

No. 13 A.

PIECE OF NEEDLEPOINT LACE.

POINT D'ALENÇON. LATE 17TH CENTURY,

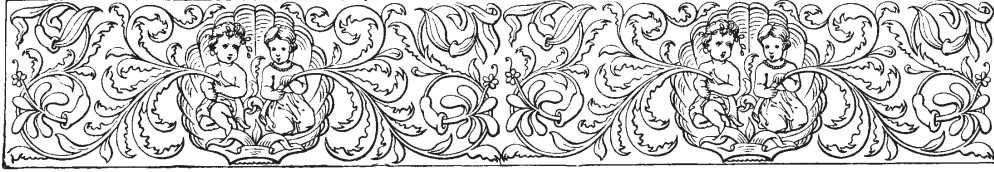
The property of Monsieur Dupont-Auberville.

No. 13 B.

PART OF A LAPPET OF PILLOW LACE.

BRUSSELS. LATE 17TH CENTURY.

The property of Mrs. Beechcroft.



(A) POINT DE VENISE A RÉSEAU. ITALIAN. (B) BRUSSELS
POINT AND PILLOW LACES COMBINED.

PHOTOGRAPH No. XIV.



WE have given (at page 10), the full description of the larger piece of lace shown on this Photograph B, which Mons. Dupont names *point de Venise à réseau*. Let us, however, examine it closely. The design is floral and naturalistic. It lacks the formality of a Venetian design. The *cordonnnet* is raised, and bigger than that observable in No. VII. The *réseau* and the *cordonnnet* are contiguous. There is no small intervening border of meshes. Again, the *réseau*, which we find is a pillow-made *réseau*, is hexagonal in character, and, unlike the Venetian *réseau*, the meshes run in an oblique and diagonal direction. By referring to Photograph No. XVII., of a fine Brussels (pillow) jabot, we think that an unmistakable resemblance will be traced between the *réseau* in that specimen and the *réseau* in the example immediately under discussion. No. XV. is an example of the early Brussels lace in which needle-point and pillow lace are combined, and has been lent by Mr. Enthoven. This piece B is, we think, the same kind of lace as No. XV. This likeness and the reasons above advanced have tempted us to differ from Mons. Dupont, and to call his specimen Brussels lace.

The small strip A is of *point de Venise à réseau* of an early date, about 1640-50, and is of a quaint but not-to-be-copied design. The variety of modes in the upper border are curious and display the inventiveness and skill of the lace-maker in the use of his needle, though not in those of a designing ability, with which, however, he may not have been endowed.





No 14A.

STRIP OF NEEDLEPOINT LACE.

POINT DE VENISE A RESEAU. 17TH CENTURY.

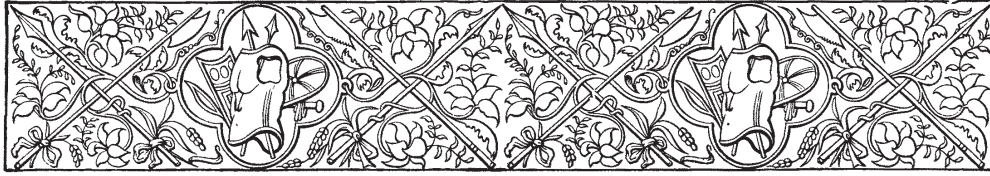
The property of Monsieur Dupont-Auberville.

No. 14B.

PIECE OF NEEDLEPOINT AND PILLOW LACE.

BRUSSELS. 18TH CENTURY.

The property of Monsieur Dupont-Auberville.



LAPPET OF BRUSSELS PILLOW AND POINT LACES COMBINED.

PHOTOGRAPH No. XV.



THROUGH the kindness of M. Enthoven we have been able to publish the photograph of this Brussels lace lappet. The flowers and *modes* are done by the point of the needle, and the *réseau* is made on the pillow. The *cordonnnet* consists of a single thread. This and the pillow-made *réseau* are the features that make the difference between it and a lappet of fine point d'Alençon, which in other respects it resembles (see Photograph XII. A). As an elaboration of workmanship there are probably but few specimens to equal it. The ornamental details are graceful, and have generally a structural character in them. It will be observed that towards the shaped end, the *modes* are appropriately more open and plentifully embellished than in the upper portion. This treatment shows thought and cleverness on the part of the designer. The shaped end, hanging from the back of the wearer's head, would be certain to attract a larger amount of inspection than the upper portion, which, intermixed with other adornments forming a lady's coiffure, would only be visible in parts.





No. 15.

THE TOP AND END OF A LAPPET OF NEEDLEPOINT AND PILLOW LACE.

BRUSSELS. 18TH CENTURY.

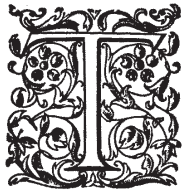
The property of Mr. Henry Enthoven.



(A) GENOESE PILLOW LACE. (B) MILANESE
PILLOW LACE.

ITALIAN.

PHOTOGRAPH No. XVI.

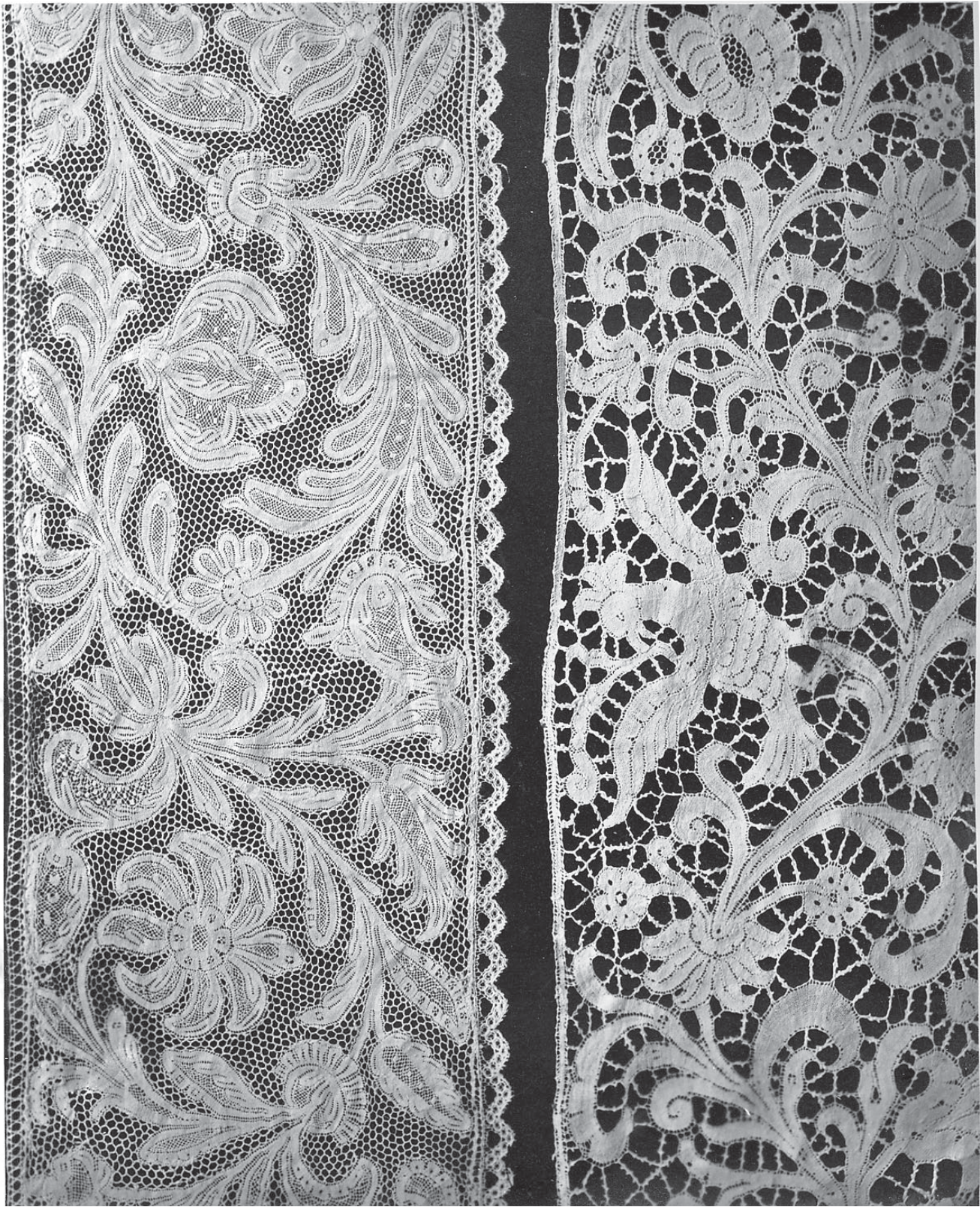


THESE two specimens of Italian pillow lace display good conventional designs which furnish suggestions for modern work. The labour of executing delicate and elaborate patterns in needlepoint is at the present day rare, and it is only patient amateurs who care to give their time to such works. But examples like those before us might surely be easily imitated by our pillow-lace workers, and reproductions of this kind would certainly be of an artistic character, superior to that of the floral Devonshire laces. Mrs. Treadwin of Exeter has caused some excellent reproductions to be produced; but besides her we find no one, who so well understands the style of various laces and their methods of execution, attempting to follow her example.

Of the two specimens before us, the upper one, A, is a lace *à réseau*, *i. e.* with a net-ground, and is made on the pillow. It is of Genoese workmanship; a characteristic of this lace is the broad flat border which marks the design throughout and gives it a sober conventional appearance. The lower one, B, is a Milanese pillow lace *à-bridés*. The flowing arabesque and ornament were first worked on a pillow, and the connecting pearl ties, or *bridés*, were afterwards inserted to join the whole together. The small loops on the brides are called *picots*, the *bridés* and *picots* are of needlework.

The term *Guipure* might be applied to these specimens by some amateurs. In the Introduction the use of this term is referred to on pages 10 and 11.





No. 16 A.

PIECE OF PILLOW LACE *A RESEAU.*

GENOESE. 17TH CENTURY.

The property of Mrs. Alfred Morrison.

No. 16 B.

PIECE OF PILLOW LACE *A BRIDES.*

MILANESE. 17TH CENTURY.

The property of Mrs. Mac Callum.



BRUSSELS PILLOW JABOT.

PHOTOGRAPH No. XVII.



SLIGHT glance at the *jabot* here depicted, which belongs to Louisa, Marchioness of Waterford, will suffice to prove the high state of workmanship to which the Brussels pillow-lace workers brought their work. As a specimen of design, its purity of principles may be questioned. The general balance of form and quantity is effective, but the details are as absurd in their relationship one to another as they are unsuitable for a piece of lace. Little angels of fame, blowing trumpets, hold up the sides of a canopy under which appears a cock surmounting a trophy of arms, flags, and kettledrums. Beneath, upon a species of garland, appear two L's crossed. On each side of the trophy are figures of Mars and Minerva standing on pedestals. Seated female figures, possibly emblematical of Peace and Plenty, may be discovered, one at each of the lower corners, whilst the corresponding corners are ornamented with *insignia* of the sun and of a Maltese cross. About the ground are distributed floral devices of all kinds. This *jabot*, a species of neckcloth hanging in folds under the chin, was possibly executed for Louis XV. The style of its design is early eighteenth century, and it is well known that at that period *jabots* were much affected by the French Court, especially those made in the Netherlands by the pillow-lace workers, whose productions were almost preferred to those of Alençon. The portions of this design were worked separately on the pillow. They were then united by means of the *réseau*. Throughout may be noted the emphasizing raised *cordonnet*. The occasional and effective insertions of the open hexagonal *brides à picots* should be observed, as well as the many kinds of *modes*.

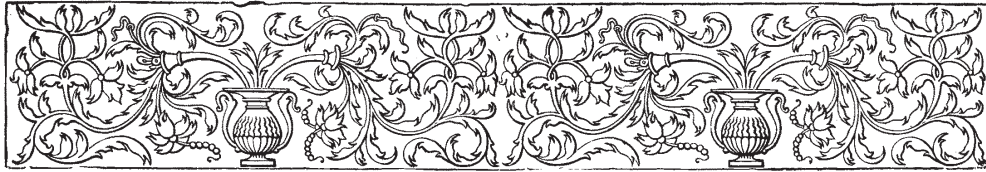




No. 17. A JABOT OF PILLOW LACE.

BRUSSELS. COMMENCEMENT OF THE 18TH CENTURY.

The property of Louisa, Marchioness of Waterford.



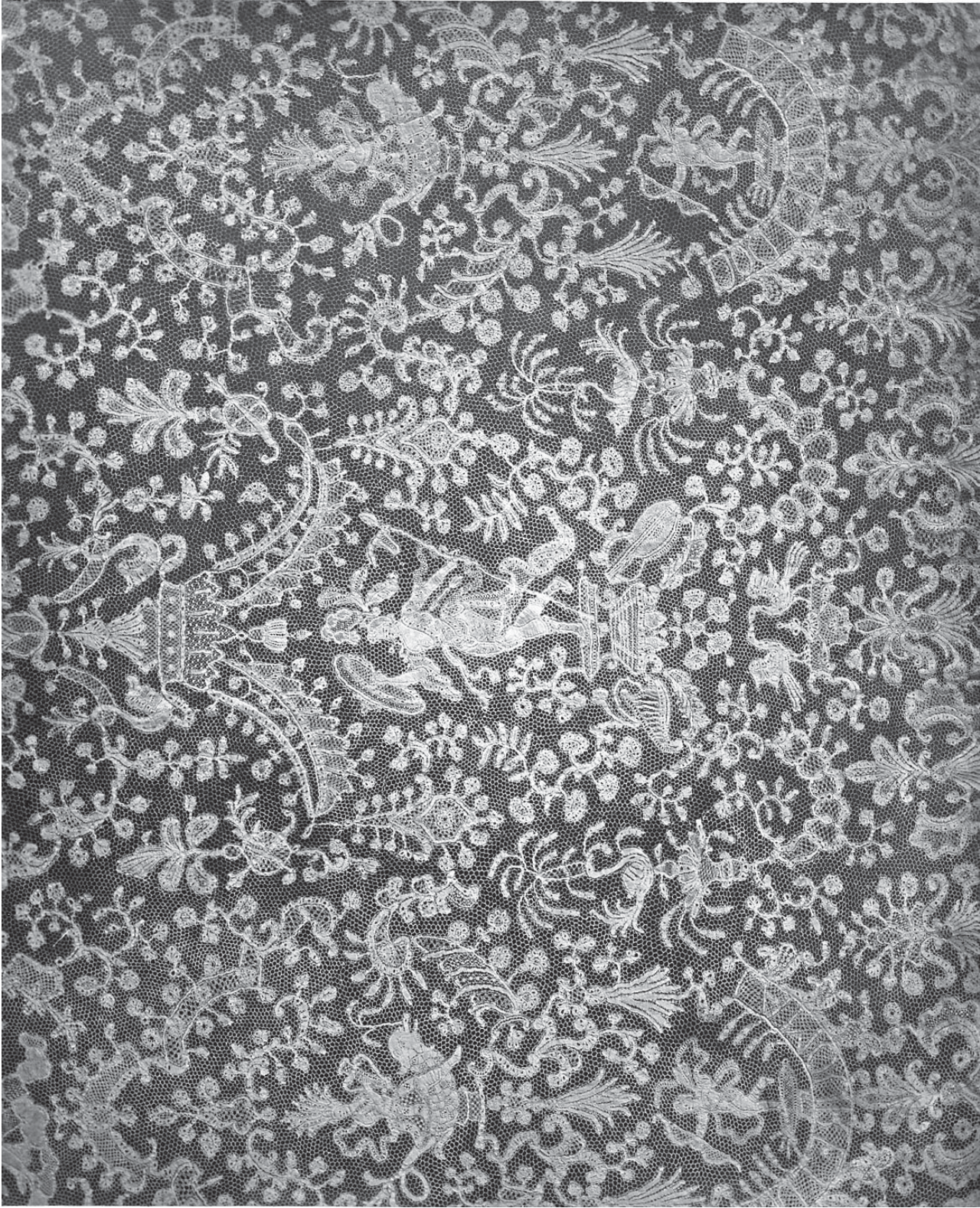
BRUSSELS PILLOW LACE A RESEAU.

PHOTOGRAPH NO. XVIII.



HE piece of decorative lace shown by Photograph XVIII. gives the complete design, which is repeated three or four times throughout the entire length of a fine flounce of Brussels pillow lace à *réseau* belonging to Lady Sheffield. A central figure of Minerva, holding a shield in her right and a lance in her left hand, is overshadowed by a valanced canopy; on the right and left of this composition, one above another, are cupids, quaint figures playing lyres and riding upon dolphins, intended possibly for sirens, and equally odd figures seated on clouds and supporting with their left hands, pillars. On each side of the base of Minerva's pedestal, in which is introduced an instrument of the dulcimer class, are a harp and a hunting horn and a lute and a hunting horn. *Pendants* one to the other, and on each side of the instruments just described, are two fanciful swans, the birds of music. Beneath the cupids are the letters (reversed in the photograph) "AMOUR ET DOU," a Flemish rendering of "Amour est doux," on a band. All these singular and somewhat irrelevant details—brought into a harmony by means of festoons, twisting ornamental devices, and little flowers—rest upon a *réseau* ground. The *réseau* is of an unusual quality for Brussels lace, both in the make and size of mesh. A comparison of it with the *réseau* in the Genoese specimen, Photograph XVI. A, will show, that even in pillow lace-making, Flanders adopted suggestions from Italy. Flanders considered herself to be the originator of pillow-made artistic lace, and it was generally conceded that Italy was the first producer of needlepoint laces. In spite of this amiable division of honours due to the originators of artistic lace, which history and documents of the period strongly though not conclusively corroborate, we maintain the belief already expressed (page 10), that Italy was as well acquainted with the art of needlepoint as with that of pillow-made laces. Although she more extensively worked needlepoint laces than pillow, she should in truth be esteemed as the mother of art lace-making generally. But reverting to the subject more immediately under consideration, we would call attention to the resemblance of style between the figures here depicted and those which appear in Lady Waterford's jabot, as well as that between the lamellar ornaments to be found in both specimens. The flounce therefore dates from the early eighteenth century, and the introduction of the French words would seem to indicate that it was made for some French lady. It will be remembered that at this period (Louis XV.) the French extensively used Brussels lace in preference almost to their point d'Aleçon—"autres temps, autres mœurs."

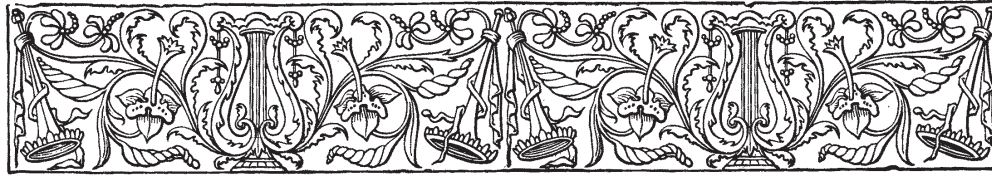




No. 18. PORTION OF A FLOUNCE OF PILLOW LACE.

BRUSSELS. END OF 17TH CENTURY.

The property of Lady Sheffield.



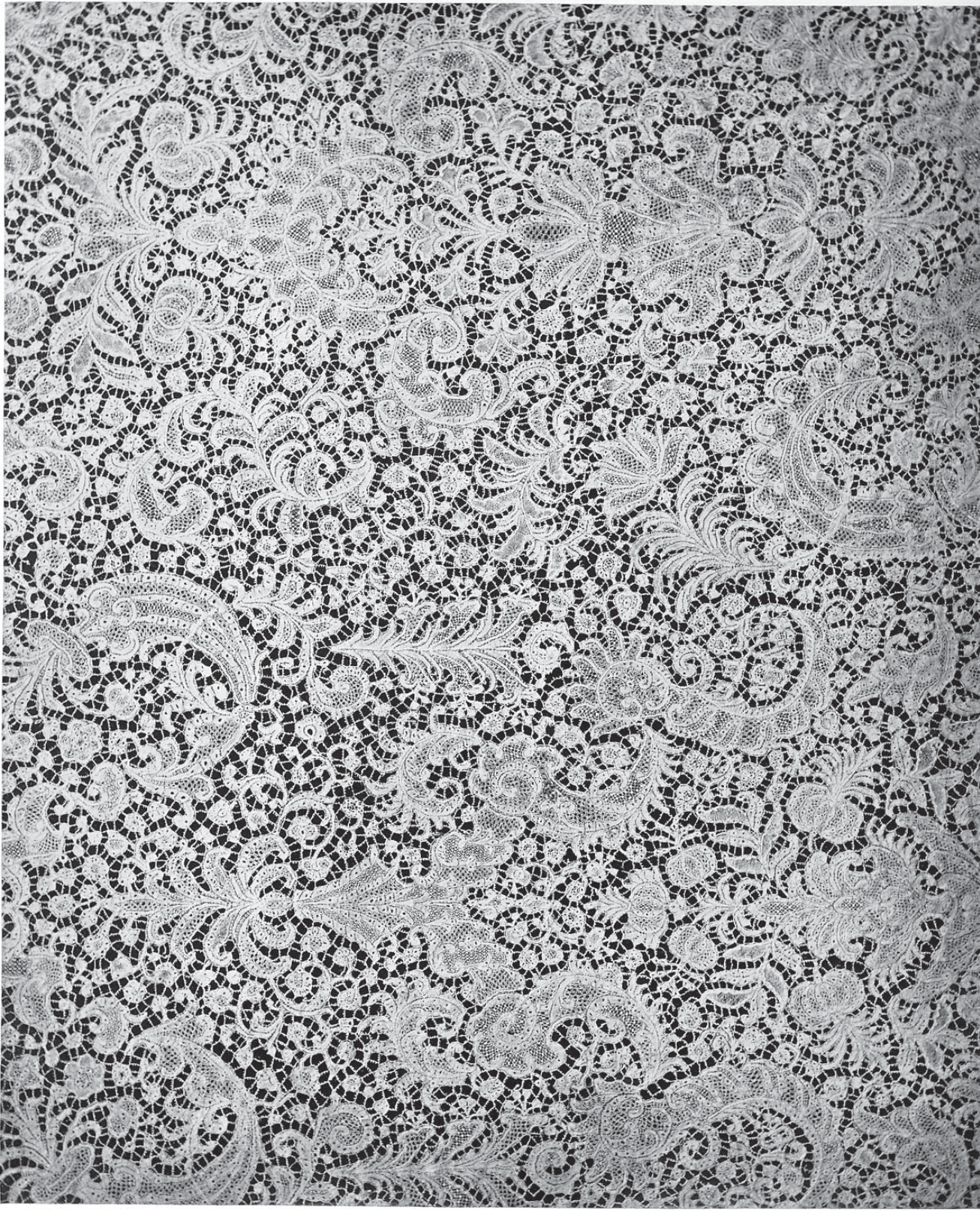
BRUSSELS PILLOW LACE A BRIDES.

PHOTOGRAPH No. XIX.



HIS portion of a Brussels pillow flounce, *à brides*, although less whimsical in design than the preceding flounce, is evidently of the same period and class of manufacture, especially as regards the gimp and modes. Some of the details are elegant and ornamental, others, on the contrary, are misshapen. Throughout the whole, there is an unmistakeable sentiment of merely filling a certain space with a number of forms which have no constructional, and but little decorative, relationship one to another,—a kind of art much affected in the early eighteenth century. Originally this lace served as an ecclesiastical robe, since it was presented by Madame de Maintenon to Archbishop Fénelon. It is now the property of Mrs. Bolckow, through whose kindness it was displayed to the best advantage in the International Exhibition, where it was tastefully mounted upon a rich purple silk ground.

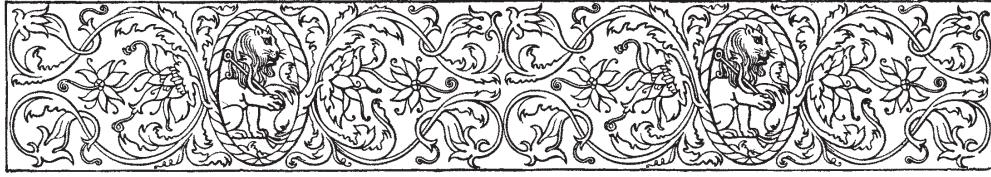




No. 19. PART OF AN ECCLESIASTICAL ROBE. PILLOW LACE.

BRUSSELS. COMMENCEMENT OF 18TH CENTURY.

The property of Mrs. Bulckere.



BRUSSELS PILLOW LACE.

PHOTOGRAPH No. XX.



As an example of Brussels pillow lace, the treatment of portions of which are evident adaptations from designs for so-called Point d'Argentan, this portion of a shawl is remarkable. The style of art is of the late eighteenth century, and although most cleverly worked and fitted together as regards the lace workmanship, the design itself is scarcely well suited either for lace work or for a shawl. On the upper right-hand corner a pillow-mode rendering of the hexagonal ground (belonging to the so-called Point d'Argentan) is noticeable. The larger portion of the ground is of the ordinary Brussels pillow *réseau*, while the palm-tree is brought well to the front by means of the open work *à brides*. A resemblance will be traced between this specimen and No. XVII. both in workmanship and style of design. This shawl is, however, of a later period; and being a much larger work, the actual details are not so closely executed as those in the jabot. The fillings up or *modes* of the broad bands which straggle about the design, cutting it up into sections, are varied, and bear examination under a magnifying glass. The *cordonnet* is freely used here and there to emphasize points of leaves, the petals of flowers, and the folds in the flags, &c.





No. 20.

PART OF A PILLOW LACE SHAWL.

BRUSSELS. LATE 18TH CENTURY.

The property of Mrs. Alfred Morrison.