

ROYAL LACES AT THE METROPOLITAN MUSEUM OF ART

FOLLOWING the Cartier show, the Metropolitan Museum arranged an exhibition of laces and costume accessories associated with royalty that remained open during December and part of January attracting a large number of visitors. While some of the outstanding features were laces that were among those shown at Cartier's, there were also many interesting documents from the Museum's permanent collection which were supplemented by reproductions of famous portraits of the different crowned heads for whom the laces were originally designed. One case held the flounce of Point de France¹ showing the monogram of Marie Leczinska in the intricacies of the pattern. In an adjoining case the Le Brun portrait of Marie Antoinette was combined with the Museum's beautiful flounce of Brussels "Angleterre," the wedding lace of Elizabeth of Brunswick and Charles VI, the grandparents of this Queen, a narrower strip of the same lace in which the monogram of Elizabeth was replaced by that of her daughter, Marie Theresa, and a wider flounce of Brussels, belonging to this Empress, designed with the crowned Austrian eagle and the order of the golden fleece.² Directly below in a small table case was displayed an embroidered bodice and some lace from the wardrobe that once belonged to the unfortunate Queen of Louis XVI.

On the same side of the room a second large wall case held a number of objects associated with child life. Here the central feature was the Le Brun portrait of the children of Marie Antoinette, the Dauphin and his sister and an embroidered jacket³ said to have been worn by the Dauphin. Among other things of equal interest were a lace christening

robe from the court of Spain; a pair of little shoes worn by Queen Victoria,⁴ and a pair of miniature clogs that once protected the feet of the daughter of Charles I.⁴

The adjoining wall case and two small table cases held laces of the Napoleonic era; a fragment of a dress that once belonged to Josephine; the wedding veil⁵ of Marie Louise and a piece of lace designed with her monogram surrounded by a wreath of laurel. With these were shown notable portraits of Napoleon and his two empresses.

The Netherlands were represented by a strip of fine bobbin lace in which the crowned monogram of William of Orange alternates with the Belgian lion and amorini; a delicate piece of old Valenciennes bearing the crowned monogram of Peter the Great, probably made for that monarch during his sojourn in Holland, while the wedding veil⁶ of Hapsburgs, worn by three unhappy brides of that royal household, and two handkerchiefs from the collection of Henriette of Austria, second wife of Leopold II, record the marvelous technique attained by the Belgian lace-makers of the early nineteenth century.

Among the ecclesiastical pieces shown were an embroidered vestment for a statuette of the Blessed Virgin from the Treasury of L'Hospital de Joinville (haute Marne), made for Rene II Duke of Lorraine, who married Philippine de Gueldres in 1506; the Borghese chalice veil⁸ and two splendid flounces, one a Brussels "Angleterre" from the collection of the Cardinal Hohenlohe⁸, the other an exceptionally fine example of Brussels applied lace on *vrai ré seau*, worn by the Cardinal de la Fare at the Coronation of Charles X at Rheims in 1824.

While these laces were on view more than 15,000 persons visited the galleries.

Laces were lent from the following collections: ¹Mr. H. W. Blumenthal. ²Mrs. Albert Blum. ³The Florence Blumenthal Collection. ⁴Mrs. Dewitt Clinton Cohen. ⁵Mrs. W. H. Moore. ⁶Mrs. Edward S. Hutton. ⁷Mrs. Gino Speranza. ⁸The late Mrs. John E. Parsons.



FLOUNCE OF BRUSSELS "ANGLETERRE"

SHOWING THE CROWNED AUSTRIAN EAGLE BETWEEN AMORINI, BEARING THE CROWNS OF SPAIN AND AUSTRIA, ALTERNATING WITH THE ORDER OF THE GOLDEN FLEECE. FROM THE COLLECTION OF MRS. ALBERT BLUM.