

to be copied from nature, for during the depression in the Honiton trade the patterns used had gradually degenerated. The skirt of this historical dress was encircled by a wreath of flowers whose initial letters formed the name of the Queen: Amaranth, Daphne, Eglantine, Lilac, Auricula, Ivy, Dahlia, Eglantine.

Queen Adelaide was always ready to lend her aid in mending the fortunes of the industrial classes. In 1826 the reduction of the duty on French tulle caused so much distress in Nottingham in consequence of the ladies wearing the cheaper foreign make, that Her Majesty appeared at one of her balls in a dress of English silk net, and requested her ladies to wear only English tulle at Court.

Thirty years ago it was stated that 8,000 people were employed in making Honiton lace; this number



The Countess of Malmesbury, from the "Court Album," 1856. Her collar is of Devonshire guipure.



Lady Elizabeth Craven, from the "Court Album," 1857, showing sleeve trimming of Appliqué lace, characteristic of the middle of the nineteenth century.

has since greatly lessened. Only the thin common sorts are made; few designs are executed which demand close labour, and the so-called Honiton lace of the present day can no longer be considered a fine lace. Only old women who learnt the art in their youth work at it, so that it is quickly dying out. Sprigs and borders, which are worked separately, are collected from the cottage makers by agents, and are paid for at a rate which works out in some cases at three farthings or one penny an hour, in consequence of which children and young girls are no longer taught, or if they learn give up a trade at which they can earn but four or five shillings a week for more lucrative employment such as dressmaking or millinery, at which they can at least earn a shilling a day. There are, happily, a few isolated exceptions to this depressing state of affairs.

Mrs. Fowler, of Honiton, still has a small lace school where only the finest work is done and the old stitches and *vrai réseau* are taught; Miss Herbert, of Exeter, also encourages the old traditions; and Miss Audrey Trevelyan has introduced with some success graceful Italian and French designs at Beer and Seaton.

The English application lace of to-day is, as a rule, less successful than that of Brussels, for the machine-made net ground upon which the hand-made flowers are applied is thicker, inferiority and less delicacy in the appearance of the lace being the results; nevertheless the work is excellently done and has the great advantage of coming from the workers' hands perfectly white in colour.

Why is not hand-made lace made an enormous industry in England?

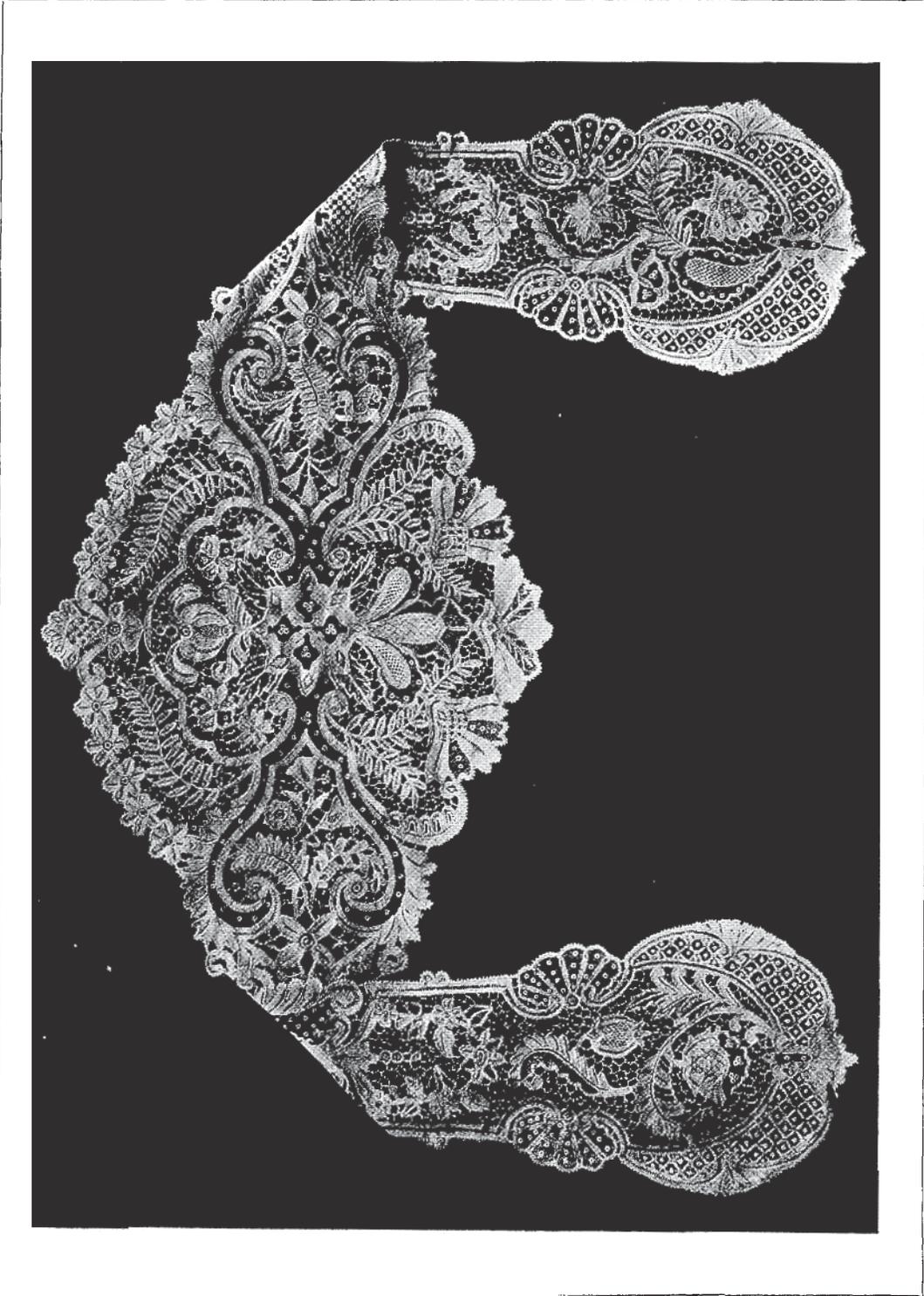
It is strange that in our country, where the classes are so much interested in the welfare and well-being of the masses, and where protest is continually being made against the growing tendency of women to leave their homes and seek work outside the home circle, the industry of lace-making has never been taken up by some wealthy enthusiast who could place the industry upon a solid artistic and business basis, without which industrial enterprise can never flourish.

In those efforts which have hitherto been made, one or other essential foundation has apparently been lacking; and though it is charming to watch the efforts of ladies to encourage dainty work, or to see industry in any form, it is also depressing to think that want of the old methods, want of artistic direction in the designing and management, or want of business co-operation with the great lace merchants of the world (who after all hold the balance of success in their hands, because they are the great medium for disposing of the product to the general public, and to a large extent for creating a taste in the public for the fabric), has hitherto prevented real success and permanence in the efforts to restore the old industry in Great Britain.

The English point lace of the seventeenth century was one of the most beautiful and artistic products which the world has ever seen: the Point d'Angleterre in those days was imitated in Belgium, so great was the demand for the costly fabric. It was constantly sent to Paris even when the Alençon fabrics were in the height of their popularity, and enormous fortunes were made by lace merchants. Departure from the old designs caused the decline of the industry, which is clearly seen in the degraded artistic methods of the present industry in Devonshire. Given a sound commercial basis and capable direction, there would soon be a revival of the beautiful old methods now that renewed interest is taken in fine laces.

With artistic direction English lace need no longer hold a fifth-rate place.

Not even the stitches would have to be learnt by the workers, for they already know them: it would only be necessary to furnish such designs as would double the value of the product. The labour and material now expended upon the production of lace worth only ten shillings per yard, would, if graceful and saleable designs were worked, produce a fabric worth fifteen shillings or a guinea a yard. In fact, to restore the artistic direction would be to restore the great lace industry of England, and raise it from the fifth-rate position which it now holds to the splendid position attained by the lovely Point d'Angleterre of the seventeenth century. The Honiton lace of to-day is but the exquisite Point d'Angleterre of the Restoration period in a debased condition.



Head-dress with Lappets. Irish Needle-point Lace, nineteenth century.

Briefly, the advantages of the lace industry for England are these :

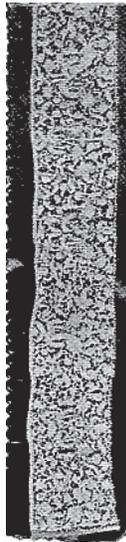
1. Women need not leave their homes in order to do the work.
2. In a properly organised lace school the girls are well cared for and protected while learning the industry.
3. Perfect hygienic conditions and personal cleanliness are essential for the lace-maker.
4. There is plenty of scope for individual effort and distinction, a stimulating consideration, which puts the lace-worker on a superior footing to the woman who merely works a machine.
5. The work is so light that the most delicate woman or girl can undertake it.
6. Mastery of the technical details is so easy that in lace-making countries, such as Belgium and Italy, children of seven or eight years commence to learn the "stitches."
7. Every woman newly employed in lace-making is one taken from the great army of women who, in earning their living, encroach upon those trades and professions which have hitherto been looked upon as the monopoly of men.



Miss Emily Yelverton, from the "Court Album," 1854. The bell-shaped lace sleeves of the period and bodice trimming are of Rose point lace.

CHAPTER VI.

ECCLESIASTICAL LACE.



Gold, silver,
and flax
thread laces
of fabulous
value.

IN writing of lace used for Church purposes there is no separate history to relate. It is simply the story of the finest specimens of every make of lace which the skill of the artist could design and the patient work of the lace-maker could execute, enriched beyond the richest lace for personal adornment by modes and stitches put in gratuitously, as it were, because of the love and devotion in the heart of the worker. It is for this reason, because Church lace was generally made at convents where time was no object, and where only the beauty of the fabric was studied and enrichment devised because nothing could be too beautiful for the service of God, that ecclesiastical lace is so fine.

Amongst the treasures in the cathedrals abroad, there are laces of gold and silver, flax thread laces, too, of fabulous value; the dresses of the Saints and Madonnas were profusely decorated with the richest and most costly of whatever was the fashion of the day. It is unfortunate that though the Inventory of the treasures of Nôtre Dame de Loreto fills a thick volume, and the figure of the Saint was freshly clothed every day, so magnificent are the plate, jewels, and brocades, that no mention is made of the laces, which are probably on the same gorgeous scale.

At Nôtre Dame at Paris at the present day three specimens of lace of the seventeenth century are amongst the most costly and beautiful of all the *trésors* kept in the strong room of the sacristy. Each one shows the special kind of lace in its most ornate and lovely form. An alb of priceless Argentan is in Renaissance design; the fillings are so fine and intricate that it is impossible, without a microscope, to appreciate their beauty, while the ground is of *brides ornées* in the famous six-sided honeycomb bouclé with infinite number of pearls forming a rich ground for the pattern. The deep flounce of Point d'Angleterre which trims the second alb is also of the finest workmanship, the old flax thread still of admirable colour; and the remarkable preservation of the Flemish lace which decorates, or rather forms, the third alb shows with what care such costly vestments were always treated. Such garments were worn only by the celebrant of High Mass on some great festival.

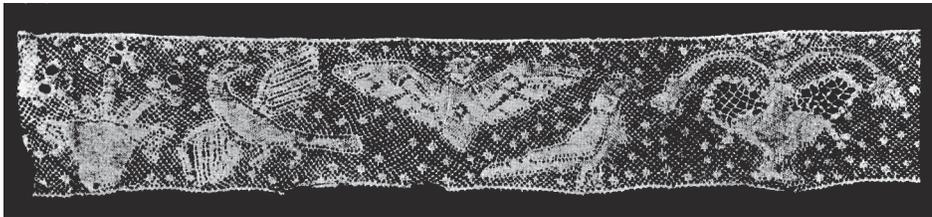


Portrait of Pope Clement XIII, Rezzonicus (1693-1760). The identical Point de Burano lace he wears is now in the possession of Queen Margherita of Italy, who lent it for reproduction to the Burano lace factory to assist the recent efforts to revive the lace industry on the island. Dentelle Rezzonicus is now a variety of lace well known to connoisseurs.

Amongst the stores of gold-embroidered chasubles, gem-studded crosses, mitres and cups, where masses of diamonds sparkle on historic reliquaries, and pearls, emeralds, and rubies enrich even the cups and platters used in the service of the Church, the exquisite grace and delicacy of the lace appear all the more pronounced, and this miracle of patient industry, built up from the simplest material, a little thread, rivals in startling beauty objects which are made with the costliest and most precious materials the world can produce.

The lace of the Vatican is constantly mentioned in describing the ceremonials of the Church, and it may not be out of place to refer to the chief vestments used in the Church of Rome at the present day, and in England before the Reformation; these are the cassock, the amice, the alb, the girdle, the maniple, the stole, the chasuble, the dalmatic, the tunic, the veil, the cope and the surplice. Of these, the dalmatic, the surplice and the alb, are the vestments chiefly ornamented with lace. The dalmatic is a long robe open on each side, resembling a chasuble, but with wide sleeves. Its origin is extremely ancient. St. Isidore declares its name to be derived from Dalmatia, where it was first used. It is ornamented with two strips

The vestments chiefly ornamented with lace.



Border of Bobbin-made Lace, from the yoke of a dressed Ecclesiastical statuette. The design consists of symbolical figures placed upon a net ground or "réseau." Flemish, eighteenth century.

like the Roman dresses of the same period; these strips, originally of purple or scarlet, are now usually of rich lace or gold embroidery.

At the Cathedral at Burano, the lace sets for the use of the Church are magnificent, the old Burano point frontals especially being of extraordinary beauty; the solidity of this lace renders it possible that antique specimens should be in a perfect state of preservation, for the firm and frequent knotting of the flax threads makes it in some rare instances almost as stiff as cardboard. We have seen pieces which resembled thin card in stiffness, though it will be remembered that Burano point, both ancient and modern, has the arabesque design upon a mesh net ground, the tint being generally of a rich coffee colour.

Vine leaves and wheat ears are the most usual themes for the designers to work from, and very beautiful are some of the variations of these natural objects.

Some of the most interesting and beautiful lace ever made at Burano was executed for Pope Clement XIII. Rezzonico; this was in the form of a chasuble and founce. It is now in the possession of Queen Margherita of Italy, who graciously lent it to the Royal School at Burano for the purpose of copying,

The lace of Pope Rezzonico.

knowing that the old design and stitches would be faithfully carried out, for the old spirit of artistic execution and beauty of feeling in the work still survives at Burano, where work equal to any done in the hey-day of fine lace work of the seventeenth century is going on at the present day.

Comparatively little lace is now made in convents ; more perhaps in Belgium than elsewhere, but little in comparison with the amount which was once executed.

Aprons which are worn by Roman Catholic bishops when performing ceremonies, have always been made of the costliest lace. In the eighteenth century, in a description of the washing of feet by the Pope, such an apron, of old point lace with a broad border of Mechlin, is mentioned. Unfortunately the laces of the Holy Conclave are often sold at the death of a cardinal by his heirs ; sometimes the newly elected cardinal purchases most of the stock, as the high ecclesiastical dignitaries of the Church of Rome are obliged to possess complete sets of great value.

The lace of the Rohan family, hereditary Princes, Archbishops of Strasburg, which has never been dispersed, but has been steadily acquired through successive generations, is of fabulous value ; on some of the albs the arms and device of the family, worked in medallions, are introduced in the design.

Guipure lace was much used for the adornment of the altar hangings, the richness of the gold and silver thread being most effective. In the seventeenth century, in the inventory of the Oratoire in Paris, the veils for the Host are mentioned, one of white taffetas, trimmed with Guipure, another of white brocaded satin with lace Guipure.

Lace is frequently bequeathed to the Church or given during the lifetime of some fair *dévoûé*. In the eighteenth century, when Barbara, sister of the King of Portugal, was married, the bride of seventeen solemnly offered to the Virgin at the Church of Madre de Dios the jewels and dress of splendid point lace in which she had just been married. In modern days the Empress of the French presented to his Holiness the Pope for conversion into a rochet, the most costly dress which has ever been executed at Alençon. This dress was exhibited in 1859, and was bought by the Emperor for 200,000 francs. The ground was of the *vrai réseau*, or needle-point mesh, now so seldom seen.



Square or "Pale" for Covering the Paten, of Needle-point Lace "à réseau" ; with a Thread instead of the usual Buttonhole-stitched "Cordonnet." In the centre is the Sacred Monogram surrounded by rays of glory and by the instruments of the Passion, the dice, the coat, the crown of thorns, the cock, the ladder, hammer, and pincers, &c. Point d'Alençon, French, eighteenth century. 5½ inches by 5¼ inches.

Bridal lace
for the
Church.

One of the finest specimens of lace made at Valenciennes was the trimming of an alb made in the seventeenth century and presented to the Convent of the Visitation on its foundation in 1603. This lace was more than three-quarters of a yard wide, the thread extremely fine, and the value of the work can be estimated when we understand that it used to take a worker ten months, working fifteen hours a day, to finish a pair of men's ruffles. Valenciennes lace is made altogether on the pillow, with bobbins; one kind of thread is used for both pattern and ground. The city-made lace known as Vrai Valenciennes is most highly prized, Bâtarde or Fausse Valenciennes being the name for the fabric made outside the town.

Not only the finest web of Valenciennes, but also the coarse, but artistic, fabric called Fil de Carnasiere, or Italian knotted lace, was used for the service of the Church in the early days of lace-making. Punto a Groppo was in vogue both in Spain and in Italy, the strongholds of the Roman Catholic Church, for ecclesiastical linen and Church vestments, from mediæval times up to the end of the seventeenth century, and was sometimes made with the loose ends hanging as in the modern knotted lace or macramé; sometimes with ends knotted into a scalloped design and cut off. In the painting by Paul Veronese, of Simon the Canaanite, now in the Louvre, this lace adorns the table cloth.



Pontiff in Alb richly trimmed with Point d'Argentan.

In writing of lace made for the use of the Church, it must not be forgotten that many a splendid piece has been worked by ladies who desired to show their devotion in some way more self-sacrificing than by paying others to do the work of their offering, or

The self-sacrificing work of ladies.

who could not afford to make a rich present and must devote time and labour if they wished their gift to be a valuable one. Though the work of the nuns is very beautiful and shows much devotion and disregard of trouble where increased richness of effect is possible, yet some of the work of ladies' hands presented to the Church equals it; in some instances it has been the patient work of half a lifetime, and one imagines the thoughts of piety and devotion that were worked in with stitches visible still as miracles of patience.

In "Church Embroidery: Ancient and Modern," we are told that in the churchwardens' accounts of St. Mary-at-Hill, London, in 1486, mention is made of "a frontill for the schelffe, standing on the altar, of blue sarsanet with brydds of golde."

The Norman English Church perpetuated the Anglo-Saxon use of movable altar frontals, a practice which was continued up to the time of the Reformation, at which epoch every parochial church was furnished with complete sets of frontals and hangings for the altars.

With the destruction of the stone altars at the Reformation and their replacement by the "decent table" provided at the cost of the parish, standing on a frame as commanded by Elizabeth in 1565, most of the beautiful lace and embroidered apparels disappeared from the church—alas! frequently to be cut up as coverings for the chairs and beds of the professors of the new faith.

The bands placed vertically on an altar cloth, a reredos, an ecclesiastical vestment or hangings are all called orphreys; these are generally of the richest needle-work, sometimes of gold lace or cloth of gold, embroidery, flax thread lace, velvet, silk or satin trimmed with gold lace. Such bands vary in width, but are always an important feature in the decoration of the frontal band or clavi that adorns the priest's alb. The same decoration used to border the robes of knights was also called an orphrey. The name is supposed to be derived from *Auriphrygium*, the Roman name for work in gold and silver thread.

In Jewish ceremonials a lace-trimmed cloth or talith is used.

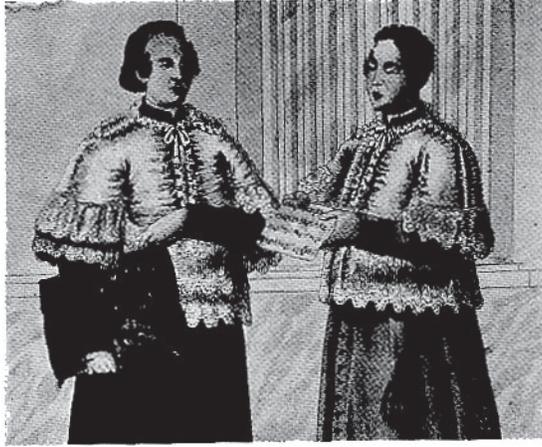
Some of the finest lace ever executed has been made for use in the Jewish Church. The talith, a cloth used in some of the Hebrew ceremonials, is often richly ornamented with lace; two long borders are of lace about eight inches wide, four square pieces ornament the centre, and there is a border of lace round the long scarf-like cloth. We have seen Point Neige, the most delicate needle-point in double and triple relief, worked in écreu silk thread for the ornamentation of a talith.

Hollie or Holy Point was originally made entirely for Church use, and the name was used in the Middle Ages for any sort of Church lace work, whether drawn or cut work, darned netting or needle-point lace, when the pattern was formed of some subject from Scripture history or contained sacred emblems. Italy, Spain, Flanders, and England all produced Hollie Points, the favourite figures for



Pope Clement XIV. in an Alb trimmed with fine Needle-point Lace. Eighteenth century.

illustration being Adam and Eve, the Tree of Knowledge, the Holy Dove and Annunciation Lily, with occasionally accompanying figures. After the Reformation, when the hoards of laces belonging to the Church were scattered, Hollie points were frequently used for lay purposes and religious subjects were specially worked for personal adornment by the Puritans; the name Hollie Point is now used for a kind of darned net-work or crochet. This has frequently been employed to ornament christening suits, which were once much used, the child wearing for the ceremony in church a special cap; mittens of lace were also provided for the christening suit, together with bearing cloth richly trimmed with Hollie Point, and occasionally dress or shirt trimming.



Choristers in Lace-trimmed Surplices such as are worn at the Vatican.



Pope Pius VII., from a picture by Giuseppe Bazzoli. The sleeve trimming of the alb is of fine Point d'Angleterre.

It was the custom for the sponsors to give a set of christening laces consisting of richly-trimmed front, mittens, cap and cuff edgings. It has been suggested that this presentation of ornamented linen at the baptism is a relic of the presentation of white clothes to the neophytes when received into the Christian Church.

In a painting by Watteau, at Versailles, the Grand Dauphin is represented with his father, Louis XIV.; the child is covered with a mantle or bearing cloth edged with a deep flounce of the richest Point de France. It was the custom for the Papal Nuncio to

present to the new-born Dauphin Holy linen, a kind of layette which had been blessed by the Pope. This was quite distinct from a christening suit, for the

shirts, handkerchiefs, and other necessaries, all trimmed elaborately with lace, were in half-dozens. This custom is of very early origin.

In all parts of Italy, and in Venice especially, a lace-trimmed cushion is used for the child to lie upon when brought to be baptised, and on other occasions of ceremony. When the parents are wealthy the costliest points are used for this purpose, and children of the present day may be seen lying in a bower of finest lace cambric with dainty ribbon bows.

Costly lace
for the cloth-
ing of the
dead.

Another use which lace has been put to from remote ages is in the dressing of the dead. The first forms of lace work, before the evolution of actual lace, were freely used by the ancients for winding-sheets and cere cloths. We allude to cut-work combined with embroidery.

Besides the mummy wrappings of the ancient Egyptians, many of which are ornamented with drawn thread work and other early forms of lace, other countries have used the lace as a decoration for grave clothes. In the Ionian Islands quantities of funeral lace have been found amongst the tombs; not many years ago the natives used to rifle these places of interment and take the booty for sale to the towns. So profitable was the trade that a coarse lace was made, steeped in coffee and blackened, that it might look as if it had once adorned the dead body of a long buried Ionian.

At Monreale, near Palermo, the mummies in some of the catacombs of the Capucini Convent are tricked out with lace. They are a gruesome spectacle, for there are between five and six thousand of them hanging by their necks.

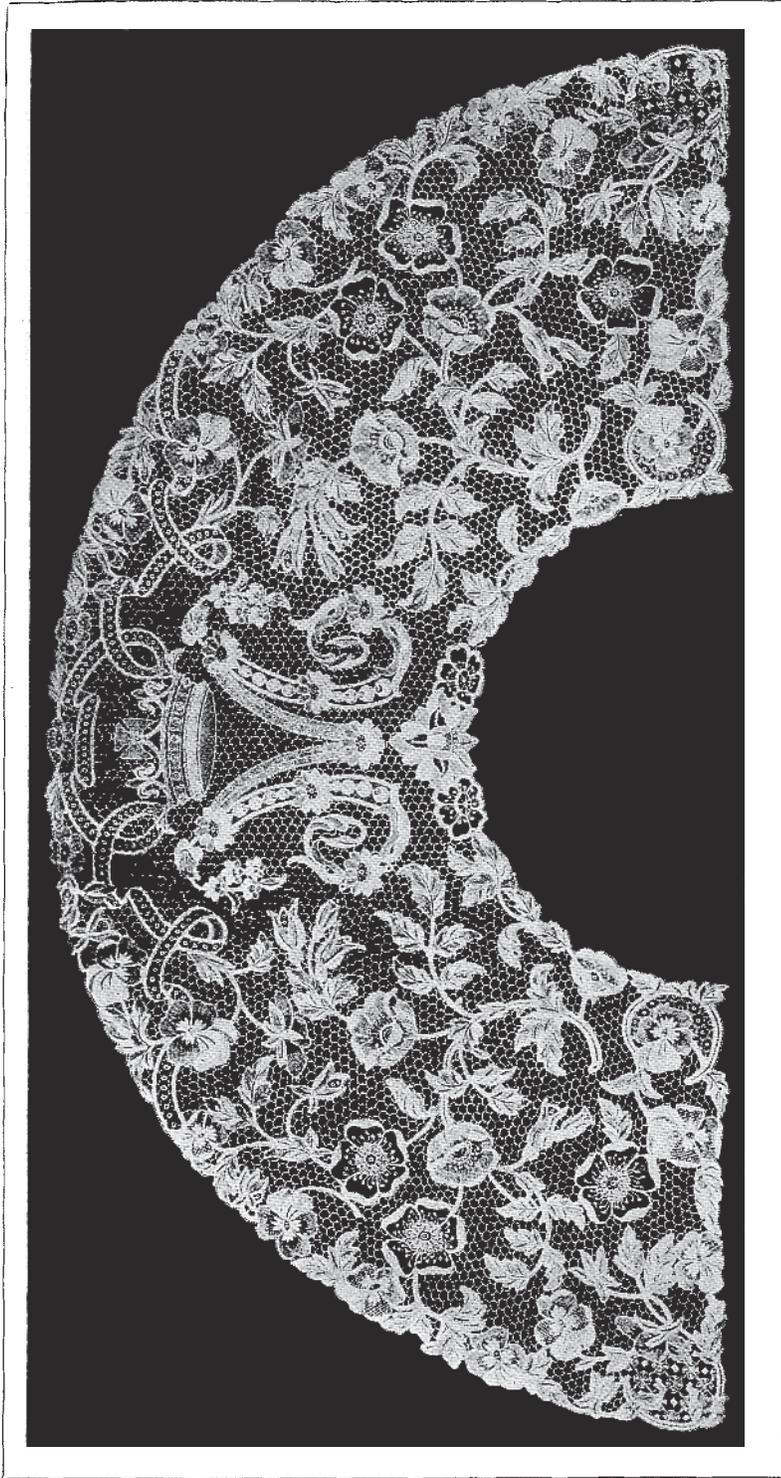
In the whole of the North of Europe lace-trimmed habits were used for clothing the dead, and in Denmark there is a tomb which contains a body clothed in priceless Point d'Angleterre and Mechlin lace. Mummies in Danish churches are frequently decked out with costly laces of the period in which they lived.

In Spain it was the right of the nobility to be clad in the dress they wore in life rather than the habit of some religious order, and much lace was consequently used when the fashion for wearing cravats and ruffles prevailed.

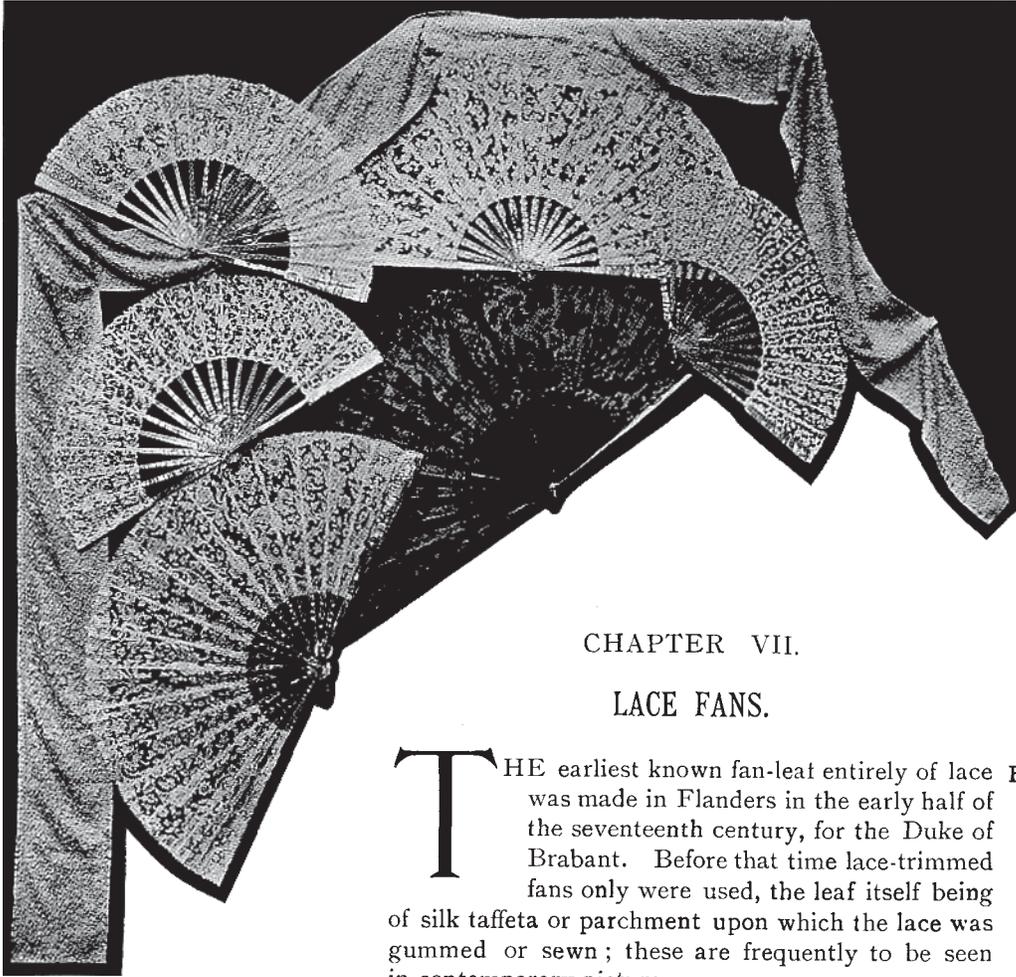
When, to encourage the woollen manufactures, an Act was passed that the dead should be buried in woollen shifts, a woman in London at once applied to the King, in 1678, for the sole privilege of making woollen laces for the decent burial of the dead. Amy Potter was this ingenious inventor, who desired to profit by the lugubrious occasion. Her advertisement appears in the *London Gazette* for August 12th, 1678:—

“Whereas decent and fashionable laces, shifts, and dressings for the dead, made of woollen, have been presented to His Majesty by Amy Potter, widow (the first that put the making of such things in practice), and His Majesty well liking the same hath, upon her humble petition, been graciously pleased to give her leave to insert this advertisement, that it may be known she now wholly applies herself in making both lace and plain of all sorts, at reasonable prices, and lives in Crane Court, in the Old Change, near St. Paul's Churchyard.”

The effigies of monarchs and celebrated persons displayed for public view have always been decked with lace; it will be remembered that the wax-works preserved at Westminster Abbey are so decorated.



Fan-leaf of Needle-point Lace, made for H.R.H. Princess Maud of Wales on the occasion of her marriage in 1896. In the centre is a crowned "M" amid scrolling stems bearing leaves and flowers.



CHAPTER VII.

LACE FANS.

THE earliest known fan-leaf entirely of lace Earliest fans. was made in Flanders in the early half of the seventeenth century, for the Duke of Brabant. Before that time lace-trimmed fans only were used, the leaf itself being of silk taffeta or parchment upon which the lace was gummed or sewn; these are frequently to be seen in contemporary pictures.

In the history of fans pictorial representation has to be much relied upon, for from their frequent use—and they formerly had much harder wear, if old records are to be believed, than they have at the present day—fans of earlier date than the eighteenth century are rarely to be met with. Doubtless old broken sticks, ragged fan leaves, and faded tassels which would now have been veritable treasures were swept away as rubbish, as each successive fashion demanded a new mode.

As in the art of lace-making, so with regard to the invention of the fan, several different countries claim to be the first. India, China and Japan all have legends which claim to have reference to the poetic or accidental discovery of the use and charm of this important weapon in female coquetry.

The fan, together with a parasol and fly-flap, is frequently mentioned in ancient Sanscrit poems, and was one of the Royal attributes of the gods and demi-gods of the Hindoo heaven. Others seem to have been the fore-runners of the graceful The fan used as a Royal attribute.



Portrait of Queen Elizabeth, in lace-trimmed coif, ruff, and cuffs. She holds in her hand a fan—the only present a subject was in those days permitted to give to the Sovereign.

folding lace leaves of a later date. Pheasant feathers were used in China for Royal fans as early as two thousand years before Christ.

Feathers compose the fan with which that famous fashion leader, Queen Elizabeth, is represented in one of her portraits; this is, as far as we know, the earliest English representation of a fan in English portraiture. The Chinese folding fan, said to have been suggested by the folded wings of a bat, was not introduced into Europe until the end of the sixteenth century, and the ladies of Milan, Florence, Venice, and Padua, which were then the fashion leading cities of the world, all wore feather fans, such as is shown in Elizabeth's portrait, with or without a tiny mirror in the centre.

In Italy, Carpaccio painted many fans in detail in the sixteenth century, and from his pictures we find that the famous Point d'Espagne gold and silver lace was much used as edging to the screen-shaped fans of the period. The fan itself was usually of silk brocade, stretched upon a frame, the lace enrichment, in the form of a straight-edged insertion resembling that we now call galloon, being used in strips and bands across the brocade as well as at the edges.

It is this type of lace-trimmed fan which is shown in the well-known painting of "Titian's Daughter-in-law," in the Dresden gallery. It is a curious fact, reminding one that there was much etiquette at this time in fan-wearing and fan-using, and that such a lace-trimmed fan was worn only by married women. The

Screen-shaped fans edged with Point d'Espagne were used in the 16th and 17th centuries.

A special kind of fan used only by married women.

only known specimen still in existence is in a private collection in France. The lace on this rare curio is the Venetian Point of the sixteenth century; it forms an edging to a cut open-work piece of parchment stretched upon a frame and supported by a thick stick which forms the handle.

In the time of Henry VIII. in England, long-handled fans for out-door use were employed by both men and women. "The gentlemen had prodigious fans, and they had handles at least half a yard long; with these their daughters were often-times corrected." Fans were used by the judges on circuit, possibly to stir the hot, close air of the court. More than one engraving by Abraham Bosse shows a fan



Portrait of a Woman, by Rembrandt, 1640.

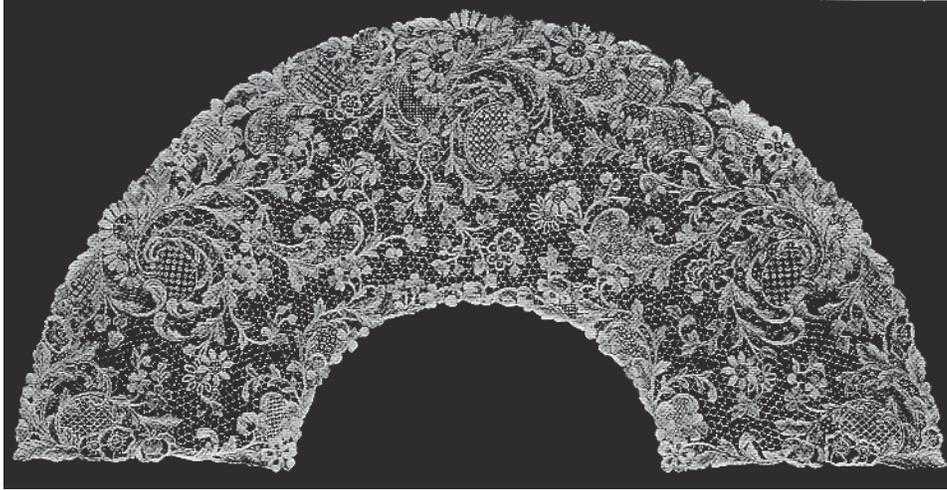


Portrait of a Lady, with lace-trimmed folding fan. She wears the lace-trimmed tabs of the bodice and corsage trimming of lace characteristic of the period. By W. Hollar, 1639.

wielded by a man. This famous depicor of the manners and modes of the seventeenth century shows us many folding fans trimmed with lace. Narrow bands of insertion occur at the upper edge of the mount and occasionally at intervals across the lower part.

The parchment lace, as it was called in England when silk, gold or silver thread was twisted over the thin strips of cartisane or card board which formed the main lines of the design, greatly enhanced the value of the sixteenth and seventeenth century fans; and the prices sometimes paid for them appear somewhat extravagant, considering the difference in value of money in those days; the sticks of such fans, however, were, not infrequently studded with precious stones. 1,200 crowns was given for a fan presented by

Parchment
lace used
as fan-
trimming.



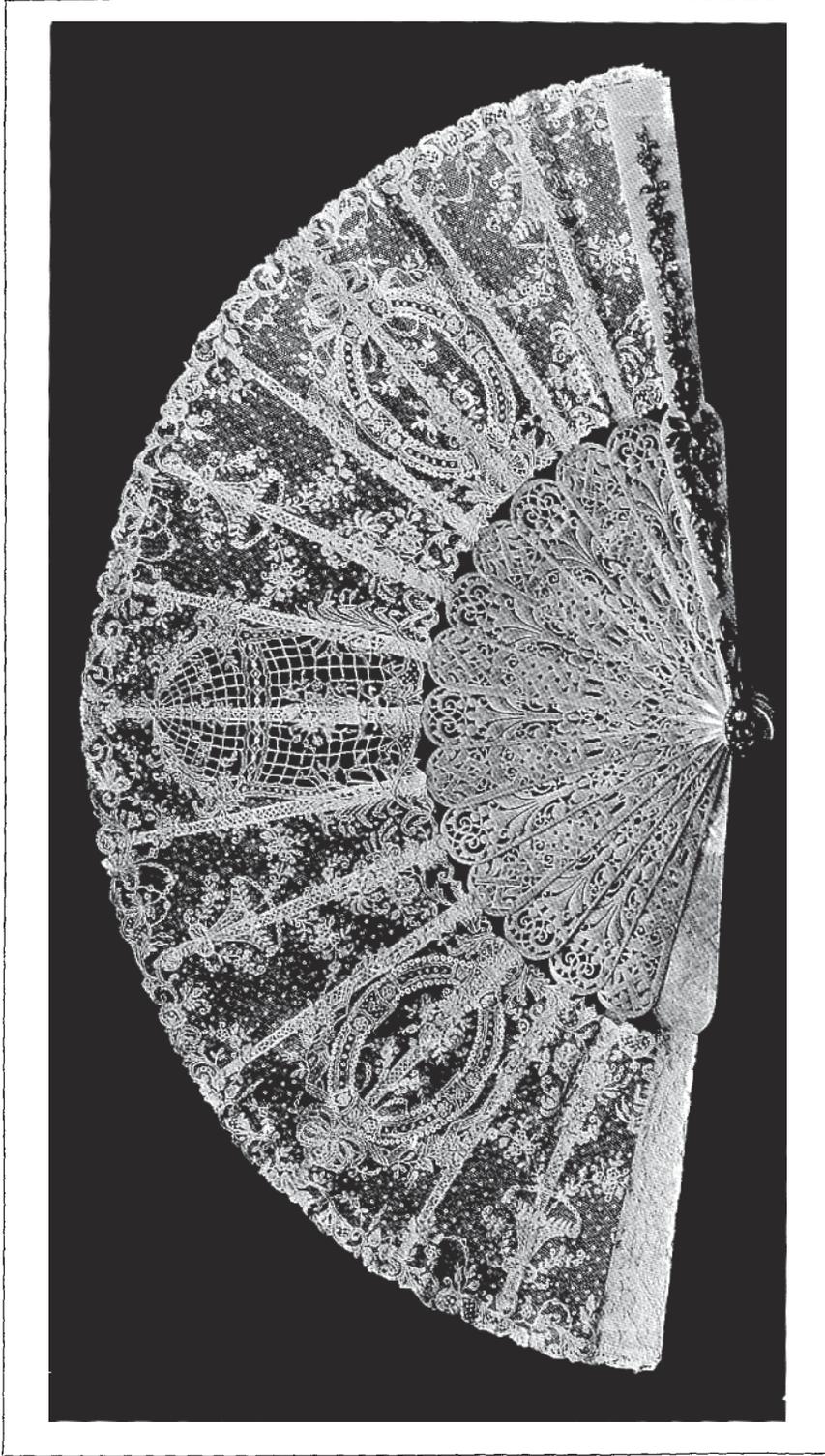
Fan-leaf of Needle-point Lace, made at the Presentation Convent, Youghal, Co. Cork. Nineteenth century.

Queen Elizabeth to Queen Louise of Lorraine; one of Queen Elizabeth's fans was valued at £400. It was this Queen who decreed that a fan was the only present which a subject could give to the sovereign, and we believe that the old law still holds good. In reading the general history of each fine variety of lace, a knowledge is gained of fan-lace history, for it has no separate story with regard to its construction.

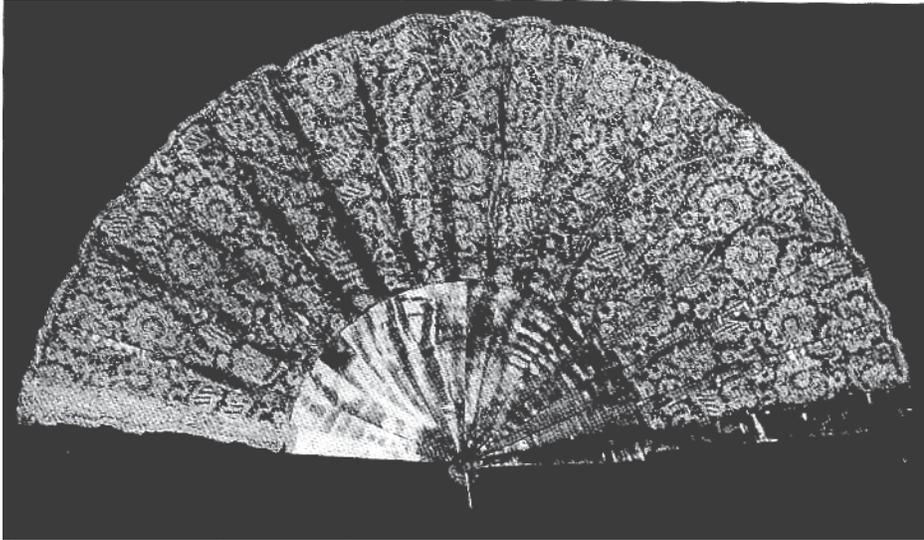
The designs in lace fans have always varied according to the prevailing fashion of the day since the seventeenth century, when lace was first used for the purpose of making whole lace fans. Renaissance arabesques and richness of workmanship distinguished the early eighteenth century specimens, and the firm yet delicate laces such as Rosaline Point and Burano laces of the period were especially suitable for the purpose, which demanded lightness combined with strength.

When medallions appeared in furniture, wall decoration, and the designs for brocades, they were adopted by lace fan designers with enthusiasm. To Boucher and Watteau many painted fans have been attributed, perhaps more specimens than ever left the masters' studios; be this as it may, painted fans are seldom signed. The graceful medallion mode was specially successful when applied to lace designing, and it is still largely used in the Duchesse lace, which frequently shows medallions of exquisitely fine work; delicate sprays of needle-point are worked on to the vrai réseau or fine needle-point net ground, such medallions showing up with excellent effect amongst the bobbin-made sprays of the main fabric.

English Point d'Angleterre also shows frequent examples of the medallion period in the designs, open work fillings being frequently used to lighten large closely sewn surfaces. This style is well seen in the fan belonging to the Empress Eugenie.



Fan-leaf of White Needle-point Lace, Point d'Alençon, nineteenth century. The sticks are of carved, engraved, and pierced mother-o'-pearl.
This fan belongs to the Empress Eugénie.



Lace of Fan-leaf Italian design, made at Seaton, South Devon, under the direction of Miss Audrey Trevelyan. Late nineteenth century.

Lace has occasionally been used in conjunction with painting in fan-decoration; a gauze medallion being laid into a frame-work of lace, and the plain fabric painted with a cupid, a garland of flowers, or some other graceful design after the Boucher method.

A lace frame with gauze medallions.

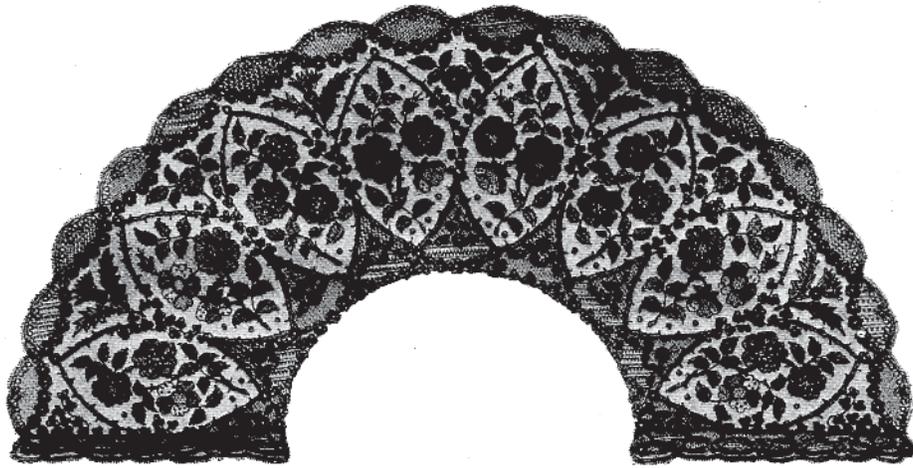
Appliqué laces of various descriptions have been much used for fan-leaves. A transient fancy demanded white or cream modes on black machine-made net or chiffon; the effect was certainly light and graceful, but lovers of the fine hand-made lace would doubtless prefer so dainty a toy as a fan to be entirely composed of hand work. The graceful effect of the old brides ornées, characteristic of the now extinct Argentan factory, are none too delicate for the groundwork of a fan, nor is the laborous hand-made net of Burano over-fine for the leaf which is to waft soft zephyrs to Beauty's cheek.

Modern hand-made lace leaves are frequently mounted on antique sticks with excellent effect, for the evolution of the artistic fan stick had reached a point in the reign of Louis XV. which has never since been equalled. Wood, ivory, gold, silver, tortoiseshell and lacquer were used, besides precious stones, pearls and hand-carved metals; no time or expense was spared in their enrichment. The fragile leaf of the period, which was generally of carefully prepared vellum called chicken skin (a somewhat misleading name, as it is not the skin of chicken), has generally perished long before the more substantial sticks, so that with a fine modern lace fan leaf the antique supports are, as it were, given a new lease of life.

Antique sticks used with modern lace leaves.

Enormous quantities of fans were made in the eighteenth century, for the beauties of that period were never without a fan indoors or out, winter or summer;

and the present restricted use of the fan in England to the gentler sex, and, generally speaking, to the social hours in the evening, is of comparatively recent date. In countries such as Japan, the fan is not an article of luxury but one of daily domestic use; not only does the peasant woman fan herself as she goes about her household tasks, but the peasant labourer carries his fan in one hand while he wields his hoe with the other, and the shopkeeper fans himself as he serves his customers. But with such fans of general utility we have nothing to do, for lace fans have always been articles of luxury. There are no peasant laces used for such a purpose: only the finest and best of hand-made lace is usually selected as suitable for the fan-leaf.



Lace Fan-Leaf in white net ground and black silk pattern, worked at the School of Art, Cork. Nineteenth century.



CHAPTER VIII.

PEASANT LACES.

THE study of the peasant laces of Europe forms a most interesting contradiction to the old saying that "Fashion wears out more than women do," for in the lace caps, fichus and aprons of the agricultural classes there is evidence of the most intense conservatism, which in many cases enables us to see exactly what was worn by women and girls of the same district hundreds of years ago.

Lace has, since the sixteenth century, formed an essential part of the costume of the *Normandy* peasants; the bourgoin the most elaborate of the peasant caps, being frequently handed down from generation to generation. It is formed of a stiff buckram shape covered with starched muslin, which is frequently embroidered; this part of the head-dress is a relic of the ancient horns or cornettes of the fourteenth and fifteenth centuries; at the apex of the erection is pleated muslin or cambric, edged with rich lace; long lappets of the same flow behind, far below the waist of the wearer. The lace used was at one time the bone or hobbin lace made in the district. Later, as the designs and methods improved, so the lace ornamenting the caps of the peasants became richer, for a woman prided herself on the fineness of her lappets, and time was not thought to be ill-spent in fabricating the many yards

Peasant women pride themselves on the fineness of their lace lappets.

which would show the skill and worldly prosperity of the family, in which the lace would be an heirloom for many generations. The peasant lace of Normandy was finest in the eighteenth century, when from Arras to St. Malo more than thirty centres of manufacture were established, and the peasant women of the whole district were engaged in the industry.

Dentelle de la Vierge is the pattern most used by the peasants in the trimming of their caps. It is made with rather an elaborate ground on the pillow, with bobbins; it has a double ground, while a simple semé pattern takes the place of a more intricate design. The edge is straight, and the width usually varies from $2\frac{1}{2}$ to 7 inches.

The laces of Havre were declared by Corneille in 1707 to be "tres recherché," and in an inventory of the household effects of Colbert, Points du Havre appear as trimmings on his bed-linen. In Normandy there are almost as many different shaped caps and different modes of wearing the peasant laces as there are villages; for though their elaboration is gradually modified (and within the last half-century the changes have been more than in the two centuries before), yet still the shapes of the caps are most quaint and effective, and each villager is proud to show the district of her birth by the shape of her cap. The fan-like, lace-trimmed halo of the Boulogne fisher-girl is familiar to many, and the peasant of Walmegnier wears similar headgear. The Bretagne caps are, as a rule, profusely trimmed with lace, while in some of the districts are still to be seen the frilled skirts turned over the heads and shoulders of the wearer, like those worn at Chioggia. The effect is quaint and not altogether graceful, though there is something fascinating about the full flounce, or sometimes fringed edge of the skirt, as it droops over the face. As can be imagined, this custom gives ample opportunity for the wearing of pretty petticoats, and the coquettish peasant-girls are not slow to avail themselves of the occasion for the display of pink, blue or crimson under-skirts.

The peasant woman of the *Ile de France* wears a lace-trimmed fichu besides the flat close-fitting cap with enormous cambric lappets looped up at the ears.

Huge, too, are the lace and cambric ear-pieces to the caps of the peasant-girls of *Wallen* (Val d'Hereno), *Switzerland*. A flat, saucer-like straw hat is worn on the top of the head, so that it is only underneath the hat, close to the sides of the head, that there is any chance of displaying elaboration in the cap. The rest of the dress of the Wallen peasant consists of a short, coloured skirt, and a zouave jacket with sleeves. This opens to show a white muslin chemisette which is occasionally embroidered in white; there is also a large and full white apron reaching nearly to the bottom of the dress.

The native village of the wearer is shown by the shape of her cap.



Cap of a Domestic Servant at Caën, in the eighteenth century.

The dress of the men at the same place reminds one of the ordinary garments of the well-to-do citizen of the eighteenth century, with the three-cornered felt hat, long waistcoat embroidered in coloured silks, and full-skirted coat.

Most of the caps in *Southern France*, together with those of Germany and Austria, are formed of printed cotton, velvet, or silk kerchief; while embroidery of an elaborate description of brightest coloured silks takes the place of the dainty muslin lace and embroidered cambric with which we chiefly have to do.

In *Germany* the hair is displayed to great advantage, and long plaits, frequently reaching far below the waist, form a very pretty feature in the peasant's costume. These plaits are sometimes tied at the ends with bright multi-coloured ribbons, the most garish and brilliant tints being mingled so that the flowers in the pattern of the ribbon should appear.



Rouen Children in Lace-trimmed Caps.

In *Switzerland* also the young unmarried women wear their hair plaited, but not coiled round the head in most districts. At the Apenzell (St. Gallen) the costume is most elaborate; the short skirt of printed cotton in bright colours is very full; the apron of different patterns, but also coloured, is tied on with bright ribbons; the stockings are of black or dark brown; the shoes, without heels, resembling the Italian pianellas, are white, with white heels. The chemisette is of white, with elbow sleeves, and the cap black wired net, or lace, which stands out from the head like a halo. The dark bodice is laced across the chemisette with coloured ribbons.

The arrangement of the hair indicates the married or single state.

Kerchiefs are the head-coverings of the *Bulgarian* peasant, who twists the simple bright-tinted square most deftly, so that it becomes a well-fitting and becoming cap. The rest of the Bulgarian dress consists of a very narrow striped skirt, the effect of the horizontal lines of colour in the material still further



Lace-trimmed Cap of the Peasants in the neighbourhood of Coutances, France.

emphasising its want of width. A zouave in scarlet or black, with loose elbow sleeves, opens over a white chemisette.

In Portugal the peasants also use kerchiefs on their heads, wearing a broad-brimmed straw hat over for shade. Their skirts are very wide, but not accoridian pleated; the feet often bare. Sometimes white muslin or lace takes the place of the head-kerchief.

In Spain the skirts are also short, and often flounced with two or three deep volants of rich, black lace. The lace head-covering, or mantilla, is a distinctive feature of the costume, and, though in the eighteenth century it was almost universally worn by high and low, it was sometimes replaced by a kerchief on the head in the case of the very poor.

The kerchief flourishes in Denmark, Sweden, and Jutland, where it is sometimes tied in the most picturesque—we had almost said grotesque—manner; while

the severe handicap for even the prettiest face in the unbecoming old beaver “topper” of Ringkjöbing and Wales makes us wonder at the eccentricities of personal adornment.

In Holland the lace caps are worn over metal plates.

Perhaps the daintiest and most effective of the peasant lace headgear is that of the Dutch woman, not only on account of the fine lace used, but also because of the unique method of showing it off. Surely the inventor of the curious ear-plates of metal, or rather metallic skull caps, had a fine sense of what is quaint and effective, besides a subtle knowledge of the joy in showing one's family wealth in lace and bullion at the same time. Certainly no more picturesque sight is to be seen than a dozen nodding lace-covered “oorijzers” on the heads of the women as they sail lazily down one of the waterways of Holland on their way to the Haarlem, Utrecht, or Delft markets.

The great drawback to this delightful headgear is the ignoring of the fact that women are usually supplied with hair; no room is there for such head-covering beneath the metal “oorijzer,” and doubtless the close-fitting cap is extremely bad for the growth of the hair, for a tiny knob no bigger than a walnut is usually seen at the back beneath the folds of lace.

The other variety of Dutch cap with which most of us are familiar, from the portraits of the young Queen of Holland, who selected this type when photographed in the national costume, is that which has large gold or silver bosses on either side of the face, to secure the dainty lace to the head, a little frill of the pillow-made fabric depending from the close-fitting cap and falling over the hair behind.



Ave Maria Lace. A simple bobbin lace much made by the peasants near Dieppe, and used for edging their cambric and lawn cap-strings.

The subject of peasant jewellery is in itself a large and interesting one, which would fill many pages, but one or two fine examples may be mentioned here, for it is impossible to entirely ignore so important an adjunct, which frequently adorns the lace cap, tippet, or apron.

The enormous-headed pin, frequently enriched with secondary gems, such as the Dresden garnets, are seen in wear at *Unterwalden*. The hair is usually frizzed in front, no cap is worn, and the pin is stuck through the hair, which is dressed low, so that the jewelled ornament shows near the nape of the neck. The sleeves are of white muslin, caught at the elbows with more jewelled filigree work, and silver filigree chains and buttons ornament the front of the bodice. A skirt in parallel bars is worn with an apron with horizontal stripes, and black silk lace mittens, reaching from elbow to wrist only, complete this most elaborate gala costume.

The embroidered net fichu worn by the peasant of *Aridege* is a very dainty affair; the whole dress is most elaborate, but with its red cloth skirt, black silk apron, black bodice, and kerchief of white, with red cross-stitch embroidery, over which is worn the embroidered net, the whole finished off with a tiny, red cloth cap, does not include elaborate lace trimming, though one of the most effective surviving.

Very small, too, is the cap worn by the peasants at *Berne*; it is of black velvet, and is merely the foundation for a dainty bunch of artificial flowers; elaborate ribbon strings simulate the fastening-on of this tiny headgear, but in reality hang down behind. A short-waisted bodice with long, tightly-fitting sleeve, is worn with this cap, and an embroidered vest is laced across with coloured ribbons. The skirt is very full and short, the folds being accordin-pleated; the apron also has many folds. White stockings are worn and black silk garters richly fringed; embroidered ribbons tie the ends of the long plaits of hair which hang down behind.

At *Basle* also is worn an accordin-pleated skirt in bright colours with which the full black apron contrasts well; a white kerchief is folded across the breast, and there are white elbow sleeves. A tiny cap is worn, varying in shape according to whether the wearer is married or unmarried; on this depends also the wearing of the hair in plaits hanging down or closely coiled about the head.

Black lace is much used on the dress worn by the peasants around *Lucerne*; a black flower ornaments the flowered cap, which is small and round; a coloured kerchief is worn round the neck, a shot silk or bright-coloured bodice with embroidered ribbons suspending jewel ornaments. A jewelled girdle is sometimes worn hanging over the accordin-pleated apron, and the petticoats are very short, showing red stockings and black high-heeled shoes.

Black lace is worn by the peasants at Lucerne.

At *Como* and in the districts of *Northern Italy* many jewelled pins are worn, stuck into a velvet knob so that they radiate round the head like a halo; the rest of the dress consists of a short, brightly coloured skirt, generally of crimson or green; a black or blue apron, lace kerchief, and heelless shoes with red tips, together with white or red stockings.

The graceful dress worn by the peasant women in and near *Rome* is perhaps better known than any other, through its frequent representation by artists; the

folded cloth of white linen, sometimes handsomely fringed or decorated with lace, is a most distinctive feature. Large gold earrings are worn, and a white chemisette with full elbow sleeves is seen under a short sleeveless corslet which is often embroidered with coloured galoon and laced across with coloured ribbon. A long narrow apron of thick material is usually worn with a short, full, coloured skirt. White stockings with pianellas usually complete the toilette of the picturesque Roman girl.

In other parts of *Italy* the kerchief is worn on the head with graceful effect.

In *Russia* the head-gear of the peasant is most distinctive, being made of a high, stiff, funnel-shaped crown of black or coloured material, which is sometimes fur-trimmed. A long coat or pelisse is the outer covering of both men and women



Lace-trimmed Caps worn by the Peasants in the Environs of Rouen.

in Russia ; and though peasant jewels are worn, and silver coins and charms are seen on the bodices, the necessary wrapping-up and thickness of the materials prevent the picturesque effect which is so strongly marked in the dresses of the peasant inhabitants of less rigorous climates.

The hat worn by the *Bourgognes* is much trimmed with the bobbin lace made in the district ; it is of velvet, lace surmounting the crown and being laid flat on the brim ; lace lappets depend on either side, and a lace-trimmed cambric cap is worn beneath this elaborate structure.

Elaborate
lace-trimmed
caps are
worn in
Dalmatia.

The *Dalmatian* cap is also lace-trimmed, though not actually fashioned of lace ; it is of red cloth, in the shape of a small turban ; there is no embroidery on the cloth, but elaborate trimmings of ribbon and lace are used.

The *Silesian's* huge headgear somewhat resembles that worn by the peasants of Dalecarlia, in that the lace is used as a protection against the sun. Over a white cap a close-fitting velvet one is worn, and upon this is fixed the stiffened lace which forms a kind of sun-shade or awning.

Stiffened lace forms a sun-shade in Silesia.

Little lace of any importance has ever been made in *Sweden*, except that which is executed by the peasants for their own use. The thread used is coarse, and the work is done on a pillow with unusually large-sized bobbins. The patterns are those in vogue two centuries ago, and are of the stiff geometrical type. Lace is only worn by married women on the caps and fichus, and is so starched that it stands erect, or can be bent slightly as a protection from the sun. This lace is seldom washed, the starching process only being repeated when more stiffening is required; the rich coffee tint is considered a great beauty as showing the great age and the durability of the fabric, which latter quality is, in fact, extraordinary.

Besides the lace made by the Dalecarlian women for personal adornment, there is much plaiting of threads done for the ornamentation of their household linen. This resembles the old Genoese Macramé, and the modern fabric of that type; sometimes the ends of the threads are left hanging loose to form a kind of fringe; sometimes they are knotted up and cut off, so that the resemblance to ordinary lace is closer.

Hölesom, or cut-work, was much made in Sweden in the cottages of the peasants, but though large quantities were executed, little ever came into the market, as the peasants preferred to have their own handsome stock of house linen rather than the money such labour would fetch.

In *Germany* much handsome pillow-made lace, cut-work, and drawn thread work is also used by the peasants in ornamenting their household linen. The old Flemish grounds are the favourites for the laces on account of their solidity; such lace-trimmed linen would be held as heirlooms through successive generations. Since the fine ground of Lille and Mechlin came in, the lace has been much less durable, and the peasants have, therefore, practically discontinued making it for their own use.

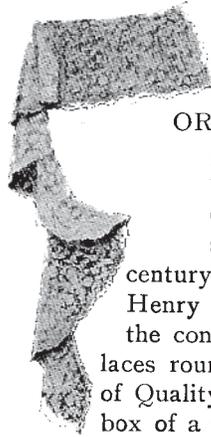
The household linen of the German peasants ornamented with lace.

In *Greece*, little lace is worn on the caps of the peasants, but both gold and silver gimp lace is made for ornamenting the bodices; this is of twisted threads of cotton covered with the metal, and is usually worn sewn down the seams of the coats and bodices of the men and women. Sometimes this lace is of bright-coloured silk, instead of the gold and silver, and is equally effective.

Bisette lace was a favourite one with the peasants in the neighbourhood of *Paris*, especially during the seventeenth century; it was made of coarse and loosely-twisted thread, usually unbleached, and of narrow width; yards of it were employed in the trimming of the elaborate caps. This thread-made Bisette is quite distinct from the gold and silver lace of the same name, which was sometimes further ornamented with thin plates of metal.

CHAPTER IX.

THE TRANSPORT OF LACE.



Lace sold by pedlars.

FORMERLY the lace trade was entirely in the hands of pedlars, who carried their wares in packs to the principal towns in Europe, and to the large country houses, where experience had taught them there was a likelihood of ready sale. This lasted until the middle of the seventeenth century. Laces were sold by pedlars in England in the time of Henry VIII. In a play written in 1544, by one John Heywood, the contents of a pedlar's box are enumerated: "Laces knotted, laces round and flat for women's heads, sleeve laces." In "Fool of Quality," written in 1766, "silk, linen, laces" are found in the box of a murdered pedlar. The custom of carrying lace round from house to house still survives in the cheap machine-made varieties found in the baskets of pedlars of the present day, and in the boot-laces, stay-laces, braids, and tapes which are also carried; this branch of the lace trade having more intimate connection with needle-point and pillow laces in remote times than it has at present, when the tendency towards specializing is shown in every trade. In the counties of Buckingham and Bedford, and in some parts of Devonshire, the lace box is often carried from house to house still, and at the country inns and hotels it often makes its appearance at the end of a meal; the waiter carrying round the wares, or allowing the women, who frequently make as well as sell the lace, admittance to the room.

This custom is also permitted in some parts of Belgium. At Spa the system of colporteurs, which dates back to remote times in Greek history, still survives, and early travellers in the country make frequent mention of lace purchasing in their diaries. King Christian IX. of Denmark made many purchases of lace while



Portrait of Marie Antoinette (1755-1793) from the picture by Mme. Vigée Lebrun at the Musée at Versailles. Photograph by Neurdein. Blonde lace trims the corsage and skirt.

travelling in Schleswig, entries such as the following constantly appearing in his journal from 1609 to 1625: "Paid to a female lace-worker 28 rixdollars, to a lace-seller for lace for the use of the children." In a letter to his chamberlain he specially mentions a recent purchase, and orders in an autograph letter that out of a piece of Tönder lace four collars of the same size and after the manner of Prince Ulrik's Spanish, must be cut; and they must contrive also to get two pairs of manchettes out of the same. Alas! that dressmakers' troubles had already begun at this early date.

In 1647 there was a great lace-making epoch in Jutland, and the fabric was made by men and women of the upper as well as the lower classes. The lace was entirely sold by "lace postmen," as they were called, who carried their wares throughout Scandinavia and parts of Germany; this service, as its name implies, was carried on with considerable method and regularity, and was not the casual portorage of independent itinerants, but a business organised by the body of lace-makers it served.

"Lace postmen" in Scandinavia.

The great lace dealer, Mr. Jens Wulff, Knight of the Danebrog, who did much for the lace industry of Denmark, is thus spoken of in his son's book: "He began the lace trade at the end of the last century, and first went on foot with his wares to Mecklenburg, Prussia and Hanover; from thence the lace was consigned to all parts of the world. Soon he could afford to buy a horse, and in his old age he calculated he had travelled on horseback more than 75,000 English miles, or thrice round the earth."

In the reign of Elizabeth, in England, lace began to find its way into general shops and stores all over the country, for its purchase was no longer confined to the court and high nobility to whom it was brought by lace merchants. In the shop list of John Johnston, merchant of Darlington, for instance, mention is made of "loom" lace, black silk lace, and "statute" lace, together with such articles as pepper, books, and sugar candy. Amongst the articles for sale at John Forbeck's shop at Durham there are "velvet lace, coloured silk chagne lace, petticoat lace, Venys gold," and—"terpentine."

At the mercers' shops in large towns lace was to be purchased, but as the itinerant sellers in neighbourhoods where lace-making was carried on were always to be found content with a smaller profit on their wares, many continued to buy from them long after lace was to be had elsewhere. Lace was sold at fairs—this was especially the case when the fabric was the result of work done by the cottagers in their own homes. At the fairs and on market days much selling and bartering of lace was done.

Lace bartered at fairs.

Frequently special orders were given to the lace-makers who carried out the designs required by their patrons. A lady who desired lace would go to a cottage and arrange with the worker for the execution of her order; this ideal, but necessarily restricted, method was adopted all over England wherever practicable.

In Italy, as a rule, at the present day, the agents of the large firms go to a central point in a lace district at certain times of the year and collect the lace produce of the peasants, it being always understood that the fabric must reach a

Agents collect the lace in Italy.

certain standard of excellence, or it will be rejected. All lace imperfectly made or soiled is rejected by firms whose reputation is an important matter to them. But the inferior laces are, of course, not wasted; other merchants buy such goods, send them, as a rule, to spas and watering places where people congregate who have more money than discrimination, and a ready sale is found for them. The barter for such goods is generally cotton or linen material for working, orders for polenta and other food stuffs, rather than coin. This system, which gives rise to much cheating, is still flourishing in some remote villages in Devonshire, "truck," or payment in kind, being given to the workers instead of money.

Sometimes the thread is given out by foremen to the workers in a certain district, and an account must be made of the amount received; thus, if one pound of flax thread be received, half a pound of lace must be handed over, as about half is allowed for waste.

Lace
smuggling.

The history of smuggling in connection with lace is a large subject, for the unlawful passing and "running" of lace has always had an intimate connection with the history of lace in any country in which it has been made; innumerable are the stories of how stringent laws for the protection of the home lace industry have been cleverly evaded.

Dogs were
used in
smuggling.

Perhaps the most systematic smuggling, and that of the most ingenious order, was carried on between France and Belgium in the beginning of the nineteenth century, when France was using much Belgian lace. Dogs were trained to serve the smugglers' purpose. In France the animal was fed well, petted, caressed, and made extremely happy; then after a time he was taken across the frontier into Belgium, where he was starved and otherwise ill-treated. After a short time of wretchedness, the skin of a larger dog was fitted to his body, the intervening space filled with lace and sewn up, and the dog allowed to escape. He naturally made direct for the old home across the frontier in France where he had been so kindly treated, and was soon relieved of his contraband. The enormous extent of this traffic will be judged by the fact that between 1820 and 1836 many hundreds of such smuggler dogs were destroyed, a reward of three francs for each being given by the French Custom House when they at last got wind of this ingenious device for evading the duties.

In the eighteenth century many people lost their lives in the risky trade of lace smuggling. Though foreign laces were prohibited in England the Court ladies persisted in wearing them, and if they could not succeed in smuggling them themselves, they got others to do so. After 1751 extraordinary severity and surveillance seem to have been resorted to in order to put a stop to the unlawful importation of lace; a writer of this period remarks that "not a female within ten miles of a sea-port that was in possession of a Mechlin lace cap or pinner, but her title to it was examined." Lord Chesterfield writes to his son in 1751, "Bring only two or three of your lace shirts, and the rest plain ones." It was no uncommon thing for the milliners' and tailors' shops to be raided by the Revenue officers; and on such an occasion whatever articles of foreign manufacture were found were confiscated.

George III. ordered all the dress materials worn on the occasion of the

marriage of his sister, the Princess Augusta, to the Duke of Brunswick, to be of English make. The guests and attendants took not the slightest notice of the King's wishes, but gave their orders freely for prohibited stuffs, which they knew would be forthcoming if the prices paid were high enough. Three days before the wedding the Customs officers visited the court milliners of the day and carried off all the foreign cloths, gold, silver and lace. In the same year, a seizure of contraband French lace, weighing 100 lb., "was burnt at Mr. Coxe's, conformably to the Act of Parliament."

Contraband
lace was
burnt.



One of the Fashion Puppets, 3 feet in height, such as were dressed in Paris and sent to all the capitals of Europe to display the modes of the day. From the Correo Museum, Venice.

Women were arrested with pies containing valuable foreign laces; a Turk's turban containing stuffing worth £90 in lace was seized. The journals of 1764 are full of accounts of seizures by the Customs for contraband transport of lace.

High and low took to smuggling. A gentleman of the Spanish Embassy had thirty-six dozen shirts, with fine Dresden ruffles and jabots, together with much lace for ladies' wear, taken from him. A body to be conveyed from the Low Countries for interment in England was found to have disappeared with the exception of the head, hands, and feet; the body had been replaced by Flanders lace of immense value. So common was the trick of smuggling in coffins that when forty years later the body of the Duke of Devonshire was brought over for burial, the officers not only opened and searched the coffin, but poked the body with sticks to see that it was not a bundle of lace. It is said that the High Sheriff of Westminster successfully "ran" £6,000 worth of French lace in the coffin of Bishop Atterbury, who was arraigned for Jacobite intrigue when Bishop of Rochester, and who died in exile in Paris in 1731.

Lace was
smuggled in
coffins.

The spies of the Custom House were everywhere. Mrs. Bury Palliser relates that at a dinner party in Brussels early in this century a lady, the wife of a Member of Parliament for one of the Cinque Ports, told the gentleman sitting next to her that she dreaded the seizure by the Revenue Officers of a very beautiful Brussels veil in her possession. The gentleman at once offered to take charge of it for her "as he was a bachelor, and no one would suspect him." The lady accepted the offer aloud, for she saw one of the waiters listening to the conversation; she at once guessed he was a spy, and sewing the veil in her husband's waistcoat, succeeded in getting it safely to London. Her partner at dinner, crossing two days later, was subjected to the most rigorous search.

All this proves that the people who desire to wear lace will have it whatever the laws, and however active may be the spies and Revenue Officers; free trade principles alone can put a stop to smuggling.

Fashion
puppets
dressed in
lace.

In writing about the transport of lace, mention must be made of puppets or dolls which were dressed with lace in order to show the fashions of the seventeenth and eighteenth centuries. The word puppet is derived from *poupée*, a baby or doll. The figure used instead of the modern fashion magazine was usually below life size, made like the puppets or fantoccini used in the plays. In 1721, Le Sage wrote a play for puppets. The well-known puppet show scene in "Don Quixote" will be remembered. The marionettes were constructed of wood and pasteboard, with faces of composition, sometimes of wax. In the puppet for dancing purposes each figure was suspended with threads to a bar held in the hand of a hidden performer, who posed and gave action to the figures with the other hand.

In the eighteenth century, Flockton's show presented no fewer than five thousand figures at work at various trades. At country fairs puppets were used for depicting historical scenes, such as "The Crossing of the Alps by Napoleon"; these dolls were sometimes moved by clockwork.

A few years ago, an elaborate model was made of a staircase in the Doge's Palace in Venice; every detail of architecture and decoration was accurately carried out, the whole being made to scale. On the staircase were no fewer than one hundred figures represented in the correct costume of the time, which included the most elaborate laces, all of the real kinds used at the period. The scene represented was the execution of the Doge Marino Falieri. The executioner was there, the officers in accurately-made uniforms, even the spectators in the costly lace and brocade dresses of the time.

The puppets used for the display of fashions in lace were of the same make and description. The custom of dressing up lay figures in the modes of the moment commenced in Paris, where, in the reign of Louis XIV., one called La Grande Pandore was exhibited in the court dress of the period, or in some fashion conformable with *grande tenue*. This dress was changed with each change of fashion, just as the life-size puppets in the shop windows of the present day show off the latest creations from Paris and elsewhere. A second doll, smaller in size, called La Petite Pandore, was exhibited at the Hotel Rambouillet clothed in morning *déshabille*, this word meaning the less ornate garments fashionable for morning and home wear, and by no means indicating the careless and slovenly character of loose dress which the word *déshabille* has in modern times come to mean.

Special per-
mission was
given for
the entry of
fashion dolls
to our ports
in war time.

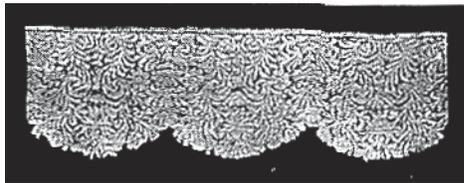
When a fresh fashion came in, the last *poupée* was sent off to Vienna, Italy, England and other countries where people were as desirous as now of knowing the latest Paris fashions. So important was the matter considered in England, that when British ports were closed in war time, special permission was given for the entry of the "Grands Courriers de la Mode." These dolls were dressed with the finest laces France and Italy could produce. As late as 1764, it is said "there has been disembarked at Dover a great number of dolls, life-size, dressed in the Paris fashions in order that the ladies of quality can regulate their taste on the models."

The custom dates back much earlier than the reign of Louis XIV. M. Ladouise

of Paris, in 1391, makes entries for expenses connected with sending a fashion doll to the Queen of England. In 1496, one is sent to the Queen of Spain; in 1571, a third is sent to the Duchess of Bavaria. In Miss Frier's "Henri IV." we are told the King writes in 1600, before his marriage to Maria de' Medicis: "Frontenac tells me that you desire patterns of our fashion in dress. I send you therefore some model dolls."

It was the custom to expose such puppets for public view at fairs; in Venice, at the annual fair held in the Piazza of St. Mark on Ascension Day, a doll was always shown whose dress and laces served as a model for the fashions of the year. This was kept later in a shop on the Ponte dei Bareteri, which is to be seen at the present day; it was called La Poupa di Franza, and was placed in the window so that all might model their garments on the fashions shown by the puppet of the moment.

In his picture of Paris, Mercier mentions the puppet of the Rue Saint Honoré. "It is from Paris that the most important inventions in fashion give the law to the universe. The famous doll, that precious puppet, shows the latest modes. One passes from Paris to London every month and goes from there to expand grace to all the Empire. It goes North and South, it penetrates to Constantinople and to St. Petersburg, and the pleat which has been made by a French hand is repeated by every nation who is a humble observer of the taste of the Rue St. Honoré."

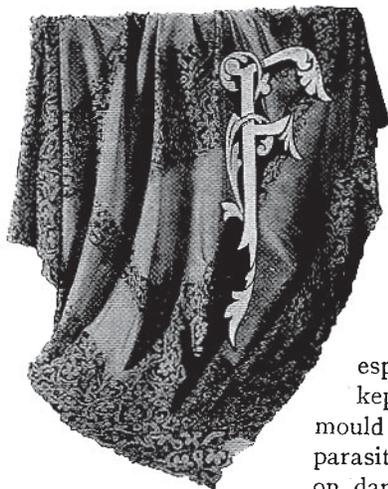


Bobbin Lace, 5½ inches wide, showing transition stage of the Scallops between Pointed and Straight which began to take place in the seventeenth century.

CHAPTER X.

THE CARE OF LACE.

Keep your
lace dry and
warm.



FINE needle-point and bobbin lace should be kept in a warm, dry atmosphere. Much old lace has been damaged by being locked away in cold, damp sacristies in the cathedrals and churches, where hoards of ecclesiastical lace accumulated in the days when the finest specimens of Spanish point, laboriously-made Valenciennes, Mechlin, Brussels, and Italian laces were all made for Church use. A species of mould attacks lace, especially black lace, if kept without air; this

mould is, in reality, a living parasite, which grows, feeding on damp, as the mould in a damp preserve closet or apple-

room will form and grow. If laces are not used they should be taken out of their drawer, shaken, and frequently exposed to air.

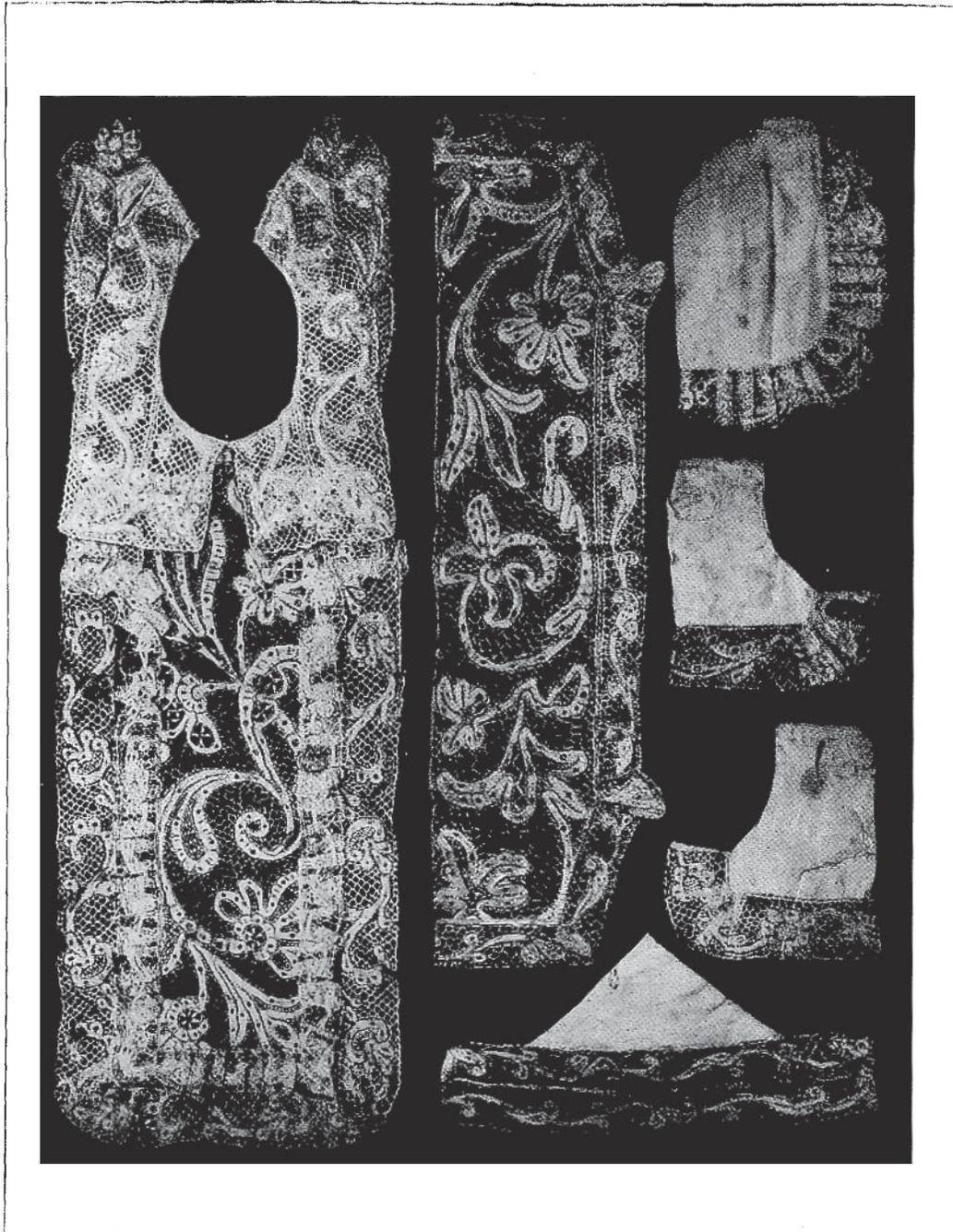
Moth does not attack lace made with flax thread, but should be guarded against if specimens of Trina di Lana or Shetland point are to be stored. There is no need for blue, white, pink, or mauve paper, as long as the receptacle in which the lace is kept is dust-proof, and air is frequently allowed access to preserve the colour and kill parasitic growths.

ADAPTING LACE.

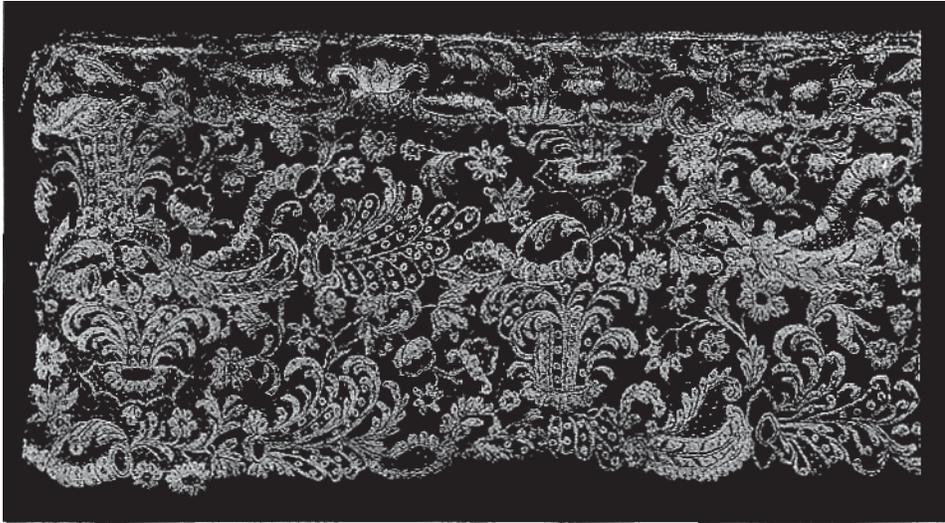
More good lace has been ruined by dressmakers than by all the other destructive agencies put together. Madame la Mode has no veneration, and will cause the finest Alençon or Burano point to be cut if it suits her whim that a certain form shall be made in lace for



Plastron made of Floral
Forms cut from a ragged
Flounce and joined with
new Needle-made Bars.



An unusually Complete Specimen of the Lace-trimmed Christening Suits in use until the close of the eighteenth century, consisting of cap, frock trimming in two pieces, collar, and mittens. The lace is Belgian bobbin-made à réseau.

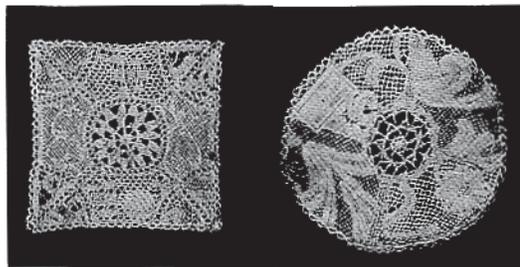


Border of Needle-point Lace (made of three pieces, one narrower and two wider, stitched together). The patterns of the fragments are of the same period, Louis XV., and show how narrow laces can be effectively joined. Width 7 inches.

which the piece was not originally intended. Here should step in the ingenuity required for adapting lace without destroying the fabric. Is the piece too long? The superfluous part can be placed between the material and the lining. Is it too wide? The same plan can be resorted to. Corners can be mitred by means of lace stitches, so that no join is visible; revers made with the surplus width at the lower end hidden, instead of cut.

Adaptation is not necessarily destruction; sometimes it gives new life to a worn-out and unusually ragged lace. The Devonshire lace-makers recognise this as a regular branch of their industry; many a beautiful veil, shawl, and flounce is concocted from old fragments sent to them in a seemingly hopeless condition. They begin by carefully cutting out of the torn pieces the designs of the old work. These are spread upon a paper pattern of the shape required. The modes and fancy stitches are restored, any flower which is required is supplied, and the whole is joined together on the pillow. We recently saw a handsome black Honiton flounce being so treated with perfect success; black Honiton is extremely rare, and is now never made.

Give ragged lace a new lease of life.



Two Dessert D'Oyleys made from fragments of lace cut from ragged borders.

Old point lace can be given a new lease of life if the ground has given way ; and this is always the first part to wear on account of the weight of the solid arabesques and leaves. These should be detached from the ragged ground, placed on a pattern of the desired form, then connected with fresh bars worked as nearly like the old bars as possible.

Many laces which are too narrow to use effectively can be joined so that the widening is almost imperceptible.

Fragments of coarse lace can be used in various ways, and merely require neat stitching and ingenuity in arrangement to make them into graceful articles of utility instead of useless rags.

Do not put
your torn
laces in the
rag-bag.



Table-Centre or Tray-Mat, made from fragments of lace. The ground is of white linen.

TO RESTORE LACE.

Before mending lace it should be ascertained exactly of what make it is, more especially with regard to the ground, as this is usually the part which first shows signs of wear. If the needle-point or pillow lace design is mounted on machine-made net the lace is easily repaired, and the fabric does not deteriorate in value in the process ; but if the lace has a needle-made ground or one made with bobbins, a large proportion of the value of the lace is lost if the design is remounted on machine-made ground. The needle-made grounds should be repaired to the last ; of these are old Brussels, Burano, Point Gaze, Alençon, Argentan, Mechlin, old Devonshire, Flemish, and Lille. Sometimes lace is made on the pillow with bobbins, and filled in with a needle-made ground, or between bobbin sprigs medallions of needle-made point are let in, as in Duchesse ; in such a case the needle-made net ground must be mended and not cut away.

To Mend Cut Work.

The holes should be darned, the button-holing or over-sewing of the pattern being afterwards done according to the pattern on the darned foundation. If the hole is large it is sometimes worth while to sacrifice a few inches in the length of the piece in order to patch ; this is, of course, an extreme measure, but it is better to have a shorter length intact than the longer unusable, on account of holes.

Special
laces require
special
mending.

To Mend Darned Netting.

Cut out the broken meshes and net new ones in their place, unpick the darned design beyond the junction of the new and old mesh, and darn the pattern in again.

To Mend Needle-made Laces with Bar Grounds.

Restore the ragged parts of the pattern by cutting out the fillings in the centre, and working in new fillings that match the old in design. Button-hole round the cordonnet, cut out the ragged bar ground where necessary, and work new bars in. Simple bars are made by passing two or three strands across the space, and covering them closely with button-hole stitch.

To Mend Needle-made Lace with Machine Net Ground.

Clean the lace, unpick the pattern from the old torn ground, mend the design, putting in the fancy stitches where they are incomplete ; tack the design on blue paper right side downwards. Lay a new piece of net that matches the old as nearly as possible over the sprays and tack it to the edge of the paper ; then with a fine needle and lace thread sew it round each spray, taking up minute portions of the edge and not the centre of the work. Sew round the design on the right side, after untacking from the paper, a pearl edge of tiny loops. Lay the lace with design uppermost on a board covered with flannel and rub each leaf, spot or flower, and along each spray, with the end of an ivory crochet hook to make the raised work stand up in relief. Bobbin lace appliqué is mended with machine-made net in just the same way.



Bobbin Lace before Mending.

To Mend Needle-made Laces with Needle-made Net Grounds.

Mend the fillings by imitating the stitches in the design ; do not cut away any of the ground, but join the fine lace thread at a corner of the hole, as the mesh will not otherwise pull into shape ; fasten the thread, if possible, into the *fil de trace* or outline of the design. Insert the needle at about the distance of one-sixteenth of an inch, bring it out as for button-hole, but twist the thread once round it, so as to make a twisted strand ; work to the end of the space, and at the end of the row fasten the thread to the lace with a strong stitch, and sew over and over the threads back to the commencement, putting two twists into each loop.

To Mend Bobbin Laces with Bobbin Grounds.

These are the most difficult of all laces to restore, as they must be repaired on the pillow. The bobbins are passed into the meshes beyond the rent, and the new work will then resemble the old. In mending bobbin lace great care should be taken to exactly match the old thread, as much damage can be done to delicate fabric by using too strong a thread, which tears away the old pattern.

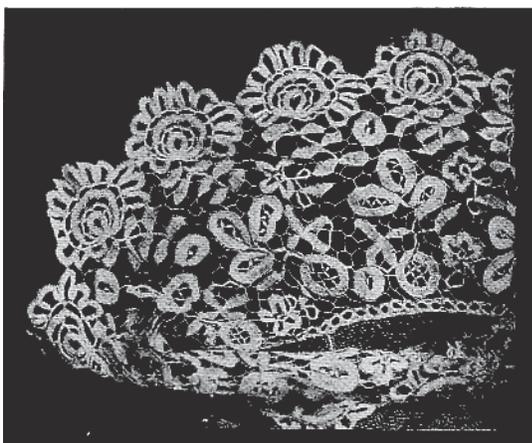
When mending tape guipure it is often advisable to darn the pattern before restoring the bobbin bars.

To Clean White and Tinted Lace.

Place the lace to be cleaned on a smooth board covered with linen, pin it with small fine pins on to the linen which has previously been firmly nailed down to the board, then dab the lace with warm water by means of a sponge ; the fabric must on no account be rubbed, only dabbed. Dissolve half an ounce of the best primrose soap in two pints of water and dab the lace again with the sponge soaked in soapy water until it is perfectly clean. Rinse the soap away by dabbing with warm clear water and leave the lace to dry after most of the moisture has been removed by means of a dry sponge. Old laces should never be ironed or stiffened.

If the lace is so thick that dabbing with a sponge will not remove the dirt, it may be placed in an enamelled iron saucepan in cold water in which best Primrose soap has been dissolved in proportion of two ounces of soap to two pints of water. Bring it to boiling point, then remove the lace, rinse in clear water and pin down to a linen-covered board.

The
cleansing
process.



Bobbin Lace after Mending.

To Colour Lace.

The right colour for old lace is that of pure unbleached thread. Saffron-tinted lace, butter-coloured laces and other outrages on good taste need not be mentioned in connection with needle-point and bobbin lace; they are occasionally demanded by fashion, but there are always machine-made varieties to supply the demand.

It is not in good taste to affect lace "Isabeau," a colour much worn recently; this is a greyish coffee colour, or in plain English the colour of dirt, the name of the queen who showed her devotion to her lord by vowing to change no body linen until his return from the wars, having been given to it.

To renew the unbleached effect of white lace it can be delicately tinted with tea by laying it in water in which tea has been infused.

To Clean Black Lace.

Pin down upon a linen-covered board, as described for cleaning white lace, then dab with vinegar instead of soap and water, leaving it to dry on the board. If the lace is mouldy, which defect black lace is very subject to, place it in a warm room near a fire, brush with a fine brush and dab with spirits of wine until all sign of the mould is removed. Leave to dry pinned on the board, and do not on any account iron or stiffen.

There is no method of dry cleaning lace which is not damaging to the fabric; when effectual dry cleaning is done acids are used, and it is inevitable that the lace should be rotted by such a process.

It is impossible to clean lace effectually by any dry process without injury to the fabric.

How to Sew on Lace without Injuring.

Needle-point and bobbin lace should always be provided with a footing or *engrêlure*, that is a narrow band or straight-edged insertion which is usually of coarser quality than the lace border or flounce, and by which the lace is sewn on to the material it is intended to decorate. This prevents tearing or undue dragging of the main fabric. The footing can be easily renewed when worn out; it should be oversewn not too closely to the lace. If cuffs, appliqué collars or other laces are worn, which require sewing down at the points and round the design, the stitches should be put in with a very fine needle and placed at least half-an-inch apart; the cotton should be of the colour of the lace, not of the material on to which it is sewn.

SOME HINTS ON JUDGING LACE.

In judging lace there are three most important points to decide:—

1. Whether the specimen is needle-point, bobbin, or machine-made lace.
2. The approximate date of its manufacture.
3. The country of its origin.

Is it Machine-made Lace?

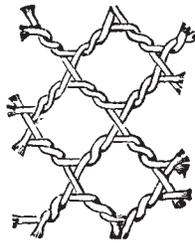
1. The question as to machine-made lace may be dismissed in a few words—the threads in the manufactured article have a twisted and compressed look which is never seen in hand or pillow laces. Buttonhole stitches, which are to be found in such infinite variety in needle-point, are never seen in machine laces; up to the present time, however ingenious may be the reproduction of lace, no mechanism has yet been invented which can achieve the button-hole stitch in its simplest form.

If there are raised ornaments in machine-made lace the padding is worked over and over straight: in hand-made covering the stitches always slope.

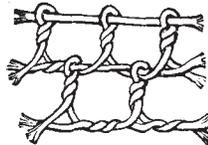
If a thread in machine-made lace is unravelled it comes out easily: in needle-point, on the contrary, frequent knots impede the unravelling of the thread, and in bobbin-lace the unplaiting is a tedious process. The mesh ground in machine net is perfectly round and even: in needle-point lace it is either square or hexagon.

The plait of bobbin lace cannot be done by machine except by the Dentelliere which was invented by a Frenchman in 1881. The expense of producing lace by this machine is, however, as great as that of making bobbin lace by hand.

The net ground in hand-made lace is less even than that of the machine-made fabric.



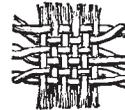
Bobbin-made réseau—sometimes called *Lille fond claire*—the best of all Grounds. *Much enlarged.*



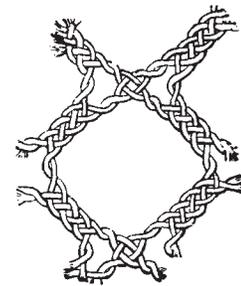
Needle-point Ground. *Much enlarged.*



Needle-point Toilé. *Much enlarged.*



Bobbin-made Plait. *Much enlarged.*



Bobbin-made Ground Valenciennes. *Much enlarged.*

Is it Needle-point or Bobbin Lace?

In judging whether the specimen is needle-point or bobbin lace, the gimp or *toilé* should decide the question. When looked at through a strong magnifying glass the needle-point gimp will be seen to be made up of looped threads: in the case of pillow lace the gimp is plaited.

The net-work ground of the lace specimen to be judged supplies another test. In the needle-made réseaux the threads are looped up to form the mesh: in the pillow-made réseaux there is a continuous flow or plaiting of the threads. If a small section is unpicked the thread in needle-point is found to be a single one: in bobbin-made ground several threads are used, as in order to make progress they must be twisted or plaited.

When was it Made?

2. In deciding the age of a specimen of lace, the most conclusive test is made by unravelling a single flower or ornament until about twenty inches of the thread is obtained; if there is no join in this length nor for a few inches beyond, we may be sure that the lace was made after the beginning of the last century, when machine-made thread was first used. Before that date all the thread used in making lace had to be joined at least every twenty inches, because the worker could stretch no further from her distaff, and had to break off and join again.

Hand-made thread was joined in lengths of 20 inches.

The designs varied considerably in character, according to the date of the lace, and the carrying out of a similar design will be a sure help in guiding the decision as to the date of a specimen. Thus, before the sixteenth century the petals and other forms, which should have been rounded, were all angular. In the seventeenth century the raised picots, or *fleurs volants*, were diamond-shaped.

The *brides ornées* alone are enough to date a piece of lace. The earliest form of bar in the fifteenth century had a knot, or dot, only as ornament; in the sixteenth century, a double or single loop; in the seventeenth century, a star.

The position of the flower, with regard to the edge, also indicates the century of its make.

The earliest bar-joining was V-shaped, in perfect simplicity. Afterwards a looped bar appeared across the V, intersecting it. Later the barettes were no longer symmetrical, but were closer and uneven, like the bars in crackle china. This crackle position of the bar was introduced at the end of the seventeenth century.

The edging of lace also gives indications of its age. Sharp angles in the scallops indicate the Middle Ages; in the sixteenth century a rounded scallop came in; in the seventeenth century, a scallop with dots; in the eighteenth century, a large scallop alternately with a small one, dots being in the centre of each.

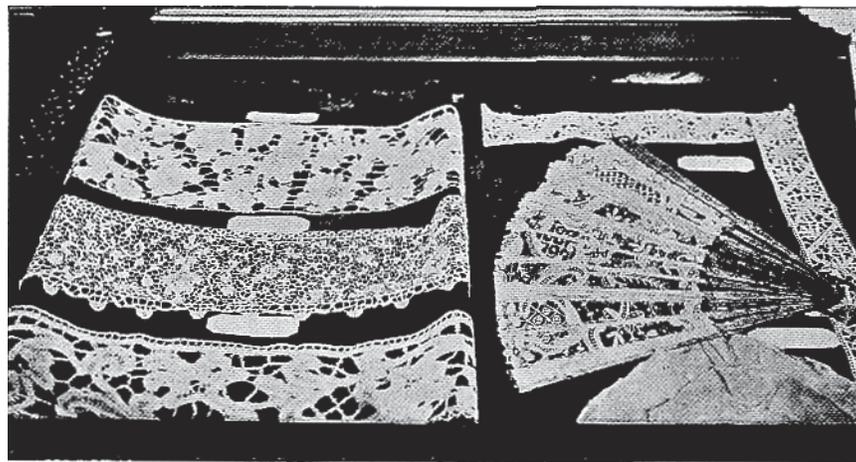
Engrêlures or footings also vary, but this indication is not a safe one to trust to entirely, without other evidence, for the engrêlure is frequently renewed as it receives hard wear, so the original one is seldom found on a piece of antique lace. All old engrêlures are hand-made. The oldest are simply a series of crossed bars. The same rules with regard to knots and picots influence these bars as those of the bars in the lace fabric itself. Old laces always have flax thread engrêlures. Modern laces, even those of hand-made workmanship, generally have cotton thread engrêlures, except the laces made in Venice, which have flax thread engrêlures only. So that the Rosaline and Burano lace made to-day will, in twenty years' time, be identical with the Rosaline and Burano points made in the seventeenth century.

Engrêlures or footings.

Where was it Made?

3. Other considerations with regard to the age of a specimen piece are involved in the question as to the country of its origin, which is, perhaps, the most difficult question of all to decide. For the lace workers frequently migrated to other countries, taking with them their patterns and methods, and began to

practise their handicraft in their adopted country. In such cases, however, there was always some small divergence which crept into the original method. For instance, the workers of Alençon were originally taught lace-making by Venetians, brought into the country by Colbert in order to keep in France the enormous sums spent by the courtiers on Italian laces. At first the early Alençon lace made at Lonray can hardly be distinguished from Venetian point; but after a time a new kind of ground was made, fresh stitches were invented, and a century and a half after the Venetian lace workers had taught their handicraft to the French workers Alençon lace had a character of its own, and no longer resembled Venice point. Alençon and Argentan were made until fifty years ago with a cordonnet padded with horsehair. In Venice this material was never employed: cotton or flax threads always formed the Italian padding.



Small Collection of Old Lace, arranged in plush trays, fitted into a specimen table. On each label are written particulars of the date and variety of lace.

**Mediæval
designs
in the
16th
century.**

Up to the middle of the sixteenth century lace patterns were in the mediæval style—that is, symbolical groups, figures, monsters, sacred animals, and trees were introduced into the design, which was carried out in hard, square lines with no flowing rounded forms even in flowers or leaves. The same form was repeated many times: thus a tree, a fountain, candelabra, or what not, will be constantly seen with the small motifs between. This is accounted for by the fact that one worker made one section. The straight joining, which was the only one known at that time, necessitated the repetition of the straight line of the tree or fountain. After the sixteenth century a new way of joining was found, so that not only straight forms but round ones could be used for the joins.

Until the middle of the seventeenth century the geometrical style of pattern was used, squares, triangles, lozenges and wheels formed the design.

From the middle of the seventeenth century till early in the eighteenth, the Renaissance patterns were used, with flowing lines, wreaths, garlands, flowers, and scroll work in compact patterns or connected with bride and buttonhole grounds. It was at this time that point and bobbin laces were the most used, the most elaborate, and the most beautiful.

From 1720 till the end of the eighteenth century the Rococo style was used, and stiff patterns and crowded and ungraceful bouquets formed the motif. Lace patterns and workmanship began to decline in beauty at this period.

At the end of the eighteenth century the beauty of lace began to decline.



Lace Cabinet suitable for a few specimens. On the lower shelf are stored lengths in use or awaiting cleaning or repairs.

At the end of the eighteenth century the Dotted style came in; the design seemed to melt away, the bouquets became sprigs or mere dots; rosettes, tears or insects powdered over the surface, replaced a continuous design; and drawn muslin and blonde laces began to supplant the rich old needle-points.

HOW TO ARRANGE A SMALL LACE COLLECTION.

It is extremely important to store lace in a careful and methodical manner, for the fabric in some cases is so delicate that the undue dragging and crushing which crumpled folds entail, are most damaging.

How to store lace.

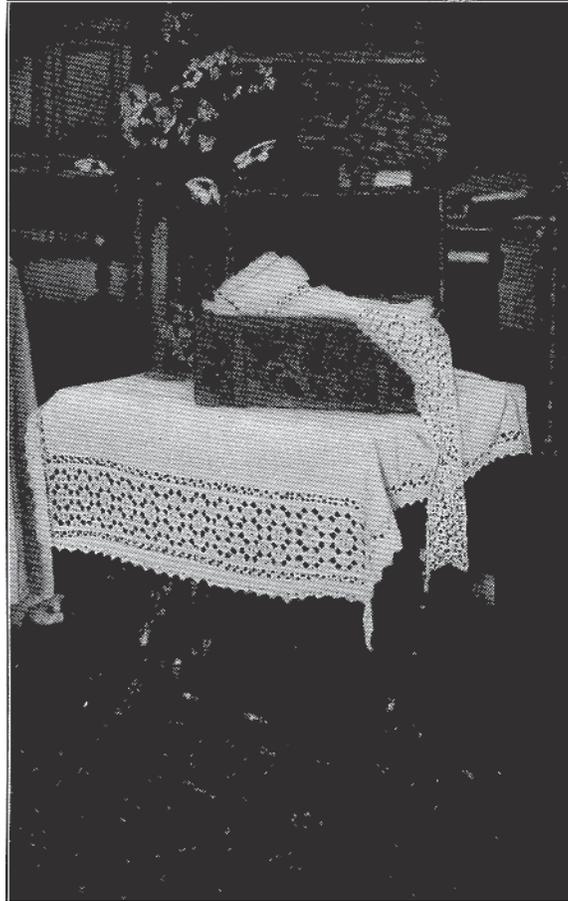
Few people buy lace only from the collector's point of view. Pleasure in its beauty, interest in its history, or the skill shown in its workmanship

may influence the choice; but its use as a personal adornment generally has something to do with its purchase. In arranging a collection, therefore, it is important to provide for the necessity of constant change in the exhibits; there must be no gluing down to coloured paper or silk to show the design as has been recommended by some collectors, for this precludes the possibility of using the lace for its legitimate purpose, besides taking away half the grace of the fabric by nullifying its flexibility.

The ideal lace cabinet is one of the Chippendale design, of French make, Empire or Louis period; of white moulded wood or whatever other style suits the taste of the owner, or the period of the room, whether it be the drawing-room, the boudoir, or the dressing-room of madame, in which it is to stand. The illustrations we give appeared in an article on this subject in the *Queen*. They suggest, but do not altogether fulfil all the requirements of the lace cabinet. It matters not what style provided the cabinet be provided with a cupboard with glass doors, and glazed sides if possible, and a few dust-proof drawers. The cupboard should be lined with velvet or satin; the best colour for displaying lace is violet of not too deep a shade, yet with no tendency to red in it. Fancy, or the exigencies of harmony with the other decoration in the room, may render another colour desirable; silver-grey satin has a beautiful effect under lace when it is perfectly clean, but the tint Isabeau on grey satin is not pretty, nor, indeed, on any other colour. Red of a rich cardinal colour is effective, but yellow is undesirable, as the colour of pure unbleached flax, which is the natural colour of old lace, does not harmonise well with that of the buttercup.

Whatever the background, the lace should be pinned upon it with sharp, fine steel pins. Put in as few pins as possible, and allow the lace to hang in its own graceful folds if it be of the Alençon point Gaze and embroidered net variety. If old

guipure knotted laces and other thick kinds are to be displayed, they should be laid out flat, and the escalops firmly pinned against the wall of the cabinet. Arrange the background with as much variety as possible. Perhaps an insertion of guipure may outline the top, a fine Brussels or Argentan lappet hang on one side, while a Burano fan is set sideways, open two-thirds of its whole extent. If a Limerick scarf, a



Old Casket, with modern lock and fresh rose satin lining, used for storing choice specimens of Needle-point and Bobbin Laces.

Brussels berthe or Venice collar be in the possession of the collector, such a specimen should drape the entire background, and fan and lappets be displayed upon a shelf.

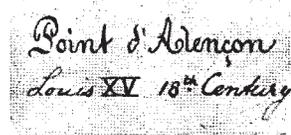
It is a great convenience when the shelves are movable so as to form trays ; they can then be slipped out of the cupboard to allow of the examination of any particular specimen without disarranging the whole.

Small pieces of flounce or edging should be laid across in straight rows, such "majesty of ordered lines" being, however, occasionally broken by a handkerchief, folded jabot, or half-open fan. Close to each specimen should be a plain white card, on which are written clearly :—(1) The kind of lace. (2) The date of its manufacture ; as shown in the illustration.

The drawers for the storing of lace will be found most useful for those pieces which are not suitable in size or rarity for display, or which are in course of washing, mending, or making up. But we should advise all lace-lovers to insist that all the lace not actually in wear should be put in the lace cabinet. Such drawers should be lined with cream or white soft satin, pasted or tacked against the wood, and, further, should have widths of the protecting material tacked to the upper edge of the sides to be drawn over and tied, like the sides of a portfolio, before the drawer is shut.

All these hints on the arrangement of a collection are equally suitable for large and small accumulations ; for if only a few scraps are to be shown, a velvet-lined specimen table with tiny drawer can be used with perhaps some bonbonnières and patch boxes, which will gain in effect from their proximity to the lace ; or if large quantities of lace are to be displayed, larger cabinets, a variety of specimen cases and tables need only to be added. In the latter case, however, care should be taken to classify the laces according to their date and place of origin ; for example, there must be the Flemish cabinet, where Point de Flandres, Brussels, and Mechlin are shown ; the Louis cabinet, where Point de France, Alençon, Argentan, and Valenciennes are displayed ; and the English table, where Devonshire, Irish, and Buckinghamshire pieces are to be seen. The tasteful arranger will doubtless make the idea complete by providing for her Flemish laces a carved receptacle of Flanders oak, for her French laces a commode or Louis cabinet, and for her English laces one of Sheraton design. The Italian lace collection would be best shown in a many-leaved cabinet on a pedestal of carved work ; the leaves when closed showing the form of one of the carved and gilded lamps which are so characteristic of the City of the Lagoons.

Specimens
of lace
should be
labelled.



Label suitable for Specimen
of Lace in small collection.

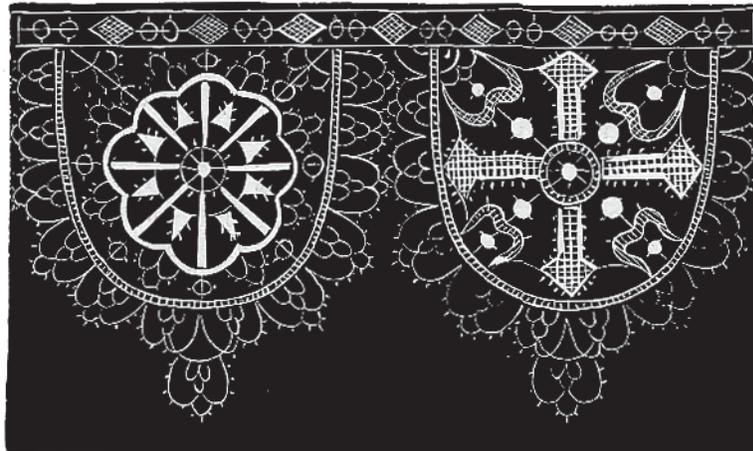
CHAPTER XI.
THE LITERATURE OF LACE.



GENERALLY speaking, the Literature of the Art of Lace-making may be said to commence with the pattern books designed for the use of the lace-makers. St. Dunstan designed patterns to be executed by the nuns, and sometimes, it would appear, by the monks also; the monks of the monastery of Wolstrobe, in Lincolnshire, are commended for their skill in needlework, and in the frontispiece of some of the early pattern books of the sixteenth century men are represented working at frames, and we are told these books were written "for the profit of men, as well as of women."

Several books inherited from monasteries contain no letterpress except what is required to explain the working of the patterns; the monks would hardly have collected the volumes except for the purpose of using them.

The earliest dated pattern-book was published in Cologne, in 1527, and is a small octavo volume with forty-two plates; the title is in Gothic letters beneath woodcuts representing women at



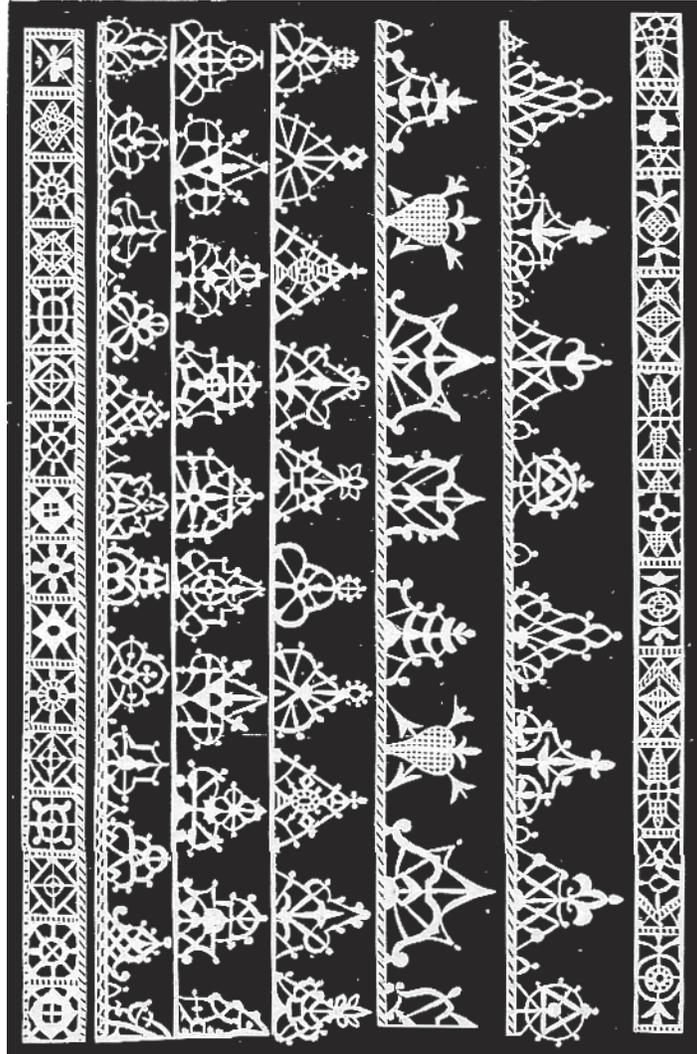
In 1527 the first dated pattern book appeared.

Design for Reticella, from a Pattern Book by Vinciola. Sixteenth century.

work. On the back of the leaf is a large escutcheon, the three crowns of Cologne

in chief; supporters, a lion and a griffin; below, "O. Felix Colonia, 1527." The patterns consist of mediæval and Arabesque borders and alphabets, some on white, others on black grounds, some with counted stitches.

Occasionally there is a dedication in verse, as in an undated book published at



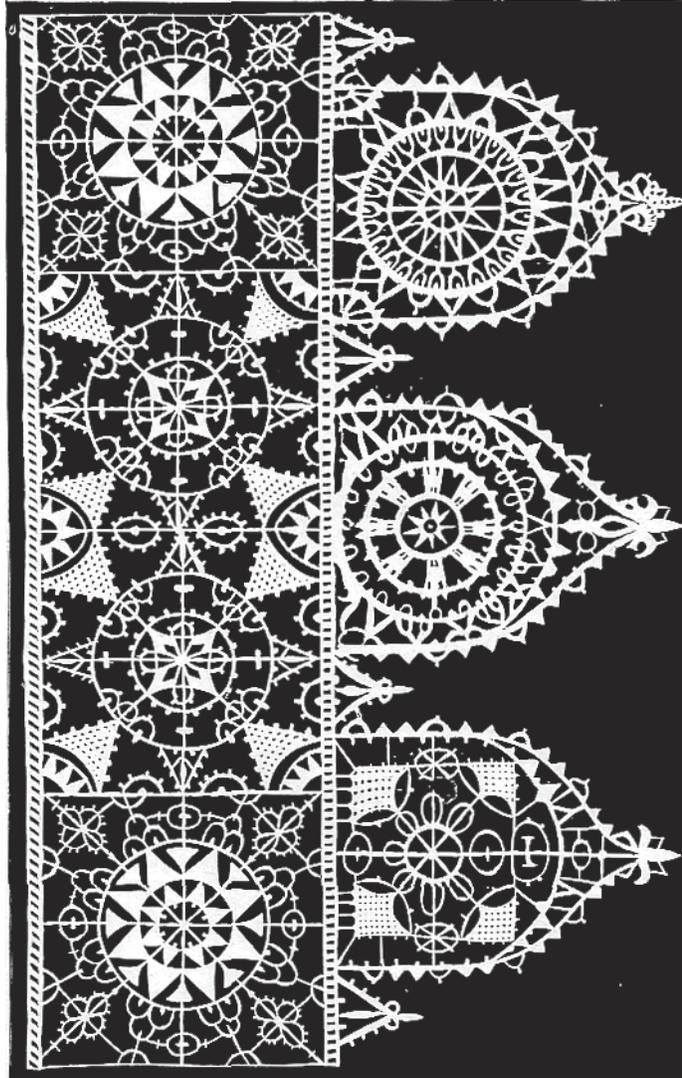
Patterns for Edgings and Insertions of Lace, from the Pattern Book of Cesare Vecellio, published in 1591.

Lyons. In this the patterns are mediæval, and it is stated that the book is for the profit of *tant hommes que femmes*.

In another undated Lyons book of this period there is an elaborate pattern representing St. Margaret holding the cross to a dragon.

Special
ballads
written for
the use of
lace-makers.

In a book published in Paris in 1584 is a *ballade* of twenty-eight lines. This is one of the songs sung by the lace-makers while at their toil. These ballads, or *chansons à toile*, still survive amongst the Venetian workers, and are doubtless used to discourage gossip, which hinders work, besides bringing minor evils consequent on the over-activity of unguarded tongues.



Pattern for Reticella Lace from the Pattern Book of Cesare Vecellio, published in 1591.

In the silk-spinning factories in Italy at the present day the women are not allowed to talk, but may sing, and the sweet rhythmic chant which rises and falls, led always by the acknowledged leader, is very beautiful to hear.

The eminent Italian pianist, Signor Giuseppe Aldo Randegger, has kindly composed expressly for this book the "Nenia" which is given on pp. 100 and 101; the words, by Eugenie Randegger, and the music are quite characteristic of the old tradition in connection with the love story of the Venetian maid, who, while waiting for her absent fisher lover, ornamented his net by twisting the cords into a rude form of lace work.

The volume amongst the sixteenth century lace books which was most popular with the ladies of the French Court, for whose use it was designed, is that of the Venetian, Vinciolo, to whom Catherine de' Medicis granted in 1585 the exclusive privilege of making the collarettes godronnées (of fluted pattern) which she herself introduced. The book went through many editions, and is entitled *Les singuliers et nouveaux pourtraicts . . . et ouvrages de Lingerie*. Two figures representing ladies in the costumes of the period, with working frames, are shown on the title page. The work is in two volumes; the first devoted to Point Coupé, showing beautiful geometric patterns in white on a black ground; the second to Lacis, the subjects being in squares, with counted stitches like the modern Berlin wool embroidery patterns.

The reason why these early pattern books are so scarce is that the tracing, or pricking, of the patterns with the metal style destroyed the paper on which they were printed. They are much sought after by collectors of early specimens of wood block printing.

The pattern books being costly and difficult to procure, gave rise to the production of "Sam cloths," or samplers, when several different designs in Lacis, or cut-work, would be copied by a child on to the more durable canvas.

Lace designs worked on Sam cloths or samplers.

Signor Ongania, of Venice, has published a limited number of *facsimiles* of pattern books of the sixteenth and seventeenth centuries. M. Alvin (Brussels, 1863) issued a *brochure* upon the patterns, and the same year the Marquis Girolamo d'Adda contributed two bibliographical essays upon the same subject to the *Gazette des Beaux Arts* (vol. xv., p. 342, and vol. xvii., p. 421).

In 1661 was written the celebrated *Révôté des Passemens*, which is so often quoted in order to fix the date of various laces, as every lace of any importance at this period is mentioned in the poem, and its special value and beauty are declared in the speech it makes.

The theme of the work represents the laces as fearing, after the enactment against luxury of dress was passed in the seventeenth century, lest they would become extinct if no longer used as an article of dress. They determine to revolt, assemble in battle array, and make courageous speeches, but when opposed all run away. There is then a council of war, when *Une grande Cravate* exclaims:—

In the 17th century every known lace was mentioned in a clever satire.

*Il nous faut venger cet affront,
Revoltons, nous noble essemblé.*

A muster roll is called over, when Dentelles de Moresse, Escadrons de Nieve, Dentelles de Hâvre, Points d'Espagne, and many others march forth in warlike array, but at the first approach of artillery all surrender, and are condemned. The points to be made into tinder for the use of the King's Mousquetaires,

the laces to be converted into paper, Gueuses Passemens and silk lace to be made into cordage and sent to the galleys, the gold and silver laces, as authors of the "Sedition" (the Sumptuary laws, which provoked the revolt) to be "burned alive." Finally, through the intercession of Love, the laces are again restored to Court favour. This trifle, invented for the amusement of the courtiers, has been a boon to lace collectors in determining the dates and relative values of lace in the seventeenth century.

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NENIA.

Words by E. RANDEGGER.

Music by G. ALDO RANDEGGER.

VOICE.

ACCOMP.

Lento.
p

So - pra la re - te vo - la la mano Vo - la le ma - gie ad al - lac - ciar, Ed il pen -

Lento.
pp

rall. *rall.* *a tempo.*

- - sie - ro vo - la lon - tano, vo - la lon - tano, lon - tano, lon - tan su'l mar! E cu - ci an -

rall. *rall.* *col canto.*

f rall. *affr. un poco.*

- - co - ra, E cu - ci an - cora! e - gli è lag - giù, e - gli è lag - giù! ti par - la il ma - re, ti par - la il

f rall. col canto. *affr. un poco.*

p *pp rall.* *pp*

ma - re, Lo a - scol - ti tu, Lo a - scol - ti tu? "Non lo ve - drai, non lo ve -

p *rall. col canto.* *pp*

Ped.

rall. *a tempo.* *affr. un poco.*

- - drai, Più mai, più mai! Vien so - pra l'a - le del tem - po - ral, Dal lar - go vien vo - ce fa -

rall. col canto. *a tempo.* *affr. un poco.*

meno. *rall. molto.* *a tempo.* *rall.* *p a tempo.*

- - tale, Il ven - to è for - te, Par - la di mor - te! A la ri - den - te spiag - gia del - li - do La ve - la

meno. *col canto.* *a tempo.* *rall.* *p a tempo.*

affr. un poco. *con espressione.*

bian - ca non vol - ge - rà lor - na a cu - ci - re, il ma - re è in - fi - do il ma - re è in - fi - do eil - ma - ri -

col canto. *affr. un poco.* *con espressione.*

rall. *pp piu lento.* *molto adagio.*

- - nar non tor - ne - rà E il ma - ri - na - ro non - tor - ne - rà mai più.

rall. *pp piu lento.* *molto adagio.* *col canto.*

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- VECELLIO (Cesare):**
Corona delle Nobili et Virtuose Donne. 22 pp. of lace designs from the 1st and 2nd books of the original edition. Obl. 8vo. Venice, 1600.
Corona delle Nobili et Virtuose Donne. Libro terzo. Obl. 8vo. (Reprint of Venetian 16th century patterns for lace.) 27 pp. Venice, 1620.
Facsimile reprint. Gioiella della Corona per le nobile, e Virtuose Donne. Libro quarto. 30 pp. of lace designs. Venice, 1593. Edit. by F. Ongania. Venice, 1876.
Facsimile reprint. Corona delle nobili et Virtuose Donne, etc. 3 books, 78 pp. of lace designs. Obl. 4to. Venice, 1600. Edit. by F. Ongania. Venice, 1876.
- VINCIOLO (Federico di):**
Les singuliers et nouveaux pourtraicts, . . . pour toutes sortes d'ouvrages de Lingerie, etc. 4to. Paris, 1587. Other editions Paris, 1595, and Basle, 1599.

A DICTIONARY OF LACE.

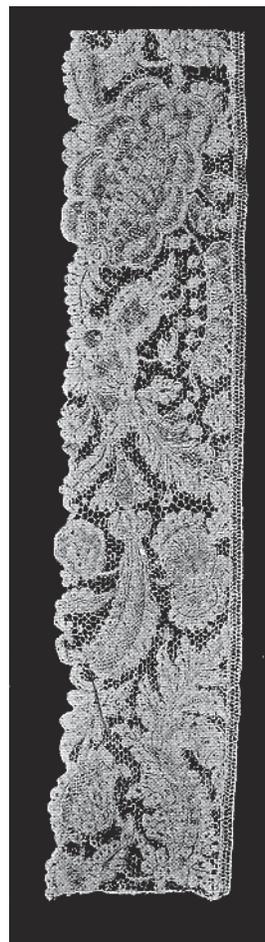
Alençon Point.

This, the most elaborate needle-point lace which has ever been produced in France, was first made in about 1665. Royal edicts, forbidding the wearing of Spanish and Italian laces, having been ineffectual in inducing the nobles of Louis XIV.'s extravagant court to wear the inferior laces produced by France, the king's ministers determined to improve the French laces, and thus keep in the country the enormous sums spent on Italian and Flemish ruffles.

The Venetian instructors who were appointed found intelligent pupils in the French lace-makers, who had been accustomed to make twisted and plaited thread laces; and to imitate the old Point Coupé of Italy, and when their prejudice was overcome, they became expert makers of the new fabric. It was difficult, however, to teach the lace-makers of Alençon to exactly imitate the Venetian stitches; although until 1678 Alençon point strongly resembled Spanish and Venetian points, and is called Point de France, the designs and stitches being the same, and the ground in each case consisting of brides or connecting bars, either plain or ornamented: after that date a change is apparent in the lace made at Alençon, and it acquires characteristics of its own, and has its distinctive title.

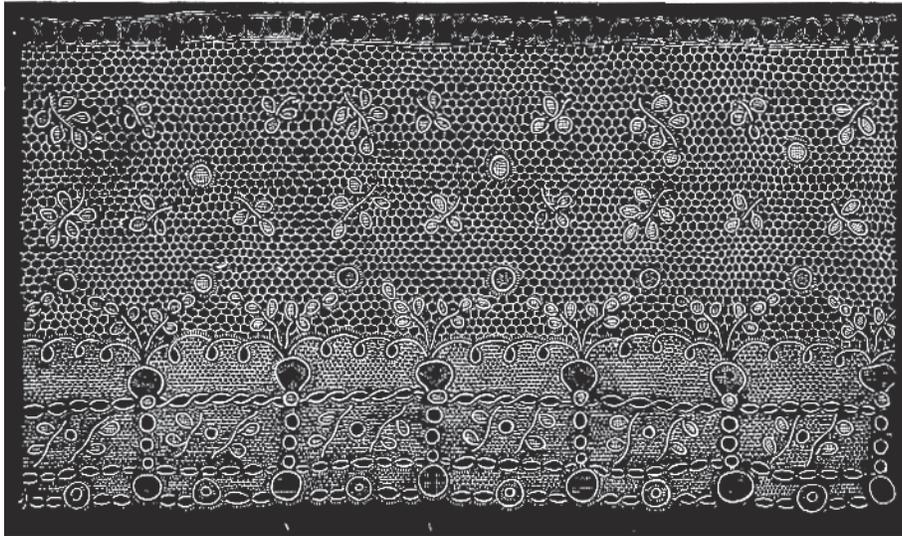
Point d'Alençon was called a "winter" lace, on account of its being of a thick and firm make. This firmness is due to the cordonnet, and to this we owe the excellent preservation in which the lace is usually found, being far superior in this particular to Brussels point. The cordonnet in Alençon lace made in France is padded with horsehair; occasionally specimens are found which have had the padding withdrawn, doubtless because of its tendency to shrink and draw up when washed. In Alençon lace, or Argentella, as it is called when made in Italy, the cordonnet is flat.

Border of Alençon Needle-point Lace, 3 inches wide; rich flowing pattern on the hexagonal stitched brides ground. French, late seventeenth century.



It was during the reigns of Louis XIV. and Louis XV. that Alençon was at the height of its glory. The most extravagant prices were paid for the lace; not only were articles of clothing trimmed with it, but the beautiful fabric was used as bed furniture, valances, trimmings for bath covers, and bed spreads. Altars in the churches were hung with it, surplices of the priests trimmed with it, and the king gave away to his court favourites cravats, ruffles, and complete robes. Before the Revolution in 1794, and before the revocation of the Edict of Nantes, when France lost many of her most skilled workers, the annual value of the manufacture was estimated to be 12,000,000 livres. Work-people earned at this time 3 sous and upwards per day.

During the Revolution the Alençon lace factory became almost extinct, and many of the workers were killed on account of their connection with the hated aristocracy, as caterers to the luxury of the age. Others fled from the country,



Alençon Point Lace; eighteenth century. Each mesh of the réseau or net ground is made with the needle-point.

so that it was with difficulty that sufficient workers could be found to carry out the lavish orders of Napoleon I., for the emperor saw prosperity to France in the revival of the lace industry. One of his gifts to Marie Louise was bed furniture of rich lace; tester, coverlet, pillow cases and edgings for sheets were all made of the finest Alençons, the Royal arms on elaborate escutcheons being worked on a ground of Vrai or needle-point réseau, powdered over with bees, the Napoleonic cypher.

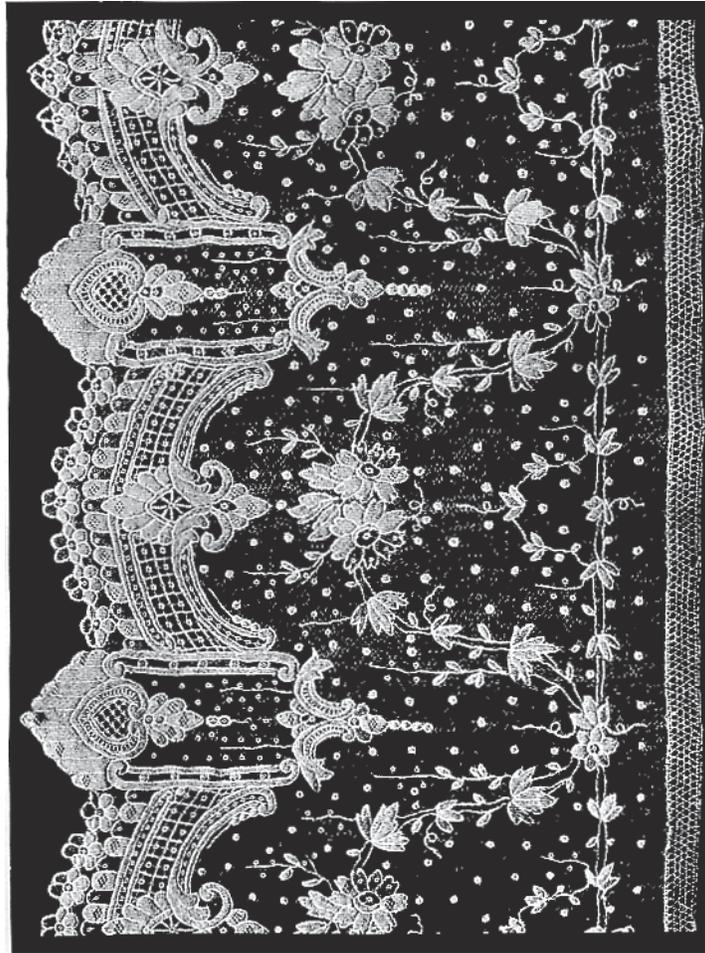
The Alençon lace factory fell with the empire. Many of the old workers died, and no young ones were trained to take their places. The Duchesse d'Angouleme tried to revive the industry, but her own handsome orders and those of her personal friends alone could not coax it back to prosperity. In 1830 there were only two or three hundred lace-workers employed.



Lappet of Needle-point Lace (Point d'Alençon), $4\frac{1}{4}$ inches wide. This specimen is especially rich in elaborate fillings. Eighteenth century.

Ten years later the old women were gathered together and another effort was made. At the Exhibition of 1851 a few specimens were shown, and in 1856 large orders were given for the layette of the Prince Imperial. The coverlet of his little bed was of Alençon lace. The christening robe, mantle and head dress, and the three baskets were all trimmed with the beautiful point. Twelve dozen

Alençon Needle-point Lace, 7 inches wide; nineteenth century.



embroidered frocks were profusely trimmed with the lace, as were also the nurses' aprons.

In 1859 the most costly work ever executed at Alençon was exhibited. This was a dress valued at 200,000 francs, which was purchased by the Emperor Napoleon III. for the Empress.

It is helpful in judging Alençon point to know something of the dates of certain patterns, none of which are as fine as those used for Argentan point.

Like the designs of laces made at other factories, Alençon patterns will be found to correspond with the style of decoration in the houses and furniture of each successive period. For some time after the death of Colbert, the designs were chiefly flowing and undulating, showing that Venetian influence was not yet entirely shaken off. It is at this period that small figures and heads are sometimes introduced into the pattern. The eighteenth century patterns show garlands, while escutcheons or lozenges of finer ground appear just as the painted medallions of Boucher were inserted in the panels of the salons of the time.

Then, when in turniture the ornate legs of tables and chairs gave place to stiffer and more upright designs, the lace patterns became more rigid and angular. In Louis XVI.'s reign the réseau or ground was sewn over with spots, tears, sprigs or insects, and a narrow pattern used as border. The sémés or powderings continued during the Empire period, and they are still occasionally used in conjunction with designs from real flowers now in vogue. At present the finest modern Alençon Point is made at Bayeux, and at the Royal lace factory at Burano, near Venice. It was of Alençon lace that the beautiful wedding veil of Princess Hélène of France, who in 1895 married the Duc d'Aosta, was made. On the groundwork, which was the Vrai réseau or net made with the needle-point, was a floral design. Medallions in the centre enclosed the armorial bearings of the bridegroom surmounted by the Cross of Savoy, the Fleur de Lys, and the arms of France. This veil was of an unusually large size, being no less than fourteen feet long.

Modern Alençon lace ranks as fifth in value compared with other laces. It was so placed by the Commissioners at the Great Exhibition in 1851, Brussels, Mechlin, Valenciennes, and Lille taking rank above it.

Aloe Lace.

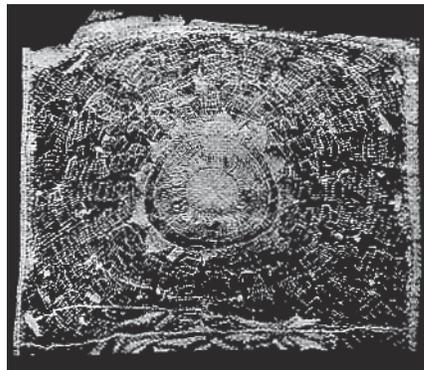
The peasants of Albissola, in Italy, have from remote times been accustomed to make a coarse kind of lace from the fibres of the aloe. Tatting is done in aloe thread at Manilla, in the Philippine Islands. The lace work so produced is not much in demand, as it becomes mucilaginous in washing. Although it is usually executed in tatting, the threads are sometimes twisted and plaited. Such work is also done by the natives of Paraguay, South America.

Alost Lace.

A bobbin-made lace of the Valenciennes type, under which heading it is described.

Antwerp Lace.

A bobbin lace resembling Mechlin, but with bolder design. The industry was founded at Antwerp in the seventeenth century, and the work executed there is sometimes known as Flanders lace. It was made in order to supply the increased demand for Mechlin lace. Antwerp lace was of two kinds: one with a design



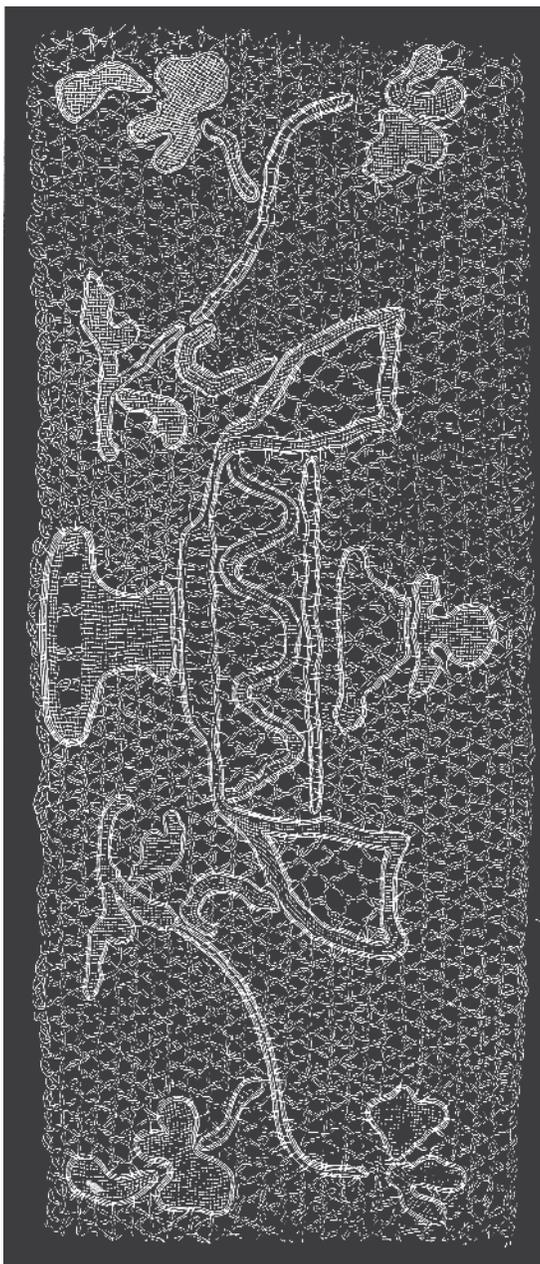
Aloe Lace work, $7\frac{1}{4}$ inches wide, made by the natives of Paraguay, South America; nineteenth century; known as "Toile d'Araigner."

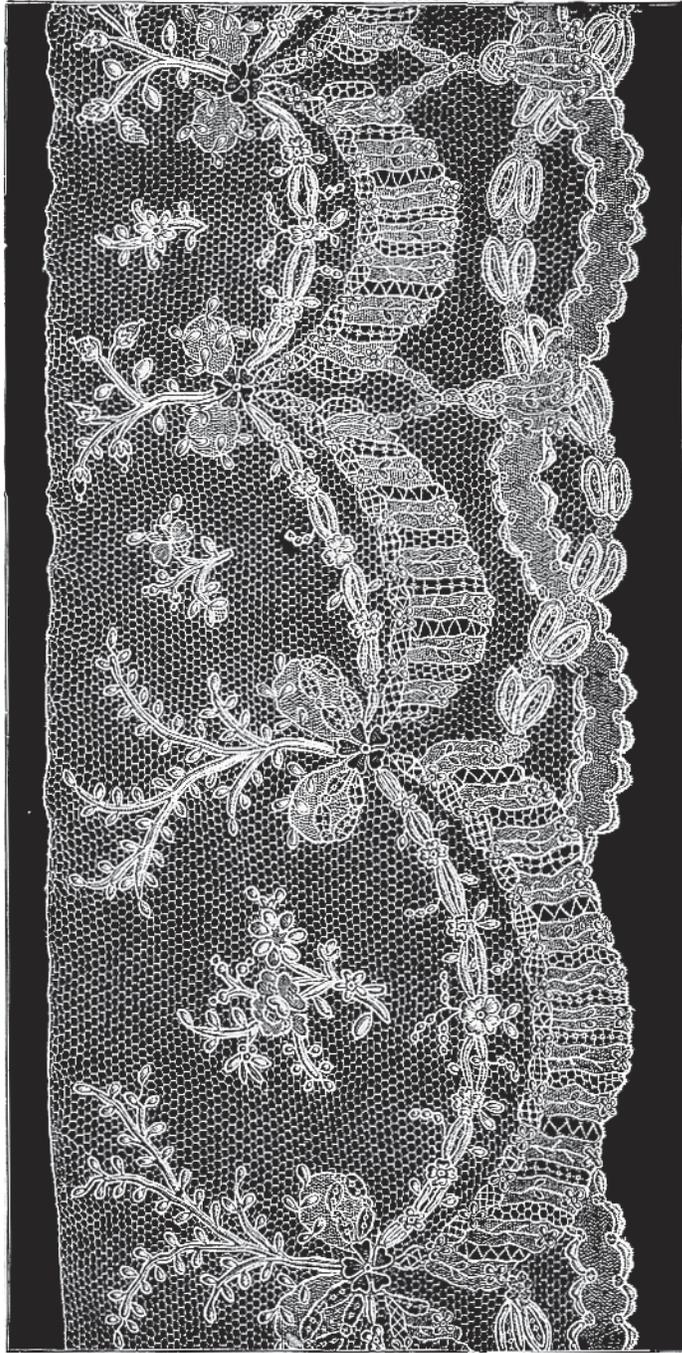
worked upon a ground, the other with the sections of the design merely attached to each other by means of brides or bars. The plait thread characteristic of Mechlin pillow lace was used to outline the design, which gives it an effect like embroidery. Lille lace is now made in the neighbourhood, though some of the peasants still work at the old pot pattern, which is a relic of the elaborate design representing the Annunciation—the Angel, the Virgin Mary, and the lilies are shown in seventeenth century specimens, but all these items have gradually been omitted until the pot which held the lilies alone remains. Much of this lace was at one time exported to Spain, but now little of the Potten Kant leaves the country. Brussels lace is also made at Antwerp.

Appliqué Laces.

Many kinds of laces in different parts of the world, such as Brussels and Honiton, in Devonshire, are made by applying the bobbin or needle-point sprigs to a machine-made net ground; or by applying lawn on net, muslin, or cambric. Such work was a most popular pastime during the last century, and the home needlework thus produced was largely used, where the more expensive laces would have taken its place had not the heavy duties rendered their wear impossible for the masses. The embroidery was worked partly to imitate lace, and partly to imitate the popular Indian muslin

Antwerp Pot Lace (Potten Kant). The pot is the symbol of the Annunciation; the lilies on either side and the figures have now disappeared, only the vase remaining in the design. Eighteenth century.





Needle-point Lace (Point d'Argentan), $6\frac{1}{4}$ inches wide; the latter end of Louis XIV.'s reign (early eighteenth century).

embroidery. (Descriptions of the different kinds of appliqué laces are given under their various headings.)

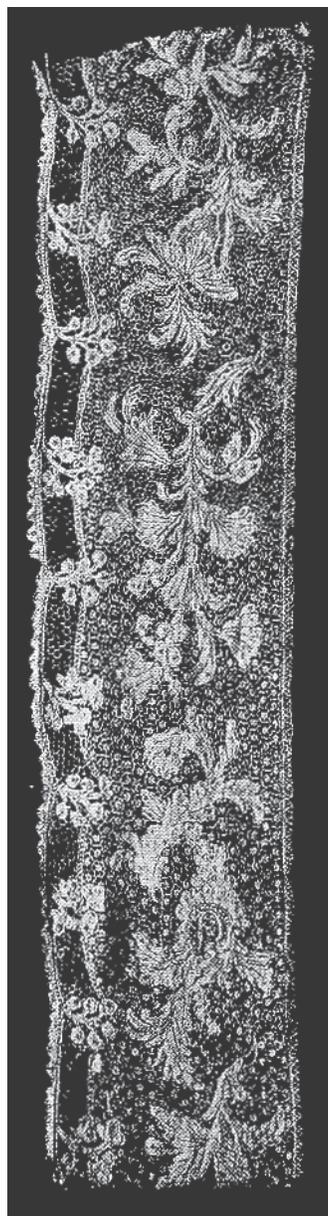
Argentan Lace.

The needle-point lace made at Argentan is the only needle-point lace with a net ground besides Alençon which has ever been made in France. It is probable that factories at both places were established in the reign of Louis XIV. by Colbert, but its name does not appear in the ordinance.

Like that made at Alençon, the Argentan lace was at first called Point de France, and though lace-makers near Lignerès-la-Doucelle and in other villages worked for both establishments, there are many distinct characteristics in the two fabrics. The Argentan excelled in the brides, or bars. A speciality of Argentan is the bride picotée, a remnant probably of the Venetian teaching, for Italian workers were brought over to show the French lace-women the art of needle-point lace-making. This fact accounts for the Venetian character of the early designs and stitches. The bride picotée consists of a six-sided button-hole bar, fringed with a little row of three or four pearls on each side. This bar is also called *bride épinglée*, because pins were pricked on the pattern to show where the loops or bouclés were to be made—hence another name, *bride bouclée*. The art of making the *bride bouclée* was for a long time lost. An effort was made about 1830 to revive it, and an old worker was found who had made it in her girlhood. A distinctive feature in Argentan point is that the pattern is always larger and bolder than that worked in Point d'Alençon. The *toile* is flatter and more compact. The workmanship of Alençon is more minute and less effective, the *réseau* ground is finer. It is well to know the points of difference, as the two fabrics are often confounded. Both flourished during the reign of Louis XIV.

In 1708 the manufacture of Argentan had fallen into decay, when Sieur Guyard, a merchant of Paris, applied to the Council of the King for permission to re-establish the

Border Needle-point Lace (Point d'Argentan), of the period of Louis XV. (eighteenth century). The pattern consists of repetitions of two or three different sprays of fantastic flowers on a ground of large hexagonal brides worked in button-hole stitch, and filled in with "œil de perdrix" devices or "réseau rosacé."



manufacture, and to employ six hundred workwomen. He desired to place the Royal Arms over his door, and asked that his engraver and draughtsman, Montulay, should be exempt from all taxes except capitation. His request was granted. Guyard's descendants continued the work, but the famous draughtsman, Montulay, went over to a rival firm, with whom there was much quarrelling, both on this account and also because of the impartiality of the Dauphin, the King, Richelieu, and foreign royalties, in placing their orders with either firm. The number of lace-makers in Argentan and its environs at that time amounted to 1,200. Many names of gentlewomen of noble houses appear on the lists of the workers, indicating that the making of point lace was carried on by both rich and poor.

It was during the reigns of Louis XV. and Louis XVI. that Point d'Argentan was at its best. It became almost extinct at the time of the Revolution, through dispersion of the workers and failure in demand for the fabric. Since that time little attempt has been made to revive it. Embroidery is now made by the town workers, and the hand-spinning of hemp by the cottagers of the once-famous lace-making district now takes the place of the old industry.

Argentella Point.

This needle-point lace was made in Italy, chiefly at Burano, some time after the early Venetian raised and flat points had begun to wane in popularity, and was the result of an effort on the part of the Italians to conform to the fashion for light fine lace, when the taste for the heavy raised points had declined. It resembles Argentan and Alençon lace, but has no raised outline cord like that seen in the French fabrics, the lines of button-hole stitch which surround the fillings being as flat as the stitches themselves. The designs are chiefly powderings or semés, of circles, ovals, or small sprays upon a net-patterned ground. By some, this Burano Point is considered superior to Brussels lace, as the designs are more delicate and the thread is whiter.

Arras Lace.

The bobbin lace made at Arras, in France, is identical with that produced at Lille, but inferior in quality. Until the treaties of Aix la Chapelle in 1668, and Nimeguen in 1678, both these lace-making centres belonged to the Netherlands, so that it is not surprising that the character of the laces resembles that produced in other parts of Flanders.

It is believed that the Emperor Charles V. first introduced the manufacture of lace into Arras. Primarily it was of the coarse thread variety, which was much used in England. Later, finer threads were introduced. Between 1804 and 1812 the lace trade of Arras was in a most flourishing condition, but since that time the industry has declined, and in 1851 there were only 8,000 lace-workers within a radius of eight miles round the city, while their earnings did not exceed 65 centimes a day.

The lace of Arras is perfectly white, firm to the touch, and very strong; mignonette is the name of the favourite design. Very little variety is found in the patterns, and for this reason it is less in demand than the lace made at Lille, which it much resembles; as a rule the edges are straight and the patterns stiff. The