well as its support and valuable coöperation in everything that might be deemed necessary. His Excellency Don Juan Riaño y Gayangos, Spanish Ambassador to the United States, accepted the plan with the promptness and earnestness which he has always shown in the fulfilment of the duties of his high office, and with the deep interest he has invariably taken in artistic matters, of which he

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Tapestry depicting three passages from *Don Quixote*. "Don Quixote is knighted," Part I, Chap. 111. "The innkeeper gives Don Quixote to drink with a reed," Part I, Chap. 11. "The muleteers throw stones at Don Quixote," Part I, Chap. 111. This tapestry belongs to the set entitled "The Adventures of Don Quixote" woven by the sons of Jacob Vandergoten after cartoons by Procaccini.

is known to be very fond. Therefore, the execution of the mission which His Majesty has kindly entrusted to me, has been both easy and pleasant, and I am sure that the enterprise will be successful, as shown by the interest and even enthusiasm with which the exhibition has been received in the great

cities of New York, Washington, and Buffalo.

The tapestries and carpets exhibited represent only a mere sample of the productions of the royal factory, within a period of, say from 1740 to 1800. It was preferred in making these selections, to represent the different ten-

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dencies of the epoch in which they were manufactured, ending with tapestries, the canvases of which, being the work of the great Goya, are marked by a genuinely Spanish style. There were added to such an exhibition a tapestry of Flemish style and three carpets which were recently made (1916) for specimens, which bear witness to the art and traditions of the factory, which are just as characteristic now as they were in the times of its greatest prosperity. Sr. Cruzada Villamil, in his work entitled "Los Tapices de Goya," says: "Of all the European courts, Spain is perhaps that which has made greater use of tapestries for the purposes of decorating and covering the rooms of the royal palaces. Ever since the successful reign of their Catholic Majesties, up to that of Don Fernando VII, an infinite number of tapestries appear in the inventories of the respective testamentaries, and upon the death of Charles III there were more than 1,000, both old and modern tapestries, recorded as having been kept in the royal office of tapestries, or covering the walls of the palaces at Madrid and other royal places. It is well known that the grandees of Spain and the wealthy magnates possessed numerous collections of these tapestries, and it was a common thing to use them in the churches and on occasions of great festivities. . . . They are frequently mentioned in a great many documents of both reigns, being called tapestries in Castile and Ras cloths in Aragon. They came to Castile through France, either by way of the Basque Provinces or by landing at Laredo, those Flemish tapestries which, going across the neighboring empire, were jointly imported under the aforesaid name. The tapestries of Arras came through Barcelona or Valencia to the kingdom of

Aragon. Some which were made in Italy were shipped at Genoa. Others going through the Straits of Messina were thus sent from Venice to ports of our coasts. The town of Arras, in ancient Flanders, was the cradle and master of this industry. Since the middle ages these tapestries have been exported to Italy, where the cloths from Arras, which the Italians called 'Arazzi,' were received. As they came from Italy, the kingdom of Aragon during its uninterrupted commercial and political relations with that peninsula from the fourteenth century received them under the name by which they were called in Italy. So in Spain they were called the tapestry cloth of Ras."

We see that the floor tapestries were imported into England in the thirteenth century by Leonor of Castile,* and the Spanish ambassador who preceded her. Mateo Paris, monk and chronicler of those times, states that the inhabitants of London were indignant because of the great luxury displayed by the Spaniards who covered the floors with really precious tapestries, and that when Leonor of Castile arrived at Westminster she found the rooms which had been assigned to her beautifully decorated with rich tapestries, as fine as those used in churches, and the floor entirely covered with tapestries after the Spanish fashion. We might mention here the manufacturing of tapestries in Spain by Spanish masters; but this subject would distract our attention and carry us far from our principal object and, on the other hand, would render this brief sketch exceedingly long, should we undertake to copy many documents in support of our

* Leonor of Castile, daughter of San Fernando and sister of Alfonso X, was married at the Huelgas de Burgos, on the 1st of November, 1252, to Edward, Prince of Wales, afterwards Edward I.

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Tapestry depicting a passage from Don Quixote. The adventure with the Biscayan. Woven by the sons of Jacob Vandergoten after cartoons by Procaccini.

assertions. Therefore, we shall confine ourselves to a short description of the establishment and subsequent works produced by the royal factory.

We enter now on the period of the reign of Philip V, which came at the end of the succession war. As we have already seen, the magnificent court of Spain possessed—by inheritance—an enormous wealth of all kinds of tapestries, a wealth which successfully and steadily increased by new acquisitions and by the orders and requests of the diverse reigns. While our monarchs had

the control of Flanders, the center of the manufacture of tapestries since the middle ages, it was from there that the greater portion of the new acquisitions of our kings came. The situation had entirely changed, and wherever the great influence of the House of Austria could reach, everything was forbidden to us, and in the ancient kingdom of Flanders it was impossible to order tapestries to enrich and decorate the royal palace. Having been brought up in the environment of the court of Louis XIV, Philip V could not help

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coming to our country imbued with the ideals which surrounded him from childhood. His tendency toward magnificence and splendor was notorious and, captivated by such ideas, he always showed the desire to construct the royal palaces of Madrid and San Ildefonso. In order to carry out his sumptuous plans it was not sufficient to spend enormous sums in the construction. He wished to protect the arts and the artists by establishing schools and academies which would produce artists capable of appreciating and putting into practice his grand and noble projects. Those palaces which he desired to build would eventually require the incomparable decorations of rich tapestries, and so bearing in mind the impossibility of bringing new Flemish tapestries, he conceived the idea of establishing such manufactures in Spain. With the approval of Cardinal Alberoni, Philip V ordered that all necessary steps should be taken in order to find in Flanders as soon as possible a tapestry master and such official assistance as might be necessary for the purpose of establishing in Madrid a factory of tapestries similar to those of Flanders. Therefore he gave the proper orders to Don Bernardo de Camby, future superintendent of the factory, to carry out the plan, taking the necessary precautions in the way of a guarantee as to the qualifications of the master whose services should be engaged. Such measures gave the desired results. Jacob Vandergoten, a native of Antwerp, and residing in that city, where he had his factory, promised to come to Spain.

From a petition (*Archives of the royal palace at Madrid. Documents relating to the royal tapestries factory of Santa Barbara*) which the sons of Vandergoten addressed to King Don Carlos III, we take, almost literally, an account of some



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Tapestry entitled "The Promenade" after a cartoon by Goya, painted for the bedroom of the Princes of Asturias in 1778-79. Woven by Don Antonio Puñadas in 1788, under the management of Don Livinio Stuyk.



Tapestry-point floor-carpet made for the "Casa del Labrador" (House of the Farmer) at the Royal residence of Aranjuez. Cartoon by Guillermo Anglois. Epoch of King Charles III.

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of the events which took place before the installation of the factory, as well as some data concerning the subsequent works thereof. Don Jacob Vandergoten did actually come to Madrid, accompanied by his wife and six children, after having been compelled to overcome the great difficulties which he encountered because the ministers of the empire suspected that he wished to go away from Flanders, for which reason they arrested him and he was nine months confined in the castle of Antwerp. Not only did they confiscate all his estate, but they also seized his magnificent factory of tapestries, which was completely destroyed. He insisted, however, upon keeping his pledge to come to Spain, and he finally succeeded, after exposing himself to great dangers and troubles, and arrived at Madrid on the 30th of July, 1720. He called on Don Bernardo Camby, and was introduced by him to King Philip V, who immediately ordered the tapestry factory to be established at the house called that of the Abreviador, at the gate of Santa Barbara. Don Jacobo, his eldest son, and four officers who had followed him from Flanders, commenced at once the tapestries which represented "a pastime of countrymen in Flanders," similar to that of Teniers and "a hunting of hawks." These he made from such samples as he managed to bring along with him for this purpose.

As soon as this new establishment became well known in Madrid, many Spanish amateurs earnestly sought entrance therein in order to follow and learn this trade; but only six were admitted at that time, and the proper authorization was granted later to admit more applicants. In 1724, after a long illness, Don Jacobo died; but as the king always showed his earnest desire of promoting the factory, he

ordered that Don Francisco Vandergoten, as the eldest son, should continue to act as master, and that his noble brothers earnestly devote themselves to this trade, in spite of the fact that the second of them had already commenced to study painting. His Majesty also ordered that Don Andrés Procaccini should paint the history or fable of Don Quixote de la Mancha, and some time afterward he ordered Mr. Huas (Howace) to paint that of Telemachus in order to supply such copies as were needed and to continue that kind of work without interruption. Both went to work in earnest, but Mr. Huas finished only two paintings or pictures of the four which he should have done.

In 1729 the king ordered Don Bernardo Camby to establish another factory wherein looms should operate, and for that purpose they asked Don Antonio Lenger, who was a master and expert in looms in France, to come from that country, and he, together with several officers and assistants of Don Francisco Vandergoten, established the factory. Not being quite satisfied yet, King Philip V decided to establish a new factory at Seville, where His Majesty was stopping at the time, and there was commenced the work on the tapestries which represent the conquest of Túnez by Charles V, taken from the magnificent originals of William de Pannemaker, which had been the property of the Spanish Crown from the time of Charles V. Don Francisco Vandergoten remained at the head of this factory until the king returned to Madrid, where a house was assigned to Vandergoten in the street of Santa Isabel, in order that he should re-establish the factory under his charge.

Shortly afterward they commenced to weave Turkish carpets under the

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Tapestry after Goya's cartoon "The Picnic." This was the first cartoon ever painted by Goya for the Royal Manufacture of Tapestries. Woven in 1777. A copy was presented to King Leopold of Belgium by H.M. Queen Isabela II.

direction of Cornelius Vandergoten, and thenceforth the factory began to have troubles in its management and encountered economical difficulties which at times interrupted its proper operation, because of the lack of superior material. In spite of the petition which

the Vandergoten brothers addressed to King Charles III, it is understood that up to that time the factory had produced for the royal service five tapestries called the "Sagrada Familia" (the Sacred Family), the canvases of which had been suggested by the original of

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Rafael de Urbine, "La Historia de Telémaco" (The History of Telemachus); that of Cyrus and many Flemish scenes imitating those of Teniers, five of them having been reproduced from copies which Vanloo painted for that purpose. Some of these were repeated in order to avoid interruptions in the operation of the factory. Immediately after came some samples weaved from canvases painted by Don Andrés Calleja and Don Antonio González, for the royal palaces of San Lorenzo del Escorial and the Buen Retiro, representing the four seasons of the year, in accordance with paintings of Amiconi; also the History of Solomon, suggested by the paintings of Jordon, and assigned to the new royal palace. Finally there were produced many works of loose cloth coverings ornamented with coats-of-arms, borders, carpets, and tapestries, the number of which was equal to that of the tapestries mentioned above. The repairs which were carried out in the factory should not be overlooked, inasmuch as they were really remarkable. Not the least trace could be detected of the fact that some parts had been added or restored. Finally, we mention certain works which were done in the factory for the decoration of furniture of the royal service, among which there is a wonderful tapestry of gold, silk, and worsted work for the king's bed.

The confidence which the Vandergotens had placed in Charles III was not in vain, as this monarch did transmit to the factory a great activity of which it gave practical proofs after his arrival in Spain. He took into consideration the petition which the four brothers addressed to him, and a thorough inspection of the factory was made, thus avoiding productions of inferior quality. By a royal order, bearing date of December 31, 1762,

he commanded Don Antonio Rafael Mengs, painter of the royal household, to take charge of the management and direction of the paintings to be done for the royal factory by painters who were members of the royal household. In the meantime the Vandergoten brothers were successively dying, the only survivor of the four being Cornelius, who had charge of the administration of the royal factory from 1774 to 1786, when he died. Not being able to attend to it directly himself, for many years he had entrusted the management to the Spanish masters, Antonio Moreno, Manuel Sánchez, Domingo Galán and Tomás del Castillo, who expected to succeed him when he died. But it did not so happen, in spite of the protest which they made, because Don Cornelius had brought his nephew, Don Livinio Stuyk, from Antwerp, and he succeeded him in the direction of the factory.

In July of 1776, the paymaster-general of His Majesty asked Don Antonio Rafael Mengs, not only the names of the painters who, in his opinion, could advantageously work for the royal factory, but also asked him concerning those who, being included in the number which he had indicated, should, in his opinion, have the preference, whereupon Mengs answered recommending first Castillo, then Bayeu, Goya, and Nápoli. The works belonging to Goya were immediately distributed, these being the canvases for the tapestries which were to decorate the walls of the dining-room and dormitory of the Princes of Asturias. Goya did not rest, but bravely went to work, and on the 30th of October, 1776, delivered his first painting, which was to decorate the dining-room, a work which is called "La Merienda," which appears in the present exhibition. As early as 1778

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Tapestry after Goya's cartoon entitled "Blind Man's Bluff." Woven by Don Santiago Amoroso in 1802.

Goya had already finished all the paintings which would be used for weaving the tapestries for the dining-room, and which were entitled as follows: "El Baile (which also appears in the exhibition), "La Cometa," which is also exhibited, and three more, making a total of six large cloths, and four more cornices containing similar scenes.

Considering the eccentric character of Goya, it is impossible to expect uniformity in his productions. He often paints from memory, neglecting and rejecting whatever does not please him; then he finishes, in a wonderful manner, such a painting, putting in the features or details he likes most—that which in-

spires him and makes a deep impression on him, forgetting himself, and indulging in the grossest inaccuracies and oversights, both in the proportion and in the drawings, whenever his sentiments, the subject, or his impatience do not transmit to his palette the feelings whence arises the inspiration necessary to portray on canvas the peculiar conceptions of his genius. There is not a single one, however small it may be, that does not contain some wonderful beauty worthy of praise and admiration, now in the color, now in the composition, and always in that expression and power with which his great mind puts a seal on everything that comes from

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his brush (Cruzada-Villamil). The beautiful tapestries made by Goya, which kings and all the royal family had constantly before them, won for him their admiration and esteem, and he was successively appointed painter to the king, in 1786; of the royal household, in 1799, and, finally, the first painter of the same in 1799. During those periods, he executed numerous paintings which served as models for as many tapestries, until he was appointed first painter of the royal household, and then he no longer supplied paintings to the royal factory.

We have given the history of this factory down to the time when—owing to the death of Don Cornelius Vandergoten—his nephew, Stuyk Vandergoten, became director in 1786. Shortly afterwards Charles III died, and his son Charles IV came to the throne. The circumstances under which Stuyk was appointed director of the factory were not favorable, inasmuch as the Spanish masters, having lost all hope of directing the factory themselves, did not work with a will, while the painters themselves were not better disposed. Finally the precarious condition of the national treasury did not permit properly meeting the expenses of the factory, let alone the fact that, in those times, there no longer existed the taste and enthusiasm for the fine arts which formerly had so powerfully contributed to the prosperity thereof. Stuyk often appealed to the king, requesting him to supply original paintings in order to be able to weave tapestries, and he claimed that the painters were indolent and begged that their place should be taken by others; but, for some reason or other, his suggestions were not heeded, with the result that the factory suffered a remarkable decay. And, what is still worse, then the French invasion took



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Tapestry after Goya's cartoon "The Hawseller." It was painted for the bedroom of the Princes of Asturias in 1778-79. Woven in 1786 under the management of Don Livinio Stuyk Vandergoten.



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Tapestry in the Flemish style. It represents the wedding of a couple of peasants at the door of a church. Woven contemporaneously at the Royal Manufacture of Tapestries. It is a copy of another tapestry presented to M. Poincaré, President of the French Republic, by H.M. King Alfonso XIII.

place and the royal factory was transformed into barracks, and was almost entirely destroyed. Everything was suspended until the return of Ferdinand VII, in 1815, and at that time the widow and son of Livinio Stuyk applied for the re-establishment of the factory. The looms were actually installed, and the reproduction of the existing models of Goya and Bayeu was commenced, and, at the same time, great impetus was given to the manufacture of carpets and to the repair of a great number of

tapestries existing both in the palace and in the houses of the *grandees*. Then came the civil war, however, and again a great decay was noticeable, the fact being that the work was confined to some orders of the crown which generally consisted of presents to the princes of the reigning families and of the repair of old tapestries.

As early as the reign of Don Alfonso XII, the evils of other times began to be prevented. Care was taken to keep the new looms well supplied with mas-

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ters and apprentices who, being educated by the old artists still living, might eventually be able to give again to the great factory the prosperity and splendor it had formerly enjoyed. During the regency of Doña María Cristina the work of regeneration and reconstruction was carried out, and the present plant and annexed buildings were constructed for the manufacturing of tapestries and carpets. Don Alfonso XIII continued in great earnest and steadily the work commenced by his parents, giving it a great impetus and taking special care to enable the factory to produce not only articles for the royal household and the Spanish nation, but also in order that its productions—that is to say, its tapestries and carpets—might be known and duly appreciated abroad. It is evident that such an industry cannot be improvised or established on short notice, not even enlarged as desired, because the artists and artificers cannot be produced except after a long and careful apprenticeship, and strict selection. Therefore, although their production is steadily increasing, the orders are subjected to the natural slowness required by such conscientious work.

We have endeavored to follow, step by step, the history and vicissitudes of the royal factory, history and vicissitudes which are in keeping with those of our country. We have seen how, from 1720 up to the present time, there has been traditionally preserved in one family the technical direction of the factory, re-establishing in Spain the production of Flemish tapestries; we observed afterward how the industry acquired a genuinely Spanish character after Charles III, and that this character has been maintained up to the present time, notwithstanding the great difficulties mentioned. While the artistic methods em-

ployed in this factory are eminently traditional, it must be admitted that the technical processes used are no less so, because, taken as a whole, the present manufacture is just as it was in the time of its foundation, and the threads which constitute the weft or warp of the weaving are entirely the same as those which were employed 200 years ago and they are woven by the same process. The silk, wools, and worsted yarns are identical, not only as regards their spinning and quality, but also in regard to their origin; the colors—which is a feature of great importance in this industry—are formed by the same materials and mixtures which were used and made in the olden times. The feature of fastness was required as an indispensable requisite in a color or shade, and the ingredients must not eventually attack or affect the silks and wools. Philip V and the general chamber of commerce of the kingdom realized to such extent the great importance of the dyeing industry that as early as 1734 it was deemed necessary to create the office of director-general of dyes of the kingdom, an office which, after due consultation with the royal factory of tapestries and other official corporations, was entrusted to Don Manuel de Robles, supervisor of the Guild of Dyers of Madrid.

It is well known that in olden times none of the dyes were used which are used today in the modern dyeing industry, and the disappearance from the market of those which were used before, constitutes for the royal factory—which continues to employ them—one of the greatest drawbacks, which can only be overcome after making the greatest efforts. The present directors—Don Livinio Stuyk and his sons—putting in the work all the enthusiasm which both the artistic and family traditions bring to them, are the persons to whom

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Tapestry in the Flemish Style, woven after a cartoon by Andrés Calleja. It represents peasants drinking and smoking, a woman washing by a well, hens on a heap of manure, and to the right, a woman trying to raise a drunken man.

has been entrusted—under the high protection of His Majesty the King, the carrying out of the enlightening and patriotic enterprise of giving new splendor and impulse to the royal tapestry factory established at Madrid.