

HISTORY OF LACE



ANNE, DAUGHTER OF SIR PETER VANLORE, KT.,
FIRST WIFE OF SIR CHARLES CÆSAR, KT., ABOUT 1614.
The lace is probably Flemish, Sir Peter having come from Utrecht.
From the picture the property of her descendant, Captain Cottrell-Dormer.

Frontispiece.

HISTORY OF LACE

BY

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ENTIRELY REVISED, RE-WRITTEN, AND ENLARGED

UNDER THE EDITORSHIP OF

M. JOURDAIN AND ALICE DRYDEN

WITH 266 ILLUSTRATIONS

NEW YORK

CHARLES SCRIBNER'S SONS

1902

LONDON :

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

PREFACE TO THE FOURTH EDITION

NEARLY thirty years have elapsed since the third edition of the HISTORY OF LACE was published. As it is still the classical work on the subject, and many developments in the Art have taken place since 1875, it seemed desirable that a new and revised edition should be brought out.

The present Revisers have fully felt the responsibility of correcting anything the late Mrs. Palliser wrote ; they have therefore altered as little of the text as possible, except where modern research has shown a statement to be faulty.

The chapters on Spain, Alençon and Argentan, and the Introductory chapter on Needlework, have been almost entirely rewritten. Much new matter has been added to Italy, England and Ireland, and the notices of Cretan and Sicilian lace, among others, are new. The original wood-cuts have been preserved with their designations as in the 1875 edition, which differ materially from the first two editions. Nearly a hundred new illustrations have been added, and several portraits to show different fashions of wearing lace.

The Revisers wish to record their grateful thanks to those who have assisted them with information or lace for illustration ; especially to Mrs. Hulton, Count Marcello and Cavaliere Michelangelo Jesurum in Venice, Contessa di Brazza and Contessa Cavazza in Italy, M. Destrée in Brussels, Mr. Arthur Blackborne, Salviati & Co., and the Director of the Victoria and Albert Museum in London.

M. JOURDAIN.
ALICE DRYDEN.

London, September, 1901.

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HISTORY OF LACE.



CHAPTER I.

NEEDLEWORK.

“As ladies wont
To finger the fine needle and nyse thread.”—*Faerie Queene*.

THE art of lace-making has from the earliest times been so interwoven with the art of needlework that it would be impossible to enter on the subject of the present work without giving some mention of the latter.

With the Egyptians the art of embroidery was general, and at Beni Hassan figures are represented making a sort of net—“they that work in flax, and they that weave network.”¹ Examples of elaborate netting have been found in Egyptian tombs, and mummy wrappings are ornamented with drawn-work, cut-work, and other open ornamentation. The outer tunics of the robes of state of important personages appear to be fashioned of network darned round the hem with gold and silver and coloured silks. Amasis, King of Egypt, according to Herodotus,² sent to Athene of Lindus a corslet with figures interwoven with gold and cotton, and to judge from a passage of Ezekiel, the Egyptians even embroidered the sails of their galleys which they exported to Tyre.³

¹ Wilkinson's *Ancient Egyptians*, vol. iii., p. 134. (See Illustration.)

² Herodotus, ii. 182; iii. 47.

³ Ezekiel, who takes up the cry of lamentation for “Tyrus, situate at the entry of the sea,” a merchant of the people for many isles, exclaims, “The merchants of Sheba, Asshur, and

Chilmad were thy merchants. These were thy merchants in all sorts of things, in blue cloths and brodered works, and in chests of rich apparel.” Another part of the same chapter mentions galley sails of fine linen “with brodered work from Egypt.”—Ezekiel xxvii.

The Jewish embroiderers, even in early times, seem to have carried their art to a high standard of execution. The curtains of the Tabernacle were of "fine twined linen wrought with needlework, and blue, and purple, and scarlet, with cherubims of cunning work."⁴ Again, the robe of the ephod was of gold and blue and purple and scarlet, and fine twined linen, and in Isaiah we have mention of women's cauls and nets of checker-work. Aholiab is specially recorded as a cunning workman, and chief embroiderer in blue, and in purple, and in scarlet, and in fine linen,⁵ and the description of the virtuous woman in the Proverbs, who "layeth her hands to the spindle" and clotheth herself in tapestry, and that of the king's daughter in the Psalms, who shall be "brought unto the king in a raiment of needlework," all plainly show how much the art was appreciated amongst the Jews.⁶ Finally Josephus, in his *Wars of the Jews*, mentions the veil presented to the Temple by Herod (B.C. 19), a Babylonian curtain fifty cubits high, and sixteen broad, embroidered in blue and red, "of marvellous texture, representing the universe, the stars, and the elements."

In the English Bible, *lace* is frequently mentioned, but its meaning must be qualified by the reserve due to the use of such a word in James I.'s time. It is pretty evident that the translators used it to indicate a small cord, since lace for decoration would be more commonly known at that time as *purls*, *points*, or *cut-works*.⁷

"Of lace amongst the Greeks we seem to have no evidence. Upon the well-known red and black vases are all kinds of figures clad in costumes which are bordered with ornamental patterns, but these were painted upon, woven into, or embroidered upon the fabric. They were not lace. Many centuries elapsed before a marked and elaborately ornamental character infused itself into twisted, plaited, or looped thread-work. During such a period the fashion of ornamenting borders of costumes and hangings existed, and underwent a few phases, as, for instance, in the Elgin marbles, where crimped

⁴ Exodus xxvi.; xxvii.; xxxiv. 2; Isaiah iii. 18; 1 Kings vii. 17.

⁵ Exodus xxxviii. 23.

⁶ Again, in the song of Deborah, the mother of Sisera says, "Have they not divided the prey? . . . to Sisera a

prey of divers colours of needlework, of divers colours of needlework on both sides."—Judges v. 30.

⁷ Cantor Lectures on the Art of Lace-making. A. S. Cole (London, 1881).

edges appear along the flowing Grecian dresses." Embroidered garments, cloaks, veils and cauls, and networks of gold are frequently mentioned in Homer and other early authors.⁸

The countries of the Euphrates were renowned in classical times for the beauty of their embroidered and painted stuffs which they manufactured.⁹ Nothing has come down to us of these Babylonian times, of which Greek and Latin writers extolled the magnificence; but we may form some idea, from the statues and figures engraved on cylinders, of what the weavers and embroiderers of this ancient time were capable.¹⁰ A fine stone in the British Museum is engraved with the figure of a Babylonian king, Merodach-Idin-Abkey, in embroidered robes, which speak of the art as practised eleven hundred years B.C.¹¹ Josephus writes that the veils given by Herod for the Temple were of Babylonian work (πέπλος βαβυλώνιος)—the women excelling, according to Apollonius, in executing designs of varied colours.

The Sidonian women brought by Paris to Troy embroidered veils of such rich work that Hecuba deemed them worthy of being offered to Athene; and Lucan speaks of the Sidonian veil worn by Cleopatra at a feast in her Alexandrine palace, in honour of Cæsar.¹²

Phrygia was also renowned for its needlework, and from the shores of Phrygia Asiatic and Babylonian embroideries were shipped to Greece and Italy. The *toga picta*, worked with Phrygian embroidery, was worn by Roman generals at their triumphs and by the consuls when they celebrated the games; hence embroidery itself is styled "Phrygian,"¹³

⁸ At Athens the maidens who took part in the procession of the Panathenaea embroidered the veil or *peplos* upon which the deeds of the goddess were embroidered. The sacred *peplos* borne on the mast of a ship rolled on wheels in the Panathenaic festival "was destined for the sacred wooden idol, Athene Polias, which stood on the Erechtheus. This *peplos* was a woven mantle renewed every five years. On the ground, which is described as dark violet, and also as saffron-coloured, was woven the battle of the gods and the giants." (See page 47, *British Museum Catalogue to the Sculptures of the Parthenon*.)

⁹ Pliny, *Hist. Nat.*, viii. 74. "Colores diversos picturae intexere Babylon maxime celebravit et nomen imposuit."

¹⁰ Maspero, *The Dawn of Civilization in Egypt and Chaldaea* (ed. Prof. Sayce).

¹¹ Lefébure, *Embroidery and Lace* (trans. A. S. Cole).

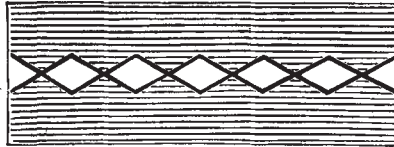
¹² Lucan, *Pharsalia*, Book X.

¹³ The Romans denominated such embroideries *phrygionae*, and the embroiderer *phrygio*. Golden embroideries were specified as *auriphrygium*. This word is the root of the French *orfroi* (orfreys).

and the Romans knew it under no other name (*opus Phrygianum*).¹⁴

Gold needles and other working implements have been discovered in Scandinavian tumuli. In the *London Chronicle* of 1767 will be found a curious account of the opening of a Scandinavian barrow near Wareham, in Dorsetshire. Within the hollow trunk of an oak were discovered many bones wrapped in a covering of deerskins neatly sewn together. There were also the remains of a piece of gold lace, four inches long and two and a half broad. This lace was black and much decayed, of the old lozenge pattern,¹⁵ that most ancient and universal of all designs, again found depicted on the coats of ancient Danes, where the borders are edged with an open or net-work of the same pattern.

Fig. 1.



GOLD LACE FOUND IN A BARROW.

Passing to the first ages of the Christian era, we find the pontifical ornaments, the altar and liturgical cloths, and the draperies then in common use for hanging between the colonnades and porches of churches all worked with holy images and histories from the Holy Writ. Rich men chose sacred subjects to be embroidered on their dress, and one senator wore 600 figures worked upon his robes of state. Asterius, Bishop of Amasus, thunders against those Christians "who wore the Gospels upon their backs instead of in their hearts."¹⁶

In the Middle Ages spinning and needlework were the occupation of women of all degrees. As early as the sixth

¹⁴ Mrs. Palliser quotes an extract from the author of *Letters from Italy*, who, speaking of the cabinet at Portici, mentions an elegant marble statue of Diana "dressed after the purple gowns worn by the Roman ladies; the garment is edged with a

lace exactly resembling point; it is an inch and a half broad, and has been painted purple." By an English-woman (Mrs. Millar) in the years 1770 and 1771 (London, 1777).

¹⁵ Strutt.

¹⁶ Lefébure, *Embroidery and Lace*.

century the nuns in the diocese of St. Césaire, Bishop of Arles, were forbidden to embroider robes enriched with paintings, flowers, and precious stones. This prohibition, however, was not general. Near Ely, an Anglo-Saxon lady brought together a number of maidens to work for the monastery, and in the seventh century an Abbess of Bourges, St. Eustadiole, made vestments and enriched the altar with the work of her nuns. At the beginning of the ninth century St. Viborade, of St. Gall, worked coverings for the sacred books of the monastery, for it was the custom then to wrap in silk and carry in a linen cloth the Gospels used for the offices of the Church.¹⁷ Judith of Bavaria, mother of Charles the Bold, stood sponsor for the Queen of Harold, King of Denmark, who came to Ingelheim to be baptised with all his family, and gave her a robe she had worked with her own hands and studded with precious stones.

“Berthe aux grands pieds,” the mother of Charlemagne, was celebrated for her skill in needlework,¹⁸

“à ouvrer si com je vous dirai
N’avoit meillor ouvriere de Tours jusqu’à Cambrai;”

while Charlemagne¹⁹—

“Ses filles fist bien doctiner,
Et aprendre keudre et filer.”

Queen Adelhais, wife of Hugh Capet (987-996), presented to the Church of St. Martin at Tours a cope, on the back of which she had embroidered the Deity, surrounded by seraphim and cherubim, the front being worked with an Adoration of the Lamb of God.²⁰

Long before the Conquest, Anglo-Saxon women were skilled with the needle, and gorgeous are the accounts of the gold-starred and scarlet-embroidered tunics and violet sacks worked by the nuns. St. Dunstan himself designed the ornaments of a stole worked by the hands of a noble Anglo-Saxon lady, Ethelwynne, and sat daily in her bower with her maidens, directing the work. The four daughters of

¹⁷ Mrs. Bury Palliser, “Embroidery,” *Encyclopædia Britannica*.

¹⁸ St. Giselle, Berthe’s sister, founded many convents in Aquitaine and Provence, and taught the nuns all

manner of needlework (Lefébure, *Embroidery and Lace*).

¹⁹ *Chronique Rimée*, by Philippe Mouskés.

²⁰ Lefébure, *Embroidery and Lace*.

Edward the Elder are all praised for their needle's skill. Their father, says William of Malmesbury, had caused them in childhood "to give their whole attention to letters, and afterwards employed them in the labours of the distaff and the needle." In 800 Denbert, Bishop of Durham, granted the lease of a farm of 200 acres for life to an embroideress named Eanswitha for the charge of scouring, repairing, and renewing the vestments of the priests of his diocese.²¹ The Anglo-Saxon Godric, Sheriff of Buckingham, granted to Alcuid half a hide of land as long as he should be sheriff on condition she taught his daughter the art of embroidery. In the tenth century Ælfleda, a high-born Saxon lady, offered to the church at Ely a curtain on which she had wrought the deeds of her husband, Brithnoth, slain by the Danes; and Edgitha, Queen of Edward the Confessor, was "perfect mistress of her needle."

The famous Bayeux Tapestry or embroidery, said to have been worked by Matilda, wife of William the Conqueror, is of great historical interest.²² It is, according to the chroniclers, "Une tente très longue et étroite de telle a broderies de ymages et escriptaux faisant représentation du Conquest de l'Angleterre"; a needle-wrought epic of the Norman Conquest, worked on a narrow band of stout linen over 200 feet long, and containing 1,255 figures worked on worsted threads.²³ Mr. Fowke gives the Abbé Rue's doubts as to the accepted period of the Bayeux tapestry, which he assigns to the Empress Matilda. Mr. Collingwood Bruce is of opinion that the work is coeval with the events it records, as the primitive furniture, buildings, etc., are all of the eleventh century. That the tapestry is not found in any catalogue before 1369 is only a piece of presumptive evidence against the earlier date, and must be weighed with the internal evidence in its favour.

After the Battle of Hastings William of Normandy, on

²¹ Mrs. Palliser, "Embroidery," *Encyclopædia Britannica*.

²² It has been suggested that the embroidery was done by William's granddaughter, the Empress Matilda, widow in 1125 of Henry V., Emperor of Germany, and wife, by her second marriage,

of Geoffrey, Count of Anjou (Lefébure).

²³ Mr. Fowke states that the tradition which would make the tapestry the handiwork of Queen Matilda cannot be traced further back than 1803, when the tapestry was sent to Paris for exhibition.

his first appearance in public, clad himself in a richly-wrought cloak of Anglo-Saxon embroidery, and his secretary, William of Poitiers, states that "the English women are eminently skilful with the needle and in weaving."

The excellence of the English work was maintained as time went on, and a proof of this is found in an anecdote preserved by Matthew of Paris.²⁴ "About this time (1246) the Lord Pope (Innocent IV.) having observed the ecclesiastical ornaments of some Englishmen, such as choristers' copes and mitres, were embroidered in gold thread after a very desirable fashion, asked where these works were made, and received in answer, in England. 'Then,' said the Pope, 'England is surely a garden of delights for us. It is truly a never-failing spring, and there, where many things abound, much may be extracted.' Accordingly, the same Lord Pope sent sacred and sealed briefs to nearly all the abbots of the Cistercian order established in England, requesting them to have forthwith forwarded to him those embroideries in gold which he preferred to all others, and with which he wished to adorn his chasuble and choral cope, as if these objects cost them nothing," an order which, adds the chronicler, "was sufficiently pleasing to the merchants, but the cause of many persons detesting him for his covetousness."

Perhaps the finest examples of the *opus anglicanum* extant are the cope and maniple of St. Cuthbert, taken from his coffin in the Cathedral of Durham, and now preserved in the Chapter library. One side of the maniple is of gold lace stitched on, worked apparently on a parchment pattern. The Syon Monastery cope, in the Victoria and Albert Museum, is an invaluable example of English needlework of the thirteenth century. "The greater portion of its design is worked in a chain-stitch (modern tambour or crochet), especially in the faces of the figures, where the stitch begins in the centre, say, of a cheek, and is then worked in a spiral, thus forming a series of circular lines. The texture so obtained is then, by means of a hot, small and round-knobbed iron, pressed into indentations at the centre of each spiral, and an effect of relief imparted to it. The general

²⁴ Matt. Par., *Hist. Angl.*, p. 473, Edit. Paris, 1644,

practice was to work the draperies in feather-stitch (*opus plumarium*)."²⁵

In the tenth century the art of pictorial embroidery had become universally spread. The inventory of the Holy See (in 1293) mentions the embroideries of Florence, Milan, Lucca, France, England, Germany, and Spain, and throughout the Middle Ages embroidery was treated as a fine art, a serious branch of painting.²⁶ In France the fashion continued, as in England, of producing groups, figures and portraits, but a new development was given to floral and elaborate arabesque ornament.²⁷

It was the custom in feudal times²⁸ for knightly families to send their daughters to the castles of their suzerain lords, there to be trained to spin, weave and embroider under the eye of the lady châtelaine, a custom which, in the more primitive countries, continued even to the French Revolution. In the French romances these young ladies are termed "chambrières," in our English, simply "the maidens." Great ladies prided themselves upon the number of their attendants, and passed their mornings at work, their labours beguiled by singing the "chansons à toile," as the ballads written for those occasions were termed.²⁹

²⁵ Mrs. Palliser, "Embroidery," *Encyclopædia Britannica*.

²⁶ At Verona an artist took twenty-six years to execute in needlework the life of St. John, after the designs of Pollajuolo.

²⁷ "Gaston, Duke of Orleans, established hot-houses and botanical gardens, which he filled with rare exotics to supply the needle with new forms and richer tints" (Lefébure).

²⁸ We read, for instance, that Gabrielle de Bourbon, wife of Louis de la Trémouille, "jamais n'estoit oyseuse, mais s'employoit une partie de la journée en broderies et autres menus ouvrages appartenant à telles dames, et y occupoit ses demoyselles dont avoit bonne quantité, et de grosses, riches, et illustres maisons."—*Panegyric de Loys de la Trémouille par Jean Bouchet*.

Again Vecellio dedicates his "Corona" to Signora Nanni, not only on account of the pleasure she takes

in works of the needle, but for "il diletto che prende in farne essercitar le donne de casa sua, ricetto delle più virtuose giovani che hoggidi vivono in questa città."

"It is usual here," writes a lady from Madrid in 1679, "for good families to put their daughters to ladies, by whom they are employed to embroider in gold and silver, or various colours, or in silk, about the shift, neck, and hands."

²⁹ "I jor fist es chambre son pere,
Une estole et i amiet pere,
De soie et d'or molt soutilment,
Si i fait ententivement
Mainte croisette et mainte estoile,
Et dist ceste chancon à toile."

—*Roman de la Violette*.

"One day, seated in her father's room, she was skilfully working a stole and amiet in silk and gold, and she was making in it, with great care, many a little cross and many a little star, singing all the while this *chanson à toile*."

In the wardrobe accounts of our kings appear constant entries of working materials purchased for the royal ladies.³⁰ There is preserved in the cathedral at Prague an altar-cloth of embroidery and cut-work worked by Anne of Bohemia, Queen of Richard II.

During the Wars of the Roses, when a duke of the blood royal is related to have begged alms in the streets of the rich Flemish towns, ladies of rank, more fortunate in their education, gained, like the French emigrants of more modern days, their subsistence by the products of their needle.³¹

Without wishing to detract from the industry of mediæval ladies, it must be owned that the swampy state of the country, the absence of all roads, save those to be traversed in the fine season by pack-horses, and the deficiency of all suitable outdoor amusement but that of hawking, caused them to while away their time within doors the best way they could. Not twenty years since, in the more remote provinces of France, a lady who quitted her house daily would be remarked on. "Elle sort beaucoup," folks would say, as though she were guilty of dissipation.

So queens and great ladies sewed on. We hear much of works of adornment, more still of piety, when Katharine of Aragon appears on the scene. She had learned much in her youth from her mother, Queen Isabella, and had probably

³⁰ In one of Edward I. we find a charge of eight shillings for silk bought for the embroidery work of Margaret, the King's daughter, and another for four ounces of silk, two hundred ounces of gold thread, a spindle, etc.—*Liber de Garderoba*, 23 *Edw. I.*, Public Record Office.

In one of Edward III. the sum of £2 7s. 2d. is expended in the purchase of gold thread, silk, etc., for his second daughter Joanna.—*Liber Garderobae*, 12-16 *Edw. III.*, Public Record Office.

Elizabeth of York worked much at her needle. In the account of her household, preserved in the Public Record Office, every page of which is signed by Queen Elizabeth herself, we find—

"To Evan Petreson joiner, for the

stuff and making of 4 working stools for the Queen; price of the stool 16 pence—5s. 4d.

"To Thomas Fissch, for an elne of linen cloth for a samplar for the queen, 8d."

In the Inventory 4 Edward VI., 1552 (Harl. MSS. No. 1419), are entries of—

"Item, XII. samplers" (p. 419).

"Item, one samplar of Normandie canvas, wrought with green and black silk" (p. 524).

"A book of parchment containing diverser patternes" (p. 474), probably purchases for his sisters.

³¹ See, for instance, the interesting account of the Countess of Oxford, given by Miss Strickland in her *Life of Queen Elizabeth of York*.

assisted at those "trials" of needlework³² established by that virtuous queen among the Spanish ladies:—

"Her days did pass
In working with the needle curiously."³³

It is recorded how, when Wolsey, with the papal legate Campeggio, going to Bridewell, begged an audience of Queen Katharine, on the subject of her divorce, they found her at work, like Penelope of old, with her maids, and she came to them with a skein of red silk about her neck.³⁴

Queen Mary Tudor is supposed, by her admirers, to have followed the example of her illustrious mother, though all we find among the entries is a charge "to working materials for Jane the Fole, one shilling."

No one would suspect Queen Elizabeth of solacing herself with the needle. Every woman, however, had to make one shirt in her lifetime, and the "Lady Elizabeth's grace," on the second anniversary of Prince Edward's birth, when only six years of age, presented her brother with a cambric smock wrought by her own hands.

The works of Scotland's Mary, who early studied all female accomplishments under her governess, Lady Fleming,

³² These are alluded to in the dialogue between *Industria* and *Ignavia*, as given in Sibmacher's "Modelbuch," 1601 (French translation): "La vieille dame raconte l'histoire des concours de travail à l'aiguille chez les anciens Espagnols; comme Isabelle, femme de Ferdinand, a hautement estimé les travaux de l'aiguille."

The "Spanish stitch," so often mentioned, was brought in by Katharine, on her marriage with Prince Arthur, in 1501. We have constantly in her wardrobe accounts sheets and pillow-beres, "wrought with Spanish work of black silk at the edge."

In the Inventory of Lord Monteagle, 1523 (Public Record Office, are "eight partlets, three garnished with gold, the rest with Spanish work."

In 1556, among the New Year's gifts presented to Queen Mary Tudor, most of the smocks are "wrought with black silk, Spanish fashion."

In the Great Wardrobe Accounts of

Queen Elizabeth, 3 & 4, Public Record Office, we have "sixteen yards of Spanish work for ruffs."

"Twelve tooth cloths, with the Spanish stitch, edged with gold and silver bone lace."—*Ibid.* Eliz. 5 & 6.

The Spanish stitch appears in France with Henry II., 1557. "Pour la façon d'ung gaban avec ung grant collet chamarrez à l'Espaignolle de passement blanc," etc.—*Comptes de l'Argentier du Roy*. Archives Nat. K. K. 106.

³³ Taylor, the Water Poet, *Katharine of Aragon*.

³⁴ The industry of Henry's last queen was as great as that of his first. Specimens still exist at Sizergh Castle, Westmoreland, of Katharine Parr's needlework—a counterpane and a toilet cover. An astrologer, who cast her nativity, foretold she would be a queen; so when a child, on her mother requiring her to work, she would exclaim, "My hands are ordained to touch crowns and sceptres, not needles and spindles."

are too well known to require notice. In her letters are constant demands for silk and other working materials wherewith to solace her long captivity. She had also studied under Catherine de Médicis, herself an unrivalled needlewoman, who had brought over in her train from Florence the designer for embroidery, Frederick Vinciolo. Assembling her daughters, Claude, Elizabeth and Margaret, with Mary Stuart, and her Guise cousins, "elle passoit," says Brantôme, "fort son temps les apres-disnées à besogner apres ses ouvrages de soye, où elle estoit tant parfaicte qu'il estoit possible."³⁵ The ability of Reine Margot³⁶ is sung by Ronsard, who exalts her as imitating Pallas in the art.³⁷

Many of the great houses in England are storehouses of old needlework. Hatfield, Penshurst, and Knole are all filled with the handiwork of their ladies. The Countess of Shrewsbury, better known as "Building Bess," Bess of Hardwick, found time to embroider furniture for her palaces, and her samplar patterns hang to this day on their walls.

Needlework was the daily employment of the convent. As early as the fourteenth century³⁸ it was termed "nun's work"; and even now, in secluded parts of the kingdom, ancient lace is styled by that name.³⁹

Nor does the occupation appear to have been solely

³⁵ *Dames Illustres.*

³⁶ The "Reine des Marguerites," the learned sister of Francis I., was not less accomplished with her needle, and entries for working materials appear in her accounts up to the year of her death, 1549.

"Trois marcs d'or et d'argent fournis par Jehan Danes, pour servir aux ouvrages de la dicte dame."—*Livre de dépenses de Marguerite d'Angoulême*, par le Comte de la Ferrière-Percy. Paris, 1862.

³⁷ "Elle addonoit son courage
A faire maint bel ouvrage
Dessus la toile, et encor
A joindre la soye et l'or.
Vous d'un pareil exercice
Mariez par artifice
Dessus la toile en maint trait
L'or et la soie en pourtrait."
—*Ode à la Royne de Navarre*, liv. ii.,
od. vii.

³⁸ 1380. "Œuvre de nonnain."—*Inventaire de Charles V.*

³⁹ "My grandmother, who had other lace, called this" (some needlepoint) "nun's work."—*Extract from a letter from the Isle of Man*, 1862.

"A butcher's wife showed Miss O—a piece of Alençon point, which she called 'nun's work.'"—*Extract from a letter from Scotland*, 1863.

1698, May. In the *London Gazette*, in the advertisement of a sale by auction, among other "rich goods," we find "nun's work," but the term here probably applies to netting, for in the *Protestant Post Boy* of March 15th, 1692, is advertised as lost "A nun's work purse wrought with gold thread."

1763. In the *Edinburgh Advertiser* appears, "Imported from the Grand Canaries, into Scotland, nun's work."

confined to women. We find monks commended for their skill in embroidery,⁴⁰ and in the frontispieces of some of the early pattern books of the sixteenth century, men are represented working at frames, and these books are stated to have been written "for the profit of men as well as of women."⁴¹ Many were composed by monks,⁴² and in the library⁴³ of St. Geneviève at Paris, are several works of this class, inherited from the monastery of that name. As these books contain little or no letterpress, they could scarcely have been collected by the monks unless with a view to using them.

At the dissolution of the monasteries, the ladies of the great Roman Catholic families came to the rescue. Of the widow of the ill-fated Earl of Arundel it is recorded: "Her gentlewomen and chambermaids she ever busied in works ordained for the service of the Church. She permitted none to be idle at any time."⁴⁴

Instructions in the art of embroidery were now at a premium. The old nuns had died out, and there were none to replace them.

Mrs. Hutchinson, in her *Memoirs*, enumerates, among the eight tutors she had at seven years of age, one for needlework, while Hannah Senior, about the same period, entered the service of the Earl of Thomond, to teach his daughters the use of their needle, with the salary of £200 a year. The money, however, was never paid; so she petitions the Privy Council for leave to sue him.⁴⁵

When, in 1614, the King of Siam applied to King James for an English wife, a gentleman of "honourable parentage" offers his daughter, whom he describes of excellent parts for "music, her needle, and good discourse."⁴⁶ And these are the sole accomplishments he mentions. The bishops, however,

⁴⁰ As, for instance, "the imbrothering" of the monks of the monastery of Wolstrop, in Lincolnshire.

⁴¹ *Livre de Lingerie*. Dom. de Sera, 1581. "Donne, donzelle, con gli huomini."—Taglienti, 1580. Patterns which "les Seigneurs, Dames, et Damoiselles ont eu pour agréables."—Vinciolo, 1587.

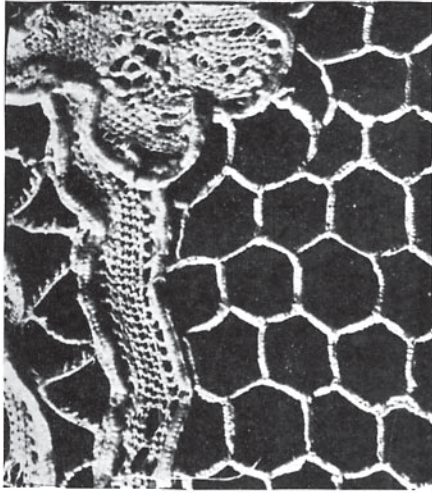
⁴² Jehan Mayol, carme de Lyon; Fra Hieronimo, dell' Ordine dei Servi; Père Dominique, religieux carme, and others.

⁴³ One in the Bibliothèque Impériale is from the "Monasterio St. Germani à Pratis."

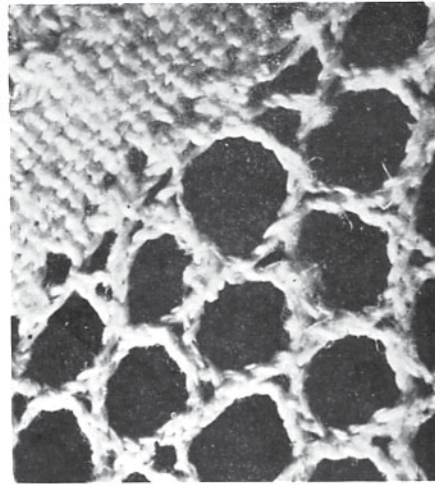
⁴⁴ He died in 1595. *Lives of the Earl and Countess of Arundel*, from the original MS. by the Duke of Norfolk. London, 1857.

⁴⁵ P. R. O. Calendar of State Papers. Domestic. Charles I. Vol. clxix. 12.

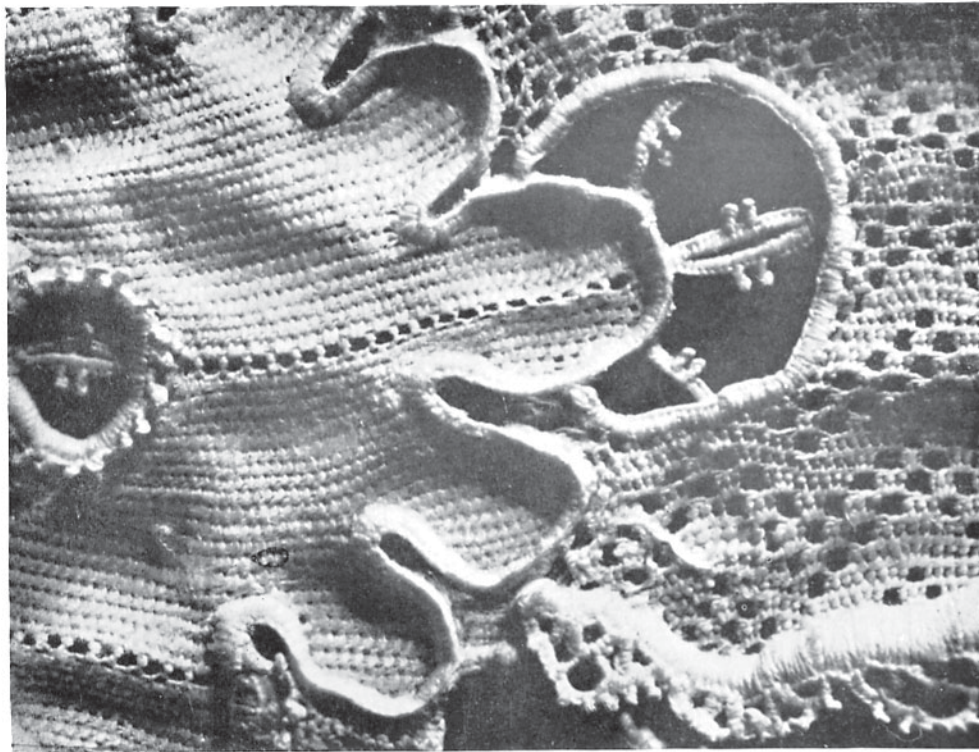
⁴⁶ P. R. O. Calendar of State Papers. Colonial. No. 789.



ARGENTAN.—Showing buttonhole stitched réseau and “brides bouclées.”



CIRCULAR BOBBIN RÉSEAU.—Variety of Mechlin.



VENETIAN NEEDLE-POINT.

Portions of lace very much enlarged to show details of stitches.

shocked at the proceeding, interfered, and put an end to the projected alliance.

No ecclesiastical objection, however, was made to the epitaph of Catherine Sloper—she sleeps in the cloisters of Westminster Abbey, 1620 :—

“ Exquisite at her needle.”

Till a very late date, we have ample record of the esteem in which this art was held.

In the days of the Commonwealth, Mrs. Walker is described to have been as well skilled in needlework “as if she had been brought up in a convent.” She kept, however, a gentlewoman for teaching her daughters.

Evelyn, again, praises the talent of his daughter, Mrs. Draper. “She had,” writes he, “an extraordinary genius for whatever hands could do with a needle.”

The queen of Charles I. and the wives of the younger Stuarts seem to have changed the simple habits of their royal predecessors, for when Queen Mary, in her Dutch simplicity, sat for hours at the knotted fringe, her favourite employment, Bishop Burnet, her biographer, adds, “It was a strange thing to see a queen work for so many hours a day,” and her homely habits formed a never-ending subject of ridicule for the wit of Sir Charles Sedley.⁴⁷

From the middle of the last century, or rather apparently from the French Revolution, the more artistic style of needlework and embroidery fell into decadence. The simplicity of male costume rendered it a less necessary adjunct to female or, indeed, male education. However, two of the greatest generals of the Republic, Hoche and Moreau, followed the employment of embroidering satin waistcoats long after they had entered the military service. We may look upon the art now as almost at an end.

⁴⁷ See his epigram, “The Royal Knotter,” about the queen, “Who, when she rides in coach abroad
Is always knotting threads.”

CHAPTER II.

CUT-WORK.

“These workes belong chiefly to gentlewomen to passe away their time in vertuous exercises.”

“Et lors, sous vos lacis à mille fenestragés
Raisuels et point coupés et tous vos clairs ouvrages.”
—*Jean Godard, 1588.*

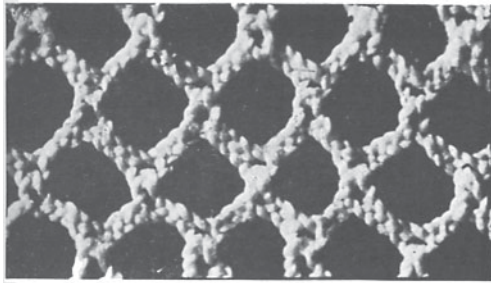
It is from that open-work embroidery which in the sixteenth century came into such universal use that we must derive the origin of lace, and, in order to work out the subject, trace it through all its gradations.

This embroidery, though comprising a wide variety of decoration, went by the general name of cut-work.

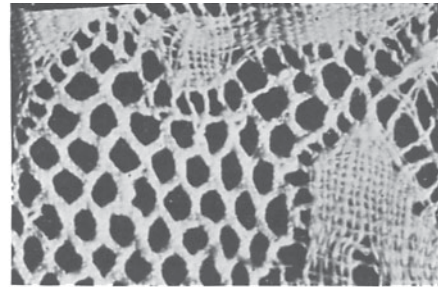
The fashion of adorning linen has prevailed from the earliest times. Either the edges were worked with close embroidery—the threads drawn and fashioned with a needle in various forms—or the ends of the cloth unravelled and plaited with geometric precision.

To judge from the description of the linen grave-clothes of St. Cuthbert,¹ as given by an eye-witness to his disinterment in the twelfth century, they were ornamented in a manner similar to that we have described. “There had been,” says the chronicler, “put over him a sheet . . . this sheet had a fringe of linen thread of a finger’s length; upon its sides and ends were woven a border of projecting workmanship fabricated of the thread itself, bearing the figures of birds and beasts so arranged that between every two pairs there were interwoven among them the representation of a branching tree which divides the figures. This tree, so tastefully depicted, appears to be putting forth its

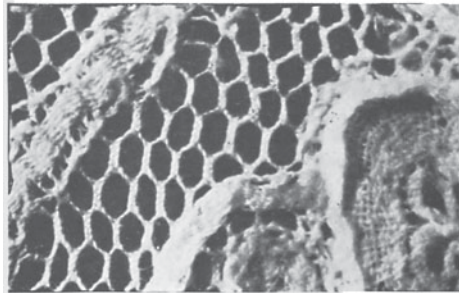
¹ Translated from the *Libellus de Admirandis beati Cuthberti Miraculis* of Reginald, monk of Durham, by Rev. J. Rain. Durham, 1855.



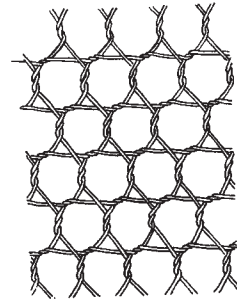
ITALIAN BOBBIN RÉSEAU.



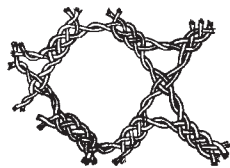
SIX-POINTED STAR-MESHED BOBBIN RÉSEAU.
—Variety of Valenciennes.



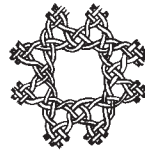
BRUSSELS BOBBIN RÉSEAU.



FOND CHANT OF CHANTILLY
AND POINT DE PARIS.



Valenciennes.

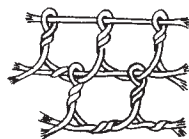


Lille.

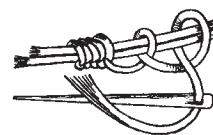


Toilé.

DETAILS OF BOBBIN RÉSEAU AND TOILÉ.



Alençon réseau.



DETAILS OF NEEDLE RÉSEAU AND BUTTONHOLE STITCHES.

Portions of lace very much enlarged to show details of stitches.

leaves," etc. There can be no doubt that this sheet, for many centuries preserved in the cathedral church of Durham, was a specimen of cut-work, which, though later it came into general use, was, at an early period of our history, alone used for ecclesiastical purposes, and an art which was, till the dissolution of monasteries, looked upon as a church secret.

Though cut-work is mentioned in Hardyng's *Chronicle*,² when describing the luxury in King Richard II.'s reign, he says :—

"Cut werke was greate both in court and townes,
Both in menes hoddis and also in their gownes,"

yet this oft-quoted passage, no more than that of Chaucer, in which he again accuses the priests of wearing gowns of scarlet and green colours ornamented with cut-work, can scarcely be received as evidence of this mode of decoration being in general use. The royal wardrobe accounts of that day contain no entries on the subject. It applies rather to the fashion of cutting out³ pieces of velvet or other materials, and sewing them down to the garment with a braid like ladies' work of the present time. Such garments were in general use, as the inventories of mediæval times fully attest.

The linen shirt or smock was the special object of adornment, and on the decoration of the collar and sleeves much time and ingenuity were expended.

In the ancient ballad of "Lord Thomas,"⁴ the fair Annette cries :—

"My maids, gae to my dressing-room,
And dress me in my smock;
The one half is o' the Holland fine,
The other o' needlework."

Chaucer, too, does not disdain to describe the embroidery of a lady's smock—

"White was her smocke, embrouded all before
And eke behynde, on her colar aboute,
Of cole blacke sylke, within and eke without."

The sums expended on the decoration of this most necessary article of dress sadly excited the wrath of

² *Chronicle of John Hardyng*, circ. 1470.

³ Temp. Rich. II. In their garments "so much pouncing of chesell to make

holes, so much dragging (zigzagging) of sheers," etc.—*Good Parson*, Chaucer.

⁴ Percy, *Reliques of Ancient Poetry*, vol. iii.

Stubbes, who thus vents his indignation: "These shirtes (sometymes it happeneth) are wrought throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knackes besides, more than I can describe; in so much, I have heard of shirtes that have cost some ten shillynges, some twenty, some forty, some five pounds, some twenty nobles, and (which is horrible to heare) some ten pound a pece."⁵

Up to the time of Henry VIII. the shirt was "pynched" or plaited—

"Come nere with your shirtes bordered and displayed,
In foarme of surplois."⁶

These,⁷ with handkerchiefs,⁸ sheets, and pillow-beres,⁹ (pillow-cases), were embroidered with silks of various

⁵ *Anatomic of Abuses*, by Philip Stubbes, 1583.

⁶ *The Shyp of Folyes of the Worlde*, translated out of Latin by Alex. Barclay, 1508.

⁷ The inventories of all nations abound in mention of these costly articles. The "smocks" of Katharine of Aragon "for to lay in," were wrought about the collar with gold and silk. Lord Monteagle, 1523, had "two fine smocks of cambric wrought with gold." (Inv. P. R. O.) Among the New Year's Gifts offered to Queen Mary Tudor by the Duchess of Somerset (1556), we find a smock wrought over with silk, and collar and ruffles of damask, gold purl, and silver. Again, in the household expenses of Marguerite de France, 1545, we find a charge of "4 livres 12 sols, pour une garniture de chemise ouvré de soye cramoisie pour madicte dame."—(Bib. Imp. MSS. Fonds François, 10,394.) About the same date (G. W. A. Eliz. 1 & 2, 1558-59) appear charges for lengthening one smocke of drawne work, 20s. Six white smockes edged with white needlework lace, 10s. To overcasting and edging 4 smockes of drawn work with ruffs, wristbands, and collars, three of them with black work, and three of them with red, etc. At the funeral of Henry II. of France, 1559, the effigy was described as attired

in "une chemise de toile de Hollande, bordée au col et aux manches d'ouvrage fort excellent."—Godefroy, *Le Cérémonial de France*, 1610.

⁸ See FRANCE.

⁹ The pillow-bere has always been an object of luxury, a custom not yet extinct in France, where the "taies d'oreiller, brodées aux armes," and trimmed with a rich point, form an important feature in a modern trousseau. In the inventory of Margaret of Austria, the gentle governess of the Low Countries, are noted—

"Quatre toyes d'oraillers ouvrées d'or et de soye cramoisie et de verde.

"Autres quatres toyes d'oraillers faites et ouvrées d'or et de soye bleu à losanges qui ont estées données à Madame par dom Diego de Cabrera."—*Corr. de l'Empereur Maximilien I. et de Marguerite d'Autriche*, par M. Leglay. Paris, 1839.

Edward VI. has (Harl. MSS. 1419) "18 pillow-beres of hollande with brode seams of silk of sundry coloured needlework." And again, "One pillow-bere of fine hollande wrought with a brode seam of Venice gold and silver, and silk nedlework."

And Lady Zouche presents Queen Elizabeth, as a New Year's gift, with "One pair of pillow-beares of Holland work, wrought with black silk drawne work."—Nichol's *Royal Progresses*.

colours, until the fashion gradually gave place to cut-work, which, in its turn, was superseded by lace.

The description of the widow of John Whitcomb, a wealthy clothier of Newbury, in Henry VIII.'s reign, when she laid aside her weeds, is the first notice we have of cut-work being in general use. "She came," says the writer, "out of the kitchen in a fair train gown stuck full of silver pins, having a white cap upon her head, with cuts of curious needlework, the same an apron, white as the driven snow."

We are now arrived at the Renaissance, a period when so close a union existed between the fine arts and manufactures; when the most trifling object of luxury, instead of being consigned to the vulgar taste of the mechanic, received from artists their most graceful inspirations. Embroidery profited by the general impulse, and books of designs were composed for that species which, under the general name of cut-work, formed the great employment for the women of the day. The volume most generally circulated, especially among the ladies of the French court, for whose use it was designed, is that of the Venetian Vinciolo, to whom some say, we know not on what authority, Catherine de Médicis granted, in 1585, the exclusive privilege of making and selling the *collerettes godronnées*¹⁰ she had herself introduced. This work, which passed through many editions, dating from 1587 to 1623, is entitled, "Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie. Servans de patrons à faire toutes sortes de poincts, couppé, Lacis & autres. Dedié à la Royne. Nouvellement inventez, au proffit et contentement des nobles Dames et Demoiselles & autres gentils esprits, amateurs d'un tel art. Par le Seigneur Federic de Vinciolo Venitien. A Paris. Par Jean le Clerc le jeune, etc., 1587."

Two little figures, representing ladies in the costume of the period, with working-frames in their hands, decorate the title-page.¹¹

The work is in two books: the first of Point Coupé, or

¹⁰ *Goderonné* — *godronné*, incorrectly derived from pitch (*goudron*), has no relation to stiffness or starch, but is used to designate the fluted pattern so much in vogue in the sixteenth century—the "gadroned" edge of silversmiths.

1588. Il avait une fraise empesée et godronnée à gros godrons, au bout de laquelle il y avoit de belle et grande dentelle, les manchettes estoient godronnées de mesme.

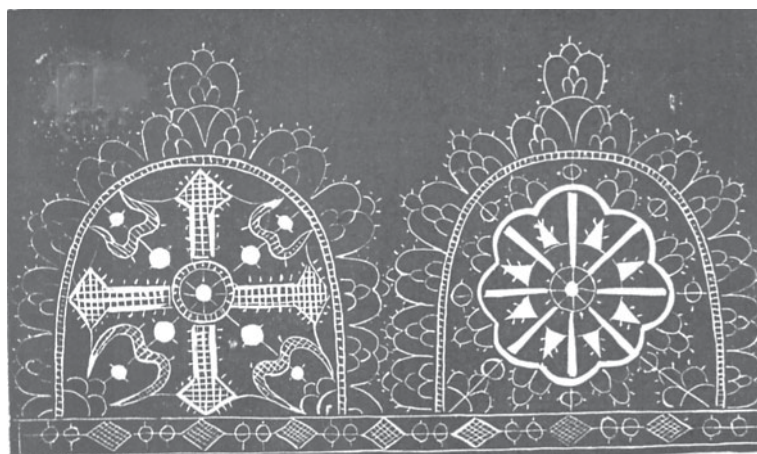
¹¹ They are introduced into the Title page of this work.

rich geometric patterns, printed in white upon a black ground (Fig. 2); the second of *Lacis*, or subjects in squares (Fig. 3), with counted stitches, like the patterns for worsted-work of the present day—the designs, the seven planets, Neptune, and various squares, borders, etc.

Vinciolo dedicates his book to Louise de Vaudemont, the neglected Queen of Henry III., whose portrait, with that of the king, is added to the later editions.

Various other pattern-books had already been published.

Fig. 2.



POINT COUPÉ.—(Vinciolo.)

The earliest bearing a date is one printed at Cologne in 1527.¹²

These books are scarce; being designed for patterns, and traced with a metal style, or pricked through, many perished in the using. They are much sought after by the collector as among the early specimens of wood-block printing. We give therefore in the Appendix a list of those we find recorded, or of which we have seen copies, observing that the greater number, though generally composed for one particular art, may be applied indifferently to any kind of ornamental work.

Cut-work was made in several manners. The first

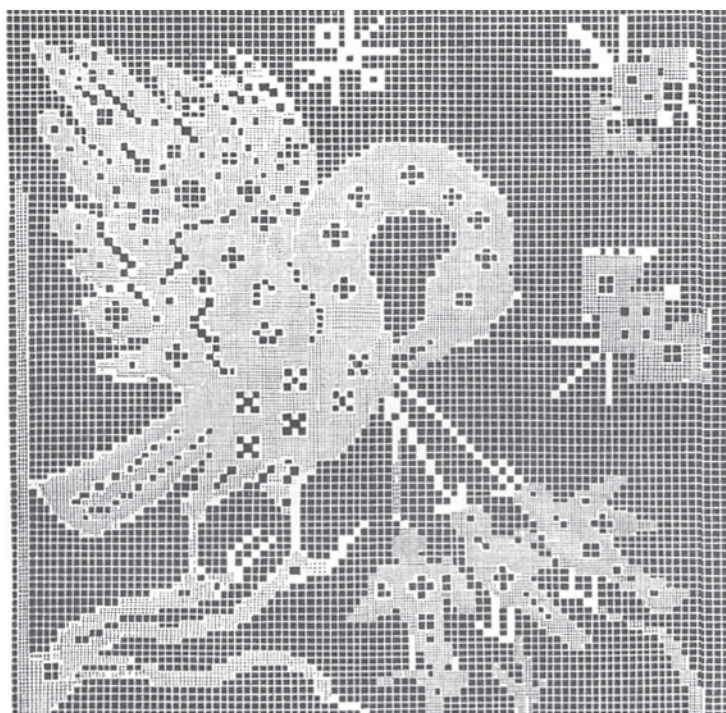
¹² See APPENDIX.



Altar or Table Cloth of fine linen embroidered with gold thread, laid, and in satin stitches on both sides. The cut out spaces are filled with white thread needle-point lace. The edging is alternated of white and gold thread needle-point lace. Probably Italian.
Late sixteenth century.—Victoria and Albert Museum.

consisted in arranging a network of threads upon a small frame, crossing and interlacing them into various complicated patterns. Beneath this network was gummed a piece of fine cloth, called quintain,¹³ from the town in Brittany where

Fig. 3.

LACIS.—(Vinciolo. *Edition 1588.*)

Ce Pelican contient en longueur 70 mailles et en hauteur 65.

it was made. Then, with a needle, the network was sewn to the quintain by edging round those parts of the pattern that were to remain thick. The last operation was to cut away the superfluous cloth; hence the name of cut-work.

The author of the *Consolations aux Dames*, 1620, in

¹³ "Quintain, quintin, French lawne." Randle Cotgrave. *Dictionnaire of the French and English tongues*. 1611. "26 virges de Kanting pro sudariis pro ille 47/8."—*G. W. A. Charles II.*, 1693-4.

addressing the ladies, thus specially alludes to the custom of working on quintain :—

“Vous n’employiez les soirs et les matins
A façonner vos grotesques quintains,
O folle erreur—O despence excessive.”

Again, the pattern was made without any linen at all ; threads, radiating at equal distances from one common centre, served as a framework to others which were united to them in squares, triangles, rosettes, and other geometric forms, worked over with button-hole stitch (*point noué*), forming in some parts open-work, in others a heavy compact embroidery. In this class may be placed the old conventual cut-work of Italy, generally termed Greek lace, and that of extraordinary fineness and beauty which is assigned to Venice. Distinct from all these geometric combinations was the *lakis*¹⁴ of the sixteenth century, done on a network ground (*réseau*), identical with the *opus araneum* or spider-work of continental writers, the “darned netting” or modern *filet brodé à reprises* of the French embroiderers.

The ground consisted of a network of square meshes, on which was worked the pattern, sometimes cut out of linen and appliqué,¹⁵ but more usually darned with stitches like tapestry. This darning-work was easy of execution, and the stitches being regulated by counting the meshes,¹⁶ effective geometric patterns could be produced. Altar-cloths, baptismal napkins, as well as bed coverlets and table-cloths, were decorated with these squares of net embroidery. In the Victoria and Albert Museum there are several gracefully-

¹⁴ *Lakis*, espèce d’ouvrage de fil ou de soie fait en forme de filet ou de réseuil dont les brins étaient entrelacés les uns dans les autres.—*Dict. d’Ant. Furetière*, 1684.

¹⁵ Béle Prerie contenant différentes sortes de lettres, etc., pour appliquer sur le réseuil ou lassis. Paris, 1601. See APPENDIX.

¹⁶ So, in the Epistle to the Reader, in a *Pattern-book for Cut-works* (London, J. Wolfe & Edward White, 1591), the author writes of his designs :—

“All which devises are soe framed in due proportion as taking them in order the one is formed or made by

the other, and soe proceedeth forward ; whereby with more ease they may be sewed and wrought in cloth, and keeping true accompt of the threads, maintaine the bewtey of the worke. And more, who desyreth to bring the work into a lesser forme, let them make the squares lesse. And if greater, then enlarge them, and so may you worke in divers sortes, either by stitch, pouncing or pouldering upon the same as you please. Alsoe it is to be understood that these squares serve not only for cut-workes, but alsoe for all other manner of seweing or stitching.”—(See APPENDIX, No. 72).

designed borders to silk table-covers in this work, made both of white and coloured threads, and of silk of various shades. The ground, as we learn from a poem on lacis, affixed to the pattern-book of "Milour Mignerak,"¹⁷ was made by beginning a single stitch, and increasing a stitch on each side until the required size was obtained. If a strip or long border was to be made, the netting was continued to its prescribed length, and then finished off by reducing a stitch on each side till it was decreased to one, as garden nets are made at the present day.

This plain netted ground was called *réseau*, *rézel*, *rézeuil*,¹⁸ and was much used for bed-curtains, vallances, etc.

In the inventory of Mary Stuart, made at Fotheringay,¹⁹ we find, "Le liet d'ouvrage à rezel"; and again, under the care of Jane Kennethee, the "Furniture of a bedd of network and Holland intermixed, not yet finished."

When the *réseau* was decorated with a pattern, it was termed *lacis*, or darned netting, the Italian *punto ricamato a maglia quadra*, and, combined with *point-couppé*, was much used for bed-furniture. It appears to have been much employed for church-work,²⁰ for the sacred emblems. The Lamb and the Pelican are frequently represented.²¹

¹⁷ *Pratique de l'aiguille industrielle du très excellent Milour Matthias Mignerak*, etc. Paris, 1605. See APPENDIX.

¹⁸ The inventories of Charles de Bourbon, ob. 1613, with that of his wife, the Countess of Soissons, made after her death, 1644 (Bib. Nat. MSS. F. Fr. 11,426), alone prove how much this *rézeuil* was in vogue for furniture during the seventeenth century.

"Item un pavillon de thoille de lin à bende de reseuil blang et noir fait par carel prisé, vi. l. t. (livres tournois).

"Item quatre pentes de ciel de cotton blanc à carreaux.

"Item trois pentes de ciel de thoille de lin à carreaux et raiseuil recouvert avec le dossier pareil estoffe, et petit carreau à point couppé garny de leur frange, le fonds du ciel de thoille de lin, trois custodes et une bonne grace et un drap pareille thoille de lin à bandes de reseuil recouvert . . . prisé xviii. l. t."—*Inv. de Charles de Bourbon*.

"Item une autre tapisserie de rezeuil de thoille blanche en huit pièces con-

tenant ensemble vingt aulnes on environ sur deux aulnes trois quarts de haute.

"Item une autre tenture de tapisserie de rézeau tout de leine (lin) appliquée sur de la toille blanche en sept pièces contenant dix-huit aulnes de cours sur trois aulnes de haute.

"Item trois pantes, fonds de dossier, les deux fourreaux de piliers, la couverture de parade, le tout en point couppé et toillé.

"Item, une garniture de liet blanc, fait par carré d'ouvrage de point couppé, le tout garny avec la couverte de parade, prisé la somme de soixante livres tournois."—*Inv. de la Comtesse de Soissons*.

¹⁹ Dated 20 Feb., 1587. Now in the Record Office, Edinburgh.

²⁰ 1781. "Dix-huit Pales de différentes grandeurs, tous de toille garnis tant de petite dentelle que de filet brodé."—*Inv. de l'Eglise de S. Gervais*. Arch. Nat. L.L. 654.

²¹ *Point and Pillow Lace*, by A. M. S. (London, 1899).

In the inventory of Sir John Foskewe (modern Fortescue), Knight, time of Henry VIII., we find in the hall, "A hanging of green saye, bordered with darning."

Queen Mary Stuart, previous to the birth of James I. (1560), made a will, which still exists,²² with annotations in her own handwriting. After disposing of her jewels and objects of value, she concludes by bequeathing "tous mes ouvrages masches et collets aux 4 Maries, à Jean Stuart, et Marie Sunderland, et toutes les filles";—"masches,"²³ with *punti a maglia*, being among the numerous terms applied to this species of work.

These "ouvrages masches" were doubtless the work of Queen Mary and her ladies. She had learned the art at the French court, where her sister-in-law, Reine Margot, herself also a prisoner for many life-long years, appears to have occupied herself in the same manner, for we find in her accounts,²⁴ "Pour des moules et esguilles pour faire rezeuil la somme de iiii. L. tourn." And again, "Pour avoir monté une fraize neufve de reseul la somme de X. sols tourn."

Catherine de Médicis had a bed draped with squares of reseuil or lacinis, and it is recorded that "the girls and servants of her household consumed much time in making squares of reseuil." The inventory of her property and goods includes a coffer containing three hundred and eighty-one of such squares unmounted, whilst in another were found five hundred and thirty-eight squares, some worked with rosettes or with blossoms, and others with nosegays.²⁵

Though the work of Milour Mignerak, already quoted, is dedicated to the Très-Chrestienne Reine de France et de Navarre, Marie de Médicis, and bears her cipher and arms, yet in the decorated frontispiece is a cushion with a piece of lacinis in progress, the pattern a daisy looking at the sun, the favourite impresa of her predecessor, the divorced Marguerite, now, by royal ordinance, "Marguerite Reine, Duchesse de Valois." (Fig. 4.)

These pattern-books being high in price and difficult to procure, teachers of the art soon caused the various patterns

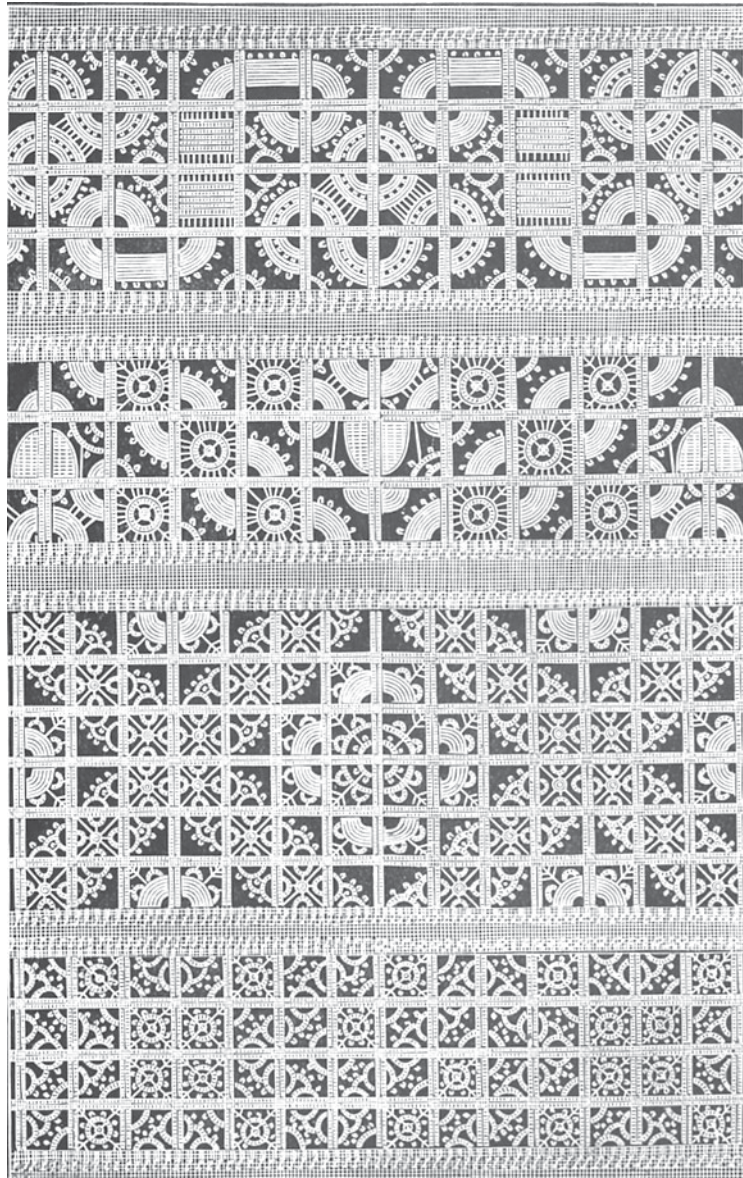
²² In the Record Office, Edinburgh.

²³ "Mache, the Masches (meshes) or holes of a net between the thread and thread (Cotgrave).

²⁴ *Comptes de la Reine de Navarre*, 1577. Arch. Nat. K.K. 162.

²⁵ *Inventory of Catherine de Médicis*, Bonaffé.

Fig. 5.



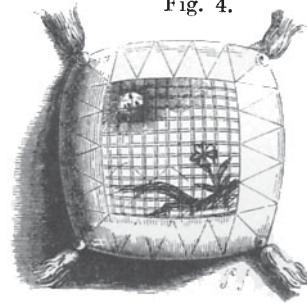
ELIZABETHAN SAMPLER.

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to be reproduced in "samcloths,"²⁶ as samplers were then termed, and young ladies worked at them diligently as a proof of their competency in the arts of cut-work, lacis and réseuil, much as a dame-school child did her A B C in the country villages some years ago. Proud mothers caused these *chefs-d'œuvre* of their children to be framed and glazed; hence many have come down to us hoarded up in old families uninjured at the present time. (Fig. 5.)

A most important specimen of lacis was exhibited at the Art International Exhibition of 1874, by Mrs. Hailstone, of Walton Hall, an altar frontal 14 feet by 4 feet, executed in point conté, representing eight scenes from the Passion of

Fig. 4.



IMPRESA OF QUEEN MARGARET OF NAVARRE IN LACIS.—(Migneiak.)

Christ, in all fifty-six figures, surrounded by Latin inscriptions. It is assumed to be of English workmanship.

Some curious pieces of ancient lacis were also exhibited (*circ.* 1866) at the Museum of South Kensington by Dr. Bock, of Bonn. Among others, two specimens of coloured silk network, the one ornamented with small embroidered shields and crosses (Fig. 6), the other with the mediæval gammadion pattern (Fig. 7). In the same collection was a towel or altar-cloth of ancient German work—a coarse net ground, worked over with the lozenge pattern.²⁷

²⁶ Randle Holme, in *The School Mistis Terms of Art for all her Ways of Sewing*, has "A Samcloth, vulgarly, a Samplar."

²⁷ In the Bock collection, part of which has since been bought for the Victoria and Albert Museum, are specimens of "rézeuil d'or," or network with patterns worked in with gold thread and coloured silks. Such were

the richly-wrought "serviettes sur filez d'or" of Margaret of Austria.

"Autre serviette de Cabes (Cadiz) ouvree d'or, d'argent sur fillez et bordée d'or et de gris.

"Autre serviette à Cabes de soye grise et verte à ouvrage de fillez bordée d'une tresse de verd et gris."—Inventory already quoted.

But most artistic of all was a large ecclesiastical piece, some three yards in length. The design portrays the Apostles, with angels and saints. These two last-mentioned objects are of the sixteenth century.

When used for altar-cloths, bed-curtains, or coverlets, to produce a greater effect it was the custom to alternate the laces with squares of plain linen.

“An apron set with many a dice
Of needlework sae rare,
Wove by nae hand, as ye may guess,
Save that of Fairly fair.”

Ballad of Hardyknute.

This work formed the great delight of provincial ladies in

Fig. 6.

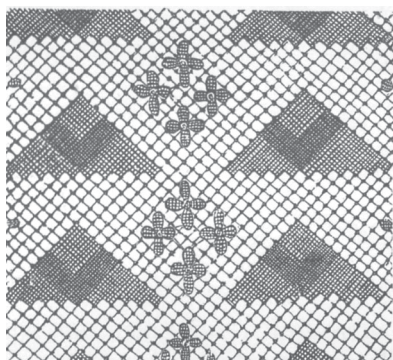
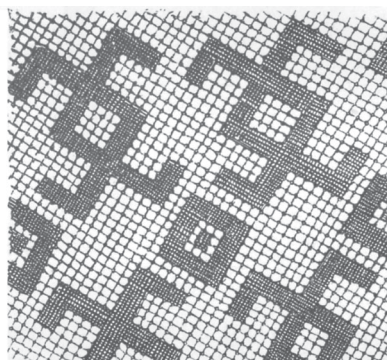


Fig. 7.



“SPIDERWORK,” THIRTEENTH CENTURY.—(Bock Coll. South Kensington Museum).

“SPIDERWORK,” FOURTEENTH CENTURY.—(Bock Coll. South Kensington Museum.)

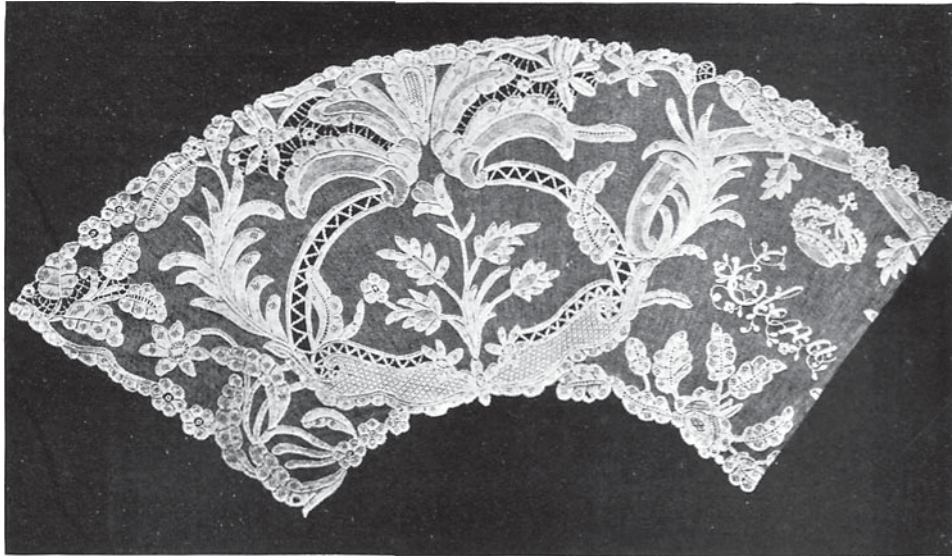
France. Jean Godard, in his poem on the Glove,²⁸ alluding to this occupation, says :—

“Une femme gantée œuvre en tapisserie
En raizeaux deliez et toute lingerie
Elle file—elle coud et fait passement
De toutes les fassons”

The armorial shield of the family, coronets, monograms, the beasts of the Apocalypse, with fleurs-de-lys, sacrés cœurs, for the most part adorned those pieces destined for the use of the Church. If, on the other hand, intended for a pall, death's-heads, cross-bones and tears, with the sacramental cup, left no doubt of the destination of the article.

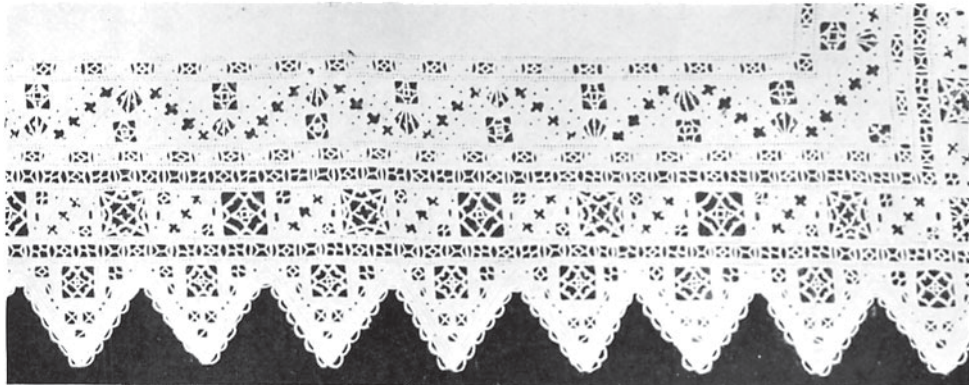
²⁸ “Le Gan,” de Jean Godard, Parisien, 1588.

PLATE IV.



FAN MADE AT BURANO AND PRESENTED TO QUEEN ELENA OF ITALY ON HER MARRIAGE, 1896.
Photo by the Burano School.

PLATE V.



ITALIAN. PUNTO REALE.—Modern reproduction by the Society *Æ*milia Ars, Bologna.
Photo by the Society.

To face page 24.

As late as 1850, a splendid cut-work pall still covered the coffins of the fishers when borne in procession through the streets of Dieppe. It is said to have been a votive offering worked by the hands of some lady saved from shipwreck, and presented as a memorial of her gratitude.

In 1866, when present at a peasant's wedding in the church of St. Lo (Dép. Manche), the author observed that the "toile d'honneur," which is always held extended over the heads of the married pair while the priest pronounces the blessing, was of the finest cut-work, trimmed with lace.

Both in the north and south of Europe the art still lingers on. Swedish housewives pierce and stitch the holiday collars of their husbands and sons, and careful ladies, drawing the threads of the fine linen sheets destined for the "guest-chamber," produce an ornament of geometric design.

Scarce fifty years since, an expiring relic of this art might be sometimes seen on the white smock-frock of the English labourer, which, independent of elaborate stitching, was enriched with an insertion of cut-work, running from the collar to the shoulder crossways, like that we see decorating the surplices of the sixteenth century.

Drawn-thread embroidery is another cognate work. The material in old drawn-work is usually loosely-woven linen. Certain threads were drawn out from the linen ground, and others left, upon and between which needlework was made. Its employment in the East dates from very early times, and withdrawing threads from a fabric is perhaps referred to in Lucan's *Pharsalia*:—²⁹

"Candida Sidonio perlucent pectora filo,
Quod Nilotis acus compressum pectine Serum
Solvit, et extenso laxavit stamina velo."

"Her white breasts shine through the Sidonian fabric, which pressed down with the comb (or sley) of the Seres, the needle of the Nile workman has separated, and has loosened the warp by stretching out (or withdrawing) the weft."

²⁹ Descriptive Catalogue of the in the South Kensington Museum
Collections of Tapestry and Embroidery (p. 5).

CHAPTER III.

LACE.

“ Je demandai de la dentelle :
 Voici le tulle de Bruxelles,
 La blonde, le point d'Alençon,
 Et la Maline, si légère ;
 L'application d'Angleterre
 (Qui se fait à Paris, dit-on) ;
 Voici la guipure indigène,
 Et voici la Valenciennes,
 Le point d'esprit, et le point de Paris ;
 Bref les dentelles
 Les plus nouvelles
 Que produisent tous les pays.”
Le Palais des Dentelles (Rothomago).

LACE¹ is defined as a plain or ornamental network, wrought of fine threads of gold, silver, silk, flax, or cotton, interwoven, to which may be added “poil de chèvre,” and also the fibre of the aloe, employed by the peasants of Italy and Spain. The term *lacez* rendered in the English translation of the Statutes² as “laces,” implying braids, such as were used for uniting the different parts of the dress, appears long before lace, properly so called, came into use. The earlier laces, such as they were, were defined by the word “passament”³—a general term for gimps and braids, as well as for lace. Modern industry has separated these two classes of work, but their being formerly so confounded renders it difficult in historic researches to separate one from the other.

The same confusion occurs in France, where the first lace was called *pasement*, because it was applied to the same

¹ Lace. French, *dentelle* ; German, *Spitzen* ; Italian, *merletto*, *trina* ; Genoa, *pizzo* ; Spanish, *encaje* ; Dutch, *kanten*.

² Statute 3 Edw. IV. c. iii.

³ “Passement, a lace or lacing.”—*Cotgrave*.

use, to braid or lay flat over the coats and other garments. The lace trade was entirely in the hands of the "passementiers" of Paris, who were allowed to make all sorts of "passements de dentelle sur l'oreiller aux fuseaux, aux épingles, et à la main, d'or, d'argent, tant fin que faux, de soye, de fil blanc, et de couleur," etc. They therefore applied the same terms to their different products, whatever the material.

The word *pasement* continued to be in use till the middle of the seventeenth century, it being specified as "passements aux fuseaux," "passements à l'aiguille"; only it was more specifically applied to lace without an edge.

The term *dentelle* is also of modern date, nor will it be found in the earlier French dictionaries.⁴ It was not till fashion caused the passament to be made with a toothed edge that the expression of "pasement dentelé" first appears.

In the accounts of Henry II. of France, and his queen, we have frequent notices of "pasement jaulne dantellé des deux costez,"⁵ "pasement de soye incarnat dentellé d'un costé,"⁶ etc., etc., but no mention of the word "dentelle." It does, however, occur in an inventory of an earlier date, that of Marguerite de France, sister of Francis I., who, in 1545, paid the sum of vi. livres "pour soixante aulnes, fine dantelle de Florance pour mettre à des colletz."⁷

After a lapse of twenty years and more, among the articles furnished to Mary Stuart in 1567, is "Une pacque de petite dentelle";⁸ and this is the sole mention of the word in all her accounts.

⁴ Not in those of Rob. Estienne, 1549; Frère de l'Aval, 1549; or Nicot, 1606. Cotgrave has, "Dentelle, small edging (and indented), bone-lace, or needle-work." In Dict de l'Académie, 1694, we find, "Dentelle, sorte de pasement à jour et à mailles tres fines ainsi nommé parceque les premières qu'on fit etoient dentelées."

⁵ *Comptes de l'Argentier du Roi*, 1557.—Arch. Nat. K. K. 106. "Pasement de fine soie noire dentelle d'un costé." "Pasement blanc," "grise," also occur.

⁶ *Argenterie de la Reine*, 1556.—Arch. Nat. K. K. 118.

⁷ *Dépenses de la maison de Madame Marguerite de France, sœur du Roi*.—Bib. Nat. MSS. F. Fr. 10,394, fol. 62.

⁸ "Plus de delivré une pacque de petite dentelle qui est estez cousu ensemble pour mettre sur les coutures des rideaux des ditz litz contenant 80 aunes."—Rec. Off., Edin. This custom of trimming the seams of bed-curtains with a lace indented on both sides was common throughout Europe. In the Chartley Inv. of Mary Stuart, 1586, one of the Vasquines (jackets) is described, "Autre de satin noir descouppée a descouppemie dentelés."

We find like entries in the accounts of Henry IV.'s first queen.⁹

Gradually the *passemment dentelé* subsided into the modern *dentelle*.

Fig. 8.



GRANDE DANTELLE AU POINT DEVANT L'AIGUILLE.—(Montbéliard, 1598.)

It is in a pattern book, published at Montbéliard in 1598,¹⁰ we first find designs for "dantelles." It contains

⁹ 1577. "Pour deux aulnes de passemment d'argent a haute dantelle pour mettre à ung renvers, au pris de soixante solz l'aulne.

"Pour une aulne de dentelle pour

faire deux cornettes pour servir à la dicte dame, quatre livres."—*Cptes. de la Reine de Navarre*. Arch. Nat. K. K. 162.

¹⁰ See APPENDIX.

twenty patterns, of all sizes, "bien petites, petites" (Figs. 9, 10, 11, 12), "moyennes, et grosses" (Fig. 8).

The word *dentelle* seems now in general use; but Vecellio, in his *Corona*, 1592, has "opere a mazette," pillow lace, and Mignerak first gives the novelty of "passemens

Fig. 9.



PETITE DANTELLE.—(1598.)

Fig. 10.

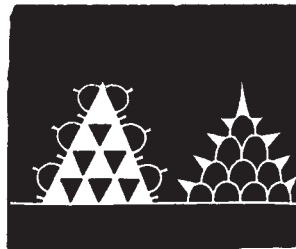


PETITE DANTELLE.—(1598.)

au fuzeau," pillow lace (Fig. 13), for which Vinciolo, in his edition of 1623, also furnishes patterns (Figs. 14 and 15); and Parasoli, 1616, gives designs for "merli a piombini" (Fig. 16).

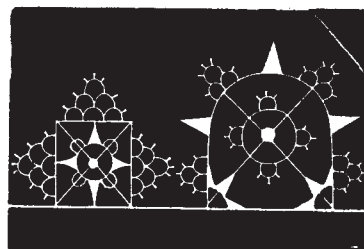
In the inventory of Henrietta Maria, dated 1619,¹¹

Fig. 11.



PETITE DANTELLE.—(1598.)

Fig. 12.



PETITE DANTELLE.—(1598.)

appear a variety of laces, all qualified under the name of "passemens"; and in that of the Maréchal La Motte, 1627, we find the term applied to every description of lace.

¹¹ "Petits et grands passemens; id. à l'esguille; id. faict au mestier; id. de Flandres à poinctes; id. orangé à jour; id. de Flandres satiné;" with "reseuil, dantelles, grandes et petites, or, argent," etc.—*Inv. de Madame, sœur du Roi*. Arch. Nat. K. K. 234.

So late as 1645, in the inventory of the church of St. Médard at Paris

(Arch de l'Emp. L. L. 858), the word is used. We find, "Quatre tours de chaire de thoille baptiste, ung beau surplis pour le predicateur, six autres, cinq corporaulx," all "à grand passemens." Also, "deux petits corporaulx à petit passemens," and "trois tours de chaire garnyz de grand passemens à dentelle."

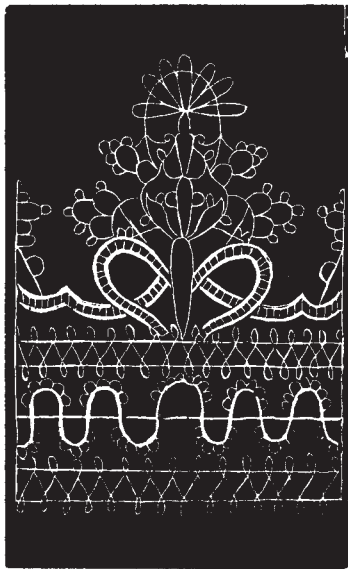
“ Item, quatre paires de manchettes garnyes de passement, tant de Venise, Gennes, et de Malines.”¹²

Lace consists of two parts, the ground and the pattern.

The plain ground is styled in French *entoilage*, on account of its containing the flower or ornament, which is called *toilé*, from the flat close texture resembling linen, and also from its being often made of that material or of muslin.

The honeycomb network or ground, in French *fond*,

Fig. 13.



PASSEMENT AU FUSEAU.—(Mignerak, 1605.)

Fig. 14.



PASSEMENT AU FUSEAU.—(Vinciolo, Edition 1623.)

champ,¹³ *réseau*, *treille*, is of various kinds: wire ground, Brussels ground, trolly ground, etc., *fond clair*, *fond double*, etc.

¹² *Inv. apres le décès de Mgr. le Maréchal de La Motte.*—Bib. Nat. MSS. F. Fr. 11,426.

¹³ The French terms are more comprehensive:—

Champ, fond travaillé à jour.

Toilé, fleurs entièrement remplies, formant un tissu sans jour.

Grillé, grillage, plein. Also flowers

—but distinguished from *toilé* by having little square spaces between the thread (*grillé*, grating), the work not being so compact.

“ On appelle couleuvre, une blond dont le toilé continue serpente entre deux rangs de grillage.”—*Roland de la Platière* (the Girardin). Art. Dentelle, *Encyclopédie Méthodique*. Paris, 1780.

Some laces, points and guipures are not worked upon a ground; the flowers are connected by irregular threads overcast (buttonhole stitch), and sometimes worked over with pearl loops (picot). Such are the points of Venice and Spain and most of the guipures. To these uniting threads, called by our lace-makers "pearl ties"—old Randle Holme¹⁴ styles them "coxcombs"—the Italians give the name of "legs," the French that of "brides."¹⁵

The flower, or ornamental pattern, is either made together with the ground, as in Valenciennes or Mechlin, or separately,

Fig. 15.

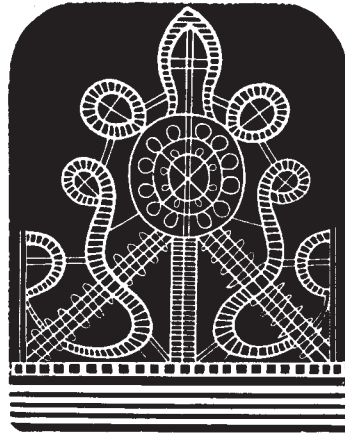
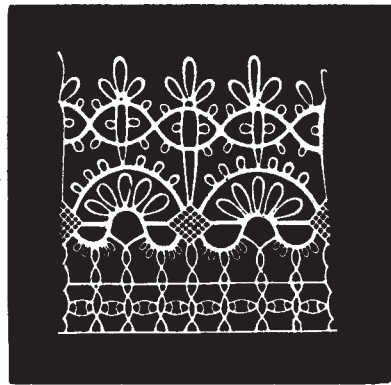
PASSEMENT AU FUSEAU.—(Vinciolo, *Édition* 1623.)

Fig. 16.



MERLETTI A PIOMBINI.—(Parasole, 1616.)

and then either worked in or sewn on (*appliqué*), as in Brussels.

The open-work stitches introduced into the pattern are called *modes, jours*; by our Devonshire workers, "fillings."

All lace is terminated by two edges, the pearl, picot,¹⁶ or *couronne*—a row of little points at equal distances, and the footing or *engréture*—a narrow lace, which serves to keep the stitches of the ground firm, and to sew the lace to the garment upon which it is to be worn.

¹⁴ *Storehouse of Armory and Blason*. 1688.

¹⁵ "Brides—petits tissus de fil qui servent à joindre les fleurs les unes avec les autres dans l'espèce de dentelle qu'on appelle Point de France, de

Venise, de Malines."—*Dict de l'Académie*.

¹⁶ "Une robe et tablier, garnis d'une dentelle d'Angleterre à picot."—*Inv. de décès de la Duchesse de Bourbon*. Arch. Nat. X. 10,064.

Lace is divided into point and pillow (or more correctly bobbin) lace. The term pillow gives rise to misconceptions, as it is impossible to define the distinction between the "cushion" used for some needle-laces and the "pillow" of bobbin-lace. The first is made by the needle on a parchment pattern, and termed needle-point, *point à l'aiguille*, *punto in aco*.

The word is sometimes incorrectly applied to pillow-lace, as point de Malines, point de Valenciennes, etc.

Point also means a particular kind of stitch, as point de Paris,¹⁷ point de neige, point d'esprit,¹⁸ point à la Reine, point à carreaux, à chaînette, etc.

"Cet homme est bien en points," was a term used to denote a person who wore rich laces.¹⁹

The mention of point de neige recalls the quarrel of Gros René and Marinette, in the *Dépit Amoureux*²¹ of Molière:—

"Ton beau galant de neige,²¹ avec ta nonpareille,
Il n'aura plus l'honneur d'être sur mon oreille."

Gros René evidently returns to his mistress his point de neige nightcap.

The manner of making bobbin lace on a pillow²² need hardly be described. The "pillow"²³ is a round or oval board, stuffed so as to form a cushion, and placed upon the knees of the workwoman. On this pillow a stiff piece of parchment is fixed, with small holes pricked through to mark the pattern. Through these holes pins are stuck into the cushion. The threads with which the lace is formed are wound upon "bobbins," formerly bones,²⁴ now small round pieces of wood, about the size of a pencil, having

¹⁷ "Une chemisette de toile d'hollande garnye de point de Paris.—Inv. d'Anne d'Escoubleau, Baronne de Sourdis, veuve de François de Simiane. 1681. Arch. Nat. M. M. 802.

¹⁸ "Cette dernière sorte de point se fait aux fuseaux."—*Dict. du P. Richelot*. Lyon. 1759.

¹⁹ *Dict. d'Ant. Furetière*. Augmenté par M. Basnage. La Haye, 1727.

²⁰ 1656.

²¹ 1651. "Huit aulnes de toile commune garnies de neige."—*Inv. des embles de la Sacristie de l'Oratoire*

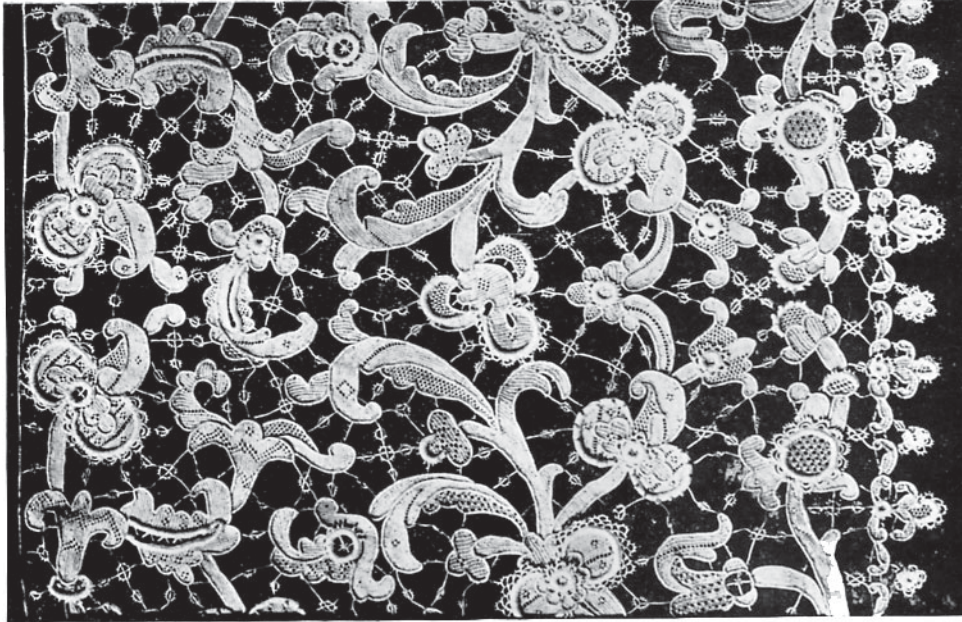
de Jésus, à Paris. Bib. Nat. MSS. F. Fr. 8621.

"Neuf autres petites nappes; les deux premières de toile unie; la troisième à dentelle quallifié de neige."—*Ibid*.

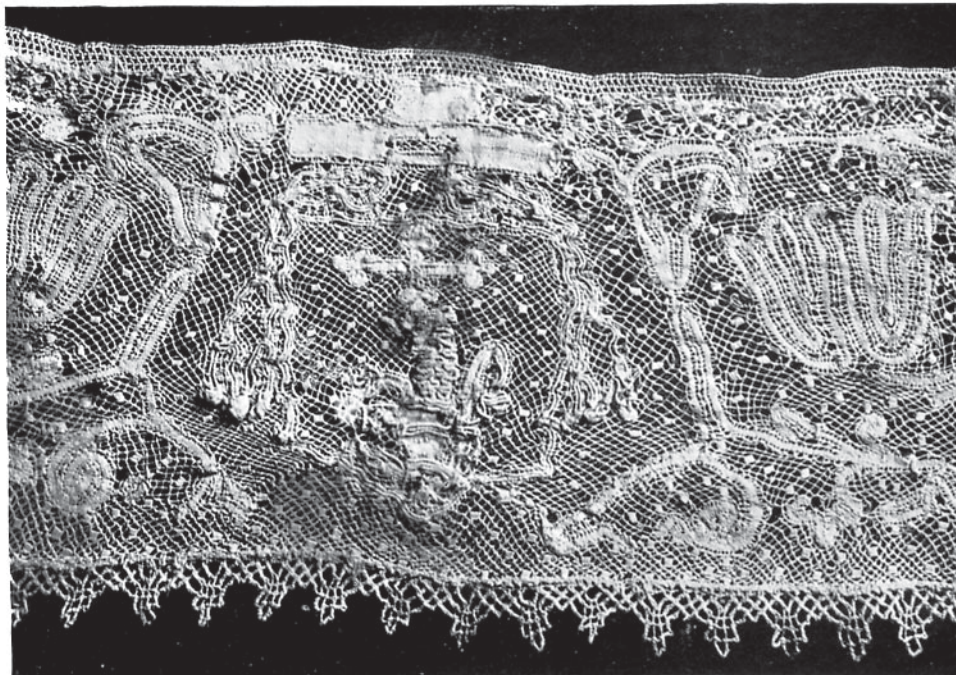
²² French, *dentelle à fuseaux*; Italian, *merli a piombini*; Dutch, *gespeldewerkte kant*; Old Flemish, *spellewerk*.

²³ French, *carreau, cousin, oreiller*; Italian, *tombolo*; Venice, *ballon*; Spanish, *mundillo*.

²⁴ See Chapter XXIV



ITALIAN.—Modern reproduction at Burano of Point de Venise à la feuille et la rose, of seventeenth century.
Width, 8 in. Photo by the Burano School.



Heraldic (carnival lace), was made in Italy. This appears to be a specimen, though the archaic

round their upper ends a deep groove, so formed as to reduce the bobbin to a thin neck, on which the thread is wound, a separate bobbin being used for each thread. By the twisting and crossing of these threads the ground of the lace is formed. The pattern or figure, technically called "gimp," is made by interweaving a thread much thicker than that forming the groundwork, according to the design pricked out on the parchment.²⁵ Such has been the pillow and the method of using it, with but slight variation, for more than three centuries.

To avoid repetition, we propose giving a separate history of the manufacture in each country; but in order to furnish some general notion of the relative ages of lace, it may be as well to enumerate the kinds most in use when Colbert, by his establishment of the Points de France, in 1665, caused a general development of the lace manufacture throughout Europe.

The laces known at that period were:—

1. Point.—Principally made at Venice, Genoa, Brussels, and in Spain.

2. Bisette.—A narrow, coarse thread pillow lace of three qualities, made in the environs of Paris²⁶ by the peasant women, principally for their own use. Though proverbially of little value—"ce n'est que de la bisette"²⁷—it formed an article of traffic with the mercers and lingères of the day.

3. Gueuse.—A thread lace, which owed to its simplicity

²⁵ The number of bobbins is generally equal to 50 to each square inch. If the lace be one inch wide, it will have 625 meshes in each square inch, or 22,500 in a yard. The work, therefore, goes on very slowly, though generally performed with the greatest dexterity.

²⁶ At Gisors, Saint-Denis, Montmorency, and Villiers-le-Bel.—Savary, *Grand Dict. du Commerce*, 1720.

Cotgrave gives, "Bisette, a plate (of gold, silver, or copper) wherewith some kinds of stuffes are stripped." Oudin, "Feuille ou paillette d'or ou d'argent." In these significations it frequently occurs. We find with numerous others:

"1545. 55 sols pour une once bisette d'argent pour mectre à des colletz."

"Six aulnes bizette de soie noire pour mettre sur une robbe, lv. s.," in the Accounts of Madame Marguerite de France. (Bib. Nat.)

"1557. Bizette de soye incarnatte et jaulne pour chamarrer ung pourpoint de satin rouge" of Henry II.—*Cptes. de l'Argentier du Roi*. Arch. Nat. K. K. 106.

"1579. Petite bizette d'or fin dentellez des deux costez pour servir à des manches de satin cramoisy" of Catherine de Médicis.—*Trésorerie de la royne mère du roy*. Arch. Nat. K. K. 115.

In the Chartley Inv. 1586, of Mary Stuart, is mentioned, "Un plotton de bisette noire."

²⁷ *Dict. de l'Académie*.

the name it bore. The ground was network, the flowers a loose, thick thread, worked in on the pillow. Gueuse was formerly an article of extensive consumption in France, but, from the beginning of the last century, little used save by the lower classes. Many old persons may still remember the term, "beggars' lace."

4. Campane.²⁸—A white, narrow, fine, thread pillow edging, used to sew upon other laces, either to widen them, or to replace a worn-out picot or pearl.

Campane lace was also made of gold, and of coloured silks, for trimming mantles, scarfs, etc. We find, in the Great Wardrobe Accounts of George I., 1714,²⁹ an entry of "Gold Campagne buttons."

Evelyn, in his "Fop's Dictionary," 1690, gives, "Campane, a kind of narrow, pricked lace;" and in the "Ladies' Dictionary," 1694, it is described as "a kind of narrow lace, picked or scalloped."³⁰

In the Great Wardrobe Account of William III., 1688-9, we have "le poynt campanie tæniæ."

5. Mignonette.³¹—A light, fine, pillow lace, called blonde de fil,³² also point de tulle, from the ground resembling that

²⁸ Campane, from sonnette, clochette, même grêlot. "Les sonnettes dont on charge les habits pour ornement. Les festons qu'on met aux étoffes et aux dentelles."—*Oudin*.

²⁹ Public Record Office.

³⁰ In the last century it was much the fashion to trim the scalloped edges of a broader lace with a narrower, which was called to "campaner."

1720. "Une garniture de teste à trois pièces de dentelle d'Angleterre à raiseau, garni autour d'une campane à dents."—*Inv. de la Duchesse de Bourbon*.

1741. "Une paire de manches à trois rangs de Malines à raiseau campanée."—*Inv. de décès de Mademoiselle Marie Anne de Bourbon de Clermont*. Arch. Nat. X. 11,071. (Daughter of Mademoiselle de Nantes and Louis Duke de Bourbon.)

"Une coëffure de Malines à raiseau à deux pièces campanée."—*Ibid*.

In the lace bills of Madame du Barry, preserved in the Bib. Nat., are various

entries of Angleterre et point à l'aiguille, "campanée des deux côtés" for ruffles, camisoles, etc.

³¹ 1759. "Huit palatines tant points que mignonettes."—*Inv. de décès de Louise Henriette de Bourbon-Conty, Princesse du Sang, Duchesse de Orléans*. Arch. Nat. X. 10,077.

"Trente-vingt paires de manchettes, quatre coëffures, le tout tant de differents points qu'Angleterre, mignonettes que tuelles."—*Ibid*.

³² 1758. "Une paire de manchettes à trois rangs de blonde de fil sur entoilage."—*Inv. de Mademoiselle Louise Anne de Bourbon Condé de Charollais* (sister of Mademoiselle de Clermont). Arch. Nat. X. 10,076.

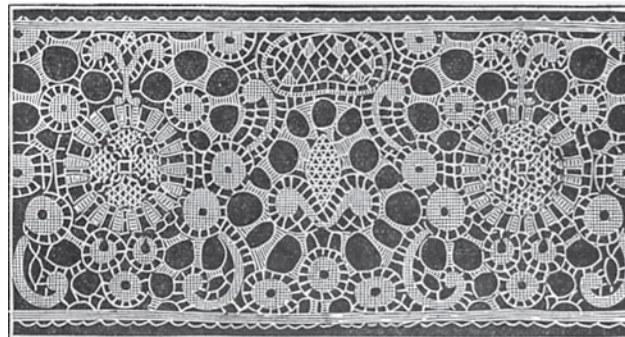
1761. "Fichus garnis à trois rangs de blonde de fil sur entoilage."—*Inv. de Charlotte Aglaë d'Orléans, Princesse du Sang, Duchesse de Modène* (daughter of the Regent).

1789. Ruffles of blonde de fil appear also in the *Inv. de décès de Monseigneur le Duc de Duras*. Bib. Nat. MSS. F. Fr. 11,440.

fabric. It was made of Lille thread, bleached at Antwerp, of different widths, never exceeding two to three inches. The localities where it was manufactured were the environs of Paris, Lorraine, Auvergne, and Normandy.³³ It was also fabricated at Lille, Arras, and in Switzerland. This lace was article of considerable export, and at times in high favour, from its lightness and clear ground, for headdresses³⁴ and other trimmings. It frequently appears in the advertisements of the last century. In the *Scottish Advertiser*, 1769, we find enumerated among the stock-in-trade, "Mennuet and blonde lace."

6. Point double, also called point de Paris and point des

Fig. 17.



OLD MECHLIN.

champs : point double, because it required double the number of threads used in the single ground ; des champs, from its being made in the country.

7. Valenciennes.—See Chapter XV.

8. Mechlin.—All the laces of Flanders, with the exception of those of Brussels and the point double, were known in commerce at this period under the general name of Mechlin. (Fig. 17.)

9. Gold lace.

10. Guipure.

³³ Mostly at Bayeux.

³⁴ "On employe aussi pour les coëffures de la mignonette, et on a tellement perfectionné cette dentelle, que estant peu de chose dans son commencement

est devenue de consequence et même très chère, j'entends, la plus fine qu'on fait sur de beaux patrons."—*Le Mercure Galant*, 1699.

GUIPURE.

Guipure, says Savary, is a kind of lace or passement made of "cartisane" and twisted silk.

Cartisane is a little strip of thin parchment or vellum, which was covered over with silk, gold, or silver thread, and formed the raised pattern.

The silk twisted round a thick thread or cord was called guipure,³⁵ hence the whole work derived its name.³⁶

Guipure was made either with the needle or on the pillow like other lace, in various patterns, shades and colours, of different qualities and several widths.

The narrowest guipures were called "Têtes de More."³⁷

The less cartisane in the guipure, the more it was esteemed, for cartisane was not durable, being only vellum covered over with silk. It was easily affected by the damp, shrivelled, would not wash, and the pattern was destroyed. Later, the parchment was replaced by a cotton material called canetille.

Savary says that most of the guipures were made in the environs of Paris;³⁸ that formerly, he writes in 1720, great quantities were consumed in the kingdom; but since the fashion had passed away, they were mostly exported to Spain, Portugal, Germany, and the Spanish Indies, where they were much worn.³⁹

Guipure was made of silk, gold and silver; from its costliness, therefore, it was only worn by the rich.

At the coronation of Henry II. the front of the high

³⁵ "Guiper. Tordre les fils pendans d'une frange par le moyen de l'instrument qu'on nomme guipoir, fer crochu d'un côté, et chargé de l'autre d'un petit morceau de plomb pour lui donner du poids."—Savary.

³⁶ "Guipure. A grosse black thread covered or whipped about with silk."—Cotgrave.

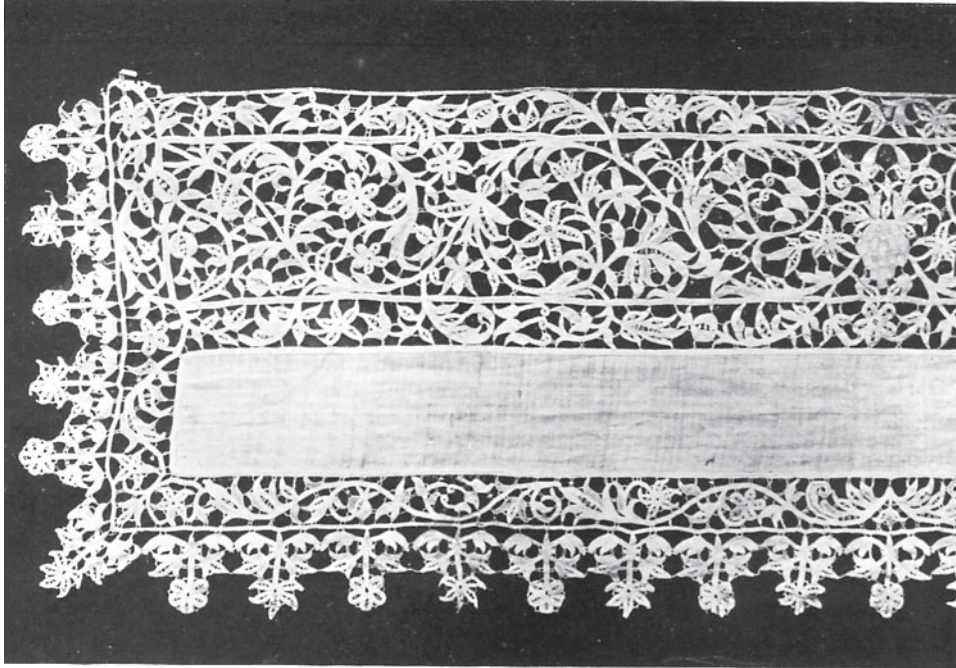
"Guipure. Manière de dentelle de soie où il y a des figures de rose ou d'autres fleurs, et qui sert à parer les jupes des dames. . . . Sa jupe est pleine de guipure."—*Dict. du P. Richelet*. 1759.

³⁷ Roland. We cannot help thinking this a mistake. In the statutes of the Passementiers, we find mention of buttons "à têtes de mort," or would

it rather be "tête de moire," from the black moire hoods (têtes) worn by the Italian women, which were often edged with a narrow guipure?

³⁸ Les lieux en France où il se fait le plus de guipures, sont Saint-Denis-en-France, Villiers-le-Bel, Ecouën, Arcelles, Saint-Brice, Groslait, Montmorency, Tremblay, Villepinte, etc.

³⁹ The sale of Guipures belonged to the master mercers, the workmanship to the passementiers boutonnières. We find in the *Livre Commode ou les Adresses de la Ville de Paris* for 1692, that "Guipures et galons de soye se vendent sur le Petit Pont et rue aux Febvres, où l'on vend aussi des galons de livrées."



ITALIAN, VENETIAN, FLAT NEEDLE-POINT LACE. "PUNTO IN ARIA."—The design is held together by plain "brides." Date, *circ.* 1645. Width, 11½ in. Victoria and Albert Museum.



PORTION OF A BAND OF NEEDLE-POINT LACE REPRESENTING THE STORY OF JUDITH AND HOLOFERNES.—The work is believed to be Italian, made for a Portuguese, the inscription being in Portuguese. Date, *circ.* 1590. Width, 8 in. The property of Mr. Arthur Blackborne.

Photo by A. Dryden.

altar is described as of crimson velvet, enriched with "cuipure d'or"; and the ornaments, chasuble, and corporaliers of another altar as adorned with a "riche broderie de cuipure."⁴⁰

On the occasion of Henry's entry into Paris, the king wore over his armour a surcoat of cloth of silver ornamented with his ciphers and devices, and trimmed with "guippures d'argent."⁴¹

In the reign of Henry III. the casaques of the pages were covered with guipures and passements, composed of as many colours as entered into the armorial bearings of their masters; and these silk guipures, of varied hues, added much to the brilliancy of their liveries.⁴²

Guipure seems to have been much worn by Mary Stuart. When the Queen was at Lochleven, Sir Robert Melville is related to have delivered to her a pair of white satin sleeves, edged with a double border of silver guipure; and, in the inventory of her clothes taken at the Abbey of Lillebourg,⁴³ 1561-2, we find numerous velvet and satin gowns trimmed with "gumpeures" of gold and silver.⁴⁴

It is singular that the word guipure is not to be found in our English inventories or wardrobe accounts, a circumstance which leads us to infer, though in opposition to higher authorities, that guipure was in England termed "parchment lace"—a not unnatural conclusion, since we know it was sometimes called "dentelle à cartisane,"⁴⁵ from the slips of parchment of which it was partly composed. Though Queen Mary would use the French term, it does not seem to have been adopted in England, whereas "parchment lace" is of frequent occurrence.

From the Privy Purse Expenses of the Princess Mary,⁴⁶ we find she gives to Lady Calthorpe a pair of sleeves of "gold,

⁴⁰ Godefroy. *Le Cérémonial de France*, 1610. *Sacre du Roy Henry II.*, 1547.

⁴¹ In 1549. *Ibid.*

⁴² *Traité des Marques Nationales*, par M. Beneton de Morange de Peyrins. Paris, 1739.

⁴³ In the Record Office, Edinburgh.

⁴⁴ Une robe de velours vert couverte de Broderies, gimpeures, et cordons d'or et d'argent, et bordée d'un passement de même.

Une robe veluat cramoisi bandée de broderie de guimpeure d'argent.

Une robe de satin blanc chamarrée de broderie faite de guimpeure d'or.

Id. de satin jaune toute couverte de broderie gumpeure, etc.

Robe de weloux noyr semée de geyneurs d'or.

⁴⁵ *Dictionnaire de l'Académie*.

⁴⁶ 1536-44. Sir Fred. Madden.

2 payr of sleeves whereof one of gold w^h p'chemene lace, etc.

2 prs. of sleves w^h pchmyn lase, 8/6.

trimmed with parchment lace," a favourite donation of hers, it would appear, by the anecdote of Lady Jane Grey.

"A great man's daughter," relates Strype⁴⁷ "(the Duke of Suffolk's daughter Jane), receiving from Lady Mary, before she was Queen, goodly apparel of tinsel, cloth of gold, and velvet, laid on with parchment lace of gold, when she saw it, said, 'What shall I do with it?' Mary said, 'Gentlewoman, wear it.' 'Nay,' quoth she, 'that were a shame to follow my Lady Mary against God's word, and leave my Lady Elizabeth, which followeth God's word.'"

In the list of the Protestant refugees in England, 1563 to 1571,⁴⁸ among their trades, it is stated "some live by making matches of hempe stalks, and parchment lace."

Again, Sir Robert Bowes, "once ambassador to Scotland," in his inventory, 1553, has "One cassock of wrought velvet with parchment lace of gold."⁴⁹

"Parchment lace⁵⁰ of watchett and syllver at 7s. 8d. the ounce," appears also among the laces of Queen Elizabeth.⁵¹

King Charles I. has his carpet bag trimmed with "broad parchment gold lace,"⁵² his satin nightcaps with gold and silver parchment laces,⁵³ and even the bag and comb case "for his Majesty's barber" is decorated with "silver purple and parchment lace."⁵⁴

Again, Charles II. ornaments the seats on both sides the throne with silver parchment lace.⁵⁵ In many of the inventories circ. 1590, "sylke parchment lace" is noted down, and "red" and "green parchment lace," again, appear among the wares found "in y^e Shoppes."⁵⁶

But to return to the word guipure.

In an inventory of the Church of the Oratoire, at Paris, of the seventeenth century, are veils for the host: one, "de

⁴⁷ *Ecclesiastical Memoirs*, iii. 2, 167.

⁴⁸ State Papers, vol. 82, P. R. O.

⁴⁹ Surtees' Society, Durham, "Wills and Inventories."

⁵⁰ 1572. Thynne, in his *Debate between Pride and Lowliness*, describes a coat "laid upon with parchment lace withoute."

⁵¹ B. M. Add. MSS. No. 5751.

⁵² Roll. 1607. P. R. O.

⁵³ *Ibid.* 1626. 11 nightcaps of coloured satin, laid on thick, with gold

and silver parchment lace, 41. 9. 9.

⁵⁴ Roll. 1630.

⁵⁵ "Eidem pro novemdecem virg et dim aureæ et argenteæ pergamen lacinia pondent sexdecim unc $\frac{2}{3}$ $\frac{1}{9}$ venet.

. . . pro consuaf ad ornanð duas sedes utroque latere thronæ in domo Parliament."—*Gt. Ward. Acc. Car. II.* xxx. and xxxi. = 1678-9.

In 1672-73 is an entry for "2 virgis teniæ pergamen."

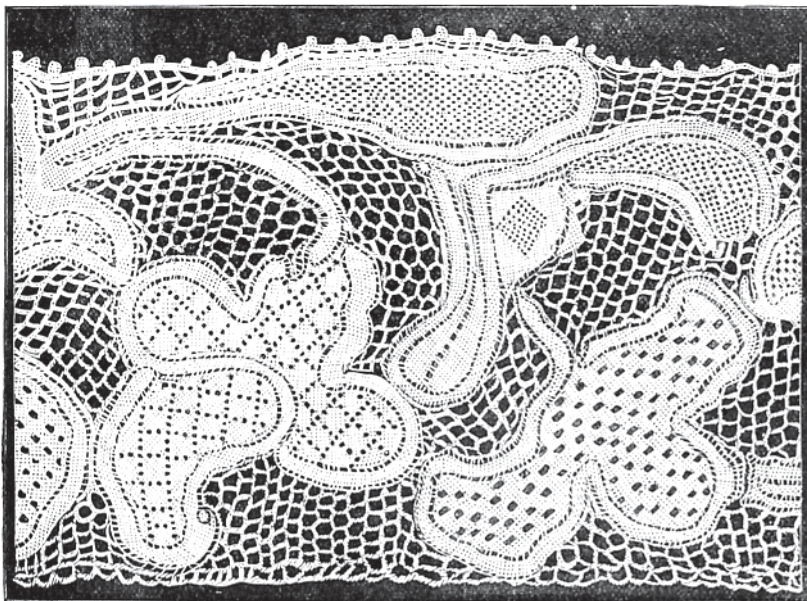
⁵⁶ Surtees' "Inventories."

taffetas blanc garny d'une guipure"; the other, "de satin blanc à fleurs, avec une dentelle de guipure."⁵⁷

These guipures will have also been of silk. When the term was first transferred to the thread passements which are now called guipure, it is difficult to say, for we can find no trace of it so applied.

Be that as it may, the thread guipures are of old date; many of the patterns bear the character of the rich orna-

Fig. 18.



GUIPURE.—(Louis XIV.)

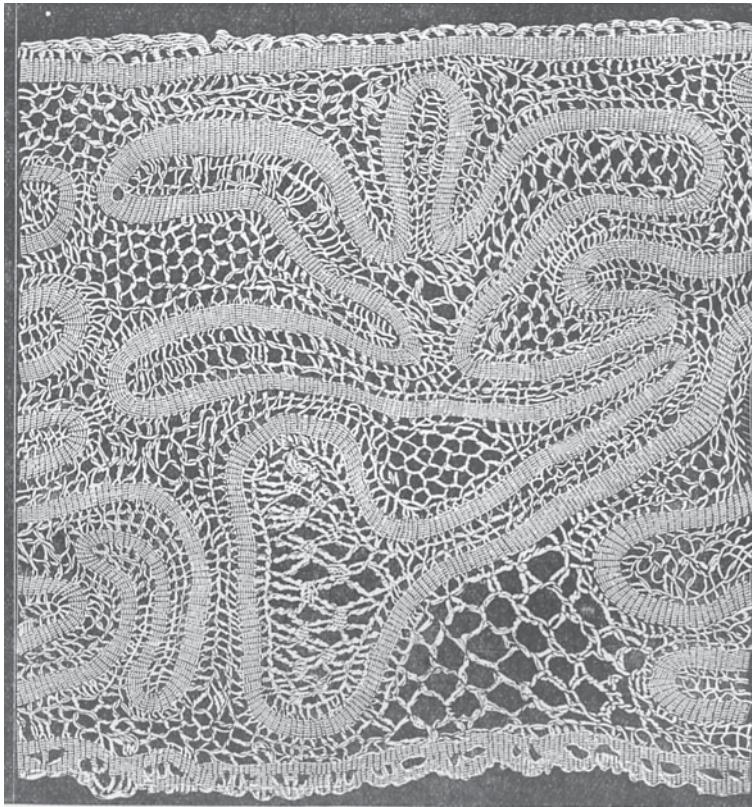
mentation and capricious interlacings of the Renaissance; others, again, are "pur Louis Quatorze" (Fig. 18). The finest thread guipures were the produce of Flanders and Italy. They are most varied in their style. In some the bold flowing patterns are united by brides; in others by a coarse réseau, often circular, and called "round ground."

In that class called by the lace-makers "tape guipure," the outline of the flowers is formed by a pillow or hand-made braid about the eighth of an inch in width (Fig. 19).

⁵⁷ Bib. Nat. MSS. F. Fr. 8621.

The term guipure is now so extensively applied it is difficult to give a limit to its meaning. We can only define it as lace where the flowers are either joined by "brides," or large coarse stitches, or lace that has no ground at all. The

Fig. 19.



TAPE GUIPURE, BOBBIN-MADE.—(Genoa.)

modern Honiton and Maltese are guipures, so is the Venetian point.

Most of these laces are enumerated in a *jeu d'esprit*, entitled "La Révolte des Passemens," published at Paris in 1661.⁵⁸

⁵⁸ In the *Recueil de pièces les plus agréables de ce temps, composées par divers auteurs*. Paris, chez Charles Sercy, MDCLXI."

The poem is dedicated to Mademoiselle de la Trousse, cousin of Madame de Sévigné, and was probably written by one of her coterie.

In consequence of a sumptuary edict against luxury in apparel, Mesdames les Broderies—

“ Les Poinetes, Dentelles, Passemens
Qui, par une vaine despence,
Ruinoient aujourd’huy la France ”—

meet, and concert measures for their common safety. Point de Gênes, with Point de Raguse, first address the company; next, Point de Venise, who seems to look on Raguse with a jealous eye, exclaims—

“ Encore pour vous, Point de Raguse,
Il est bon, crainte d’attentat,
D’en vouloir perger un estat.
Les gens aussy fins que vous estes
Ne sont bons que, comme vous faites,
Pour ruiner tous les estats.
Et vous, Aurillac ou Venise,
Si nous plions notre valise,”

what will be our fate?

The other laces speak, in their turn, most despondently, till a “ vieille broderie d’or,” consoling them, talks of the vanity of this world:—“ Who knows it better than I, who have dwelt in kings’ houses?” One “ grande dentelle d’Angleterre ” now proposes they should all retire to a convent. To this the “ Dentelles de Flandres ” object; they would sooner be sewn at once to the bottom of a petticoat.

Mesdames les Broderies resign themselves to become “ ameublement; ” the more devout of the party to appear as “ devants d’autel; ” those who feel too young to renounce the world and its vanities will seek refuge in the masquerade shops.

“ Dentelle noire d’Angleterre ” lets herself out cheap to a fowler, as a net to catch woodcocks, for which she felt “ assez propre ” in her present predicament.

The Points all resolve to retire to their own countries, save Aurillac, who fears she may be turned into a strainer “ pour passer les fromages d’Auvergne,” a smell insupportable to one who had revelled in civet and orange-flower.

All were starting—

“ Chacun, dissimulant sa rage,
Doucement ploît son bagage,
Resolu d’obéir au sort,”

when

“ Une pauvre malheureuse,
Qu’on apelle, dit on, la Gueuse,”

arrives, in a great rage, from a village in the environs of Paris. "She is not of high birth, but has her feelings all the same. She will never submit. She has no refuge—not even a place in the hospital. Let them follow her advice and 'elle engageoit sa chaînette,' she will replace them all in their former position."

Next morn, the Points assemble. "Une grande Cravate"⁵⁹ fanfaron" exclaims:—

"Il nous faut venger cet affront,
Revoltons-nous, noble assemblée."

A council of war ensues:—

"La dessus, le Poinet d'Alençon
Ayant bien appris sa leçon
Fit une fort belle harangue."

Flanders now boasts how she had made two campaigns under Monsieur, as a cravat; another had learned the art of war under Turenne; a third was torn at the siege of Dunkirk.

"Racontant des combats qu'ils ne virent jamais,"

one and all had figured at some siege or battle.

"Qu'avons nous à redouter?"

cries Dentelle d'Angleterre. No so, thinks Point de Gênes, "qui avoit le corps un peu gros."

They all swear—

"Foy de Passement,
Foy de Poinets et de Broderie,
De Guipure et d'Orfévrerie,
De Gueuse de toute façon,"

to declare open war, and to banish the Parliament.

The Laces assemble at the fair of St. Germain, there to be reviewed by General Luxe.

The muster-roll is called over by Colonel Sotte Depense. Dentelles de Moresse, Escadrons de Neige, Dentelles de Hâvre, Escrues, Soies noires, and Points d'Espagne, etc., march forth in warlike array, to conquer or to die. At the first approach of the artillery they all take to their heels, and are condemned by a council of war—the Points to be made into tinder, for the sole use of the King's Mousquetaires; the Laces to be converted into paper; the Dentelles,

⁵⁹ The Cravates or Croates soldiers had a band of stuff round their throats to support an amulet they wore as a

charm to protect them from sabre-cuts. What began in superstition ended in fashion.

Escrues, Gueuses, Passemens, and Silk Lace to be made into cordage and sent to the galleys ; the Gold and Silver Laces, the original authors of the sedition, to be "burned alive."

Finally, through the intercession of Love—

"Le petit dieu plein de finesse,"

they are again pardoned and restored to court favour.

The poem is curious, as giving an account of the various kinds of lace, and as a specimen of the taste of the time, but the "ton précieux" of the Hôtel Rambouillet pervades throughout.

The lace trade, up to this period, was entirely in the hands of pedlars, who carried their wares to the principal towns and large country-houses.

"One Madame La Boord," says Evelyn, "a French peddling-woman, served Queen Katherine with petticoats, fans, and foreign laces." These hawkers attended the great fairs⁶⁰ of Europe, where all purchases were made.⁶¹

Even as early as King Henry III.⁶² we have a notice "to purchase robes at the fair of St. Ives, for the use of Richard our brother"; and in the dramas of the sixteenth and seventeenth centuries, we find constant allusion to these provincial markets:—⁶³

"Seven
Pedlars' shops, nay all Sturbridge fair,⁶⁴ will
Scarce furnish her."⁶⁵

⁶⁰ These were, in France, Guibray, Beaucaire, and Bordeaux; in Germany, Frankfort; in Italy, Novi.

⁶¹ All articles of luxury were to be met with at the provincial fairs. When, in 1671, Catherine of Braganza, the Duchess of Richmond, and the Duke of Buckingham, visited Saffron Walden fair, the Queen asked for a pair of yellow stockings, and Sir Bernard Gascoyne, for a pair of gloves stitched with blue.

⁶² 10 Hen. III., Devon's *Issues of the Exchequer*.

⁶³ "No lace-woman," says Ben Jonson, "that brings French masks and cut-works." That lace was sold by pedlars in the time of Henry VIII., we find from a play, "The Four P's," written in 1544, by John Heywood. Among the contents of a pedlar's box are given "lasses knotted," "laces round and flat for women's heads,"

"sleeve laces," etc.

On opening the box of the murdered pedlar (*Fool of Quality*, 1766), "they found therein silk, linen, laces," etc.

⁶⁴ Defoe describes Sturbridge fair as the greatest of all Europe. "Nor," says he, "are the fairs of Leipsig in Saxony, the Mart at Frankfort-on-the-Maine, or the fair of Nuremberg or Augsburg, any way comparable to this fair of Sturbridge."

In 1423, the citizens of London and the suburbs being accused of sending works of "embroidery of gold, or silver, of Cipre, or of gold of Luk, togedre with Spanish Laton of insuffisant stuff to the fayres of Sturesbrugg, Ely, Oxenford, and Salisbury"—in fact, of palming off inferior goods for country use—"all such are forfeited."—*Rot. Parl.*, 2 Hen. VI., nu. 49.

⁶⁵ "Lingua, or the Combat of the Tongue." A Comedy. 1607.

The custom of carrying lace from house to house still exists in Belgium, where at Spa and other places, colporteurs,⁶⁶ with packs similar to those borne by our pedlars, bring round to the visitors laces of great value, which they sell at cheaper rates than those exposed in the shops.⁶⁷

Many travellers, too, through the counties of Buckingham and Bedford, or the more southern regions of Devon, will still call to mind the inevitable lace box handed round for purchase by the waiter at the conclusion of the inn dinner; as well as the girls who, awaiting the arrival of each travelling carriage or postchaise, climbed up to the windows of the vehicle, rarely allowing the occupants to go their way until they had purchased some article of the wares so pertinaciously offered to their inspection.

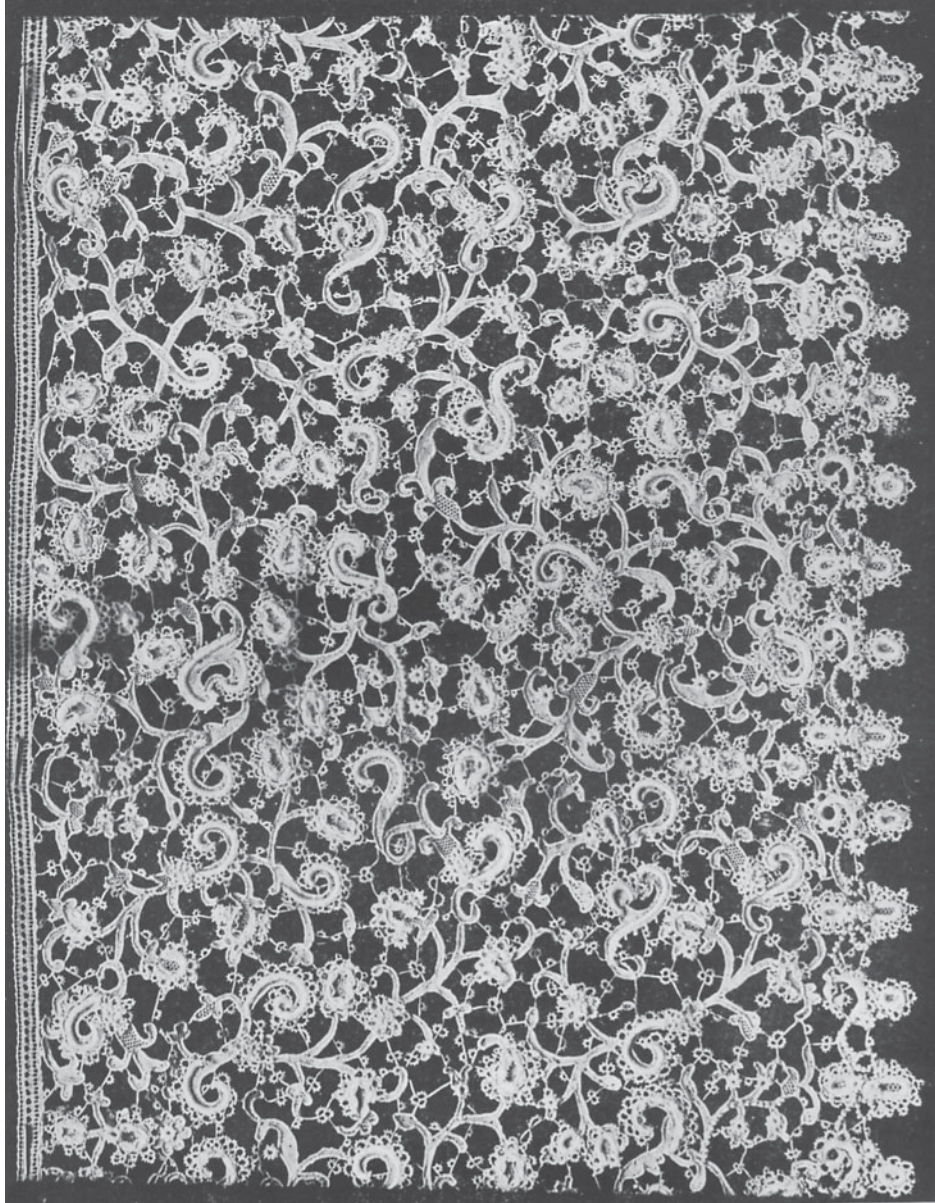
In Paris, the lace trade was the exclusive privilege of the passementiers.⁶⁸

⁶⁶ This system of colporteurs dates from the early Greeks. They are termed both in Greek and Hebrew, "des voyageurs."

⁶⁷ "She came to the house under the pretence of offering some lace, holland, and fine tea, remarkably cheap."—*Female Spectator*. 1757.

⁶⁸ The centres of the lace manufacture before 1665 were:—

BELGIUM	Brussels, Mechlin, Antwerp, Liège, Louvain, Binche, Bruges, Ghent, Ypres, Courtray, etc.
FRANCE	(Spread over more than ten Provinces)—
	Artois Arras (Pas-de-Calais).
	French Flanders . . . Lille, Valenciennes, Bailleul (Nord).
	Normandy Dieppe, Le Hâvre (Seine-Inférieure).
	Ile de France . . . Paris and its environs.
	Auvergne Aurillac (Cantal).
	Velay Le Puy (Haute-Loire).
	Lorraine Mirecourt (Vosges).
	Burgundy Dijon (Côte-d'or).
	Champagne Charleville, Sedan (Ardennes).
	Lyonnais Lyon (Rhône).
	Poitou Loudun (Vienne).
	Languedoc Muret (Haute-Garonne).
ITALY	Genoa, Venice, Milan, Ragusa, etc.
SPAIN	La Mancha, and in Catalonia especially.
GERMANY	Saxony, Bohemia, Hungary, Denmark, and Principality of Gotha.
ENGLAND	Counties of Bedford, Bucks, Dorset, and Devon.



ITALIAN. POINT DE VENISE À LA ROSE. Modern reproduction at Burano of seventeenth century lace. Width, 17 in.
Photo by the Burano School.

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CHAPTER IV.

ITALY.

"It grazed on my shoulder, takes me away six parts of an Italian cut-work band I wore, cost me three pounds in the Exchange but three days before."—Ben Jonson—*Every Man Out of His Humour*, 1599.

"Ruffles well wrought and fine falling bands of Italian cut-work."—*Fair-Maid of the Exchange*, 1627.

THE Italians claim the invention of point, or needle-made lace.

It has been suggested they derived the art of fine-needlework from the Greeks who took refuge in Italy from the troubles of the Lower Empire; and what further confirms its Byzantine origin is, that those very places which kept up the closest intercourse with the Greek Empire are the cities where point lace was earliest made and flourished to the greatest extent.¹

A modern Italian author,² on the other hand, asserts that the Italians learned embroidery from the Saracens of Sicily, as the Spaniards acquired the art from the Moors of Granada or Seville, and brings forward, as proof of his theory, that the word to embroider, both in Italian and Spanish,³ is derived from the Arabic, and no similar word exists in any other European language.⁴ This theory may apply to embroidery, but certainly not to lace; for with the exception of the Turkish crochet "oyah," and some darned netting and drawn-work which occur in Persian and Chinese tissues, there is nothing approaching to lace to be found on any article of oriental manufacture.

¹ *Industrial Arts of the Nineteenth Century*, Digby Wyatt.

² Francesco Nardi. *Sull' Origine dell' Arte del Ricamo*. Padova, 1839.

³ *Ricamare. Recamar.*

⁴ The traditions of the Low Countries also point to an Eastern origin, assigning the introduction of lace-making to the Crusaders, on their return from the Holy Land.

We proceed to show that evidences of the lace-fabric appear in Italy as early as the fifteenth century.

In 1476, the Venetian Senate decreed that no Punto in Aria whatever, executed either in flax with a needle, or in silver or gold thread, should be used on the curtains or bed-linen in the city or provinces. Among the State archives of the ducal family of Este, which reigned in Ferrara for so many centuries, Count Gandini found mentioned in a Register of the Wardrobe, dated 1476 (A. C. 87), an order given for a felt hat "alla Borgognona," trimmed with a silver and silk gimp made with bobbins. Besides this, in the same document is noted (A. C. 96) a velvet seat with a canopy trimmed at the sides with a frill of gold and silver, made in squares, with bobbins.

The Cavaliere Antonio Merli, in his interesting pamphlet on Italian lace,⁵ mentions an account preserved in the Municipal Archives of Ferrara, dated 1469, as probably referring to lace;⁶ but he more especially brings forward a document of the Sforza family, dated⁷ 1493, in which the word *trina* (under its ancient form "tarnete") constantly occurs,⁸ together with bone and bobbin lace.

⁵ *Origine ed Uso delle Trine a filo di refe* (thread), 1864. Privately printed.

⁶ 1469.—Io, Battista de Nicollo d'Andrea da Ferrara, debio avere per mia manifatura et reve per cuxere et candelle per inzirare. . . . It. per desgramitare e refillare e inzirare e ripezare e reapicare le gramite a camixi quatordece per li signori calonexi, et per li, mansonarij le qual gramite staxea malissimamente, p. che alcune persone le a guaste, Lire 1 10. It. per reve et p. candelle, L. 0 5.

1469.—I, Baptist de Nicollo of Andrea da Ferrara, having owing to me for my making, and thread to sew, and candles to wax. . . . Item, for untrimming and re-weaving and waxing and refixing and rejoining the trimmings of fourteen albs for the canons and attendants of the church, the which trimmings were in a very bad state, because some persons had spoiled them, L. 1 10. It. for thread and wax, L. 0 5.

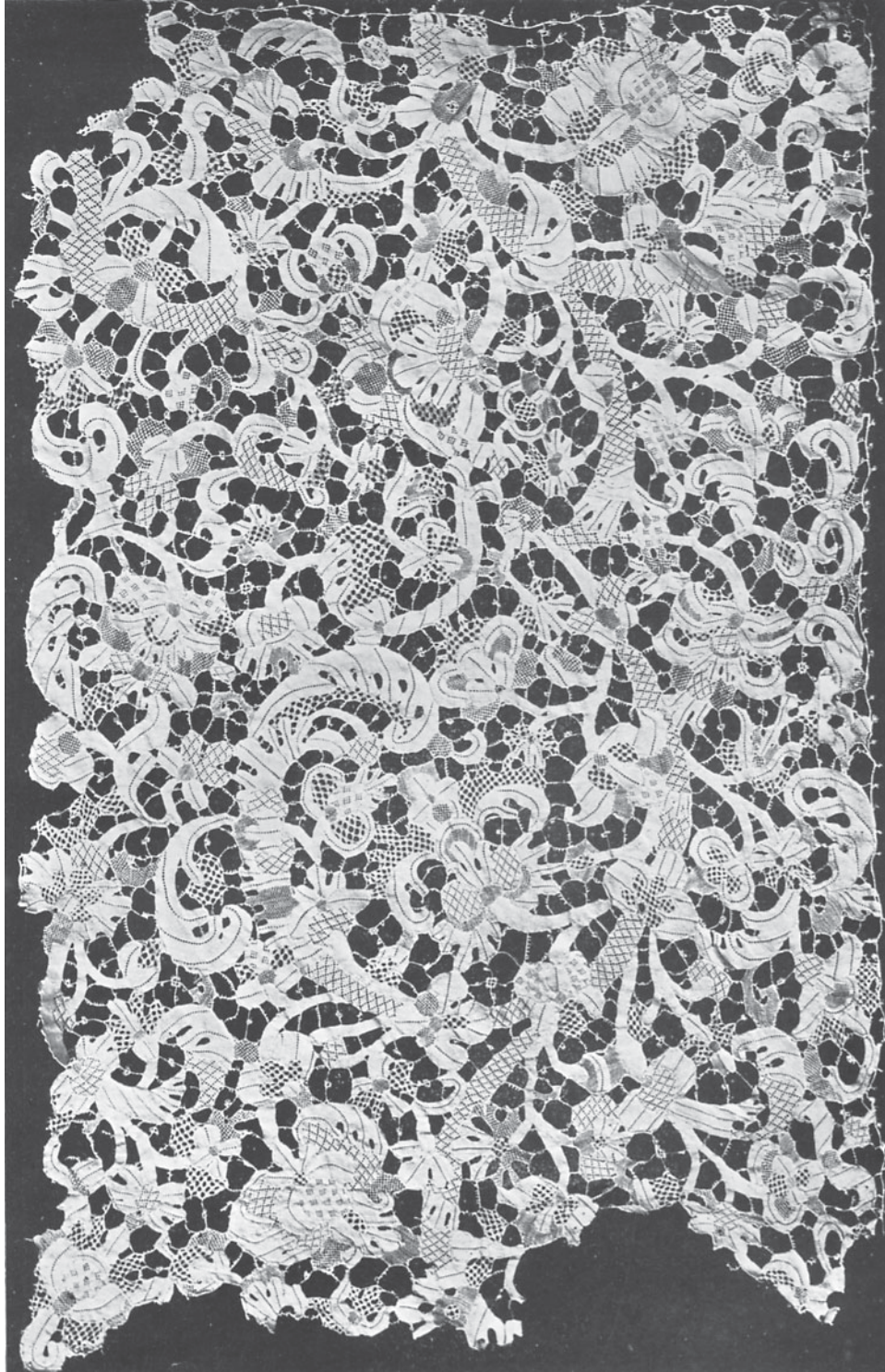
These trimmings (gramite), Cav. Merli thinks, were probably "trine."

"At Chicago was exhibited the first kind of net used in Italy as lace on garments. It is made of a very fine linen or silk mesh, stiffened with wax and embroidered in silk thread. It was in use during the fourteenth century, and part of the fifteenth" (*Guide to New and Old Lace in Italy*, C. di Brazza, 1893). This is probably the gramite, or trimmings of the albs, mentioned in the account book formerly belonging to the Cathedral of Ferrara, and now preserved in the Municipal Archives of that city.

⁷ See MILAN.

⁸ *Trina*, like our word lace, is used in a general sense for braid or passement. Florio, in his Dictionary (*A Worlde of Words*, John Florio, London, 1598), gives *Trine*—cuts, snips, pincke worke on garments; and *Trinci*—gardings, fringings, lacings, etc., or other ornaments of garments.

Merlo, *merletto*, are the more modern terms for lace. We find the first as early as the poet Firenzuola (see FLORENCE). It does not occur in any pattern book of an older date than the



ITALIAN. POINT PLAT DE VENISE. NEEDLE-POINT.—Seventeenth century. Length, 25 in.; width, 16 in. Victoria and Albert Museum.

To face page 46.

Again, the Florentine poet, Firenzuola, who wrote from 1520-30; composed an elegy upon a collar of raised point, made by the hand of his mistress.

Cavaliere Merli cites, as the earliest known painting in which lace occurs, a majolica disc, after the style of the Della Robbia family, in which, surrounded by a wreath of fruit, is represented the half figure of a lady, dressed in a rich brocade, with a collar of white lace. The costume is of the fifteenth century; but as Luca della Robbia's descendants worked to a later period, the precise date of the work cannot be fixed.

Evidences of white lace, or passement, are said to appear in the pictures of Carpaccio, in the gallery at Venice, and in another by the Gentile Bellini, where the dress of one of the ladies is trimmed round the neck with a white lace.⁹ The date of this last painting is 1500.

Lace was made throughout Italy mostly by the nuns,¹⁰ and expressly for the service of the Church. Venice was celebrated for her points, while Genoa produced almost exclusively pillow-lace.

The laces best known in the commercial world in the earlier periods were those of Venice, Milan, and Genoa.

VENICE.

Mrs. Termagant: "I'll spoil your point de Venise for you."—Shadwell, *Squire of Alsatia*.

"Elle n'avoit point de mouchoir,
Mais un riche et tres beau peignoir
Des plus chers de point de Venise
En negligeanee elle avoit mise."

Les Combats. etc., 1663.

The Venetian galleys, at an early period, bore to England "apes, sweet wines," and other articles of luxury. They brought also the gold-work of "Luk," Florence, "Jeane,"

"Fiori da Ricami" of Pasini, and the two works of Francesco de' Franceschi, all printed in 1591.

⁹ The laces, both white and gold, depicted in the celebrated picture of the Visit of the Queen of Sheba to Solomon, by Lavinia Fontana, now in

the Lambeccari Gallery, executed in the sixteenth century, prove that white lace was in general use in the Italian Courts at that epoch.

¹⁰ At present, if you show an Italian a piece of old lace, he will exclaim, "Opera di monache; roba di chiesa."

and Venice.¹¹ In our early parliamentary records are many statutes on the subject. The Italians were in the habit of giving short lengths, gold thread of bad quality, and were guilty of sundry other peccadilloes, which greatly excited the wrath of the nation. The balance was not in England's favour.

"Thei bare the gold out of this land
And sowkethe the thrifte out of our hande
As the waspe sowkethe the honey of the be."

It was these cheating Venetians who first brought over their points into England.

In Venice itself, extravagance in lace was restrained in 1542, by a sumptuary law, forbidding the metal laces embroidered in silk to be wider than *due dita* (i.e., about two inches). This interference is highly Venetian, and was intended to protect the nobles and citizens from injuring themselves and setting a bad example.

At the coronation of Richard III., "fringes of Venice," and "mantil laces of white silk and Venys gold" appear, and twenty years later Elizabeth of York disburses sundry sums for "gold of Venice" and "other necessaries."¹² The queen's accounts are less explicit than those of her royal predecessor; and though a lace is ordered for the king's mantle of the Garter, for which she paid sixteen shillings, the article may have been of home manufacture.

From this time downwards appear occasional mention of partlets,¹³ knit caul fashion, of Venice gold, and of white thread,¹⁴ of billament lace of Venice, in silver and black silk.¹⁵ It is not, however, till the reign of Elizabeth¹⁶ that Italian cut-works and Venice lace came into general use. These points found their way into France about the same period, though we hear little of them.

¹¹ Statute 2, Henry VI., 1423. The first great treaty between the Venetians and Henry VII. was in 1507.

¹² *Privy Purse Expenses of Elizabeth of York*, 1502. P. R. O. Also published by Sir H. Nicolas.

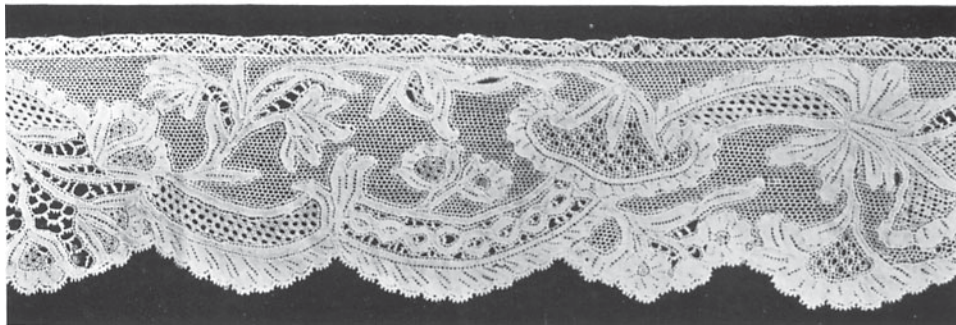
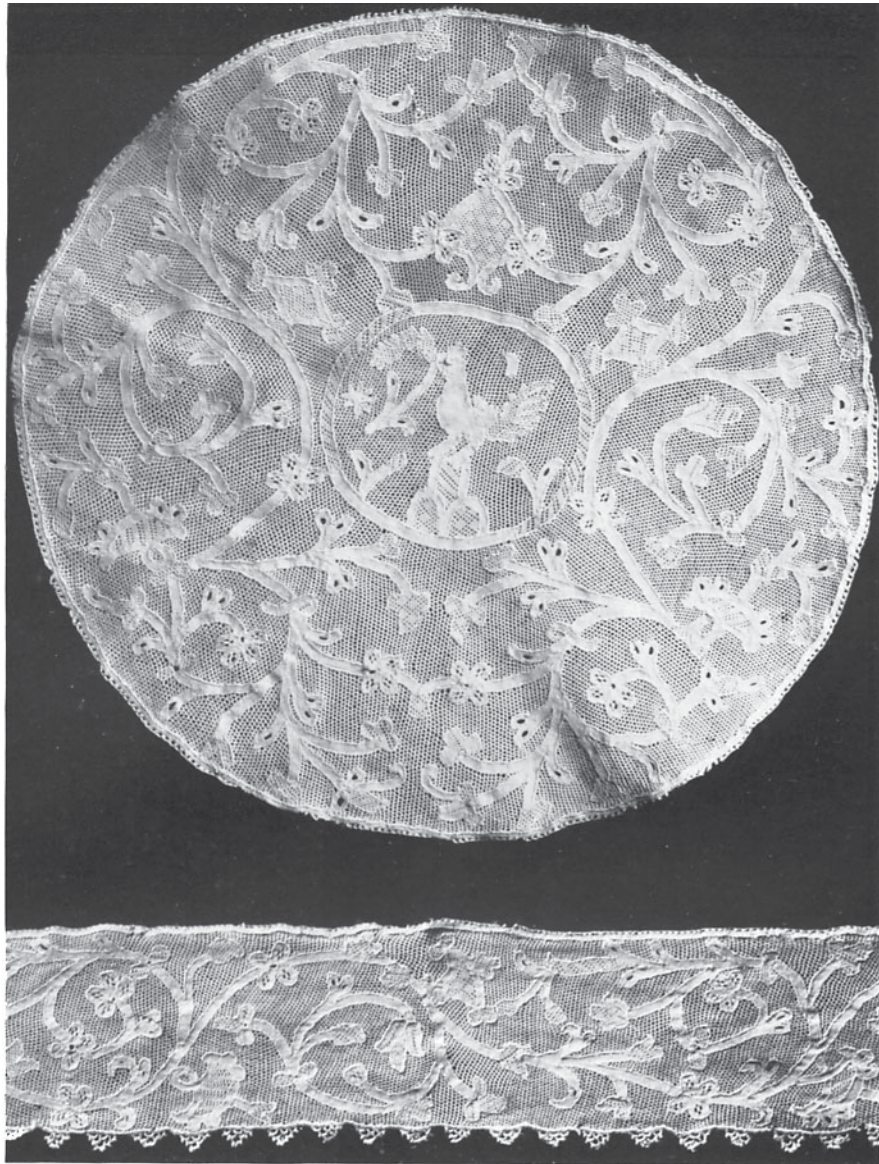
¹³ Inv. Henry VIII.

¹⁴ Gremio, when suing for Bianca, enumerates among his wealth in ivory coffers stuffed, "Turkey cushions bossed with pearl; valance of Venice gold in needlework."—*Taming of the Shrew*.

¹⁵ "One jerkyn of cloth of silver

with long cuts down righte, bound with a billament lace of Venice silver and black silk."—*Robes of the late King* (Edward VI.).

¹⁶ "A smock of cambrik wrought about the collar and sleeves with black silke; the ruffe wrought with Venice gold and edged with a small bone lace of Venice gold."—*Christmas Presents to the Queen*, by Sir G. Carew. "7 ounces of Venice 'laquei bone' of gold and black silk; lace ruff edged with Venice gold lace," etc. *G. W. A. Eliz., passim*, P. R. O.



ITALIAN. POINT DE VENISE À RÉSEAU.—The upper ones are of yellow silk; a chalice veil, with dove and olive branch, and possibly an altar border. Probably late seventeenth century. The lower is thread, early eighteenth century. Width, 2 in. In private collections.

Photos by A. Dryden.

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Of "point coupé" there is mention, and enough, in handkerchiefs for Madame Gabrielle, shirts for the king, and fraizes for La Reine Margot; but whether they be of Venice or worked in France, we are unenlightened. The works of Vinciolo¹⁷ and others had already been widely circulated, and laces and point coupé now formed the favourite occupation of the ladies. Perhaps one of the earliest records of point de Venise will be found in a ridiculous historiette of Tallemant des Réaux, who, gossiping of a certain Madame de Puissieux,¹⁸ writes: "On m'assuroit qu'elle mangeoit du point coupé. Alors les points de Gênes, de Raguse, ni d'Aurillac ni de Venise n'étoient point connus et on dit qu'au sermon elle mangea tout le derrière du collet d'un homme qui étoit assis devant elle." On what strange events hang the connecting threads of history!

By 1626 foreign "dentelles et passements au fuseau" were declared contraband. France paying large sums of money to other countries for lace, the Government, by this ordinance, determined to remedy the evil. It was at this period that the points of Venice were in full use.¹⁹

"To know the age and pedigrees
Of points of Flanders and Venise"²⁰

would, in the latter case, have been more difficult, had it not been for the pattern-books so often quoted.

The earliest points, as we already know, soon passed from the stiff formality of the "Gotico" into the flowing lines of the Renaissance, and into that fine patternless guipure which is, *par excellence*, called Point de Venise.²¹

In the islands of the Lagune there still lingers a tale of the first origin of this most charming production.

A sailor youth, bound for the Southern Seas, brought home to his betrothed a bunch of that pretty coralline (Fig. 20) known to the unlearned as the mermaid's lace.²² The girl, a worker in points, struck by the graceful nature of the seaweed, with its small white knots united, as it were, by

¹⁷ 1587.

¹⁸ Madame de Puissieux died in 1677, at the age of eighty.

¹⁹ Venice points are not mentioned by name till the ordinance of 1654. See GREEK ISLANDS.

²⁰ *Hudibras*.

²¹ Italy we believe to have furnished her own thread. "Fine white or nun's thread is made by the Augustine nuns of Crema, twisted after the same manner as the silk of Bologna," writes Skippin, 1651.

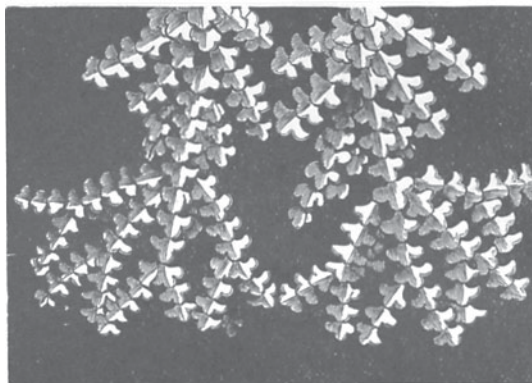
²² *Halimédia opuntia*, Linn.

a "bride," imitated it with her needle, and after several unsuccessful trials produced that delicate guipure which before long became the taste of all Europe.

It would be difficult to enumerate the various kinds of lace produced by Venice in her palmy days.

The Cavaliere Merli has endeavoured to classify them according to the names in the pattern-books with which Venice supplied the world, as well as with her points. Out

Fig. 20.



MERMAID'S LACE.

of some sixty of these works, whose names have been collected, above one-third were published in Venice.²³

1. Punto a reticella.²⁴—Made either by drawing the threads of the cloth, as in the samplar already given (Fig. 5), or by working the lace on a parchment pattern in button-hole stitch (punto smerlo). (Fig. 21.) This point is identical with what is commonly called "Greek" lace.

Under this head comes punto reale (the opposite of reticella), where the linen ground is left and the design cut out.* Punto di cartella or cordella (card-work) is similar in effect to reticella, but the button-holing is done entirely over a foundation made by sewing coarse thread and bits of parchment on to the design and covering them with button-hole stitch.

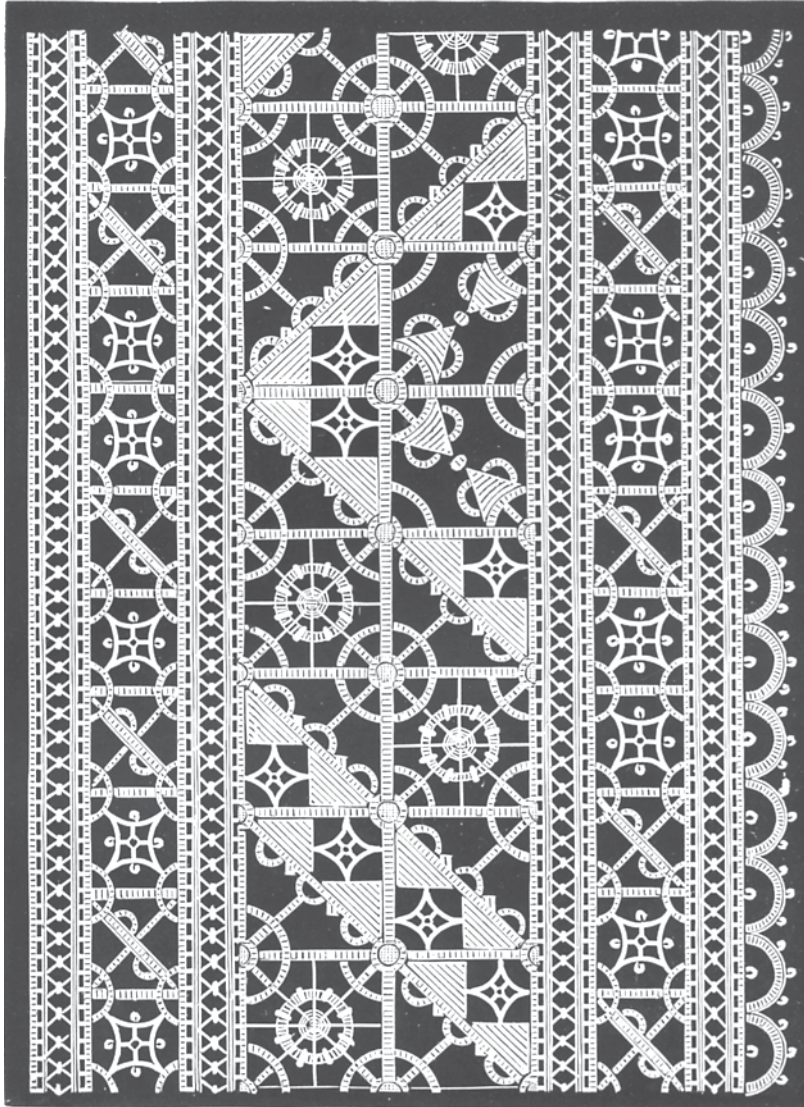
²³ That most frequently met with is the Corona of Vecellio. See APPENDIX.

²⁴ First mentioned in the Sforza Inventory, 1493 (see MILAN); not in

the pattern-books till Vecellio, 1592; but Taglienti (1530) gives "su la rete," and "Il specchio di Pensieri" (1548), "punto in rede."

* Plate V.

Fig. 21.



RETICELLA.

To face page 50.

2. Punto tagliato.²⁵—Cut-work, already described.

3. Punto di Venezia.

4. Punto in aria.²⁶—Worked on a parchment pattern, the flowers connected by brides: in modern parlance, Guipure.

5. Punto tagliato a fogliami.²⁷—The richest and most complicated of all points, executed like the former, only with this difference, that all the outlines are in relief, formed by means of cottons placed inside to raise them. Sometimes they are in double and triple relief; an infinity of beautiful stitches are introduced into the flowers, which are surrounded by a pearl of geometric regularity, the pearls sometimes in scallops or “campané,” as the French term it.²⁸ This is our Rose (raised) Venice point, the Gros Point de Venise, the Punto a rilievo, so highly prized and so extensively used for albs, collerettes, berthes, and costly decoration. We give an example (Fig. 23) from a collar, preserved in the Musée de Cluny, once the property of a Venetian nobleman, worn only on state occasions.

Two elaborate specimens were in the possession of Mr. Webb; one is a long narrow piece fringed at both ends, which may have served as a manipule (Fig. 26); the other, a “pale”²⁹ for the communion, he has given to the Victoria and Albert Museum.

These two last are made of silk of the natural cream colour. Both silk and thread unbleached appear to have been greatly in favour. At Paris much lace of this colour has been disposed of by its owners since the revolutions in Italy.³⁰

Other varieties of so-called rose point are punto neve (point de neige), with its ground of starred threads resembling snowflakes, and the coral point, a small irregular pattern supposed to have been copied from coral.

²⁵ First given in the *Honesto Esemplio*. 1550 and *passim*.

²⁶ Mentioned by Taglienti (1530), and afterwards in the *Trionfo* (1555), and *passim*.

²⁷ Given in *Il Monte*, circ. 1550, but described by Firenzuola earlier. See FLORENCE.

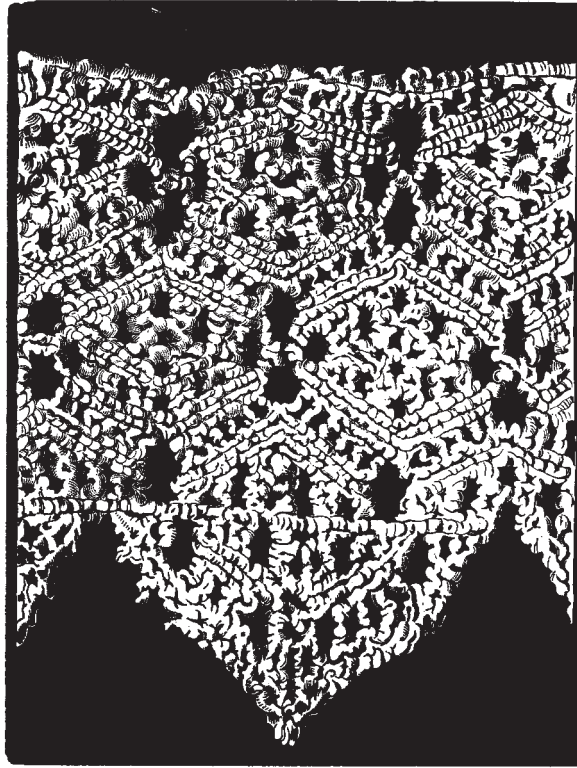
²⁸ See Chap. III., notes 28 and 30.

²⁹ “Toile de la Pale.”—A pasteboard about eight inches square, enclosed in cambric or lace, used to cover the paten when laid over the cup.

³⁰ The whole furniture of a room taken from a palace at Naples, comprising curtains, and valance of a bed, window curtains, toilet, etc., of straw-coloured laces, reticella, embroidered netting, etc.; the price asked was 18,000 francs = £720. There was also much of the rose point, and a handkerchief bordered with beautiful flat Venetian point of the same colour, forming part of a trousseau. 700 francs = £28.

6. Punto a groppo, or gropari.³¹—Groppo, or gruppo, signifies a knot, or tie, and in this lace the threads are knotted together, like the fringes of the Genoese macramè.³² After this manner is made the trimming to the linen scarfs or cloths which the Roman peasants wear folded square over the head, and hanging down the back. (Fig. 22.)

Fig. 22.



PUNTO A GROPO (Knotted Point).

7. Punto a maglia quadra.—Lacis; square netting,³³ the modano of the Tuscans. (Fig. 24.)

This Tuscan sort was not generally embroidered; the pattern consists in knitting the meshes together in different

³¹ Taglienti (1530) has *groppi, more-schi*, and *arabeschi*; and *Il Specchio* (1548), *ponti gropposi*. See also the Sforza Inventory, 1493.

³² See GENOA.

³³ Taglienti (1530) gives *a magliata*, Parasole (1600) *lavori di maglia*.

Fig. 23.



GROS POINT DE VENISE.—From the Collar of a Venetian Nobleman. Musée de Cluny, Paris. 16th century.

N.B.—This drawing makes the work and design appear heavier than it is in reality.

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shapes. It was much used for hangings of beds, and those curtains placed across the windows, called *stores* by the French, and by the Italians, *stuora*.³⁴

8. Burato.—The word means a stiff cloth or canvas (*toille clere* of Taglienti, 1527), on which the pattern is embroidered, reducing it to a kind of rude lace. One of the

Fig. 24.



PUNTO A MAGLIA (Lacis)

pattern-books³⁵ is devoted exclusively to the teaching of this point.

The needle-made laces fabricated at Burano will be noticed later.

9. Punto tirato—Drawn work.³⁶ Fig. 25 is a lace ground

³⁴ *Punti a stuora* occur in *Il Specchio* (1548), *I Frutti* (1564), and in the *Vera Perfectione* (1591) the word *stuora* (modern, *stucja*) means also a mat of plaited rushes, which some of these interlaced patterns may be intended

to imitate.

³⁵ *Burato*. See APPENDIX.

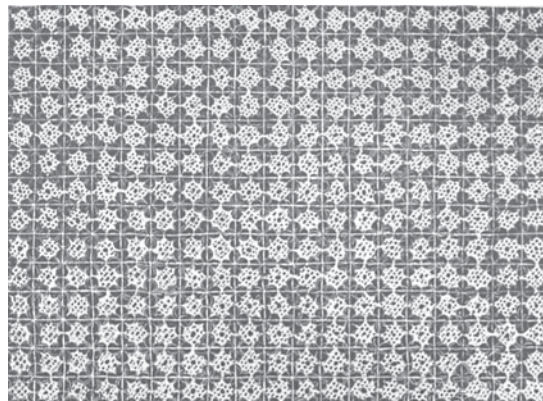
³⁶ There are many patterns for this work in *Le Pompe di Minerva*, 1642. Taglienti (1530) has *desfilato* among his *punti*.

made by drawing the threads of muslin (*fili tirati*).³⁷ The present specimen is simple in design, but some are very complicated and beautiful.

The ordinance of Colbert must have inflicted a serious injury on the Venice lace trade, which, says Daru, "occupoit la population de la capitale." In *Britannia Languens*, a discourse upon trade, London, 1680,³⁸ it is said that the laces commonly called Points de Venise now come mostly from France, and amount to a vast sum yearly.

Savary, speaking of the thread laces termed Venice point in the early part of the eighteenth century,³⁹ says, "The

Fig. 25.



PUNTO TIRATO (Drawn Lace).

French no longer purchase these articles, having established themselves manufactures which rival those of the Adriatic."

Still the greater number of travellers⁴⁰ make a provision of points in their passage through Venice, and are usually cheated, writes a traveller about this period.⁴¹ He recom-

³⁷ Many other points are enumerated in the pattern-books, of which we know nothing, such as *gasii* (*I Frutti*, 1564), *trezola* (*Ibid*), *rimessi* (*Vera Perfectione*, 1591), *opere a mazzette* (Vecellio, 1591, and Lucretia Romana, n.d.).

³⁸ *Tracts on Trade of the Seventeenth Century*, published by MacCulloch, at the expense of Lord Mont-

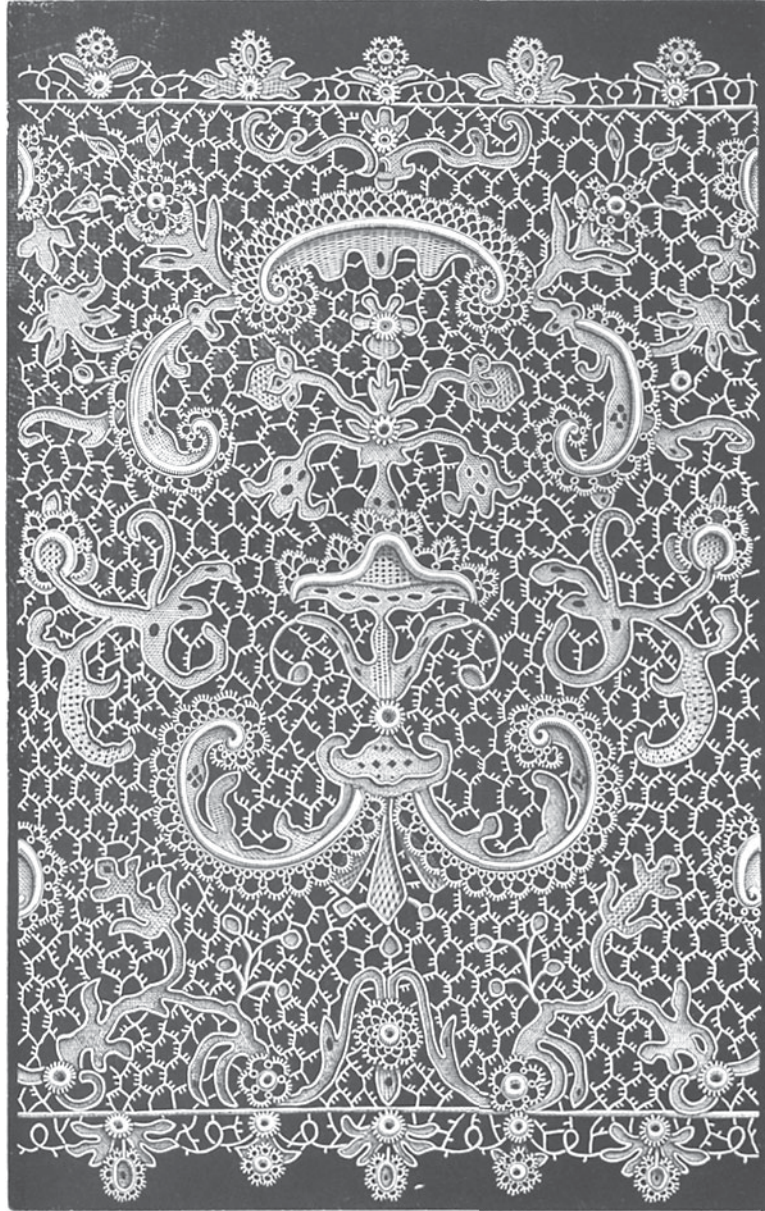
eagle. 1856.

³⁹ Venice point forms a considerable item in the expenses of Charles II. and his brother James.

⁴⁰ Venice noted "for needlework laces, called points."—*Travels Thro' Italy and France*, by J. Ray. 1738.

⁴¹ Misson, F. M., *Nouveau Voyage d'Italie*, 4me édition. La Haye, 1702.

Fig. 26.



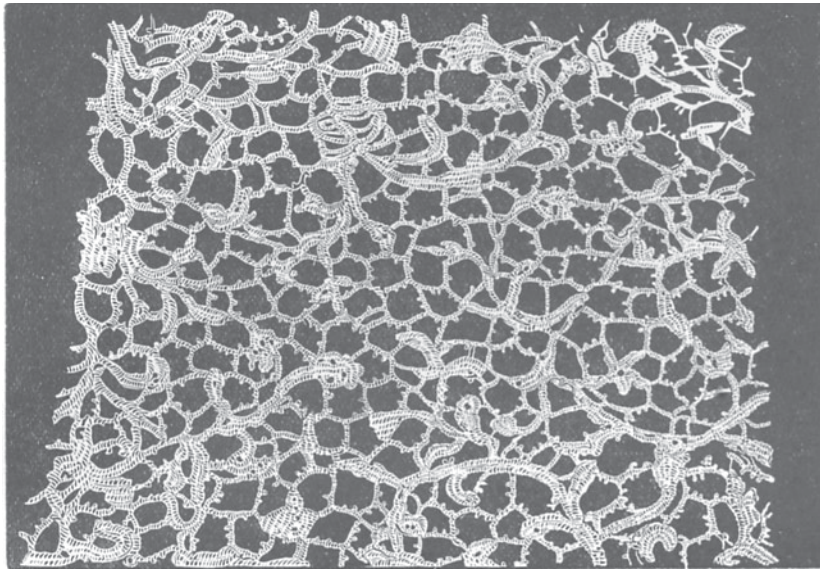
POINT DE VENISE À BRIDES PICOTÉES.—Early 18th century.

To face page 54.

mends his friend, Mr. Claude Somebody, a French dealer, who probably paid him in ruffles for the advertisement.

Our porte-bouquets and lace-trimmed nosegays are nothing new. On the occasion of the annual visit of the Doge to the Convent delle Vergini, the lady abbess with the novices received him in the parlour, and presented him with a nosegay of flowers placed in a handle of gold, and trimmed round with the finest lace that Venice could produce.⁴²

Fig. 27.



VENICE POINT.

Fynes Moryson⁴³ is the earliest known traveller who alludes to the products of Venice. "Venetian ladies in general," he says, "wear a standing collar and ruffs close up to the chin; the unmarried tie their hair with gold and silver lace." Evidently the collars styled "bavari," for which Vecellio⁴⁴ gives patterns "all' usanza Veneziana," were

⁴² *Origine delle Feste Veneziane*, da Giustina R. Michiel. Milano, 1829.

⁴³ *An Itinerary, containing his Ten Yeeres Travel through Germany, Boh-*

merland, Switzerland, Netherland, Denmark, Poland, Italy, Turkey, France, England, Scotland, and Ireland. Lond., 1617.

⁴⁴ 1591.

not yet in general vogue.⁴⁵ The Medici collars were supported by fine metal bars called "verghetti," which were so much in demand that the inhabitants of a whole quarter of

Fig. 28.



GROS POINT DE VENISE.—(First half of 17th century.)

Venice were engaged in their production, and the name which it still bears was given to it in consequence.

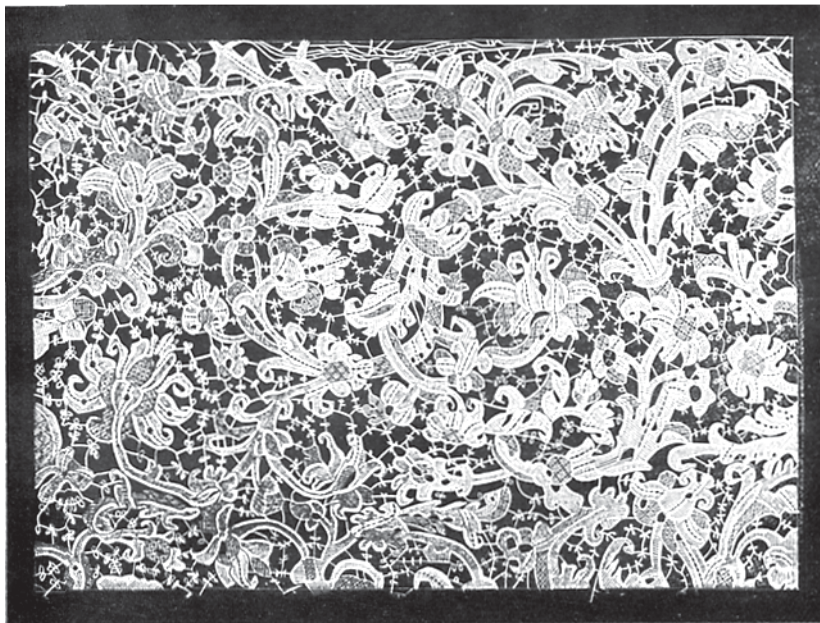
⁴⁵ See, in APPENDIX, designs for *bavari* by Lucrezia.

Fig. 29.



POINT DE VENISE.—End of 17th century.

Fig. 30.



POINT PLAT DE VENISE.—Middle of 17th century.

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Fifty years later, Evelyn speaks of the veils of glittering taffetas, worn by the Venetian ladies, to the corners of which hang broad but curious tassels of point laces.

According to Zedler, an author who wrote about lace in 1742, the price of Venice point in high relief varied from one to nine ducats per Italian ell.

The Venetians, unlike the Spaniards, thought much of their fine linen and the decorations pertaining to it. "La camicia preme assai più del giubbone," ran the proverb—"La chemise avant le pourpoint." Young nobles were not allowed to wear lace on their garments until they put on the robe, which they usually did at the age of five-and-twenty, on being admitted to the council.⁴⁶

Towards 1770, the Venice ladies themselves commenced to forsake the fabrics of their native islands; for on the marriage of the Doge's son, in that year, we read that, although the altar was decorated with the richest Venice point, the bride and her ladies wore their sleeves covered up to the shoulders with falls of the finest Brussels lace, and a tucker of the same material.⁴⁷

During the carnival, however, the people, both male and female, wore a camail, or hood of black lace, covering the chin up to the mouth, called a "bauta."⁴⁸ It was one of these old black lace hoods that Walpole describes Lady Mary Wortley Montagu as wearing at Florence, 1762, in place of a cap.

Point de Venise à réseau is chiefly distinguished by the conventional treatment of the flowers and ornament, and a general flat look of the work. The outlining thread or cordonnet is stitched to the edge of the pattern and worked in flatly. A minute border to the cordonnet of small meshes intervenes between it and the réseau, which is of square

⁴⁶ The entry of the Venetian ambassador, Mocenigo, is described in the *Mercure Galant*, 1709:—

"Il avoit un rabat de point de Venise. . . Sa robe de damas noir avec des grandes manches qui pendoient par derrière. Cette robe étoit garnie de dentelle noir."

⁴⁷ *Letters from Italy*. So, in a play of Goldoni, who wrote in the middle of the last century, the lady has a Brussels (Angleterre) head-dress.

Don Flaminio: "Mi par bellissima cotesto pizzo Barbara: E un punto

d'Inghilterra che ha qualche merito." —*Gli Amori di Zelinda e Lindoro*.

In Goldoni's plays all the ladies make lace on the pillow (*ballon*), so the art of making the needle Venice point was probably at an end.

⁴⁸ "La plus belle dentelle noire fait l'espèce de camail qui, sous un chapeau noir emplumé, couvre leurs épaules et leur tête."—Madame du Boccage, 1735. *Lettres sur l'Italie*.

"Quella specie de lungo capuocio di finissimo merlo pur nero, chiamato bauta."—Michiel.

meshes and always very fine. Whether the lace was derived from the Alençon, and was the result of an attempt to win back the custom the French manufacturers were taking away from Venice, or whether it was Alençon that imitated the Venetian *réseau*, is a moot point, but certain it is that the Venetian product surpassed in fineness both Alençon and Brussels. Its very delicacy has been its destruction, so that very few specimens of this lace survive. Plate XII.

Mezzo Punto, or mixed Venetian guipure, was a mixed point lace, of which the scrolls and flowers were outlined in pillow-lace, or by a tape, and the designs filled in with needle fillings, and connected by pearled brides on a coarse needle-made *réseau*. This variety of lace was sometimes made of silk. In point de Venise, flat or raised, the pattern is always connected by an irregular network of pearled brides. Real brides connecting the flowers here and there hardly ever occur; and the number of picots attached to one single branch of the bride network never exceeds two. The elaborately ornamental detached brides and a multiplicity of picots are characteristic of "Spanish point" and early point de France.

The old Burano laces were a coarser outcome of the point de Venise à *réseau*, and alone of all Venetian needle laces survived the dark days of the close of the eighteenth century. Some fine specimens of these were shown by M. Dupont d'Auberville in the International Exhibition, and Marini quotes from a document of the seventeenth century, in which, speaking of *merletti*, it is said that "these laces, styled 'punti in aria,' or di Burano, because the greater part of them were made in the country so called, are considered by Lannoni as more noble and of greater whiteness, and for excellency of design and perfect workmanship equal to those of Flanders, and in solidity superior."

A new departure has been taken in modern times, in the making of hand-made laces at the island of Burano, near Venice, where a large number of girls were employed in the eighteenth century, both in the town and the convents, in making a point closely resembling that of Alençon. Here the art lingered on as late as 1845, when a superannuated nun of ninety, with whom Mrs. Dennistoun, of Dennistoun, conversed on the subject, said how in her younger days she and her companions employed



POINT DE VENISE À RÉSEAU.—Early 18th century.
N.B.—Mrs. Palfiser incorrectly described this as Brussels in her first Editions.

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their time in the fabric of "punto di Burano";⁴⁹ how it was ordered long beforehand for great marriages, and even then cost very dear. She showed specimens still tacked on paper: the ground is made right across the thread of the lace.

Burano point had not the extreme delicacy of the Venetian point à réseau or of Alençon, and the late Alençon patterns were copied. Though needle-made, it was worked on a pillow arranged with a cylinder for convenience of working. The unevenness of the thread gives the réseau a cloudy appearance, and the cordonnet is, like the Brussels needlepoint, of thread stitched round the outline instead of the Alençon button-hole stitch over horse-hair. The mesh of the réseau is square, as in Alençon.

Fig. 32 is copied from a specimen purchased at Burano by the Cav. Merli, of the maker, an old woman known by the name of Cencia Scarpariola. In 1866, the industry was extinct, and the "Contrada del Pizzo," once the headquarters of the lace-makers, was a mystery to the natives, who could no longer account for the denomination. In the church is preserved a splendid series of altar-cloths of so-called Burano point in relief, and a fine *storiato* piece, representing the mysteries of the Passion. "Venice point is now no more," writes Mrs. Palliser; "the sole relic of this far-famed trade is the coarse torchon lace, of the old lozenge pattern, offered by the peasant women of Palestrina to strangers on their arrival at hotels," the same fabric mentioned by Lady Mary Wortley Montagu, when she speaks of "peddling women that come on pretext of selling pennyworths of lace."

The formation of the school recently established there,⁵⁰ and the revival of the art of lace-making in Burano, arose out of the great distress which in 1872 overtook the island. The extraordinary severity of the winter that year rendered it impossible for the poor fishermen, who form the population

⁴⁹ "L'île de Burano où l'on fabrique les dentelles."—Quadri, *Huit Jours à Venise*.

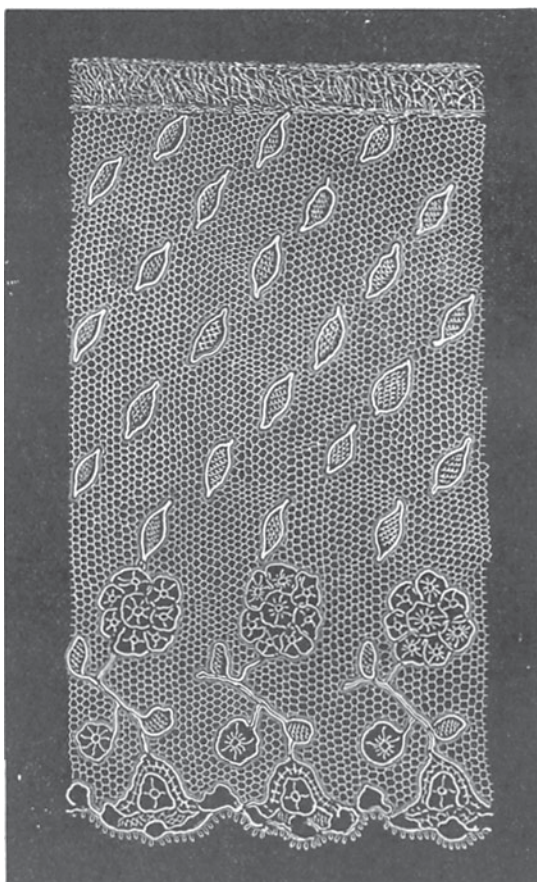
⁵⁰ *Technical History of Venetian Laces*, Urbani de Gheltof. Translated by Lady Layard. Venice, 1882.

Origines de la Dentelle de Venise et l'École de Burano. Venice, 1897. Traditions of lace-making were kept

alive in Venice, Cantu and Liguria during the first half of the nineteenth century by the manufacture of an inferior quality of *blonde*, once extensively made at Venice, which has since died out, owing to the revival in the production of thread-lace and guipures at Palestrina.

of the island, to follow their calling. So great was the distress at that time, while the lagoons were frozen, that the fishermen and their families were reduced to a state bordering on starvation, and for their relief contributions were made by all classes in Italy, including the Pope and the King.

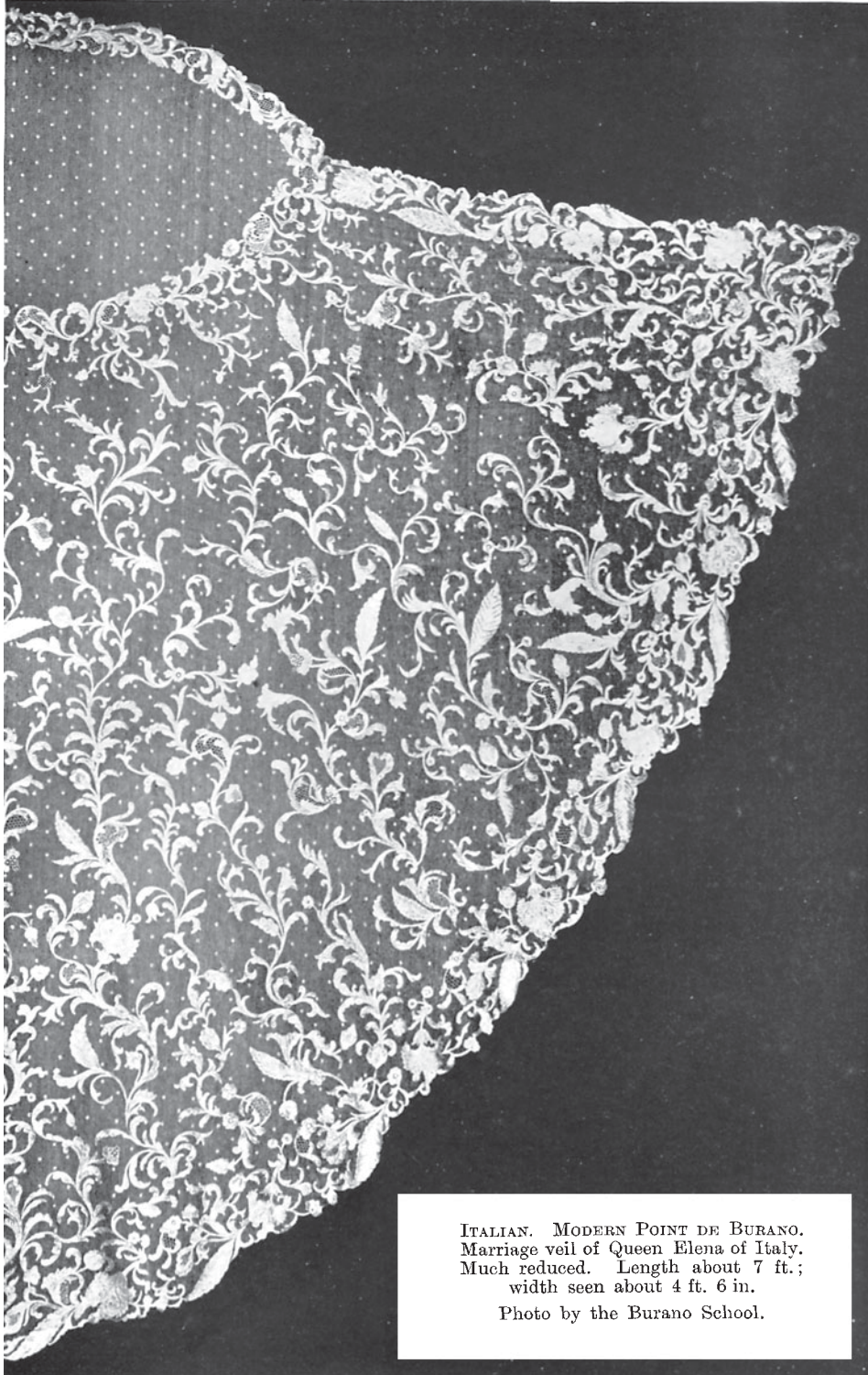
Fig. 32.



BURANO POINT.—(Late 18th century.)

This charitable movement resulted in the collection of a fund of money, which sufficed to relieve the immediate distress and leave a surplus for the establishment of a local industry to increase the resources of the Burano population.

Unfortunately, the industry at first fixed upon, namely,



ITALIAN. MODERN POINT DE BURANO.
Marriage veil of Queen Elena of Italy.
Much reduced. Length about 7 ft.;
width seen about 4 ft. 6 in.

Photo by the Burano School.

that of making fishermen's nets, gave no practical result, the fishermen being too poor to buy the nets. It was then that a suggestion was made by Signor Fambri that an effort should be made to revive the ancient industry of lace-making, and Princess Chigi-Giovanelli and the Countess Andriana Marcello were asked to interest themselves in, and to patronise, a school for this purpose.

To this application these ladies yielded a ready assent, and at a late period Queen Margherita graciously consented to become the president of the institution.

When Countess Marcello, who from that time was the life and soul of the undertaking, began to occupy herself with the foundation of the school, she found an old woman in Burano, Cencia Scarpariola, who preserved the traditions of the art of lace-making, and continued, despite her seventy years and upwards, to make Burano point. As she, however, did not understand the method of teaching her art, the assistance was secured of Madame Anne Bellorio d'Este, a very skilful and intelligent woman, for some time mistress of the girls' school at Burano, who in her leisure hours took lessons in lace-making of Cencia Scarpariola, and imparted her knowledge to eight pupils, who, in consideration of a small payment, were induced to learn to make lace.

As the number of scholars increased, Madame Bellorio occupied herself exclusively in teaching lace-making, which she has continued to do with surprising results. Under Madame Bellorio's tuition, the school, which in 1872 consisted of eight pupils (who received a daily payment to induce them to attend), now, in 1897, numbers four hundred workers, paid, not by the day, but according to the work each performs.

In Burano everything is extremely cheap, and a humble abode capable of accommodating a small family may be had for from six hundred to one thousand Italian lire. It is not a rare occurrence to find a young lace-worker saving her earnings in order to purchase her little dwelling, that she may take it as a dower to her husband. Nearly all the young men of Burano seek their wives from among the lace-women. The school's diploma of honour speaks of the economical importance of the lace-work "to the poor place of Burano," and "the benefit which the gentle industry

brings to the inhabitants of the interesting island, whose welfare, having passed through a series of undeserved trials, is due exclusively to the revival of it practised on a large scale."

The lace made in the school is no longer confined, as in the origin it was, to Burano point, but laces of almost any design or model are now undertaken—point de Burano, point d'Alençon, point de Bruxelles, point d'Angleterre, point d'Argentan, rose point de Venise, Italian punto in aria, and Italian punto tagliato a fogliami. The school has been enriched by gifts of antique lace, and Queen Margherita gave the school permission to copy two magnificent specimens of Ecclesiastical lace—now Crown property—that had formerly belonged to Cardinal de Retz, and Pope Clement VII. (Rezzonico).

In order the better to carry out the character of the different laces, the more apt and intelligent of these pupils, whose task it is to trace out in thread the design to be worked, have the advantage of being taught by professional artists.

The four hundred lace-workers now employed are divided into seven sections, in order that each may continue in the same sort of work and, as much as possible, in the same class of lace. By this method each one becomes thoroughly proficient in her own special department, executes it with greater facility, and consequently earns more, and the school gets its work done better and cheaper.

While Countess Marcello was working to re-establish the making of needle-point at Burano, Cav. Michelangelo Jesurum was re-organising the bobbin-lace industry at Pellestrina, a small fishing-town on the Lido. In 1864 the lace of Pellestrina might have been described as an inextricable labyrinth of threads with vaguely distinguishable lines and occasional holes. The lace was so imperfect, and made in such small quantities, that two women who went about selling it in Venice and the country round sufficed to dispose of all that was made. The pricked papers were prepared by an old peasant woman, who made them more and more imperfect at each repetition, losing gradually all trace of the original design. Cav. Jesurum, by a careful copying of the old designs, obtained valuable results, and founded a lace-school and a flourishing industry. About 1875 polychrome lace



ITALIAN.—Modern reproduction at Burano of the flounce now belonging to the Crown of Italy, formerly to Pope Clement XIII., Rezzonico, 1693-1769. Height, 24 in.
Photo by the Burano School.

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was introduced in Venice—bobbin-lace worked in colours with designs of flowers, fruits, leaves, arabesques, and animals, with the various tints and shading required. The women who make bobbin-lace now in Venice and in the islands amount to 3,000, but it is difficult to give an exact estimate of their numbers, as many of them are bone-workers, wives and daughters of fishermen, who combine the lace-making with their household duties, with mending of nets, and with field-work.

MILAN ("MILANO LA GRANDE").

"Margaret: I saw the Duchess of Milan's gown that they praise so.

"Hero: O that exceeds, they say.

"Margaret: By my troth, it's but a night-gown in respect of yours; cloth o' gold and cuts, and laced with silver."—*Much Ado about Nothing*, iv. 1.

One of the earliest records of Italian lace belongs to Milan, and occurs in an instrument of partition between the sisters Angela and Ippolita Sforza Visconti, dated 1493 (see VENICE).

This document is of the highest interest as giving the inventory of an Italian wardrobe of the fifteenth century. In it, amidst a number of curious entries, are veils of good network, with cambric pillow-cases, linen sheets, mosquito curtains and various articles, worked *a reticella* and *a groppi*, with the needle, bobbins, bones, and other different ways⁵¹ mentioned in the pattern-books of the following century.

Among other items we find, "Half of a bundle containing patterns for ladies' work."⁵²

Though the fabric of these fine points dates back for so many centuries, there is little notice of them elsewhere.

⁵¹ "Velleto (veil) uno d'oro filato.

"Payro uno fodrete (pillow-case) di cambria lavorate a gugia (à l'aiguille).

"Lenzuolo (sheet) uno di revo di tele (linen thread), cinque lavorato a punto.

"Peza una de tarnete (trina) d'argento facte a stelle.

"Lenzolo uno de tele, quatro lavorato a *radexelo* (reticello).

"Peze quatro de *radeaxela* per mettere ad uno moscheto (zanzariere, mosquito curtain).

"Tarneta una d'oro et seda negra facta da ossi (bones).

"Pecto uno d'oro facte a *grupi*.

"Lavoro uno de rechamo facte a *grupi* dove era suso le pere de Madona Biancha.

"Binda una lavorata a poncto de doii fuxi (two bobbins) per uno lenzolo."—*Instrumento di divisione tre le sorelle Angela ed Ippolita Sforza Visconti*, di Milano, 1493, Giorno di Giovedi, 12 Settembre.

⁵² "La mità de uno fagotto quale aveva dentro certi disegni da lavorare le donne."

Henry VIII. is mentioned as wearing one short pair of hose of purple silk of Venice gold, woven like a caul, edged with a passamaine lace of purple silk and gold, worked at Milan.⁵³

In a wardrobe account of Lord Hay, gentleman of his Majesty's robes, 1606,⁵⁴ is noted down to James I., "One suit with cannons thereunto of silver lace, shadowed with silk Milan lace."

Again, among the articles furnished against the "Queen's lying down," 1606, in the bills of the Lady Audrye Walsingham,⁵⁵ is an entry of "Lace, Milan fashion, for child's waistcoat."

A French edict, dated March, 1613, against superfluity in dress, prohibiting the wearing of gold and silver embroidery, specially forbids the use of all "passement de Milan, ou façon de Milan" under a penalty of one thousand livres.⁵⁶ The expression "à point de Milan" occurs in the statutes of the passementiers of Paris.⁵⁷

"Les galons, passements et broderies, en or et en argent de Milan," says Savary,⁵⁸ were once celebrated.

Lalande, who writes some years later, adds, the laces formerly were an object of commerce to the city, now they only fabricate those of an inferior quality.⁵⁹

Much was consumed by the Lombard peasants, the better sorts serving for ruffles of moderate price.⁶⁰ So opulent are the citizens, says a writer of the same epoch, that the lowest mechanics, blacksmiths and shoemakers, appear in gold stuff coats with ruffles of the finest point.⁶¹

And when, in 1767, the Auvergne lace-makers petition for an exemption from the export duty on their fabrics, they state as a ground that the duty prevents them from competing abroad, especially at Cadiz, with the lace-makers of Piedmont, the Milanais, and Imperial Flanders. Milan must, therefore, have made lace extensively to a late period.

⁵³ Harl. MS. No. 1419.

⁵⁴ Roll. P. R. O.

⁵⁵ P. R. O.

⁵⁶ De la Mare, *Traité de la Police*.

⁵⁷ "Statuts, Ordonnances et Reglemens de la Communauté des Maistres Passementiers, etc., de Paris, confirmez sur les anciens Statuts du 23 mars 1558." Paris, 1719.

⁵⁸ *Grand Dictionnaire Universel du Commerce*. 1723.

⁵⁹ *Voyage en Italie*. 1765.

⁶⁰ Peuchet, J., *Dictionnaire Universel de la Géographie Commerçante*. Paris, An vii. = 1799.

⁶¹ *Letters from Italy*, by a lady. 1770.