



NOTES ON THE LACE COLLECTION OF THE CINCINNATI MUSEUM

THE third annual report (1883) of the Cincinnati Museum Association records the group of laces and embroideries, from which our six illustrations are taken, as a gift of the Women's Art Museum Association and describes it as "a large collection of laces of the most rare and valuable kinds representing the work of the 15th, 16th, 17th and 18th centuries including specimens from Italy, Spain, Holland, Belgium, Flanders and France."

The group comprises 425 examples which, in every case forms a complete unit of design and in many cases a whole garment or article for ecclesiastical or household use. A number of samples of Italian work are included. A skeleton outline of the various types has been made to show the scope of the collection which was originally brought together by Mme. Fulgence, a French connoisseur who devoted three years to her task, pursuing her quest for fine examples in every part of Europe. The collection passed from her to Sir Philip Cunliffe Owen, Director of the South Kensington Museum (Victoria and Albert Museum) and it was through him that the Cincinnati women bought it. It has been greatly valued from the time of its acquisition as the Trustees of the Museum at the very outset dedicated their young institution to the service of the community as a "school for practical art education both artistic and industrial." The large group of early cotton prints from India purchased for the Museum in 1890 and the monumental series of metal-work reproductions in 1881 furnish notable instances of their devotion to this policy.



PORTION OF CUSHION COVER, FINE LINEN, RETICELLO AND PUNTO
IN ARIA WITH DEVICE OF KING PHILIP IV OF SPAIN, XVII CENTURY

Besides, this study group of laces the Cincinnati Museum possesses over 100 examples of larger size, many of which still perform original function as decoration for the costumes, mainly Early American, with which the Museum is well provided. This whole department carries added interest through the fact that in it are preserved the names of so many families notable in the history of the city.

The following list of the laces, geographically arranged, was prepared from the labels which were made for the collection when it was presented in 1883.

I. ITALY

Types.

A. Lace.

1. "Lacis"—22 pieces from the 15th, 16th, 17th, and 18th Centuries; mostly 16th.
2. Needlepoint—54 pieces from 16th, 17th, and 18th Centuries. (Venice) Mostly 16th and 17th.
- 2a. Both Needlepoint and Bobbin—17th Century. 7 pieces.
3. Bobbin—149 pieces from 16th, 17th, and 18th Centuries; mostly 17th, almost entirely Genoese.

B. Reticella—34 pieces from 16th and 17th Centuries; mostly 16th.

C. Embroidery—(in connection with cut or drawn work). 31 pieces from 16th and 17th Centuries; mostly 16th.

II. France.

Types.

A. Lace.

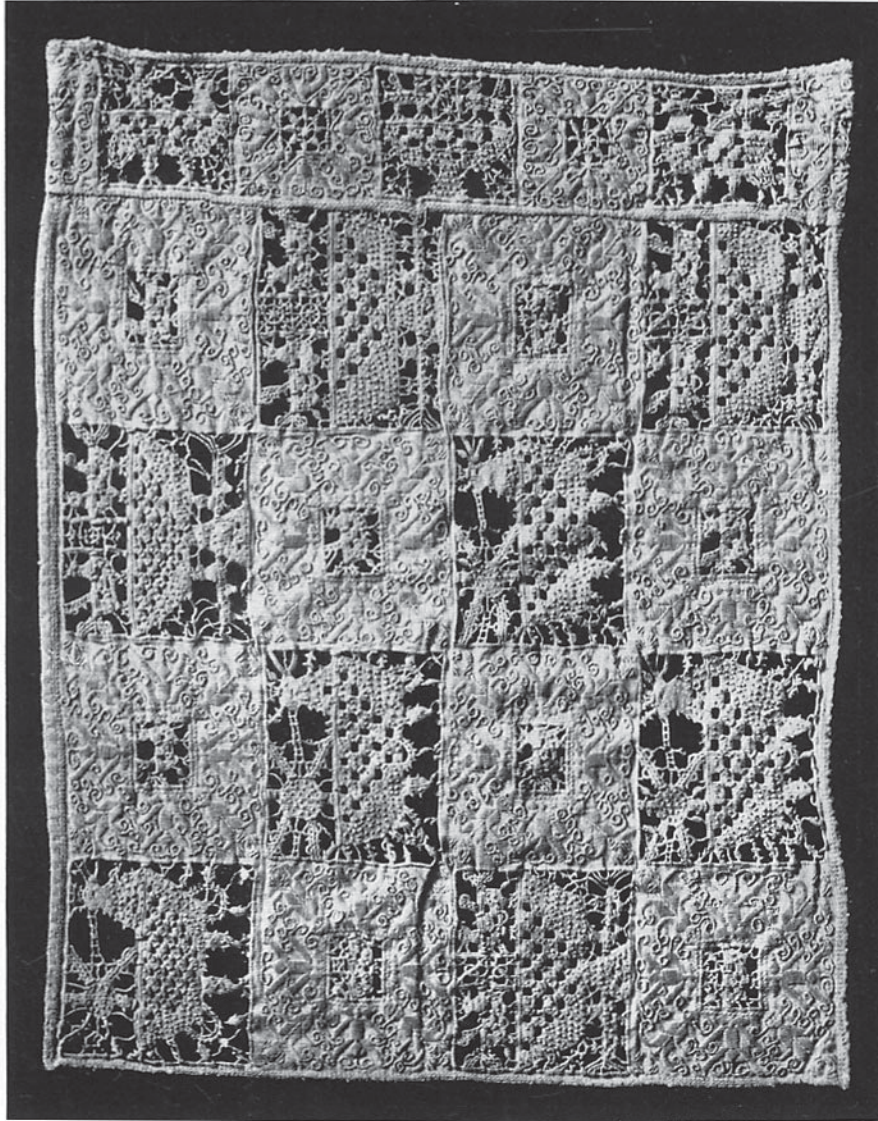
- 1.
2. Needlepoint—21 pieces from the 18th Century. Point d'Alençon, Point d'Argentan; mostly the former.
3. Bobbin—18 pieces from 17th and 18th Centuries, Valenciennes, Lille; mostly the former.

B. Reticella—

C. Embroidery—3 pieces from 17th and 18th Centuries.



PORTION OF CUSHION COVER
EMBROIDERED WITH RED SILK AND WITH CUTWORK
ITALIAN, XVI CENTURY



CUSHION COVER WITH CUTWORK AND EMBROIDERY
ITALIAN XVI OR EARLY XVII CENTURY

III. Belgium.

Types

A. Lace

- 1.
2. Needlepoint
3. Bobbin—56 pieces from 17th and 18th Centuries, mostly 18th. Vieille, Binche, Mechlin, Point d'Angleterre.

Flemish Bobbin—21 pieces from 18th Century.

B. Reticella

C. Embroidery

IV. Holland.

Types.

A. Lace

- 1.
2. Needlepoint
3. Bobbin—24 pieces from the 18th Century (severe imitations of Mechlin.)

B. Reticella

C. Embroidery

V. Spain.

Types

A. Lace

- 1.
2. Needlepoint
3. Bobbin—1 piece of 17th Century gold "guimpure."

B. Reticella

C. Embroidery—3 pieces from 16th and 17th Centuries.

VI. Unidentified Country—9 pieces of Bobbin lace.



SAMPLER, ITALIAN XVI OR XVII CENTURY
CINCINNATI MUSEUM