

CARVED IVORY AND LACE WEDDING FAN  
FORMERLY PROPERTY OF AN ORLEANS PRINCESS. DISTINCTLY FRENCH BOTH IN  
CARVING AND THE WONDERFUL QUALITY OF ARGENTAN LACE.  
LENT BY MR. DEWITT CLINTON COHEN.

### AN EXHIBITION OF HISTORIC LACES AND JEWELS

THE exhibition of historic laces and jewels arranged by the Needle and Bobbin Club during the third week of November, 1925, was given an appropriate setting through the courtesy of Mr. Pierre Cartier, in the beautiful galleries of the second floor of his establishment which is so well suited to making a background for the display of jewels and goldsmith's work, and to combine lace with the jewels seemed to enhance the charms of both.

On the opening day Professor Louis Loiseaux of Columbia University gave a most interesting talk on jewels with a vivid outline of the history of design in goldsmith's work.

Professor Loiseaux spoke first of the important place occupied by jewels in the history of humanity; and the many references to that subject found in archeology, philology, history and literature. Continuing, he said:

"An instinct for adornment being inborn with men and women of all races and climes, the study of the jewels of a race or a nation

gives a keener insight into its state of civilization than its architecture or furniture, since jewelry is more intimate and personal.

“Jewels are often something more than means of adornment; they are also the insignia of authority, religious or military rank, or social position. Furthermore, jewelry is also often symbolic, and is supposed to have an influence over hidden forces, to bring wealth or happiness, to shield the wearer from illness or disaster such as swastika cross and amber beads.

“He then discussed the materials used in making jewels: shells, pebbles, bone, ivory, teeth, etc. . . .—of metals: gold was always a favorite, used in the most remote periods of history and mentioned in all ancient literatures.

“Gold was used practically in the pure state,—22 carat, not less. It was valued for the richness of its color, which improved by age. Jewels in those days were meant for use during daylight hours mainly. The demand for gold, and superstitious ideas concerning its nature led to all sorts of experiments for *making* gold out of the baser metals or of other fantastic materials. Many and curious are the recipes left to us by the old alchemists, and most of them cannot be followed, and are obviously bound to end in a failure.

“The principal periods in the history of jewel-making were: Greek, a marvel of taste and technique, a miniature reproduction of the larger works of Greek sculpture; Roman, heavier, lacking composition and elegance, meant to show power and wealth; Medieval, continuation of preceding period modified by Church influence.

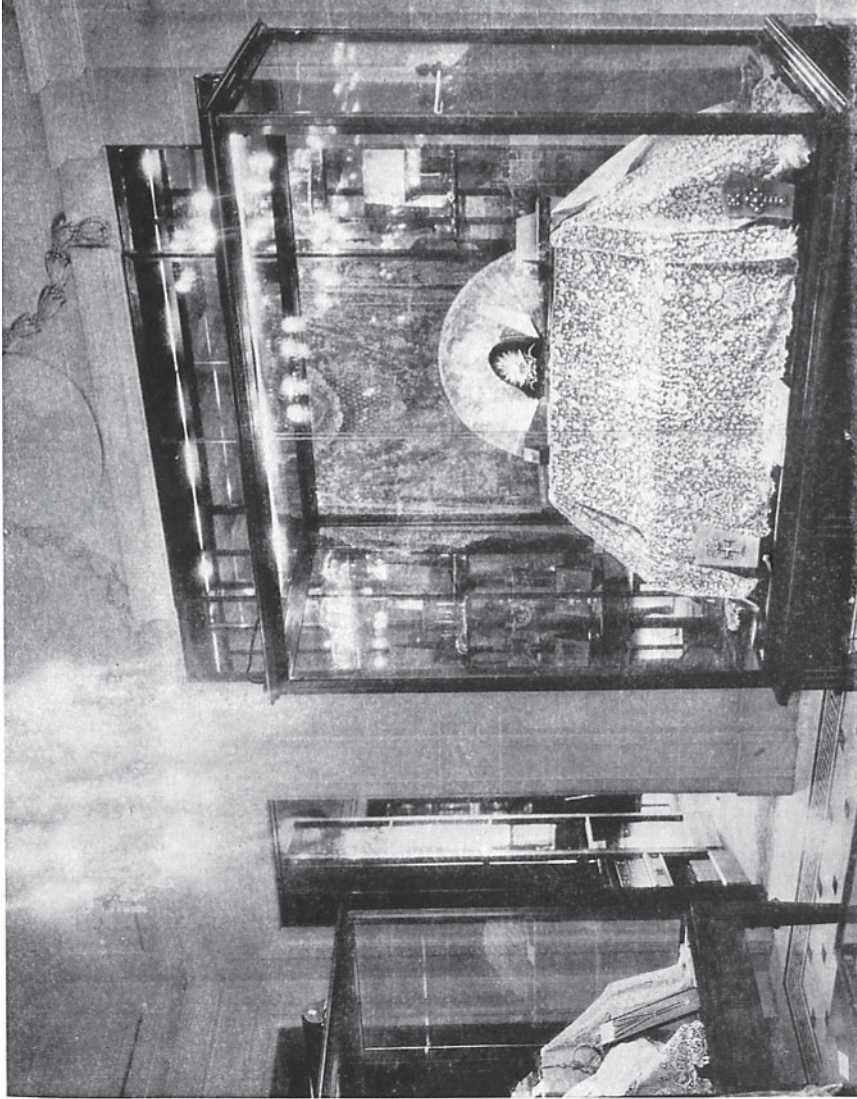
“Post-Medieval times show the existence of three distinct schools: Italian, Flemish, and French. From these three schools will evolve the ‘Renaissance’ period, bringing to its highest perfection the art of making jewels from precious metals, either alone or in combination with stones and enamels.

“The brilliancy of the Renaissance was soon followed by a period of decadence: the sudden importation of Italian methods was fatal for a while to the genius of French workers. Furthermore a larger supply of precious stones, pearls, diamonds, etc. . . . as well as great progress in cutting tended to emphasize the use of stones and diminish that of gold and other metals. Such a tendency increased during



A CASE IN THE CARTIER GALLERY, SHOWING A LACE FAN OF A BOURBON PRINCESS, MIDDLE 18TH CENTURY, LENT BY MR. DEWITT C. COHEN; A FLOUNCE OF BRUSSELS BOBBIN LACE MADE FOR THE MARRIAGE IN 1708 OF ELIZABETH OF BRUNSWICK AND THE ARCH-DUKE CHARLES, AFTERWARD CHARLES THE VI OF AUSTRIA, LENT ANONYMOUSLY; PART OF A CHALICE VEIL OF "PUNTO IN ARIA" ITALIAN, EARLY 17TH CENTURY WITH THE ARMS OF THE BORGHESE FAMILY, LENT BY MRS. G. C. SPERANZA; CUFFS OF FINE VENETIAN POINT "À RÉSEAU," ONE OF THEM PART OF THE SET MADE FOR POPE CLEMENT XIII, LENT BY MR. R. C. GREENLEAF. IN THE LOWER RIGHT-HAND CORNER MAY BE SEEN THE JEWELLED CLASP OF MADAME THIERS' FAMOUS PEARL NECKLACE. IN THE BACKGROUND MAY BE SEEN THE LACE DRESS ORIGINALLY MADE FOR THE EMPRESS MARIE LOUISE, LENT BY ALTMAN & CO.





A CASE IN THE CARTIER GALLERY

AT THE TOP IS A FAN MADE FOR THE WEDDING OF THE PORTUGUESE PRINCESS MADALENA THERESA, WHO MARRIED FERDINAND VI OF SPAIN IN 1729, LENT BY MRS. ALBERT BLUM; IN FRONT OF IT STANDS A JEWELLED ORNAMENT OF DIAMONDS OF THE LOUIS XVI PERIOD, LENT ANONYMOUSLY. BELOW IS A FLOUNCE OF "POINT DE FRANCE" WITH THE CROWN AND MONOGRAM OF MARIA LECZINSKA, LENT BY MR. H. W. BLUMENTHAL. AT EACH END STAND JEWELLED CROSSES LENT BY MRS. J. MONTGOMERY SEARS. THROUGH THE GLASS OF THIS CASE MAY BE DIMLY SEEN ANOTHER CASE WITH THE WEDDING VEIL OF THE EMPRESS ELIZABETH OF AUSTRIA, LENT BY MRS. E. F. HUTTON.

the 17th and 18th centuries, reaching its best production with the Louis XVI style.

“After that time decadence occurred again during the Revolution, the Empire and the Restoration, when oddity and lavishness displaced style and character; fads, fancies and ‘Art nouveau.’ Renovation of the style of Louis XVI, with modern improvements in mounting stones,—were brought about by ‘Maison Cartier.’

“The various problems that have to be solved in making jewelry out of precious stones are: solidity, flexibility, relief, ‘modelé,’ etc.”

There followed about 50 lantern slides showing various periods in the making and use of jewelry, from Medieval times to our days; among them English, Russian, French, and other models,—also the “Thiers” pearls and the Hope diamond.

About a hundred members and their friends attended the lecture and studied the exhibition afterward in the adjoining gallery. The quality of the laces was such that they did not depend in the least on historical association for their interest, as they would have made an excellent exhibition in themselves, but to summon the mental images of the famous personages for whom these lovely things were made, served to lend much added glamour. Practically all the principal types of lace were represented, and by examples of beautiful quality, as would be natural in laces so many of which were made for royalty. Among the oldest pieces was a part of a chalice-veil with the heraldic devices of the Borghese family worked in the early type of punto in aria, lent by Mrs. G. C. Speranza, and a very beautiful Alb of about the same period with borders and medallions of the same type of lace, with the double-headed eagles of Austria, lent by Mrs. Fahnestock.

Antique jewels were lent by the following persons, (members and their friends):—

Mrs. F. Allen, an antique watch and a jewelled “poucet-box.”

Mrs. Cameron Bradley, a Portuguese jewel, 17th century.

The Brooklyn Museum, two sets of Victorian jewelry, gold with colored enamels and jewels.

Mr. Pierre Cartier, a pair of diamond earrings of the Empress Maria Theresa, and the clasp from the necklace of Madame Thiers.

Mrs. S. V. R. Crosby, a necklace and parure of seed-pearls in an old case.

- Miss L. F. Delano, a collection of rings of the eighteenth century in an antique case marked "Quizille & Lemoine, 7, Quai Conti."
- Mrs. Dows, two old Rose diamonds, set as a pendant.
- Princess Serge Gagarine, a jewel of pearls and enamel, given by the Empress of Russia to the Grandfather of the present owner.
- Mrs. C. A. de Gersdorff, a carriage-clock of wrought silver given by Count Zinzendorff to the Great-grandfather of the present owner.
- Mrs. G. B. de Gersdorff, a necklace and parure of seed-pearls in an antique case.
- Mrs. Morris Hawkes, several pieces of eighteenth-century jewelry.
- Miss A. M. Hegeman, a set of opals, set with diamonds, given by Napoleon III to the singer, Mme. Favart, and a ring, opal set with diamonds, formerly belonging to Queen Isabella of Spain.
- Mrs. J. Herbert Johnstone, an enamel and pearl brooch, a gold pendant, an enamel and pearl necklace.
- Mrs. I. A. Josephi, a jewel of wrought gold and enamel, type of Cellini.
- Mrs. L. V. Lockwood, an oval brooch set with yellow sapphires, 18th century, an enamel ornament, late 18th century, and a piece of mourning jewelry, early 19th century.
- Mrs. J. C. Rogerson, a collection of Russian jewelled snuff-boxes; a box of gold and jewels with a "singing bird"; and various other pieces formerly belonging to members of the Russian aristocracy.
- Mrs. J. Montgomery Sears, an antique Greek pendant of gold, with a head in relief, and a chain of delicate workmanship, a Persian pendant, a pair of Persian earrings, a Portuguese pendant and pair of earrings, a Portuguese religious order, a pair of Spanish paste earrings, a pair of earrings of amber and enamel, a pair of earrings of paste and pearls, an intaglio ring, a Greek ring, and a pair of old English paste earrings.
- Miss Edith Wetmore, a pair of Rhinestone shoe-buckles, 18th century, three diamond brooches, in graded sizes to ornament the front of a dress, 18th century French, and a Cameo ring of the period of Henry III of France.
- Miss Gertrude Whiting, an East-Indian ornament of gold, jewels and enamel.
- Lent anonymously were two very beautiful diamond ornaments,

French, of the eighteenth century, an exquisite piece of sixteenth century work with enamel and jewels, and a flounce of Brussels lace made for the marriage in 1708 of Elizabeth of Brunswick and the Arch-Duke Charles of Austria.

Laces were lent as follows:—

Altman & Company, a dress of Alençon lace formerly belonging to the Empress Marie-Louise.

Mrs. Albert Blum, a flounce of Brussels lace "Point d'Angleterre à brides picotées," made for the Empress Maria-Theresa of Austria, a fan of very fine Brussels lace, with carved ivory sticks, made for the wedding of the Portuguese Princess Madalena Theresa who married Ferdinand VI of Spain in 1729, and a handkerchief, embroidered on muslin for the Empress Eugénie.

Mr. H. W. Blumenthal, a wide flounce of "Point de France" with the crown and monogram of the Queen Marie-Leczinska.

The Brooklyn Museum, a flounce of French needle-point with Napoleonic bees, a "Doge's Collar" of heavy bobbin lace, and a waistcoat of Alençon lace, of the later eighteenth century.

Mr. and Mrs. DeWitt C. Cohen, a fan of Argentan lace, made for a French Princess, of the middle of the 18th century, and strips of Valenciennes lace formerly belonging to the Empress Eugénie.

Mrs. Harris Fahnestock, an Alb with borders, strips, and inserted motifs of "Punto in aria" with double-headed eagles; Venetian, early 17th century; a border of Venetian "Punto in aria" with the arms of the Pallavicini family, and a large cover of filet with gold thread worked in heraldic devices, mottos, emblems, etc.

Miss L. W. Fosburgh, a border of "Punto in aria" of the 16th century.

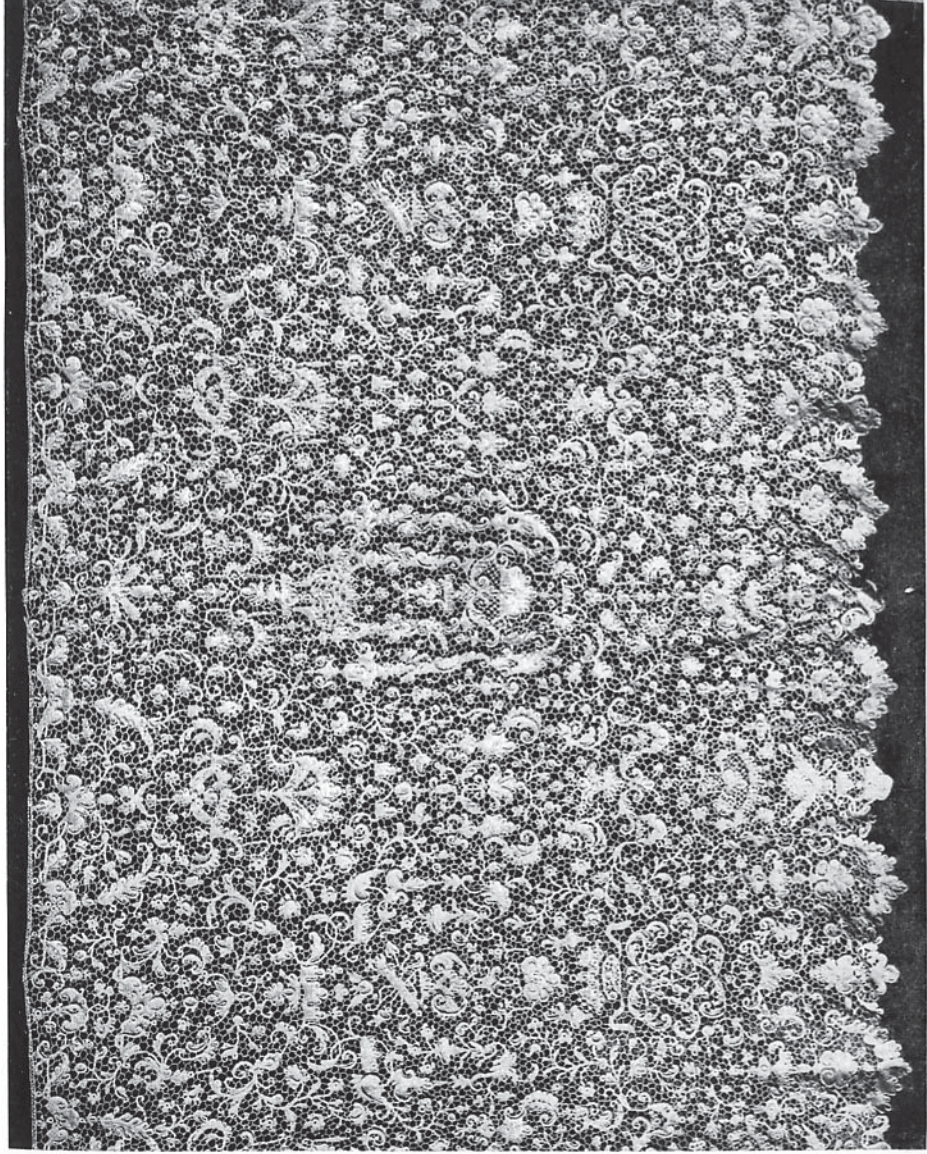
Mr. R. C. Greenleaf, a piece of Lille lace, approximately circular, about ten inches in diameter, with the arms of Napoleon, a cuff from an Alb, of Burano lace made for Pope Clement XIII (Carlo Rezzonico), in the middle of the eighteenth century, and a border of "Punto in aria" with the arms of the Mainenti of Vicenza.

Mrs. J. W. Haven, a strip of lace of the eighteenth century.

Miss A. M. Hegeman, a border of Brussels lace made for the Empress Marie-Louise, with the monogram M. L. and Napoleonic bees.

Mrs. E. F. Hutton, the wedding veil of Brussels lace, worn by the Em-





FLOUNCE OF POINT DE FRANCE  
SHOWING THE CROWNED MONOGRAM OF MARIE LEZINSKA. FROM THE COLLECTION OF MR. H. W. BLUMENTHAL



- press Elizabeth of Austria, and other Princesses, and a flounce of Brussels lace made for Queen Henrietta Maria of Belgium.
- Mr. J. Krakeure, a strip of narrow lace, Valenciennes, with the monogram and crown of Peter the Great.
- Mrs. Wm. H. Moore, a veil of Brussels applique on "vrai droeschel," with monogram of Marie-Louise and Napoleonic bees.
- Mrs. C. C. Pell, a flounce of Alençon lace, made for the Empress Eugénie of the same design as one now in the Lyons Museum, which was made for Queen Marie-Antoinette.
- Miss Marian Powys (The Devonshire Lace Shop), three handkerchiefs of Valenciennes and Brussels lace made for Queen Marie-Henriette of Belgium, a dress of Alençon lace made for the Empress Eugénie, and a large cover of fine Brussels lace made for the Empress Elizabeth of Austria.
- Mrs. H. L. Satterlee, a flounce of Brussels appliqué on "vrai réseau" with the initials of the Empress Marie-Louise and Napoleonic bees.
- Mrs. G. C. Speranza, a piece of "Punto in aria" Italian, late 16th or early 17th century, part of a chalice-veil with the Paschal Lamb and heraldic emblems of the Borghese family.
- Miss E. Trevor, a piece of Venetian lace.