

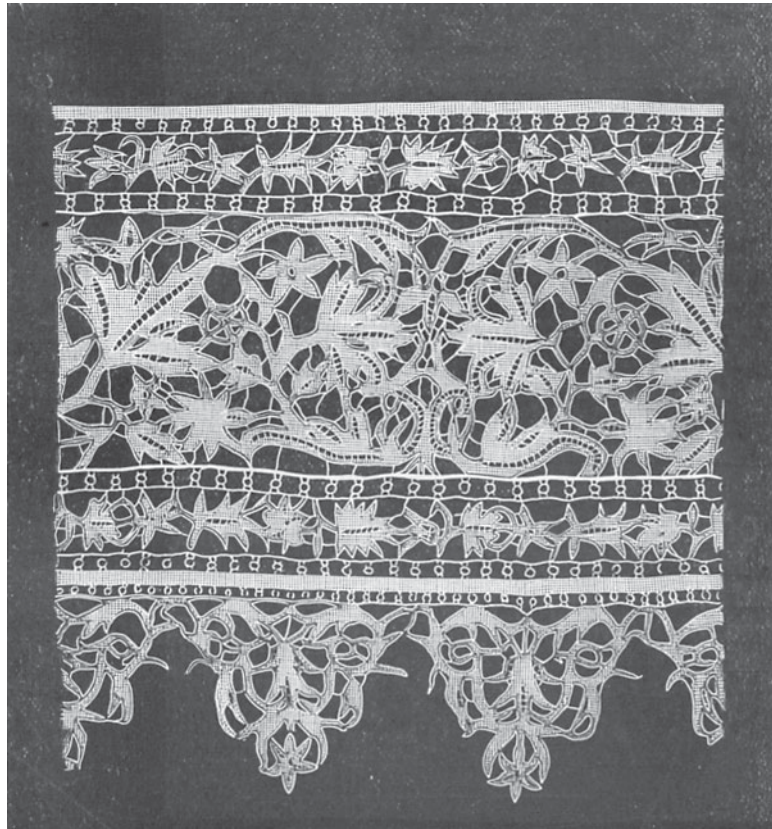


ITALIAN. MILANESE BOBBIN-MADE.—Late seventeenth century. Width, 12 in.
Photo by A. Dryden from private collection.

Fig. 33 is a specimen of what has been termed old Milan point, from the convent of Santa Maria delle Grazie, in that city. It is more often known as Greek lace.

The so-called punti di Milano—points de Milan—were all bobbin-laces, which originated in Milan, and, though imitated by Genoa and Naples, remained unapproached in

Fig. 33.



RETICELLA FROM MILAN.

design and workmanship. After first making *passements*, Milan imitated the Venetian points, "*a fogliami*," in which the pattern has the appearance of woven linen, with *à jours* occasionally introduced to lighten portions of it. The design was at first connected with bars, but later, meshes (in the seventeenth century large meshes, and, still later, smaller

meshes) filled the ground. This réseau varies, but most frequently it has four plaited sides to a mesh, as in Valenciennes.

Like other Italian laces, Milanese lace frequently has coats-of-arms or family badges woven in it, such as the Doge's horn, the baldachino (a special distinction accorded to Roman princes), the dogs of the Carrara family, and so on, to commemorate a marriage or some other important event in the family. This sort of lace was known as Carnival lace when made of Venetian point.

Milan lace is now represented by Cantu, near Lake Como, where the making of white and black pillow-lace gives employment to many thousands of women. The torchon lace of the country is original, and in much request with the peasantry.

In the underground chapel of San Carlo Borromeo, in Milan Cathedral, are preserved twenty-six "camicie," trimmed with flounces of the richest point, all more or less splendid, and worked in the convents of the city, but many of the contents of this sumptuous wardrobe have rotted away from the effects of the damp atmosphere.

FLORENCE.

Of Florence and its products we know but little, though the *Elegy of Agnolo Firenzuola* proves that ladies made raised point at an early period.⁶² His expression "scolpi," carved, sculptured in basso rilievo, leaves no doubt upon the matter.

"This collar was sculptured by my lady
In bas reliefs such as Arachne
And she who conquered her could ne'er excel.
Look on that lovely foliage, like an Acanthus,

⁶² "Questo collar scolpi la donna mia
De basso rilevar, ch' Aracne mai,
E chi la vinse nol faria più bello.
Mira quel bel fogliame, ch' un acanto
Sembra, che sopra un mur vada car-
poni.
Mira quei fior, ch' un candido ne cade
Vicino al seme, apr' or la boccia l'altro.
Quei cordiglin, che'l legan d'ognitorno,
Come rilevan ben! mostrando ch' ella
E' la vera maestra di quest' arte,

Com ben compartiti son quei punti!
Ve' come son ugual quei bottoncelli,
Come s' alzano in guisa d'un bel colle
L'un come l' altro! . . .
Questi merli da man, questi trafori
Fece pur ella, et questo punto a spina,
Che mette in mezzo questo cordoncello,
Ella il fe pure, ella lo fece."

—*Elegia sopra un Collareto*,
Firenzuola (circ. 1520).



ITALIAN, VENETIAN. NEEDLE-MADE.—Very raised and padded. First half of eighteenth century. Width, 3¼ in.



ITALIAN, MILANESE. BOBBIN-MADE.—Early eighteenth century. Width, 5¾ in.
Photos by A. Dryden from private collections.

Which o'er a wall its graceful branches trails.
 Look on those lovely flowers of purest white,
 Which, near the pods that open, hang in harmony.
 That little cord which binds each one about,
 How it projects! proving that she who wrought it
 Is very mistress of this art.
 How well distributed are all these points!
 See the equality of all those little buds
 Which rise like many fair proportioned hills,
 One like the other. . . .
 This hand-made lace, this open-work,
 Is all produced by her, this herring-bone,
 Which in the midst holds down a little cord,
 Was also made by her; all wrought by her."

Henry VIII. granted to two Florentines the privilege of importing for three years' time all "manner of fringys and passements wrought with gold and silver or otherwise,"⁶³ an account of which will be found in the notice of that monarch's reign.

Beyond this, and the statute already mentioned, passed at the "Sute of the Browderers" on account of the "deceyptful waight of the gold of Luk, Florence, Jeane, and Venice,"⁶⁴ there is no allusion to the lace of Florence in our English records.

In France, as early as 1545, the sister of Francis I. purchases "soixante aulnes fine dantelle de Florence"⁶⁵ for her own use, and some years afterwards, 1582, the Queen of Navarre pays 17 écus 30 sols for 10 aulnes et demye of the same passement "faict à l'esguille à haulte dantelle pour mettre à des fraizes."⁶⁶ On the marriage of Elizabeth de France with Philip II. in 1559, purchases were made of "passements et de bisette, en fil blanc de Florence."

Seeing the early date of these French accounts, it may be inferred that Catherine de Médicis first introduced, on her arrival as a bride, the Italian points of her own native city.⁶⁷

In Florence, in the fifteenth century, Savonarola, in his sermons (1484-1491), reproached the nuns with "devoting their time to the vain fabrication of gold laces with which to adorn the houses and persons of the rich."

Ray mentions that people of quality sent their daughters

⁶³ Rymer's *Fœdera* (38 Hen. VIII. = 1546).

⁶⁴ 4 Hen. VII. = 1488-89.

⁶⁵ *Compte des dépenses de la maison de Madame Marguerite de France,*

Sœur du Roi.—Bib. Nat. MSS. F. Fr. 10,394.

⁶⁶ *Comptes de la Reine de Navarre.*—Arch. Nat., K. K. 170.

⁶⁷ In 1535.

at eight years old to the Florentine nunneries to be instructed in all manner of women's work.

Lace was also fabricated at Sienna, but it appears to have been the *lavoro di maglia* or lacis, called by the Tuscans *modano ricamato*—embroidered network.

Early in the last century two Genoese nuns, of the Convent Sta. Maria degli Angeli in Sienna, executed pillow laces and gold and silver embroidery of such surpassing beauty, that they are still carefully preserved and publicly exhibited on fête-days. One Francesca Bulgarini also instructed the schools in the making of lace of every kind, especially the Venetian reticella.⁶⁸

THE ABRUZZI.

In the Abruzzi, and also the Province of the Marche, coarse laces are made. These are worked without any drawing, the rude design being made by skipping the pin-holes on a geometrically perforated card. The pattern is surrounded by a heavy thread, and composed of a close stitch worked between the meshes of a coarse net ground. This lace somewhat resembles Dalecarlian lace. In the eighteenth century fine pillow lace was also made in these provinces. The celebrated industry of Offida in the Marche has sunk into artistic degradation.

ROMAGNA.

Lace was made in many parts of Romagna. Besides the knotted lace already alluded to,⁶⁹ which is still made and worn by the peasants, the peasant women wore on their collerettes much lace of that large-flowered pattern and fancy ground, found alike in Flanders and on the head-dresses of the Neapolitan and Calabrian peasants.

Specimens of the lace of the province of Urbino resemble in pattern and texture the fine close lace on the collar of Christian IV., figured in our notice of Denmark. The workmanship is of great beauty.

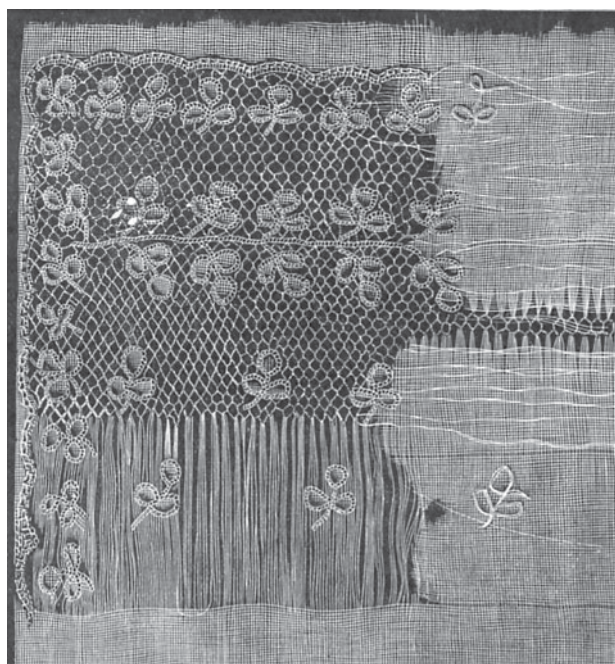
Reticella is made at Bologna, and was revived in January, 1900, by the Aemilia-Ars Co-operative Society. The designs are for the most part taken from old pattern-books, such as Parasole.

⁶⁸ She died in 1862.

⁶⁹ See VENICE, I.

Fig. 34 represents a fragment of a piece of lace of great interest, communicated by the Countess Gigliucci. It is worked with the needle upon muslin, and only a few inches of the lace are finished. This incompleteness makes it the more valuable, as it enables us to trace the manner of its execution, all the threads being left hanging to its several parts. The Countess states that she found the work at a villa belonging to Count Gigliucci, near Fermo on the Adriatic, and

Fig. 34.



UNFINISHED DRAWN-WORK.

it is supposed to have been executed by the Count's great-grandmother above 160 years ago—an exquisite specimen of “the needle's excellency.”

Though the riches of our Lady of Loreto fill a volume in themselves,⁷⁰ and her image was fresh clad every day of the year, the account of her jewels and plate so overpower any mention of her laces, which were doubtless in accordance with

⁷⁰ *Inventaire du Trésor de N. D. de Lorette.*—Bib. Nat. MSS.

the rest of the wardrobe, that there is nothing to tell on the subject.

The laces of the Vatican and the holy Conclave, mostly presents from crowned heads, are magnificent beyond all description. They are, however, constantly in the market, sold at the death of a Cardinal by his heirs, and often repurchased by some newly-elected prelate, each of whom on attaining a high ecclesiastical dignity is compelled to furnish himself with several sets.

A lady⁷¹ describing the ceremony of washing the feet by the Pope, writes, in 1771, "One of his cardinals brought him an apron⁷² of old point with a broad border of Mechlin lace, and tied it with a white ribbon round his holiness's waist." In this guise protected, he performed the ceremony.

Clement IX. was in the habit of making presents of Italian lace, at that period still prized in France, to Monsieur de Sorbière, with whom he had lived on terms of intimacy previous to his elevation. "He sends ruffles," cries the irritated Gaul, who looked for something more tangible, "to a man who never has a shirt."⁷³

NAPLES.

When Davies, Barber Surgeon of London,⁷⁴ visited Naples in 1597, he writes, "Among the traffic of this city is lace of all sorts and garters."

Fynes Moryson, his contemporary, declares "the Italians care not for foreign apparel, they have ruffles of Flanders linen wrought with Italian cut-work so much in use with us. They wear no lace in gold and silver, but black"; while Lassels says, all they care for is to keep a coach; their point de Venise and gold lace are all turned into horses and liveries.⁷⁵

⁷¹ *Letters from Italy.*

⁷² The *gremial*, or apron, placed on the lap of the Roman Catholic bishops when performing sacred functions in a sitting posture.—Pugin's *Glossary of Ecclesiastical Ornament.*

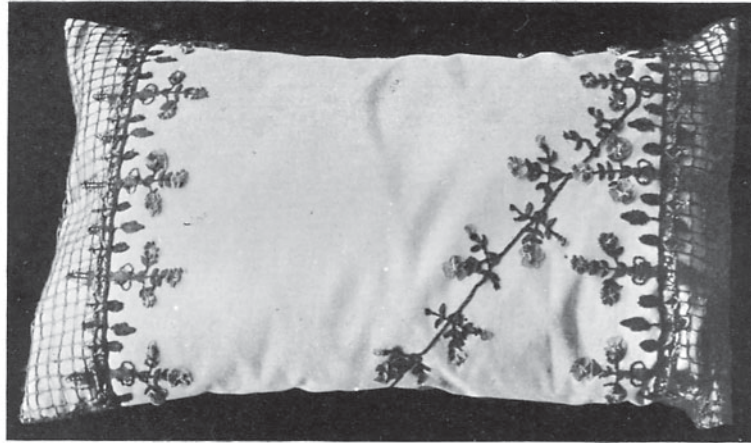
⁷³ This reminds one of the lines of Goldsmith, in his poem, "The Haunch of Venison," the giving of venison to hungry poets who were in want of mutton; he says:

"Such dainties to send them their health it would hurt;

It's like sending them ruffles when wanting a shirt."

⁷⁴ *A true Relation of the Travailes, and most miserable Captivitie of W. Davies.* Lond., 1614.

⁷⁵ *An Italian Voyage, or a Complete Journey through Italy,* by Rich. Lassels, Gent. 2nd edit., Lond., 1698. A reprint, with additions by another hand, of the original edition. Paris, 1670. Lowndes' *Bibliographer's Manual.* Bohn's new edit.



CUSHION MADE AT THE SCHOOL.—These coloured silk laces are reproductions of the sixteenth century. Size, 20 × 12 in.



ITALY.—Group of workers of the Brazza School, Torreano di Martignacco, Friuli, showing the different kinds of lacework done and pillows in use.

Photos by Contessa di Brazza.

Of this lace we find but scanty mention. In the tailor's bill of Sir Timothy Hutton, 1615, when a scholar at Cambridge, a charge is made for "four oz. and a half quarter and dram of Naples lace." And in the accounts of laces furnished for the marriage of the Princess Elizabeth to the Elector Palatine, 1612, is noted "narrow black Naples lace, purled on both sides."

The principal fabric of lace was in the Island of Ischia. Vecellio, in 1590, mentions the ladies' sleeves being trimmed with very fine thread lace.⁷⁶ Ischia lace may still be met with, and serves for trimming toilets, table-covers, curtains, etc., consisting generally of a square netting ground, with the pattern embroidered. Black silk lace also used to be made in Ischia.

Much torchon lace, of well-designed patterns, was also made, similar in style to that given in Fig. 40.

Though no longer fabricated in the island, the women at Naples still make a coarse lace, which they sell about the streets.⁷⁷

The *punto di Napoli* is a bobbin lace, resembling the *punto di Milano*, but distinguished from it by its much rounder mesh and coarser make.

Towards the middle of the last century, many of the Italian sculptors adopted an atrocious system, only to be rivalled in bad taste by those of the Lower Empire, that of dressing the individuals they modelled in the costume of the period, the colours of the dress represented in varied marbles. In the villa of Prince Valguarnera, near Palermo, were some years since many of these strange productions with rich laces of coffee-coloured point, admirably chiselled, it must be owned, in *giallo antico*, the long flowing ruffles and head-tires of the ladies being reproduced in white alabaster.⁷⁸

⁷⁶ "Portano alcune vesti di tela di lino sottile, lunghe fino in terra, con maniche larghe assai, attorno alle quali sono attaccati alcuni merletti lavorati di refe sottilissimo."—*Habiti di donna dell' Isola d' Ischia. Degli Habiti Antichi e Moderni di Diverse Parti del Mondo di Cesare Vecellio. Venezia, 1590.*

⁷⁷ We have among the points given

by Taglienti (1580), "pugliese." Lace is still made in Puglia and the other southern provinces of Naples and in Sicily.

The Contessa di Brazza says that *Punto Pugliese* resembled Russian and Roumanian embroidery.

⁷⁸ Brydone, *Tour through Sicily. 1773.*

GENOA ("GENOVA LA SUPERBA").

"Lost,—A rich needle work called Poynt Jean, a yard and a half long and half quarter broad."—*The Intelligencer*, Feb. 29, 1663.

"Genoa, for points."—*Grand Tour*. 1756.

The art of making gold thread, already known to the Etruscans, took a singular development in Italy during the fourteenth century.

Genoa⁷⁹ first imitated the gold threads of Cyprus. Lucca followed in her wake, while Venice and Milan appear much later in the field. Gold of Jeane formed, as already mentioned, an item in our early statutes. The merchants mingled the pure gold with Spanish "laton," producing a sort of "faux galon," such as is used for theatrical purposes in the present day. They made also silver and gold lace out of drawn wire, after the fashion of those discovered, not long since, at Herculaneum.

When Skippin visited Turin, in 1651, he described the manner of preparing the metal wire. The art maintained itself latest at Milan, but died out towards the end of the seventeenth century.

Our earliest mention of Genoa lace is,⁸⁰ as usual, to be found in the Great Wardrobe Accounts of Queen Elizabeth, where laces of Jeane of black "serico satten," of colours,⁸¹ and billement lace of Jeane silk, are noted down. They were, however, all of silk.

It is not till after a lapse of nigh seventy years that first Point de Gênes appears mentioned in an ordinance,⁸² and in the wardrobe of Mary de Médicis is enumerated, among other articles, a "mouchoir de point de Gennes frisé."⁸³

⁷⁹ From the tax-books preserved in the Archives of S. George, it appears that a tax upon gold thread of four danari upon every lira in value of the worked material was levied, which between 1411 and 1420 amounted to L. 73,387. From which period this industry rapidly declined, and the workers emigrated.—Merli.

⁸⁰ Signore Tessada, the great lace fabricant of Genoa, carries back the

manufacture of Italian lace as early as the year 1400, and forwarded to the author specimens which he declares to be of that date.

⁸¹ "Laqueo serico Jeano de coloribus, ad 5s. per doz. *G. W. A. Eliz'*—16 & 17 and 19 & 20. P. R. O.

⁸² Dated 1639.

⁸³ *Garderobe de feue Madame*. 1646. Bib. Nat., MSS. F. Fr. 11,426.

Moryson, who visited the Republic in 1589, declares "the Genoese wear no lace or gardes."

As late as 1597, writes Vulson de la Colombière,⁸⁴ "ni les points de Gennes, ni de Flandre n'étoient en usage."

It was not before the middle of the seventeenth century that the points of Genoa were in general use throughout Europe. Handkerchiefs, aprons, collars,⁸⁵ seem rather to have found favour with the public than lace made by the yard.

No better customer was found for these luxurious articles of adornment than the fair Madame de Puissieux, already cited for her singular taste in cut-work.

"Elle étoit magnifique et ruina elle et ses enfans. On portoit en ce temps-là," writes St. Simon; "force points de Gènes qui étoient extrêmement chers; c'étoit la grande parure —et la parure de tout age: elle en mangea pour 100,000 écus (£20,000) en une année, à ronger entre ses dents celle qu'elle avoit autour de sa tête et de ses bras."⁸⁶

"The Genoese utter a world of points of needlework," writes Lassels, at the end of the century, and throughout the eighteenth we hear constantly of the gold, silver and thread lace, as well as of the points of Genoa, being held in high estimation.

Gold and silver lace was prohibited to be worn within the walls of the city, but they wear, writes Lady Mary Wortley Montagu, exceeding fine lace and linen.⁸⁷ Indeed, by the sumptuary laws of the Republic, the richest costume allowed to the ladies was black velvet trimmed with their home-made point.

The *femmes bourgeoises* still edge their aprons with point lace, and some of the elder women wear square linen veils trimmed with coarse lace.⁸⁸

⁸⁴ Le Vray Théâtre d'Honneur et de Chevalerie. Paris, 1648.

⁸⁵ Queen Christina is described by the Grande Mademoiselle, on the occasion of her visit, as wearing "au cou, un mouchoir de point de Gènes, noué avec un ruban couleur de feu."—*Mém. de Mademoiselle de Montpensier*.

"Item, ung peignoir, tablier et cornette de toile baptiste garnie de point de Gènes."—1644. *Inv. de la Comtesse de Soissons*.

"Un petit manteau brodé et son

collet de point de Gènes."—*The Chevalier d'Albret*.

"Linge, bijoux et points de Gènes."—Loret, *Muse Historique*. 1650.

"Item, ung autre mouchoir de point de Gènes."—*Inv. du Maréchal de La Motte*. 1657.

⁸⁶ *Mém.*, t. xiv., p. 286.

⁸⁷ Signore Tessada has in his possession a pair of gold lappets of very beautiful design, made at Genoa about the year 1700.

⁸⁸ *Letters from Italy*. 1770.

“That decayed city, Genoa, makes much lace, but inferior to that of Flanders,” states Anderson in his *Origin of Commerce*, 1764.

The Genoese wisely encouraged their own native manufacture, but it was now, however, chiefly for home consumption.

Savary, speaking of the Genoa fabric, says: As regards France, these points have had the same lot as those of Venice—ruined by the act of prohibition.

In 1840, there were only six lace-sellers in the city of Genoa. The women work in their own houses, receiving materials and patterns from the merchant who pays for their labour.⁸⁹

Lace, in Genoa, is called *pizzo*. *Punti in aco* were not made in this city. The points of Genoa, so prized in the seventeenth century, were all the work of the pillow, *a piombini*,⁹⁰ or *a mazzetta*, as the Italians term it, of fine handspun thread brought from Lombardy. Silk was procured from Naples. Of this Lombardy thread were the magnificent collars of which we give an example (Fig. 35), and the fine guipures à réseau which were fashioned into aprons and fichus. The old Genoa point still finds favour in the eyes of the clergy, and on fête days, either at Genoa or Savona, may be seen splendid lace decorating the *camicie* of the ecclesiastics.

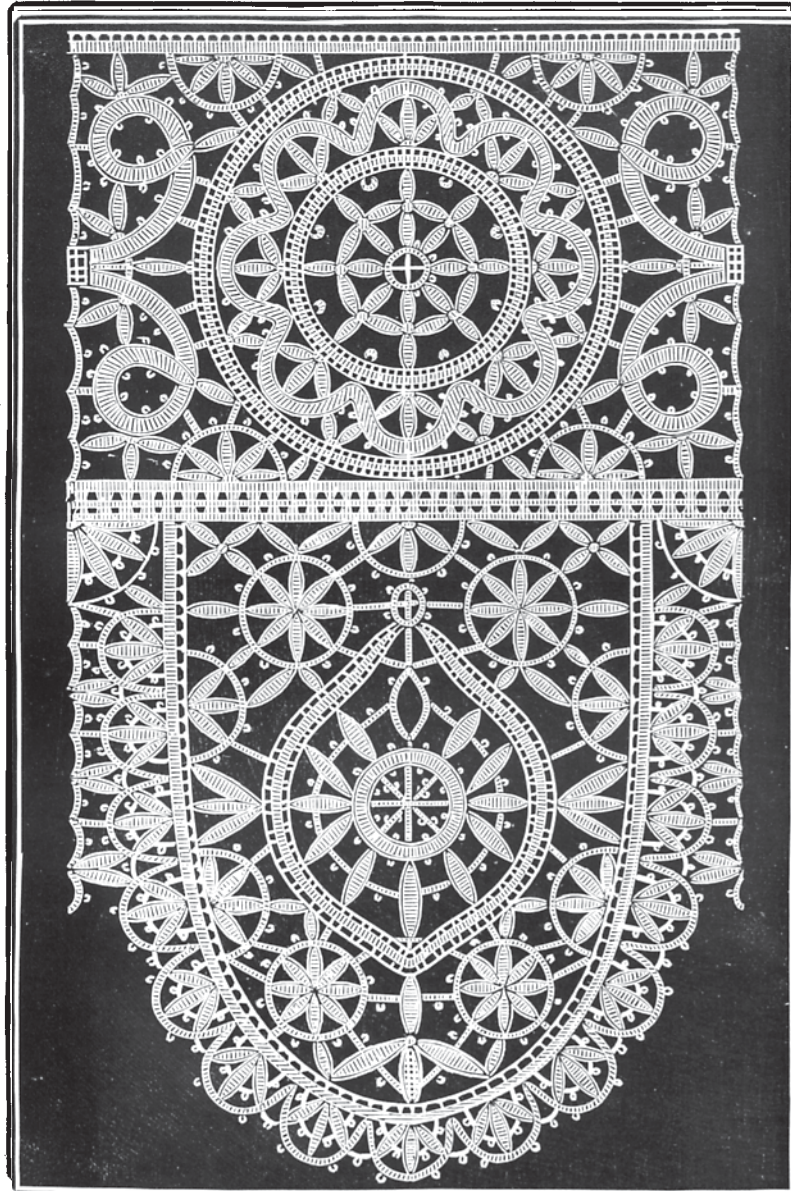
The Ligurian or Genoese guipures have four entirely distinctive characters. The Hispano-Moresque (or Greek) point de Gênes frisé, the Vermicelli from Rapallo and Santa Margherita, a lace resembling Milanese lace with “brides,” and a fourth kind, entirely different from these varieties, called *fugio* (I fly), as it is very soft and airy. It is an adaptation of guipure-like ribbons of weaving, with open-work variations, held together by a very few bars. In all these laces, as in Neapolitan and Milanese lace, a crochet needle is used to join the bars and design by drawing one thread through a pin-hole in the lace and passing a free bobbin through the loop to draw the knot tight.

⁸⁹ Cavasco. *Statistique de Gênes*. 1840.

⁹⁰ The bobbins appear to have been made in Italy of various materials. We have *Merletti a fusi*, in which case they are of wood. The Storza inven-

tory gives *a doi fusi*, “two bobbins,” then *a ossi*, “of bone,” and, lastly, *a piombini*; and it is very certain that lead was used for bobbins in Italy. See PARASOLE (1600).

Fig. 35.



GENOA POINT, BOBBIN-MADE. From a collar in the possession of the Author.

This is an elaborate specimen of Point de Gènes frisé—Italian merletti a piombini. The plaits almost invariably consist of four threads.

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The lace manufacture extends along the coast from Albissola, on the Western Riviera, to Santa Margherita on the eastern. Santa Margherita and Rapallo are called by Luxada⁹¹ the emporium of the lace industry of Genoa, and are still the greatest producers of pillow-lace on the coast. The workers are mostly the wives and daughters of the coral-fishers who support themselves by this occupation during the long and perilous voyages of their husbands. In the archives of the parochial church of Santa Margherita is preserved a book of accounts, in which mention is made, in the year 1592, of gifts to the church, old nets from the coral fishery, together with *pisetti* (*pizzi*), the one a votive offering of some successful fishermen, the other the work of their wives or daughters, given in gratitude for the safe return of their relatives. There was also found an old worn parchment pattern for a kind of tape guipure (Fig. 36).⁹² The manufacture, therefore, has existed in the province of Chiavari for many centuries. Much of this description of lace is assigned to Genoa. In these tape guipures the tape or braid was first made, and the ground worked in on the parchment either by the needle or on the pillow. The laces consist of white thread of various qualities, either for wear, church decoration, or for exportation to America.

Later, this art gave place to the making of black blonde, in imitation of Chantilly, of which the centres in Italy are now Genoa and Cantu. In the year 1850 the lace-workers began to make guipures for France, and these now form their chief produce. The exportation is very great, and lace-making is the daily occupation, not only of the women, but

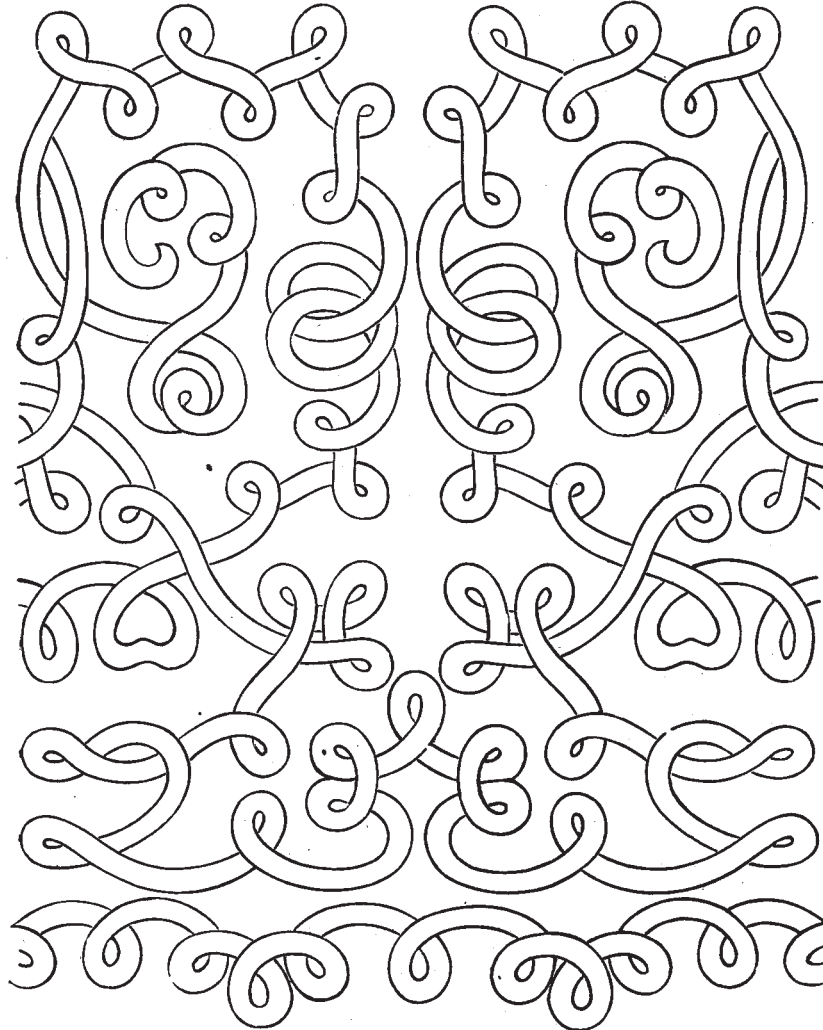
⁹¹ *Memorie Storiche di Santa Margherita*. Genoese pillow-laces are not made with the réseau, but joined by bars. Of Milan lace it is said, "It resembles Genoese pillow-lace in having the same scrolls and flowers formed by a ribbon in close stitch, with a *mesh* or *tulle* ground, whereas the Genoese lace is held together by bars."—C. di Brazza, *Old and New Lace in Italy* (1893).

⁹² Lefébure writes, "A version of these Milanese laces has been produced by using tape for the scroll forms and flowers, and filling in the open portions between the tapes by

needlework stitches." The C. di Brazza calls similar lace *Punto di Rapallo* or *Liguria*, a lace formed by a ribbon or braid of close lace following the outline of the design with fancy gauze stitches made by knotting with a crochet needle. The special characteristic of this lace is that the braid is constantly thrown over what has gone before. The design is connected by brides. A modification, where the braid is very fine and narrow, and the turnings extremely complicated, and enriched by no fancy stitches between, is *Punto a Vermicelli*.—*Old and New Lace in Italy*.

of the ladies of the commune.⁹³ In 1862 Santa Margherita had 2,210 lace-workers : Rapallo, 1,494. The *maestri*, or

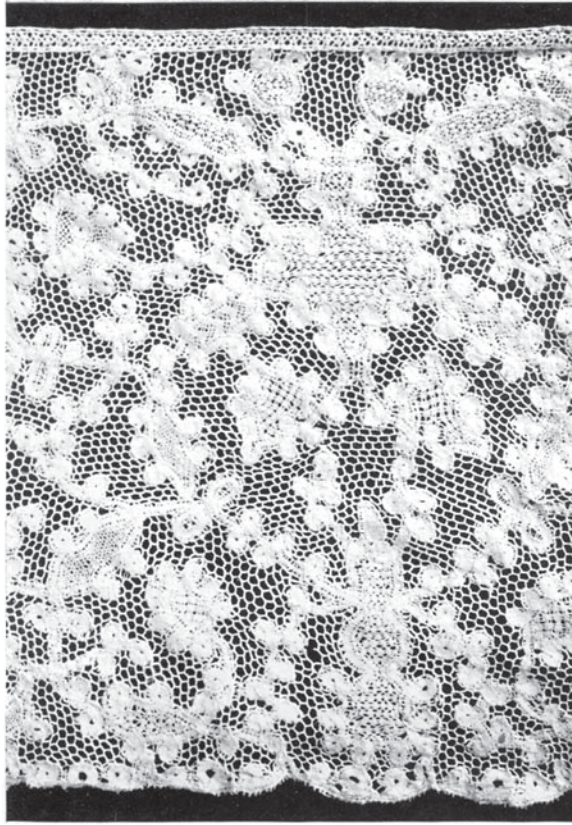
Fig. 36.



LACE PATTERN FOUND IN THE CHURCH AT SANTA MARGHERITA (circ. 1592).

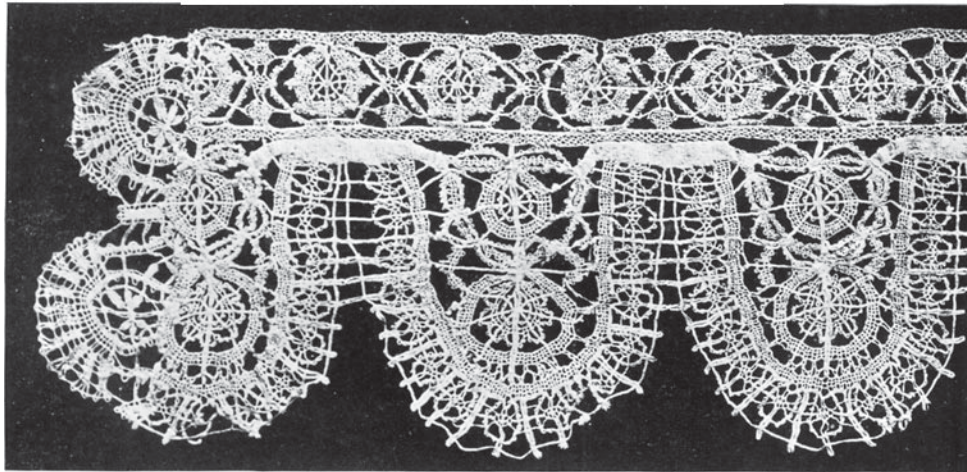
overseers, receive all orders from the trade, and find hands to execute them. The silk and thread required for the lace is

⁹³ Communicated by Sig. Gio. Tessada, Junr., of Genoa.



ITALIAN. BOBBIN TAPE WITH NEEDLE-MADE RÉSEAU.
Width, 8 in.

Photo by A. Dryden.



ITALIAN, GENOESE. SCALLOPED BORDER OF UNBLEACHED THREADS, TWISTED AND
PLAITED.—Sixteenth or seventeenth century. Width, 5 in.

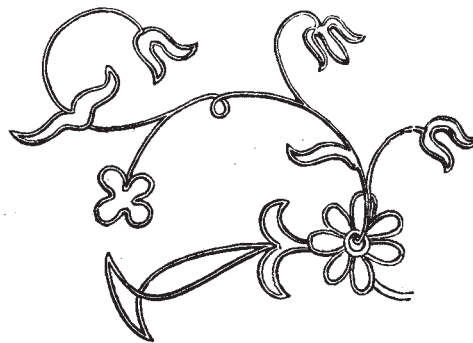
Victoria and Albert Museum.

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weighed out and given to the lace-makers, and the work when completed is re-weighed to see that it corresponds with that of the material given. The *maestri* contrive to realise large fortunes, and become in time *signori*; not so the poor lace-makers, whose hardest day's gain seldom exceeds a franc and a half.⁹⁴ Embroidered lace is also made at Genoa. On a band of tulle are embroidered in darning-stitch flowers or small detached springs, and the ground is sometimes *semé* with little embroidered dots. A coarse thread outlines the embroidery.

The laces of Albissola,⁹⁵ near Savona, of black and white thread, or silk of different colours, were once an article of

Fig. 37.



PARCHMENT PATTERN USED TO COVER A BOOK, BEARING THE DATE 1577. (Reduced.)

considerable exportation to the principal cities of Spain, Cadiz, Madrid and Seville. This industry was of early date. In many of the parochial churches of Albissola are specimens of the native fabric dating from 1600, the work of devout ladies; and parchment patterns drawn and pricked for pillow-lace, bearing the earlier date of 1577, have been found covering old law books, the property of a notary of Albissola. The designs (Fig. 37) are flowing, but poor, and have probably served for some shawl or apron, for it was a custom long handed down for the daughters of great nobles, previous

⁹⁴ Gandolfi, *Considerazioni Agrario*. drive from Savona, on the road leading to Genoa.

⁹⁵ A small borgo, about an hour's

to their marriage, to select veils and shawls of this fabric, and, in the memory of an aged workwoman (1864), the last of these bridal veils was made for a lady of the Gentili family. Princes and lords of different provinces in Italy sent commissions to Albissola for these articles in the palmy days of the fabric, and four women would be employed at one pillow, with sixty dozen bobbins at a time.⁹⁶ The making of this lace formed an occupation by which women in moderate circumstances were willing to increase their incomes. Each of these ladies, called a *maestra*, had a number of workers under her, either at home or out. She supplied the patterns, pricked them herself, and paid her workwomen at the end of the week, each day's work being notched on a tally.⁹⁷ The women would earn from ten soldi to two lire a day. The last fine laces made at Albissola were bought up by the lace-merchants of Milan on the occasion of the coronation of Napoleon I. in that city.⁹⁸

Among the Alençon laces is illustrated a beautiful lappet sent from Genoa, now in the Victoria and Albert Museum.⁹⁹ The pattern is of the Louis Quinze period, and the lovely diapered ground recalls the mayflower of the Dresden and the œil-de-perdrix of the Sèvres china of that time. It was supposed to be of Italian workmanship, though the very fine ground introduced in the *modes* of the riband pattern is the true Alençon réseau stitch. M. Dupont Auberville claimed it for Alençon, asserting he had met with the same ground on point undoubtedly of that manufacture. He named it *réseau rosacé*.

A considerable quantity of lace was formerly made from

⁹⁶ Cav. Merli.

⁹⁷ In the Albert Museum of Exeter are several of these tallies marked with the names of their owners—Bianca, Maria Crocera, and others.

⁹⁸ "Many skilful lace-makers in Italy have for some time imitated the old laces and sold them as such to travellers. A Venetian lace-worker, now residing at Ferrara, can copy any old lace known" (Mrs. Palliser, 1864).

⁹⁹ This lappet, 357-68, in the Victoria and Albert Museum collection, was described by Mrs. Palliser as "Argen-

tella," and supposed to be of Genoese workmanship. "Formerly much of it was to be met with in the curiosity shops of that city, but now it is of rare occurrence. The Duchess of Genoa possesses a splendid flounce of the same lace, with the Doria eagle introduced into the pattern. It formerly belonged to the Marchesa Barbaretta Saule" (Mrs. Palliser, *History of Lace*, 1864). Contessa di Brazza suggests that Argentella was the Italian for Argentan.

the fibre of the aloe (filo d'erba spada)¹⁰⁰ by the peasants of Albissola, either of its natural cream colour or dyed black. This lace, however, like that fabricated in the neighbourhood of Barcelona, would not stand washing.¹⁰¹

There exists a beautiful and ingenious work taught in the schools and convents along the Riviera. It is carried to a great perfection at Chiavari and also at the Albergo de' Poveri at Genoa. You see it in every stage. It is almost the first employment of the fingers which the poor children of either sex learn. This art is principally applied to the ornamenting of towels, termed Macramé,¹⁰² a long fringe of thread being left at each end for the purpose of being knotted together in geometrical designs (Fig. 38). Macramé at the Albergo de' Poveri were formerly made with a plain plaited fringe, till in 1843, the Baroness A. d' Asti brought one from Rome, richly ornamented, which she left as a pattern. Marie Picchetti, a young girl, had the patience to unpick the fringe and discover the way it was made. A variety of designs are now executed, the more experienced inventing fresh patterns as they work. Some are applied to church purposes. Specimens of elaborate workmanship were in the Paris Exhibition of 1867. These richly-trimmed macramé form an item in the wedding trousseau of a Genoese lady, while the commoner sorts find a ready sale in the country, and are also exported to South America and California.¹⁰³

¹⁰⁰ Called by the people of the Riviera, *filo del baccalà di Castellaro*. Aloe fibre was formerly used for thread (Letter of Sig. C. G. Schiappapietra). It is also styled *filo di freta* in the Venetian sumptuary ordinances.

¹⁰¹ The Author has to express her grateful thanks to Signore Don Tommaso Torteroli, librarian to the city of Savona, and the author of an interesting pamphlet (*Storia dei Merletti di Genova lavorati in Albissola*, Sinigaglia, 1863), for specimens of the ancient laces of Albissola, and many other valuable communications.

¹⁰² A word of Arabic derivation, used for denoting a fringe for trimming, whether cotton, thread, or silk.

¹⁰³ This custom of ornamenting the ends of the threads of linen was from

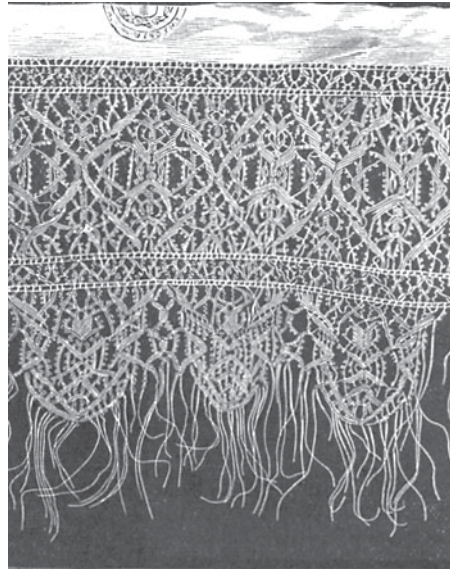
the earliest times common, and is still occasionally met with both in the north and south of Europe. "At Bayonne they make the finest of linen, some of which is made open like network, and the thread is finer than hair" (*Ingenious and Diverting Letters of a Lady's Travels in Spain*, London, 1679).

There is a painting of the "Last Supper" at Hampton Court Palace, by Sebastian Ricci, in which the tablecloth is edged with cut-work; and in the great picture in the Louvre, by Paul Veronese, of the supper at the house of Simon the Canaanite, the ends of the tablecloth are likewise fringed and braided like the *macramé*.

CANTU.

Cantu, a small town near Lake Como, is one of the greatest lace-producing centres in Italy. The lace industry was planted there in the sixteenth century by the nuns of the Benedictine order, and until fifty years ago was confined to simple and rude designs. During the latter half of the nineteenth century, however, the industry has been revived and the designs improved. Thousands of women throughout the

Fig. 38.



FRINGED MACRAMÉ.—(Genoa.)

province work at it and dispose of their lace independently to travelling merchants, or work under the direction of the Cantuese lace-merchants. The laces are all made with bobbins with both thread and silk.

SICILY.

Sicily was celebrated in olden times for its gold and metal laces, but this fabric has nearly died out. An attempt, however, is now being made to organise a revival of the

PLATE XXII

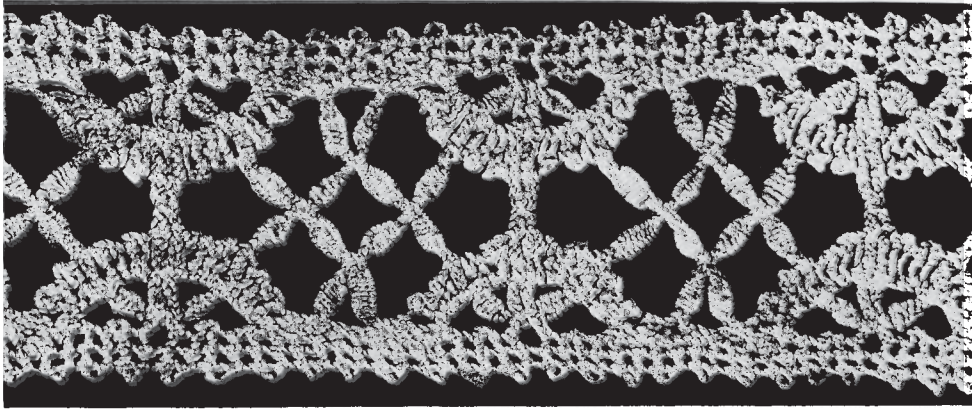
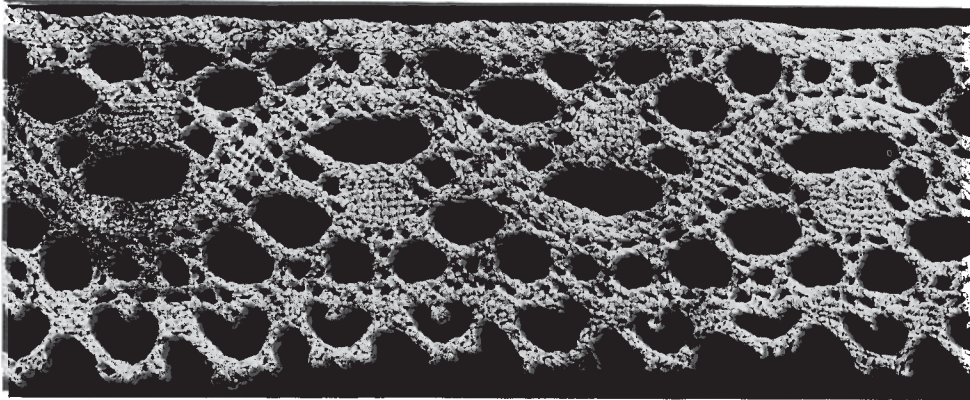
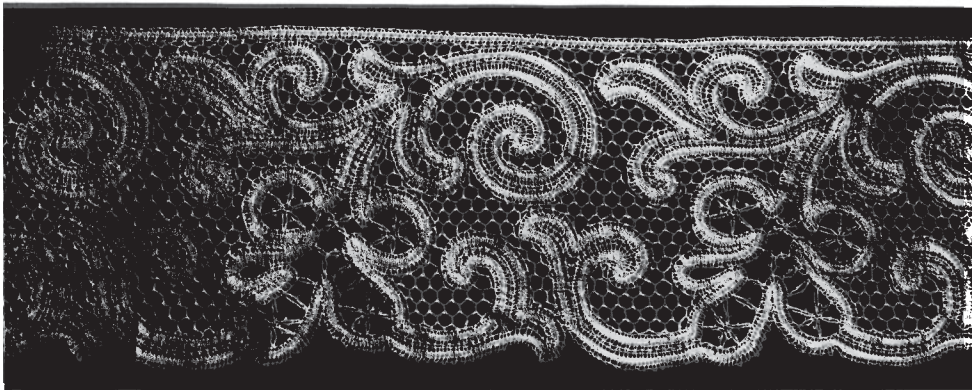


PLATE XXIII.



ITALIAN. OLD PEASANT LACES, BOBBIN MADE.—Actual size.

PLATE XXIV.



ITALIAN. MODERN PEASANT BOBBIN LACE.—Made at the School at Asolo near Bassano, founded by Browning. Width about 4 in.
Photo by A. Dryden.

To face page 80.

lace industry as a means of support for the women of Palermo and other populous centres. At Messina, embroidered net (*lakis*) was made, and bobbin-laces and the antique Sicilian drawn-work are now copied in the women's prison there. Torchon, a lace which is also made in Sicily, has no design worked upon the parchment. The peasant follows the dictates of her fancy, and forms combinations of webs and nets by skipping the holes pricked at regular intervals over the strip of parchment sewed upon the cushion or *ballon*.¹⁰⁴

There are other variations of old Italian laces and embroideries which have not been mentioned here on account of space; either they are not often met with—certainly not outside Italy—or in some cases they appear to be only local names for the well-known sorts.

¹⁰⁴ LACE SCHOOLS IN ITALY.—At Cocolia, near Ravenna, Countess Pasolini founded a school on her property to teach and employ the peasant women and copy antique designs. Another more recently established school near Udine, in the province of Friuli, is under the direction of the Contessa di Brazza. Among charitable institutions which interest themselves in the lace industry are the Industrial School of SS. Ecce Homo at Naples, and San Ramiri at Pisa, which was originally founded by the Grand Dukes of Tuscany in the middle of the eighteenth century to teach weaving. This industry, and that of straw-plaiting, met with no success, and the school gradually developed into an industrial school in the modern sense. There are many schools on the same system in Florence, and one (San Pelegrino) at Bologna. At Sassari, in Sardinia, the deaf and dumb children in the great institution of the "Figlie di Maria" are taught to make net lace. Torchon and Brussels pillow lace is worked under the direction of the Sisters of Providence in the women's prison at Perugia.

CHAPTER V.

GREECE.

“Encor pour vous poinets de Raguse
 Il est bon, crainte d’attentat,
 D’en vouloir purger un Estat;
 Les gens aussi fins que vous estes
 Ne sont bons que comme vous faites
 Pour ruiner les Estats.”—*La Révolte des Passemens.*

WE have already spoken of Greece as the cradle of embroidery, and in those islands which escaped the domination of the Turks, the art still lingered on. Cyprus, to which in after times Venice gave a queen, was renowned for its gold, its stuffs, and its needlework. As early as 1393, in an inventory of the Dukes of Burgundy, we find noted “un petit pourpoint de satin noir, et est la gorgerette de maille d’argent de Chippre”—a collar of silver network.¹ The peasants now make a coarse thread lace, and some fine specimens have recently been made in white silk, which were exhibited in the Cyprus Court of the Colonial and Indian Exhibition of 1886, and are now in the possession of the Victoria and Albert Museum.

In our own country, in 1423, we have a statute touching the deceitful works of the embroiderers of gold and of silver of Cypre, which shall be forfeited to the king.² But the secret of these cunning works became, after a time, known throughout Europe. Of cut-works or laces from Cyprus³ and the islands of the Grecian seas, there is no mention; but we hear much of a certain point known to the commerce of the seventeenth century as that of Ragusa, which, after an ephemeral existence, disappears from the scene. Of Ragusa,

¹ Laborde, *Glossaire*. Paris, 1853.

² Statute 2 Hen. VI., c. x., 1423.

³ Taglienti (1530) among his *punti* gives *Ciprioto* (an embroidery stitch).

says Anderson, "her citizens, though a Popish state, are manufacturers to a man."

Ragusa, comparatively near the Montenegrin sea-board, and north-western coast of Greece, was, in the fifteenth and early sixteenth centuries, one of the principal Adriatic ports belonging to the Venetian Republic. Certain it is that this little republic, closely allied with the Italian branches of the House of Austria, served them with its navy, and in return received from them protection. The commerce of Ragusa consisted in bearing the products of the Greek islands and Turkey to Venice, Ancona, and the kingdom of Naples; ⁴ hence it might be inferred that the fine productions of the Greek convents were first introduced into Italy by the merchants of Dalmatia, and received on that account the denomination of points de Raguse. When Venice had herself learned the art, these cut-works and laces were no longer in demand; but the fabric still continued, and found favour in its native isles, chiefly for ecclesiastical purposes, the dress of the islanders, and for grave-clothes.

In our English statutes we have no allusion to the point de Raguse; in those of France ⁵ it appears twice. "Tallemant des Réaux" ⁶ and the "Révolte des Passemens" ⁷ both give it honourable notice. Judging from the lines addressed to it in the last-named *jeu d'esprit*, point de Raguse was of a more costly character, "faite pour ruiner les estats," ⁸ than any of those other points present. If, however, from this period it did still form an article of commerce, we may infer that it appeared under the general appellation of point de Venise. Ragusa had affronted Louis Quatorze by its attachment to the Austro-Italian princes; he kicked out her ambassadors, ⁹ and if the name of the point was unpleasant, we may feel assured it was no longer permitted to offend the royal ears. Though no manufacture of thread lace is known at Ragusa,

⁴ *Description de Raguse* (Bib. Nat. MSS., F. Fr. 10,772).

⁵ Points de Raguse—first mentioned in an Edict of January, 1654, by which the king raises for his own profit one quarter of the value of the "passems, dentelles, points coupez de Flandres, pointinars, points de Venise, de Raguse, de Gênes," etc. (*Recueil des Lois Françaises*). Again, the Ordinance of

August, 1665, establishes the points de France, "en la manière des points qui se font à Venise, Gênes, Raguse, et autres pays étrangers," recited in the *Arrêt* of Oct. 12th, 1666.—De Lamare, *Traité de la Police*.

⁶ See VENICE.

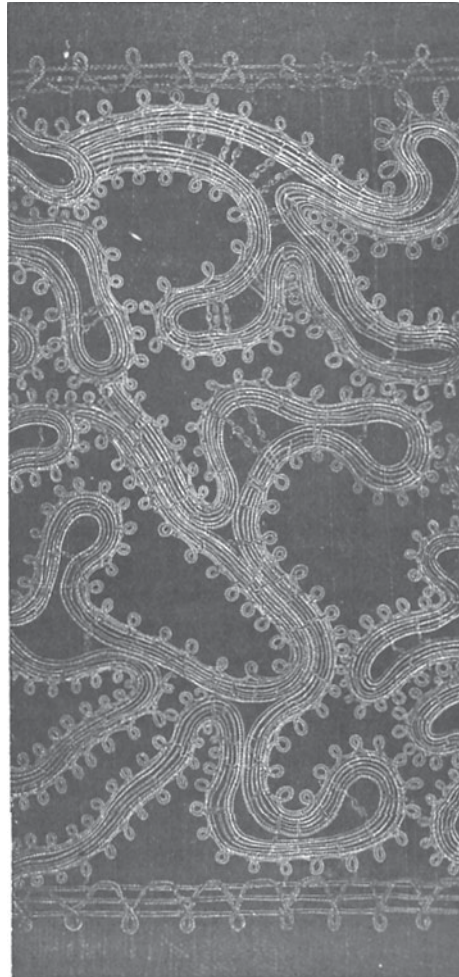
⁷ In 1661.

⁸ See head of chapter.

⁹ In 1667.

yet much gold and silver lace is made for ornamenting the bodices of the peasants. They still also fabricate a kind of silk lace or gimp, made of twisted threads of cotton covered

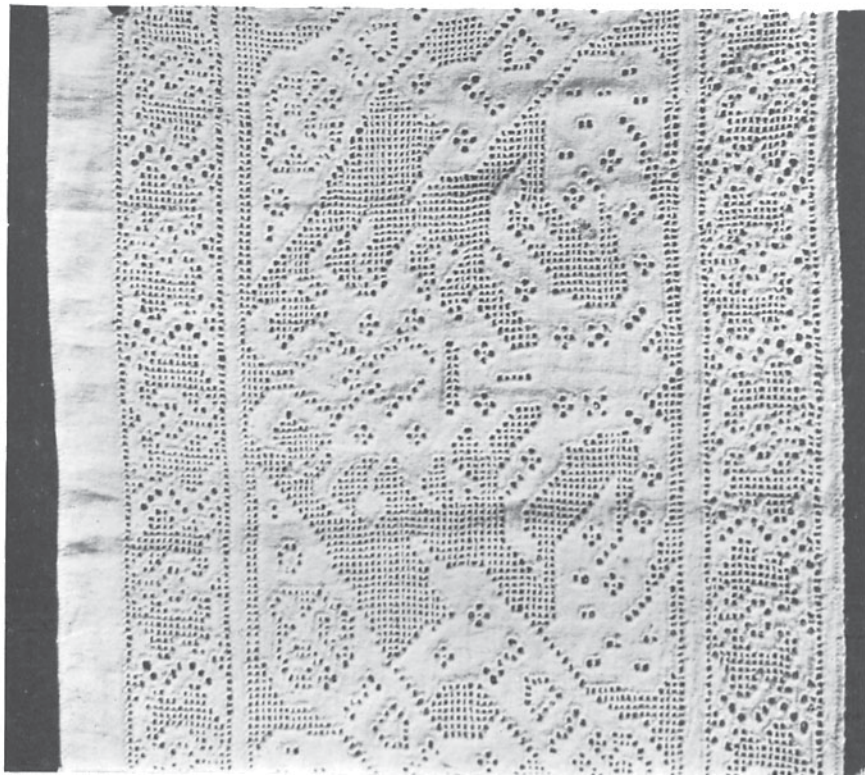
Fig. 39.



SILK GIMP LACE.

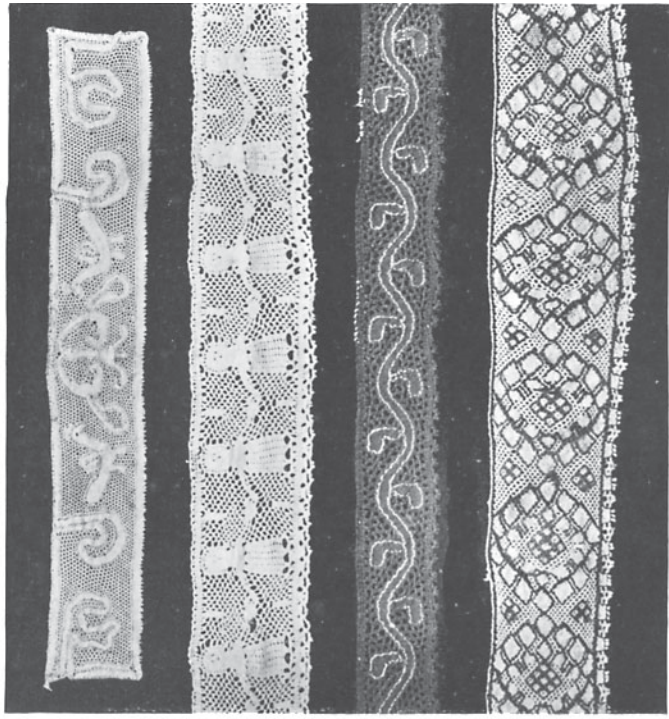
with metal, which is sewn down the seams of the coats and the bodices of the peasantry. The specimen, illustrated in Fig. 39, may possibly be the old, long-lost point de Raguse. Its resemblance, with its looped edges, to the pattern given

PLATE XXV.



SICILIAN. OLD DRAWN-WORK.—Height, 12 in.
Photo by A. Dryden from Salviati & Co.'s Collection.

PLATE XXVI.

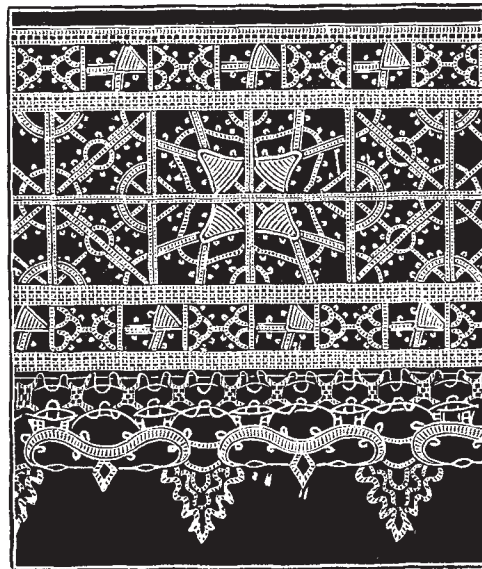


SOUTH ITALIAN.—The upper one is seventeenth century Church lace—réseau of threads twisted into star-shaped meshes. The three lower are considered eighteenth century CRETAN. All pillow made of thread and silk. Widths: 2, 2½, 1¾, 3¾ in.
Victoria and Albert Museum.

from *Le Pompe*,¹⁰ published at Venice in 1557, is very remarkable. We have seen specimens from Italy and Turkey.

The conventionally termed Greek lace is really the Italian *reticella*. "The designs of the earliest Greek laces were all geometrical, the oldest being simple outlines worked over ends or threads left after others had been drawn or cut. Next in date come the patterns which had the outlines further ornamented with half circles, triangles, or wheels. Later, open-work with thick stitches was produced."

Fig. 40.



RETICELLA, OR GREEK LACE.—(Zante.)

The principal seats of the manufacture were the Ionian Isles, Zante, Corfu, Venice, Naples, Rome, Florence and Milan. The Ionian Islands for many years belonged to Venice, which accounts for the similarity in the manufacture. Fig. 40 is from a specimen purchased in the Island of Zante. This lace was much in vogue in Naples for curtains, bed-hangings, and coverlets, and even formed a substitute for

¹⁰ See APPENDIX.

tapestry. A room hung with bands of Greek lace, alternated with crimson or amber silk, has a most effective appearance.

The church lace of the Ionian Isles was not appreciated by the natives, who were only too glad to dispose of it to the English officers in garrison at Corfu. "Much is still found in Cephalonia: the natives bring it on board the steamers for sale, black with age, and unpleasant to the senses. This is not to be wondered at when we consider that it is taken from the tombs, where for centuries it has adorned the grave-clothes of some defunct Ionian. This hunting the catacombs has now become a regular trade. It is said that much coarse lace of the same kind is still made in the islands, steeped either in coffee or some drug, and, when thus discoloured, sold as from the tombs" (1869).

The Greek islands now fabricate lace from the fibre of the aloe, and a black lace similar to the Maltese. In Athens, and other parts of Greece proper, a white silk lace is made, mostly consumed by the Jewish Church.

CRETE.

Pillow-lace making in Crete would seem to have arisen in consequence of Venetian intercourse with the island. "The Cretan laces¹¹ were chiefly of silk, which seems to point to a cultivation of silk in the island, as well as to its importation from the neighbouring districts of Asia Minor, when laces were made there, at least one hundred years ago." In 1875, the South Kensington Museum acquired a collection of Cretan laces and embroideries, some of which (the white thread laces) bear distinct traces of Venetian influence, as, for example, those in which costumed figures are introduced. "As a rule, the motives of Cretan lace patterns are traceable to orderly arrangement and balance of simple geometric and symmetrical details, such as diamonds, triangles and quaint polygonal figures, which are displayed upon groundworks of small meshes. The workmanship is somewhat remarkable, especially that displayed in the making of the meshes for the grounds. Here we have an evidence of ability to twist and

¹¹ *A Descriptive Catalogue of the Collections of Lace in the Victoria and Albert Museum*, by the late Mrs. Bury Palliser. Third edition, revised and enlarged by A. S. Cole.

plait threads as marked, almost as that shown by the lace-makers of Brussels and Mechlin. Whether the twisting and plaiting of threads to form the meshes in this Cretan lace was done with the help of pins or fine-pointed bones, may be a question difficult to solve."

The patterns in the majority of the specimens are outlined with one, two, or three bright-coloured silken threads, which may have been worked in with the other threads as the *cordonnet* in Mechlin. The numerous interlacements which this *cordonnet* makes with the lace point also to the outline having perhaps been run in with a needle.

TURKEY.

"The Turks wear no lace or cut stuff," writes Moryson (1589), winding up with "neither do the women wear lace or cut-work on their shirts"; but a hundred and fifty years later fashions are changed in the East. The Grand Turk now issues sumptuary laws against the wearing gold lace "on clothes and elsewhere."¹²

A fine white silk guipure is now made in modern Turkey at Smyrna and Rhodes, oriental in its style; this lace is formed with the needle or tambour hook. Lace or passementerie of similar workmanship, called "oyah" is also executed in colours representing flowers, fruits and foliage, standing out in high relief from the ground. Numerous specimens were in the International Exhibition of 1867.

The point lace manufactured in the harems is little known and costly in price. It is said to be the only silk guipure made with the needle. Edgings of it resemble in workmanship Figs. 121 and 122.

MALTA.

The lace once made in Malta, indigenous to the island, was a coarse kind of Mechlin or Valenciennes of one arabesque pattern.¹³ In 1833, Lady Hamilton Chichester

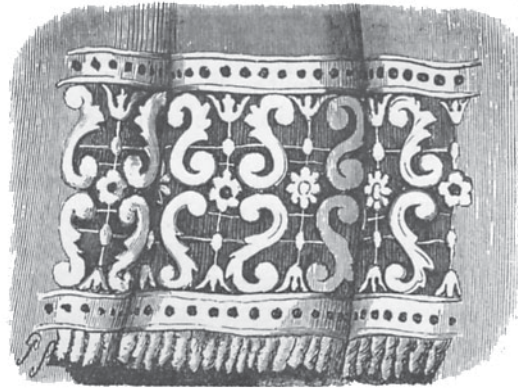
¹² *Edinburgh Advertiser*, 1764.

¹³ There is no corroboration of Mrs. Palliser's statement above that lace was ever made in Malta; if so, it would have been of the Genoese geometrical kind, of which Lady Hamilton Chiches-

ter adapted the designs and evolved what is now known as Maltese lace by the aid of workers imported from Genoa. The Maltese cross has been introduced into the designs as a distinguishing mark.

induced a woman named Ciglia to copy in white the lace of an old Greek coverlet. The Ciglia family from that time commenced the manufacture of the black and white silk guipures, so generally known under the name of Maltese lace. Much Maltese is made in the orphanage in the little adjacent island of Gozo. Malta has certainly the first claim to the invention of these fine guipures, which have since made the fortune of Auvergne, where they have been extensively manufactured at Le Puy, as well as by our own lace-makers of Bedfordshire and in the Irish schools. The black is made of Barcelona silk, the same used in Catalonia for the fabrication of the black blonde mantillas of the Spanish

Fig. 41.

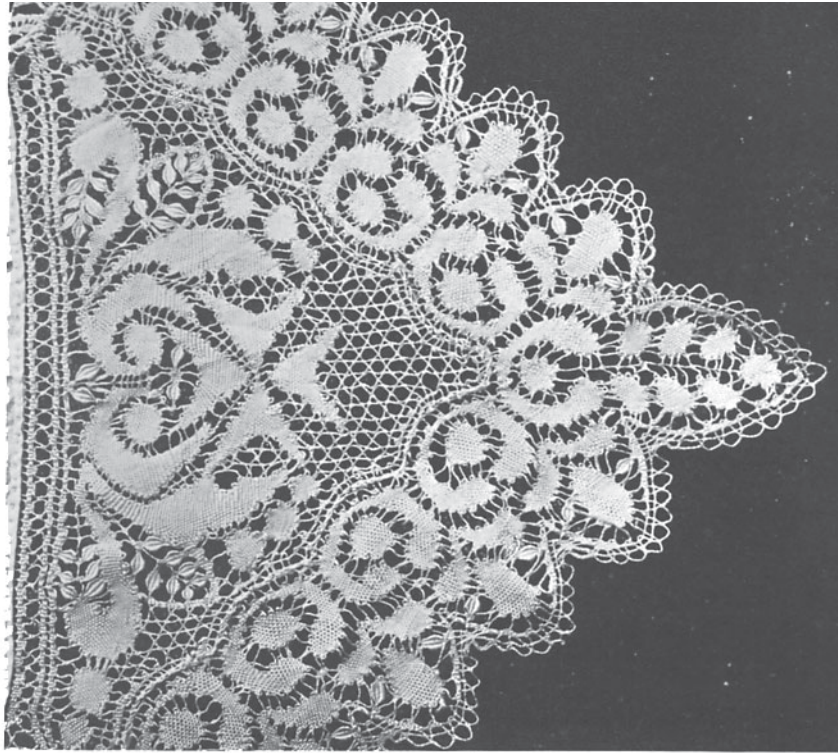


LOUBREUX DE VERDALE.—(From the cast of his Tomb, Musée de Versailles.)

ladies. Fig. 41 represents the lace round the ecclesiastical robe of Hugues Loubeux de Verdale, Cardinal and Grand Master of the Knights of Malta, who died in 1595, and is buried in the church of St. John, where a magnificent tomb is erected to his memory.

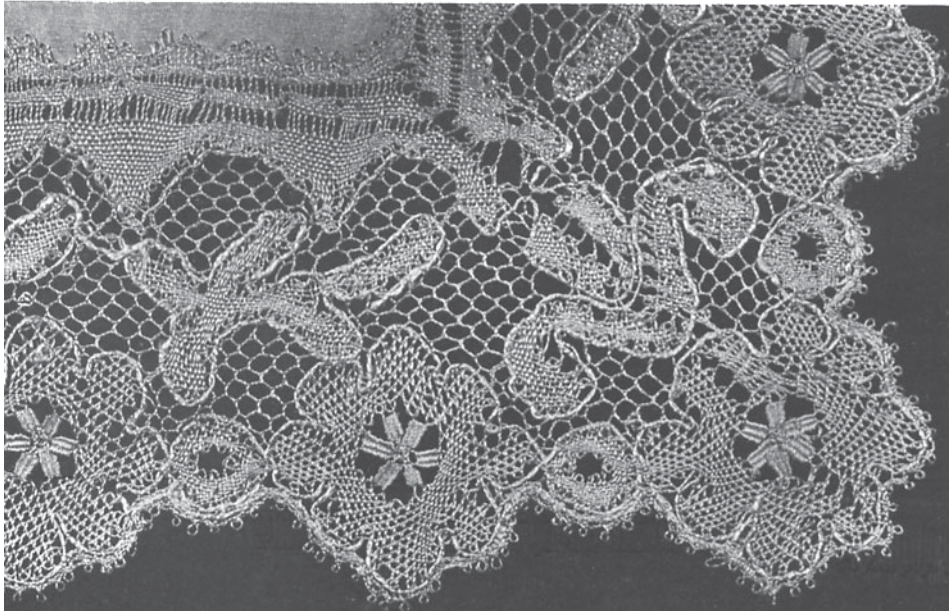
Pillow-laces made by women in Ceylon and Travancore, as well as elsewhere in India,¹⁴ seem to owe more to the instruction of the Portuguese than to the Dutch or English. We mention it in this place because the specimens of thread pillow-lace from Point de Galle and Candy bear a striking

¹⁴ "A lace of similar character (Maltese) has also been made successfully in the missionary schools at Madras" (Mrs. Palliser).¹⁵



MALTESE. MODERN, BOBBIN MADE IN SILK.—About two-thirds actual size.

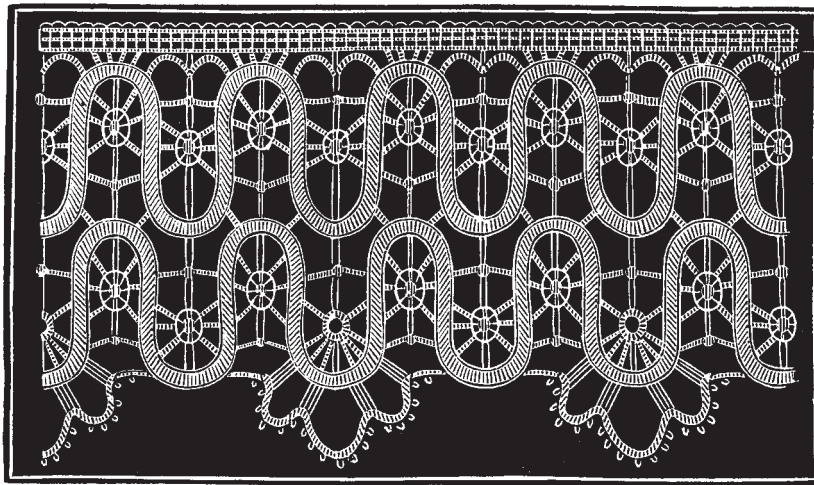
Photos by A. Dryden.



ITALIAN, RAPALLO. MODERN PASANT LACE, BOBBIN MADE, IN SILK.—Actual size.

resemblance to the Maltese. The specimens of Indian pillow-laces, wrought with white and black threads, in the India Museum, are apparently made in single pieces, and not as in Honiton laces, by separate flowers, which are subsequently placed together for the ground to be worked in between them.¹⁵ "A missionary taught a few Chinese women to make silk lace from the wild silk of this part of China," reports Consul Bullock from Chefoo (at the request of the Nottingham Chamber of Commerce), but the small quantity of lace so produced is sold to Europeans only. The Chinese do not

Fig. 42.



BOBBIN-LACE. —(Ceylon.)

care to buy it. Acting Consul Trotman also reported from Hangkow, that a large quantity of hand-made lace is made in the Roman Catholic orphanages there, but this was entirely for European consumption. White lace in China is not woven by the natives, for white and blue being the national mourning colours, and severe simplicity of dress being *de rigueur* on these occasions, lace of these colours has no sale.¹⁶

¹⁵ Lefébure, *Embroidery and Lace*.

¹⁶ In the Philippine Islands the natives work Manilla grass into a sort of drawn thread-work or tating.

CHAPTER VI.

SPAIN.

“Of Point d’Espagne a rich cornet,
Two night rails and a scarf beset,
With a large lace and collaret.”

—Evelyn, *Voyage to Marryland*.

“Hat laced with gold Point d’Espagne.”¹

—Wardrobe of a Pretty Fellow, *Roderick Random*.

“The Count: ‘Voglio una punta di Spagna, larga, massiccia, ben lavorata. Del disegno, della ricchezza, ma niente di luccicante.’—Goldoni, *L’Avaro fastoso*.

SPANISH point, in its day, has been as celebrated as that of Flanders and Italy. Tradition declares Spain to have learned the art from Italy, whence she communicated it to Flanders, who, in return, taught Spain how to make pillow-lace. Though the dress of the Court, guided not by the impulse of fashion, but by sumptuary laws, gave little encouragement to the fabric, on the other hand, the numberless images of our Lady and other patron saints, dressed and redressed daily in the richest vestments, together with the albs of the priests and the decorations of the altars, caused an immense consumption of lace for ecclesiastical purposes. “Of so great value,” says Beckford, “were the laces of these favoured Madonnas, that in 1787 the Marchioness of Cogal-hudo, wife of the eldest son of the semi-royal race of Medino Coeli, was appointed Mistress of the Robes to our Lady of La Solidad, at Madrid, a much-coveted office.”

Point d’Espagne, in the usual sense of the word, signifies that gold or silver lace, sometimes embroidered in colours, so largely consumed in France during the earlier years of Louis XIV.’s reign. Ornaments made of plaited and twisted

¹ 1756. *Point d’Espagne hats*.—Connoisseur.

gold and silver threads were produced in Spain during the seventeenth century, and mention of them is to be found in the ordinances of that time. Towards the end of the century, Narciso Felin, author of a work published in Barcelona, quoted by M. Aubry, writes that, "edgings of all sorts of gold, silver, silk thread and aloe fibres are made at Barcelona

Fig. 48.



THE WORK-ROOM.—(From an engraving of the Sixteenth Century after Stradan.)

with greater perfection than in Flanders." In the sixteenth century, Flanders was part of the Spanish dominions, and from Flanders Spain imported artistic goods, linen and lace included. Mr. A. S. Cole concludes from this that the Barcelona lace-making was more or less an imitation of that which had previously existed in Spanish Flanders.

Apart from this, the gold and silver lace of Cyprus, Venice, Lucca and Genoa preceded that from Flanders, and it appears that Spain was later in the field of artistic lace-making than either Italy, Flanders or France. Even the celebrity of the gold point d'Espagne is probably due more to the use of gold lace by Spanish grandees,² than to the production in Spain of gold lace. The name point d'Espagne was, I think, a commercial one, given to gold lace by French makers.³

Dominique de Sera, in his *Livre de Lingerie*, published in 1584, especially mentions that many of the patterns of point coupé and passement given were collected by him during his travels in Spain; and in this he is probably correct, for as early as 1562, in the Great Wardrobe Account of Queen Elizabeth, we have noted down sixteen yards of black Spanish *laquei* (lace) for ruffs, price 5*s.*

The early pattern-books contain designs to be worked in gold and silver,⁴ a manufacture said to have been carried on chiefly by the Jews,⁵ as indeed it is in many parts of Europe at the present time; an idea which strengthens on finding that two years after the expulsion of that persecuted tribe from the country, in 1492, the most Catholic kings found it necessary to pass a law prohibiting the importation of gold lace from Lucca and Florence, except such as was necessary for ecclesiastical purposes. Mrs. Palliser was of opinion that thread lace was manufactured in Spain at this epoch, for, "in the cathedral of Granada is preserved a lace alb presented to the church by Ferdinand and Isabella, one of the few relics of ecclesiastical grandeur still extant in the country." The late Cardinal Wiseman stated to Mrs. Palliser that he had himself officiated in this vestment, which was valued at 10,000

² Beckmann, in his *History of Inventions*, says that "It was a fashion to give the name of Spanish to all kinds of novelties, such as Spanish flies, Spanish wax, Spanish green, Spanish grass, Spanish seed, and others."

³ A. S. Cole. "Cantor Lectures on the Art of Lace-Making."

⁴ *Livre Nouveau de Patrons* and *Fleurs des Patrons* give various stitches to be executed "en fil d'or, d'argent, de soie, et d'autres." Both printed at Lyons. The first has no date; the

second, 1549. *Le Pompe, Venezia*, 1559, has "diversi sorti di mostre per poter far, d'oro, di sete, di filo," etc.

⁵ "Not many years since, a family at Cadiz, of Jewish extraction, still enjoyed the monopoly of manufacturing gold and silver lace."—*Letter from Spain*, 1863. *Merletto Polichrome*, or parti-coloured lace, was also invented and perfected by the Jews, and was made in silk of various colours, representing fruit and flowers. This industry has been revived in Venice, and carried to great perfection.

crowns. But the following passage from Señor Riano greatly affects the value of what would otherwise be a fact of importance adduced by Mrs. Palliser. "Notwithstanding the opinion of so competent an authority as Mrs. Palliser, I doubt the statement, finding no evidence to support it, that thread lace of a very fine or artistic kind was ever made in Spain, or exported as an article of commerce during early times. The lace alb which Mrs. Palliser mentions to prove this as existing at Granada, a gift of Ferdinand and Isabella in the fifteenth century, is Flemish lace of the seventeenth."⁶

The sumptuous "Spanish point," the white thread heavy arabesque lace, was an Italian production originally. It was imported for the Spanish churches and then imitated in the convents by the nuns, but was little known to the commercial world of Europe until the dissolution of the Spanish monasteries⁷ in 1830, when the most splendid specimens of nun's work came suddenly into the market; not only the heavy lace generally designated as "Spanish point," but pieces of the very finest description (like point de Venise), so exquisite as to have been the work only of those whose "time was not money," and whose devotion to the Church and to their favourite saints rendered this work a labour of love, when in plying their needles they called to mind its destination. Among the illustrations are some photographs received from Rome of some curious relics of old Spanish conventual work, parchment patterns with the lace in progress. They were found in the Convent of Jesù Bambino, and belonged to some Spanish nuns who, in bygone ages, taught the art to the novices. None of the present inmates can give further information respecting them. The work, like all point, was executed in separate pieces given out to the different nuns and then joined together by a more skilful hand. In Fig. 44 we see the pattern traced out by two threads fixed in their places by small stitches made at intervals by a needle and aloe⁸ thread working from underneath. The réseau ground is alone worked in. We see the thread left as by Sister Felice Vittoria when she last plied her task.

⁶ Señor J. F. Riano. *The Industrial Arts in Spain*.—"Lace."

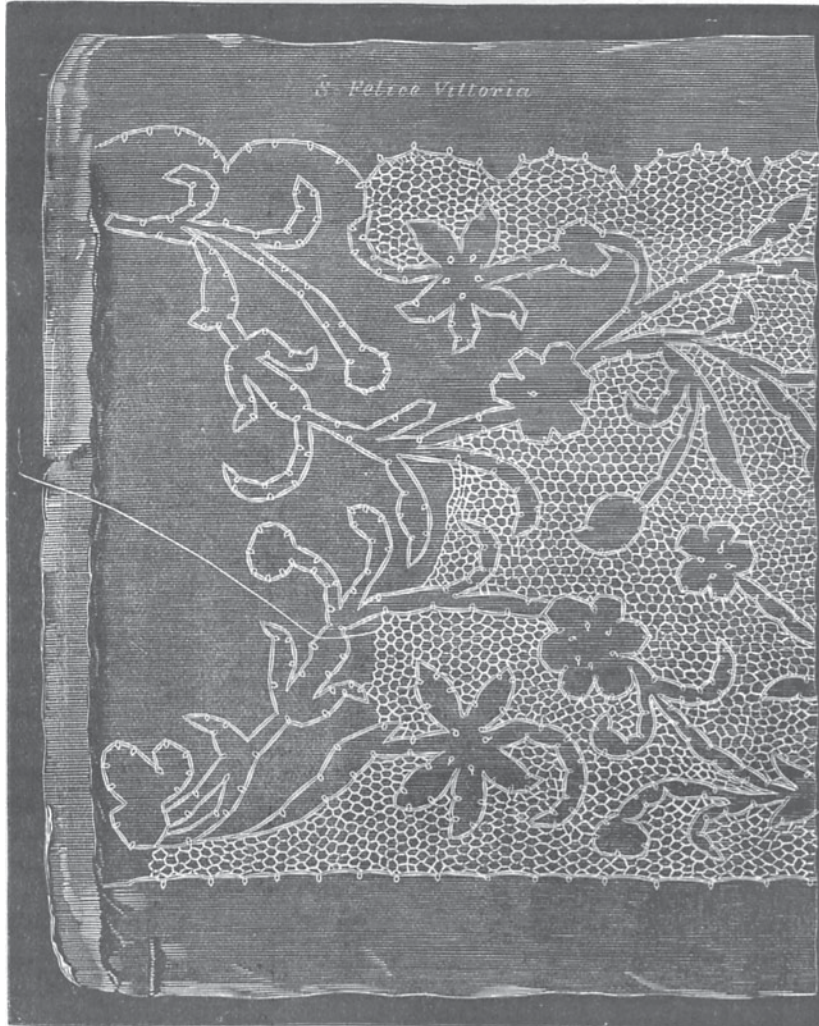
⁷ "Spain has 8,932 convents, containing 94,000 nuns and monks."—

Townsend, J., *Journey Through Spain in the Years 1786 and 1787*.

⁸ The aloe thread is now used in Florence for sewing the straw-plait.

Fig. 45 has the pearled ground, the pattern traced as in the other. Loops of a coarser thread are placed at the corners, either to fasten the parchment to a light frame, like

Fig. 44.



UNFINISHED WORK OF A SPANISH NUN.

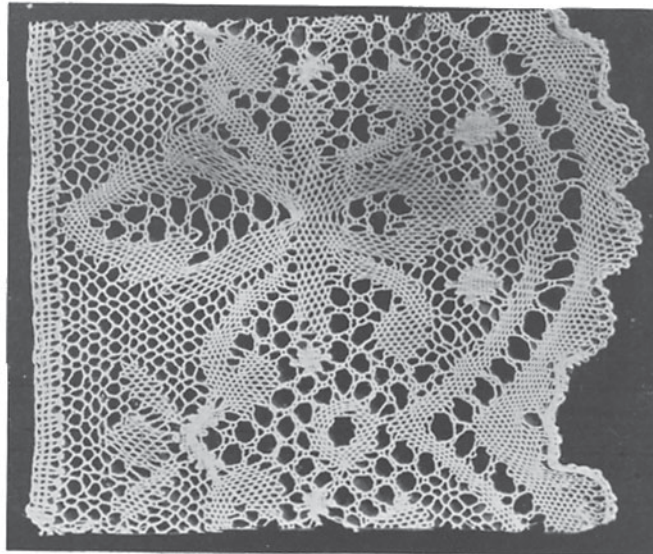
a schoolboy's slate, or to attach it to a cushion. In Fig. 46 the pattern is just worked.

A possible reference to lace is found in Father Fr. Marcos



SPANISH, BLONDE. WHITE SILK DARNING ON MACHINE NET.—Nineteenth century.
Much reduced.

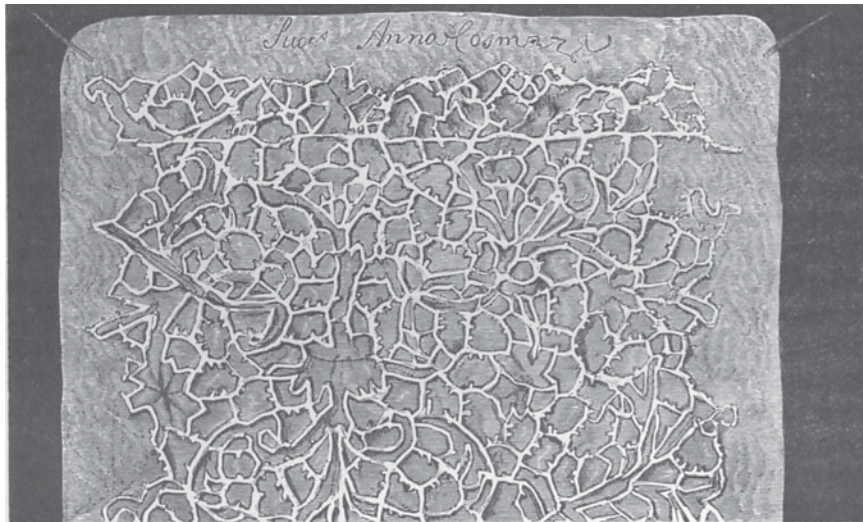
Photos by A. Dryden from private collections.



SPANISH. MODERN THREAD BOBBIN LACE, MADE AT
ALMAGRO.—Slightly reduced.

Antonio de Campos,⁹ in his book, *Microscòsmia y gobierno Universal del Hombre Crestiano*, when he writes, "I will not be silent, and fail to mention the time lost these last years in the manufacture of *cadnetas*, a work of thread combined with gold and silver; this extravagance and excess reached such a point that hundreds and thousands of ducats were spent in this work, in which, besides destroying the eyesight, wasting away the lives, and rendering consumptive the women who worked it, and preventing them from spending their time with more advantage to their souls, a few ounces of thread

Fig. 45.



UNFINISHED WORK OF A SPANISH NUN.

and years of time were wasted with so unsatisfactory a result. I ask myself, after the fancy has passed away, will the lady or gentleman find that the chemises that cost them fifty ducats, or the *basquina* (petticoats) that cost them three hundred, are worth half their price?"

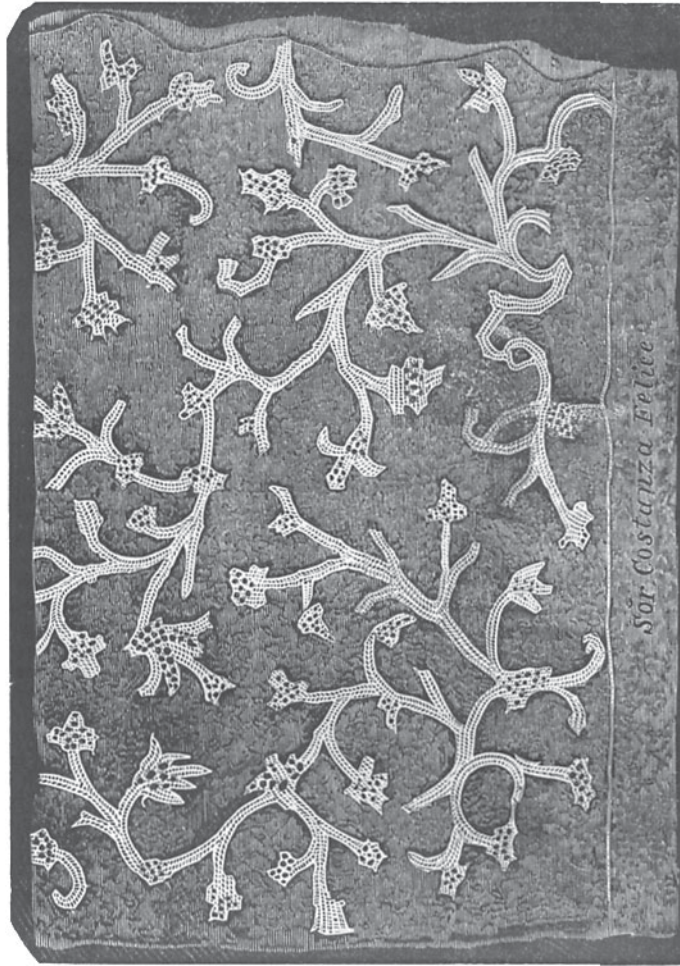
"The most important of Spanish ordinances¹⁰ relating to Spanish art and industry are those which appeared in the

⁹ Barcelona, 1892, page 225, quoted by Signor J. F. Riano. Date of book 1592.

¹⁰ A. S. Cole, *Ancient Needle-point and Pillow-Lace*.

fifteenth and sixteenth centuries in Toledo and Seville, both remarkable centres for all kinds of artistic productions. In neither of these, nor in the sixteenth and seventeenth century

Fig. 46.



UNFINISHED WORK OF A SPANISH NUN.

ordinances relating to Granada—another art-centre—is there any mention of lace.

“ In the laws which were passed by Ferdinand and Isabella at the end of the fifteenth and beginning of the sixteenth centuries, no mention is made of lace, though numerous

details of costumes are named. It will be seen from these remarks on Spanish lace that we give to Italy the credit of producing the artistic and valuable point lace, which unexpectedly came out of Spain after the dissolution of the monasteries."

The ordinance of Philip III, against the wearing of lace, dated 1623, which enjoined "simples rabats, sans aucune invention de point coupé ou passement" for the men, with fraises and manchettes in like trim for the ladies, both too without starch,¹¹ and which extended to gold and silver lace, was suspended during the matrimonial visit of Prince Charles;¹² indeed, the Queen of Spain herself sent him, on his arrival at Madrid, ten trunks of richly-laced linen. The Prince had travelled incognito, and was supposed to be ill-provided. Whether the surmises of her Majesty were correct, we cannot presume to affirm; we only know that, on the occasion of the Spanish voyage, a charge of two dozen and a half laced shirts, at twelve shillings each, for the Prince's eight footmen, appears in the wardrobe accounts.¹³

The best account of Spanish manners of the seventeenth century will be found in the already-mentioned *Letters of a Lady's Travels in Spain*. "Under the vertingale of black taffety," she writes, "they wear a dozen or more petticoats, one finer than the other, of rich stuffs trimmed with lace of gold and silver, to the girdle. They wear at all times a white garment called *sabenqua*; it is made of the finest English lace, and four ells in compass. I have seen some worth five or six hundred crowns; . . . so great is their vanity, they would rather have one of these lace *sabenquas* than a dozen coarse ones;¹⁴ and either lie in bed till it is washed, or dress themselves without any, which they frequently enough do." A number of portraits exist in the Spanish galleries,

¹¹ This ordinance even extended to foreign courts. We read in the *Mercurie Galant*, 1679, of the Spanish ambassador, "Elle étoit vestue de drap noir avec de la dentelle de soye; elle n'avoit ni dentelle ni linge autour de sa gorge."

¹² *Mercurie François*.

¹³ They have also provided—

"14 ruffs & 14 pairs of cuffs laced, at 20s. . . . £14

For lacing 8 hats for the footmen with silver parchment lace, at 3s. . . . £1 4s." *Extraordinary Expenses of his Highness to Spain, 1623*. P. R. O.

¹⁴ Doctor Monçada, in 1660, and Osorio, in 1686, reckoned more than three millions of Spaniards who, though well dressed, wore no shirts.—*Townsend's Spain*.

especiallly by Velasquez and Carrêno, in which these extravagant costumes are fully portrayed, but in very few Spanish portraits of the seventeenth century does thread lace of the kind known to us as point d'Espagne, or de Venise ever appear. Describing her visit to the Princess of Monteleon, the author continues: "Her bed is of gold and green damask, lined with silver brocade, and trimmed with point de Spain.¹⁵ Her sheets were laced round with an English lace, half an ell deep. The young Princess bade her maids bring in her wedding clothes. They brought in thirty silver baskets, so heavy, four women could carry only one basket; the linen and lace were not inferior to the rest." The writer continues to enumerate the garters, mantle, and even the curtains of the Princess's carriage, as trimmed with fine English thread, black and bone lace.¹⁶

Judging from this account, Spain at that period received her "dentelles d'Angleterre" from the Low Countries. Spain was early celebrated for its silk,¹⁷ which with its coloured embroidered laces, and its gold and silver points, have always enjoyed a certain reputation. Of the latter, during the seventeenth century, we have constant mention in the wardrobe accounts and books of fashion of the French court. The description of the celebrated gold bed at Versailles, the interior lacings of the carriages, the velvet and brocade coats and dresses, "chamarrés de point d'Espagne," the laces of gold and coloured silk, would alone fill a volume to themselves.¹⁸

¹⁵ Speaking of the apartment of Madame d'Aranda, Beckford writes: "Her bed was of the richest blue velvet, trimmed with point lace."

¹⁶ Our English translation of *Don Quixote* has led some authors into adducing a passage as an evidence that the art of making bone lace was already known in Cervantes' day. "Sanchica," writes Theresa Pança to her husband, the newly-appointed Governor of Baratava, "makes bone lace, and gets eight maravedis a day, which she drops into a tin box to help towards household stuff. But now that she is a governor's daughter, you will give her a fortune, and she will not have to work for it." In referring to the original Spanish we find the words rendered bone lace are "puntas

de randas," signifying works of lacies or réseuil—"ouvrage de lacies ou réseuil."—Oudin, *Trésor des Deux Langues Fr. et Esp.* (1660).

¹⁷ As early as the Great Wardrobe Account of Queen Elizabeth, 1587, P. R. O., we have a charge for bobbin lace of Spanish silk, "cum un tag," for the mantle, 10s. 8d.

In a letter from Prestwick Eaton to Geo. Willingham, 1631, the writer sends 1000 reals (£25), and in return desires him to send, together with a mastiff dog, some black satin lace for a Spanish suit.—*State Papers, Domestic*, Car. I., P. R. O.

¹⁸ 1697. Marriage of Mademoiselle and the King of Spain. The Queen, says the *Mercur*, wore "une mante de point d'Espagne d'or, neuf aunes de long."

Narciso Felin, writing in the seventeenth century,¹⁹ says that at that time "edgings of all sorts of gold,²⁰ silver, silk, thread, and aloe, are made there with greater perfection than in Flanders." Company, another old author, carries the number of lace-makers to 12,000. The Spaniards are said, nevertheless, in 1634, to have derived a great part of their laces from the Île de France, while the French, on their part, preferred those of Flanders.²¹ That the lace import was considered excessive is evident by the tariff of 1667; the import duty of twenty-five reals per pound on lace was augmented to two hundred and fifty reals. Much point was introduced into Spain at this time by way of Antwerp to Cadiz, under the name of "puntos de mosquito e de transillas."

Madame des Ursins, 1707, in a letter to Madame de Maintenon, ordering the layette of the Queen of Spain from Paris, writes: "If I were not afraid of offending those concerned in the purchase, in my avarice for the King of Spain's money, I would beg them to send a low-priced lace for the linen."

1698. Fête at Versailles on the marriage of the Duc de Bourgogne. "La Duchesse de Bourgogne pourtoit un petit tablier de point d'Espagne de mille pistoles."—*Galérie de l'ancienne Cour, ou Mém. des Règnes de Louis XIV. et Louis XV.*, 1788.

1722. Ball at the Tuileries. "Tous les seigneurs etaient en habits de drap d'or ou d'argent garnis de points d'Espagne, avec des nœuds d'épaule, et tout l'ajustement à proportion. Les moindres etaient de velours, avec des points d'Espagne d'or et d'argent."—*Journal de Barbier*, 1718-62.

1722. "J'ai vu en même temps le carosse que le roi fait faire pour entrer dans Reims, il sera aussi d'une grande magnificence. Le dedans est tout garni d'un velours à ramage de points d'Espagne d'or."—*Ibid.*

1731. Speaking of her wedding-dress, Wilhelmina of Bayreuth, the witty sister of Frederick the Great, writes: "Ma robe étoit d'une étoffe d'or fort riche, avec un point d'Espagne d'or, et ma queue étoit de douze aunes de long."—*Mémoires*.

1751. Fête at Versailles on the birth of the Duc de Bourgogne. The coats of the "gens de cour, en étoffes d'or de

grand prix ou en velours de tout couleurs, brodés d'or, ou garnis de point d'Espagne d'or."—*Journal de Barbier*.

¹⁹ *Fenix de Cataluña, compendio desus Antiguas Grandezas y Medio para Renovarlas*, Barcelona, 1683, p. 75.

²⁰ In the reign of William and Mary, we find, in a lace-man's bill of the Queen, a charge for forty-seven yards of rich, broad, scalloped, embossed point de Spain; and her shoes are trimmed with gold and silver lace.—B. M., Add. MSS.; No. 5751.

At the entry of Lord Stair into Paris, 1719, his servants' hats are described as laced with Spanish point, their sleeves laced with picked silver lace, and dented at the edge with lace.—*Edinburgh Courant*.

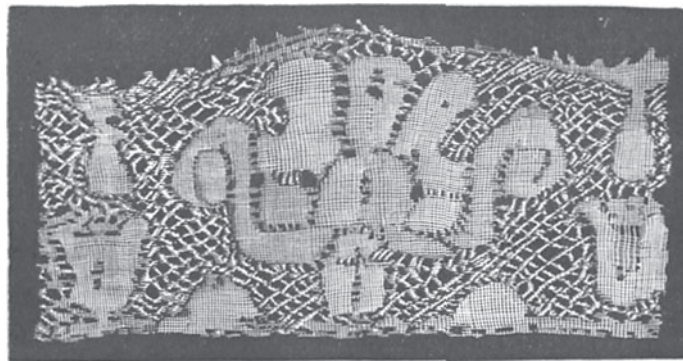
In 1740, the Countess of Pomfret, speaking of the Princess Mary's wedding clothes, writes: "That for the wedding night is silver tissue, faced at the bottom before with pink-coloured satin, trimmed with silver point d'Espagne."—*Letters of the Countess of Hartford to the Countess of Pomfret*, 1740.

²¹ Marquis de la Gombardière, 1634, *Nouveau Règlement Général des Finances*, etc.

This gold point d'Espagne was much fabricated for home consumption. The oldest banner of the Inquisition—that of Valladolid—is described as bordered with real point d'Espagne, of a curious Gothic (geometric) design. At the Auto-da-fè, the grandees of Spain and officers of the Holy Office marched attired in cloaks, with black and white crosses, edged with this gold lace. Silver point d'Espagne was also worn on the uniform of the Maestranza, a body of nobility formed into an order of chivalry at Seville, Ronda, Valencia and Granada. Even the saints were rigged out, especially St. Anthony, at Valencia, whose laced costume, periwig and ruffles are described as “glorious.”

Point d'Espagne was likewise made in France, introduced

Fig. 47.



OLD SPANISH PILLOW-LACE.

by one Simon Châtelain, a Huguenot, about 1596, in return for which good services he received more protection than his advanced opinions warranted. Colbert, becoming minister in 1662, guaranteed to Simon his safety—a boon already refused to many by the intolerant spirit of the times. He died in 1675, having amassed a large fortune.²² That the fabric prospered, the following entry in the wardrobe accounts of the Duke de Ponthièvre, 1732, gives proof:²³ “Un bord de Point d'Espagne d'or de Paris, à fonds de

²² “Eighty children and grandchildren attended his funeral in defiance of the Edict of 19th Sept., 1664, and were heavily fined.”—*La France Pro-*

testante, par M. M. Haag. Paris, 1846-59.

²³ Garderobe de S. A. S. Mgr. le Duc de Ponthièvre. Arch. Nat. K. K. 390-1.



PORTRAIT OF THE DUCHESS DE MONTPENSIER, INFANTA OF SPAIN, SHOWING MANTILLA.
Middle of nineteenth century. M. de Versailles.

To face page 100.

réseau." "France," writes Anderson, "exports much lace into Spain."

"The sumptuary law of 1723 has taken away," writes the author of two thick books on Spanish commerce, "all pretence for importing all sorts of point and lace of white and black silk which are not the manufactures of our kingdom. The Spaniards acted on Lord Verulam's policy—that foreign superfluities should be prohibited²⁴—for by so doing you either banish them or gain the manufacture." But towards the middle of the eighteenth century there are notices of constant seizures of vessels bound from St. Malo to Cadiz, freighted with gold and silver lace. The *Eagle*, French vessel, taken by Captain Carr, in 1745, bore cases to the value of £150,000.²⁵ In 1789 we also read that the exports of lace from the port of Marseilles alone to Cadiz exceeded £500,000,²⁶ and the author of the *Apendice a la Educacion Popular*²⁷ states that "all the five qualities (of lace) come from foreign lands, and the greater varieties of coarser ones."

Gold and silver lace were made at Barcelona, Talavera de la Reyna, Valencia and Seville. In 1808 that of Seville was flourishing. The gold is badly prepared, having a red cast. The manufacture of blonde is almost entirely confined to Catalonia, where it is made in many of the villages along the sea-coast, and especially in the city of Barcelona. In 1809 it gave employment to 12,000 persons, a number which in 1869 was augmented to 34,000.

There are no large manufactories, and the trade is in the hands of women and children, who make it on their own account, and as they please.²⁸ Swinburne, who visited Spain in 1775, writes: "The women of the hamlets were busy with their bobbins making black lace, some of which, of the coarser kind, is spun out of the leaf of the aloe. It is curious, but of little use, for it grows mucilaginous with washing." He adds: "At Barcelona there is a great trade in thread lace."²⁹ Larruga, in his

²⁴ Lord Verulam on the treaty of commerce with the Emperor Maximilian.

²⁵ *Gentleman's Magazine*, 1745.

²⁶ Peyron, 1789.

²⁷ Madrid, 1775.

²⁸ *Itinéraire de l'Espagne*, Comte Alph. de Laborde, t. v.

²⁹ Peuchet (*Dictionnaire Universel de la Géographie Commercante*, An. vii. = 1799), speaking of Barcelona, says their laces are "façon de France."

Memorias,³⁰ mentions a manufacture of gold and silver lace which had been set up lately in Madrid, and in another place he³¹ mentions lace made at La Mancha,³² where "the industry of lace has existed at Almagro from time immemorial." Don Manuel Fernandez and Donna Rita Lambert, his wife, natives of Madrid, established in this town in 1766 a manufacture of silk and thread lace. This industry also existed at Granatula, Manzanares and other villages in La Mancha. At Zamora "lace and blonde were made in private houses." In *Sempere Historia del Lujo*³³ we find that in the ordinance issued in 1723 the "introduction of every sort of edgings or foreign laces was prohibited; the only kinds allowed were those made in the country." Cabanillas writes³⁴ that at Novelda a third part of the inhabitants made lace, and that "more than 2,000 among women and children worked at this industry, and the natives themselves hawked their wares about the country."³⁵

The laces of New Castile were exported to America, to which colonies, in 1723, the sumptuary laws were extended, as more necessary than in Spain, "many families having been ruined," says Ustariz, "by the great quantities of fine lace and gold stuffs they purchased of foreign manufacture, by which means Spanish America is drained of many millions of dollars."³⁶ A Spanish lace-maker does not earn on an average two reals (5*d.*) a day.³⁷

The national mantilla is, of course, the principal piece manufactured. Of the three kinds which, *de rigueur*, form the toilette of the Spanish lady, the first is composed of white blonde, a most unbecoming contrast to their sallow, olive complexion; this is only used on state occasions—birth-days, bull-fights, and Easter Mondays. The second is black

but inferior in beauty and quality. The fabrication is considerable, employing 2,000 women in the towns and villages east of Barcelona. They are sold in Castile, Andalusia, and principally in the Indies.

³⁰ Madrid, 1788. Vol. ii, p. 149.

³¹ *Ibid.* Vol. xvii., p. 294.

³² "The manufacture of silk lace or blonde in Almagro occupies from 12,000 to 13,000 people" (Mrs. Palliser, 1869). Modern torchon laces are still made at Almagro to a very large extent (1901).

³³ Madrid, 1788.

³⁴ Madrid, 1797.

³⁵ Senor Juan F. Riano, *The Industrial Arts in Spain*, "Lace" (London, 1879).

³⁶ *Theory of Commerce*, from the Spanish of Don. Ger. de Ustariz (Lond., 1751).

³⁷ When the holidays of the Roman Catholic church are deducted, the work-days of the people amount only to 260 in the course of the year—fifty less than in a Protestant country.

blonde, trimmed with a deep lace. The third, "mantilla de tiro," for ordinary wear, is made of black silk, trimmed with velvet. A Spanish woman's mantilla is held sacred by law, and cannot be seized for debt.³⁸ The silk employed for the lace is of a superior quality. Near Barcelona is a silk-spinning manufactory, whose products are specially used for the blondes of the country. Spanish silk laces do not equal in workmanship those of Bayeux and Chantilly, either in the firmness of the ground or regularity of the pattern. The annual produce of this industry scarcely amounts to £80,000.³⁹

Specimens of Barcelona white lace have been forwarded to us from Spain, bearing the dates of 1810, 1820, 1830 and 1840. Some have much resemblance to the fabric of Lille—clear hexagonal ground, with the pattern worked in one coarse thread; others are of a double ground, the designs flowers, bearing evidence of a Flemish origin.⁴⁰

Spain sent to the International Exhibitions, together with her black and white mantillas, fanciful laces gaily embroidered in coloured silks and gold thread—an ancient fabric lately revived, but constantly mentioned in the inventories of the French Court of the seventeenth century, and also by the lady whose letters we have already quoted. When describing a visit to Donna Teresa de Toledo, who received her in bed, she writes: "She had several little pillows tied with ribbons and trimmed with broad fine lace. She had 'lasses' all of flowers of point de Spain in silk and gold, which looked very pretty."⁴¹

The finest specimen of Spanish work exhibited in 1862

³⁸ Ford, *Handbook of Spain*.

³⁹ 1869.

⁴⁰ "Now there are only two kinds of lace made in Spain; 'encaje de blonda,' mantillas, scarves, lace-ties, etc., in white and black; these are manufactured in Barcelona, on long pillows stuffed with long straw quite hard, covered with yellow or light blue linen. The lace is worked on a cardboard pattern, and with 'fuseaux' like the French torchon lace, the only difference being that the pillow is long and narrow and without the revolving cylinder in the centre, so that when making a long piece, or lace by the

yard, the pins have to be taken out when you get to the bottom of the pillow, and the work removed to the top and continued. The mantillas, etc., are worked by pieces; that is to say, the border, flowers, and large designs, and are afterwards joined by the veil stitch.

"The second is 'encaje de Almagro'—little children of six and seven years old are taught to make it."—*Letter from Spain*, 1901.

⁴¹ "On met de la dentelle brodée de couleur de points d'Espagne aux jupes"—*Mercur Galant*.

was a mantilla of white blonde, the ground a light guipure, the pattern, wreaths of flowers supported by Cupids. In the official report on Lace and Embroidery at the International Exhibition of that year, we read that "the manufacture of black and white Spanish lace shows considerable progress since 1851, both in respect of design and fabrication. The black mantillas vary in value from £4 to £50, and upwards of 20,000 persons are said to be employed in their manufacture."

Before concluding our account of Spanish lace, we must allude to the "dentelles de Moresse," supposed by M. Francisque Michel⁴² to be of Iberian origin, fabricated by the descendants of the Moors who remained in Spain and embraced Christianity. These points are named in the above-mentioned "Révolte des Passemens," where the author thus announces their arrival at the fair of St. Germain:—

"Il en vint que, le plus souvent,
On disoit venir du Levant;
Il en vint des bords de l'Ibère.
Il en vint d'arriver n'aguères
Des pays septentrionaux."

What these points were it would be difficult to state. In the inventory of Henry VIII. is marked down, "a purle of morisco work."

One of the pattern-books gives on its title-page—

"Dantique et Roboesque
En comprenant aussi Moresque."

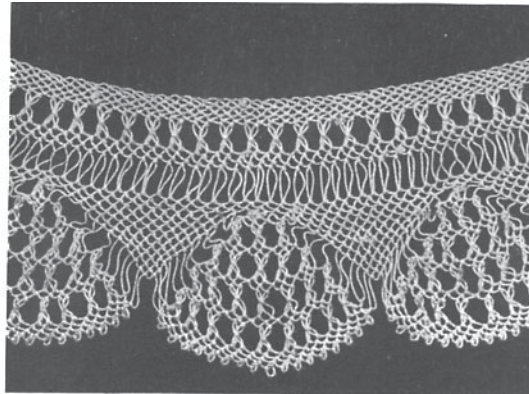
A second speaks of "Moreschi et arabesche."⁴³ A third is entitled, "Un livre de moresque."⁴⁴ A fourth, "Un livre de feuillages entrelatz et ouvrages moresques."⁴⁵ All we can say on the subject is, that the making cloths of chequered lace formed for a time the favourite employment of Moorish maidens, and they are still to be purchased, yellow with age, in the African cities of Tangier and Tetuan. They may be distinguished from those worked by Christian fingers from

⁴² *Recherches sur le Commerce, la Fabrication et l'Usage des Etoffes de Soie, etc., pendant le Moyen Age.* Paris, 1839.

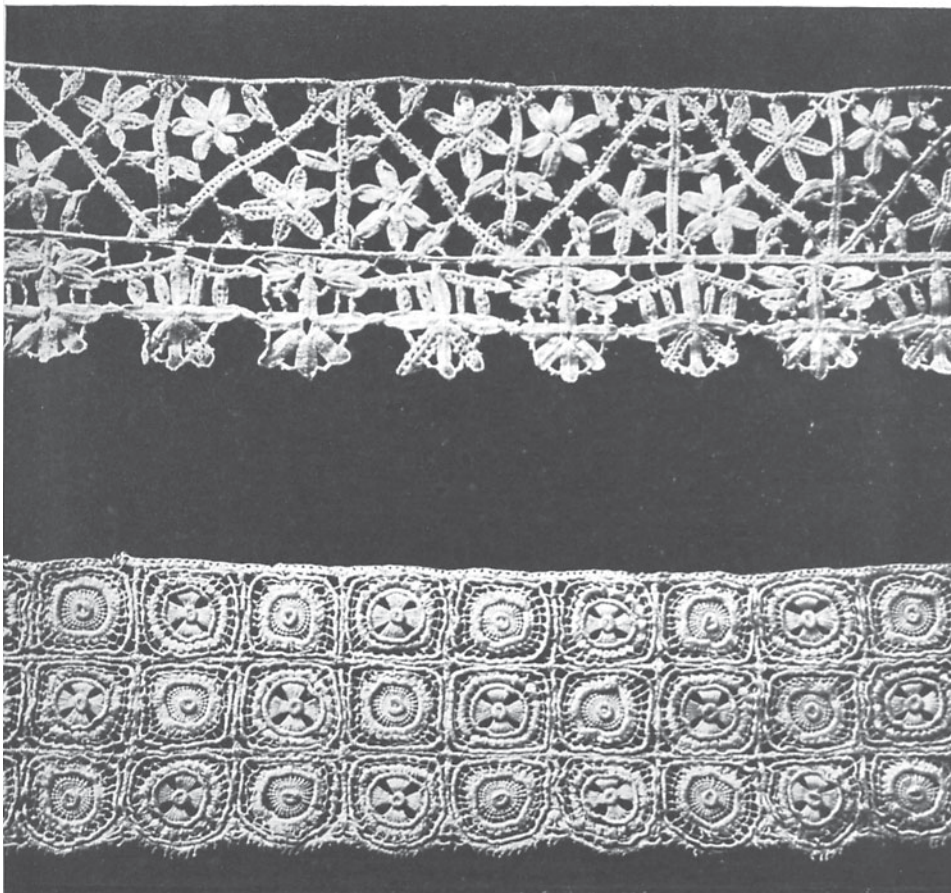
⁴³ Taglienti, Venice, 1530.

⁴⁴ Paris, 1546.

⁴⁵ Pelegrin de Florence, Paris, 1530.



JEWISH.—Made in Syria. The pattern is only modern Torchon, but the knotting stitch is their peculiar tradition. Same size.



SPANISH.—The upper one is a copy of Italian lace clumsily made. The lower is probably a "dentelle de Moresse." Widths about $3\frac{1}{2}$ in.

Photo by A. Dryden from Salviati & Co.'s Collection.

the absence of all animals in the pattern, the representation of living creatures, either in painting, sculpture, or embroidery, being strictly forbidden by Mahomedan law.

PORTUGAL.

Point lace was held in high estimation in Portugal. There was no regular manufacture; it formed the amusement of the nuns and a few women who worked at their own houses. The sumptuary law of 1749 put an end to all luxury among the laity. Even those who exposed such wares as laces in the streets were ordered to quit the town.⁴⁶

In 1729,⁴⁷ when Barbara, sister of Joseph, King of Portugal, at seventeen years of age, married Ferdinand, Prince of Spain, before quitting Lisbon, she repaired to the church of the Madre de Dios, on the Tagus, and there solemnly offered to the Virgin the jewels and a dress of the richest Portuguese point she had worn on the day of her espousals. This lace is described as most magnificent, and was for near a century exhibited under a glass case to admiring eyes, till, at the French occupation of the Peninsula, the Duchesse d'Abrantès, or one of the Imperial generals, is supposed to have made off with it.⁴⁸ When Lisbon arose from her ashes after the terrible earthquake of 1755, the Marquis de Pombal founded large manufactures of lace, which were carried on under his auspices. Wraxall, in his *Memoirs*, mentions having visited them.

The fine points in relief of Italy and Spain were the result of such time and labour as to render them too costly for moderate means. Hence they were extensively counterfeited. The principal scroll of the pattern was formed by means of tape or linen cut out and sewn on, and the reliefs were produced by cords fixed and overcast after the work was finished, thus substituting linen and cords for parts of

⁴⁶ *Magazin de Londres*, 1749.

⁴⁷ Mademoiselle Dumont, foundress of the point de France fabric, in the Rue St. Denis, quitted Paris after some years and retired to Portugal: whether she there introduced her art is more than the author can affirm.

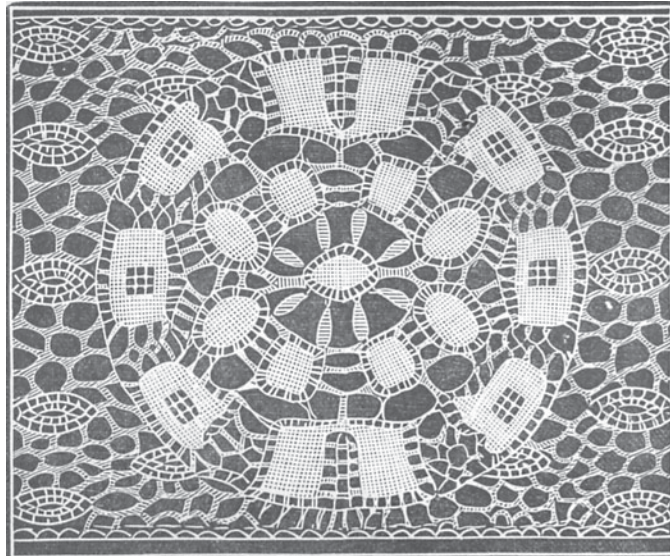
⁴⁸ It was probably a variety of point de Venise. A few years ago a specimen of point plat was exhibited in London with a Portuguese inscription and designs of figures in costumes of *circ.* 1600.

See Plate IX.

the needlework. These counterfeit points were in France the occasion in 1669 of an ordinance.

The modern laces of Portugal and Madeira closely resemble those of Spain; the wider for flounces are of silk: much narrow lace is made after the fashion of Mechlin. Both Spain and Portugal enjoy a certain reputation for their imitation white Chantilly lace. A considerable quantity of coarse white lace, very effective in pattern, was formerly

Fig. 48.



BOBBIN-LACE.—(Madeira.)

made in Lisbon and the environs; ⁴⁹ this was chiefly exported, *viâ* Cadiz, to South America. Both black and white are

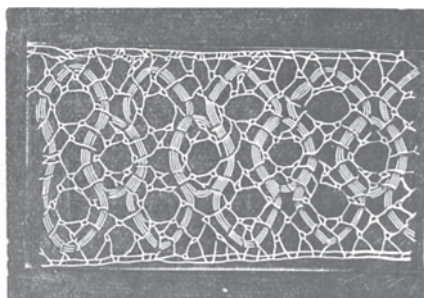
⁴⁹ The bobbins from Peniche, one of the few places in Portugal where pillow-lace is still made, are remarkably pretty. They are of ivory, agreeably mellowed by time and constant handling, and their slender tapering shafts and bulbous ends are decorated simply but tastefully with soft-tinted staining. In size they are small, measuring from three and a quarter to three and a half inches long, and

these proportions are extremely good. Another variety of Peniche bobbin is made of dark brown, boldly-grained wood. The lace-makers work on a long cylindrical cushion—the *almofada*—fastened to a high, basket-work stand, light enough to be easily moved from place to place.—R. E. Head, "Some Notes on Lace-Bobbins," *The Reliquary*, July, 1900.

extensively made in the peninsula of Peniche, north of Lisbon (Estremadura Province), and employ the whole female population. Children at four years of age are sent to the lace school, and are seated at *almofadas* (pillows) proportioned to their height, on which they soon learn to manage the bobbins, sometimes sixty dozen or more, with great dexterity.⁵⁰ The nuns of Odivales were, till the dissolution of the monasteries, famed for their lace fabricated of the fibres of the aloe.

Pillow-lace was made at Madeira at the beginning of the nineteenth century. The coarse kind, a species of *dentelle torchon*, served for trimming pillow-cases and sheets—"seaming lace," as it was called (Fig. 49). Sometimes the

Fig. 49.



BOBBIN-LACE.—(Brazil.)

threads of the linen were drawn out after the manner of cut-work; but the manufacture had entirely ceased until 1850 (circ. , when it was re-established by Mrs. Bayman.⁵¹

⁵⁰ *The Queen*, August, 1872.

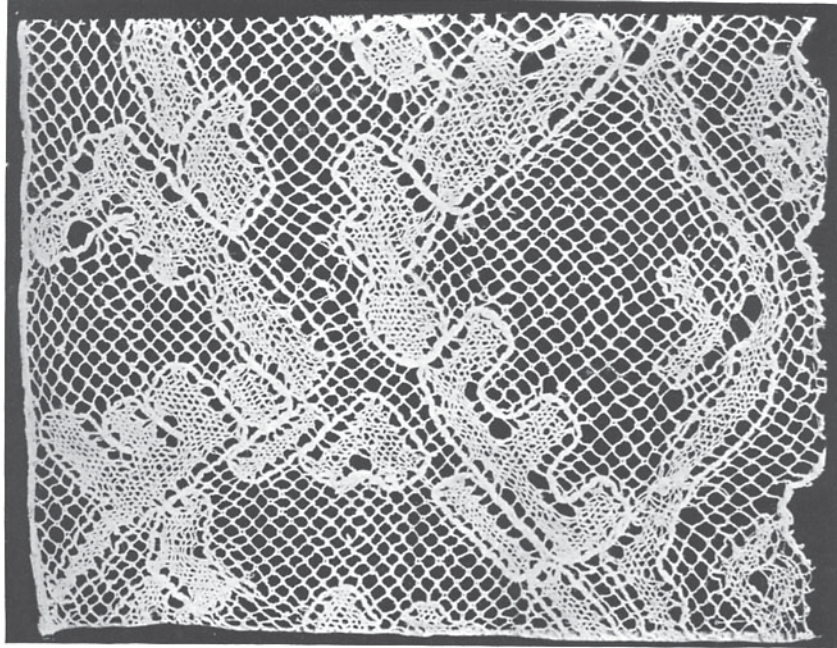
"The places in Portugal where the lace industry is chiefly exercised are Peniche, Vianna do Castello, Setubal, a village in Algarve called Faro, and at the present time Lisbon, where, under the help and patronage of H.M. the Queen, a lace dépôt has been instituted, in which I have worked for ten years, seeking to raise the Portuguese lace industry to an art. The designs being entirely my own original ones, I am trying to give them a character in unison with the general

idea of the architecture throughout the country. I obtained gold medals for my work at the Exhibitions of 1894 at Antwerp and 1900 at Paris, besides others at Lisbon."—Letter from Dona Maria Bordallo Pinheiro, head of the Lace Industry Department at Lisbon, 1901.

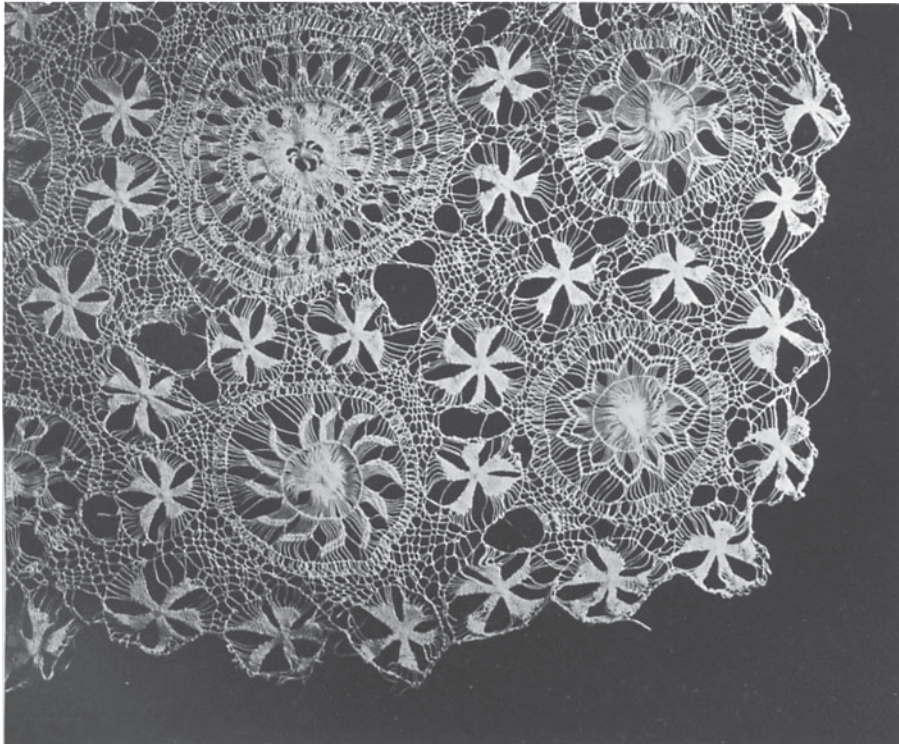
⁵¹ "There are now seven families employed in the fabrication of Maltese lace, which is made almost entirely by men; the women occupy themselves in the open-work embroidery of muslin" (1869).

Brazil makes a coarse narrow pillow-lace for home consumption.

The Republics of Central and South America show indications of lace-making, consisting chiefly of darned netting and drawn-work, the general characteristic of the lace of these countries. The lace-bordered handkerchiefs of Brazil, and the productions of Venezuela, with the borders of the linen trousers of the guachos, and the Creva lace of the blacks of the Province of Minas Geraes, are the finest specimens of drawn-work. The lace of Chili is of the old lozenge pattern, and men also appear to be employed on the work. In Paraguay there are two sorts of work—Nauduti or “toile d’arraignée,” made in silk or thread by a needle on a cardboard pattern by the copper-coloured natives as an industry; also embroidery and drawn thread-work on linen, of which there are specimens in the Victoria and Albert Museum—all traditions of the European missionaries and traders who first colonised the country.



SPANISH.—Pillow made nineteenth century. Réseau of two threads twisted and crossed. Slightly reduced.



PARAGUAY. "NANDUTI."—End of nineteenth century. Reduced rather over half.
Photos by A. Dryden from private collections.

CHAPTER VII.

FLANDERS.

“For lace, let Flanders bear away the belle.”
—Sir C. Hanbury Williams.

“In French embroidery and in Flanders lace
I’ll spend the income of a treasurer’s place.”
—*The Man of Taste*, Rev. W. Bramstone.

FLANDERS and Italy together dispute the invention of lace. In many towns of the Low Countries are pictures of the fifteenth century, in which are portrayed personages adorned with lace,¹ and Baron Reiffenberg, a Belgian writer, asserts that lace cornettes, or caps, were worn in that country as early as the fourteenth century. As evidence for the early origin of pillow-lace in the Low Countries, Baron Reiffenberg mentions an altar-piece, attributed to Quentin Matsys (in a side chapel of the choir of St. Peter’s, at Louvain), in which a girl is represented making lace with bobbins on a pillow with a drawer, similar to that now in use.² There exists a series of engravings after Martin de Vos (1580–85), giving the occupations of the seven ages of life : in the third,³ assigned to *âge mûr*, is seen a girl, sitting with a pillow on her knees, making lace (Fig. 50). The occupation must have been then common, or the artist would scarcely have chosen it to characterise the habits of his country.

Of the two paintings attributed to Matsys—that in St. Peter’s, at Louvain, and that in Lierre, only the former is now assigned to the artist. Both pictures are said to be of the end of the fifteenth century or beginning of the sixteenth.

¹ Those in the collegiate church of St. Peter’s, at Louvain, and in the church of St. Gomar, at Lierre (Antwerp Prov.).—Aubry.

² Baron Reiffenberg, in *Mémoires de l’Académie de Bruxelles*. 1820.

³ Engraved by Collaert. Bib. Nat. Grav.

The triptych at Louvain is reproduced and described in detail by Van Even in his work, *Louvain dans le passé et dans le présent*;⁴ it consists of five panels, the centre panel representing "La famille de Sainte Anne"; but among all

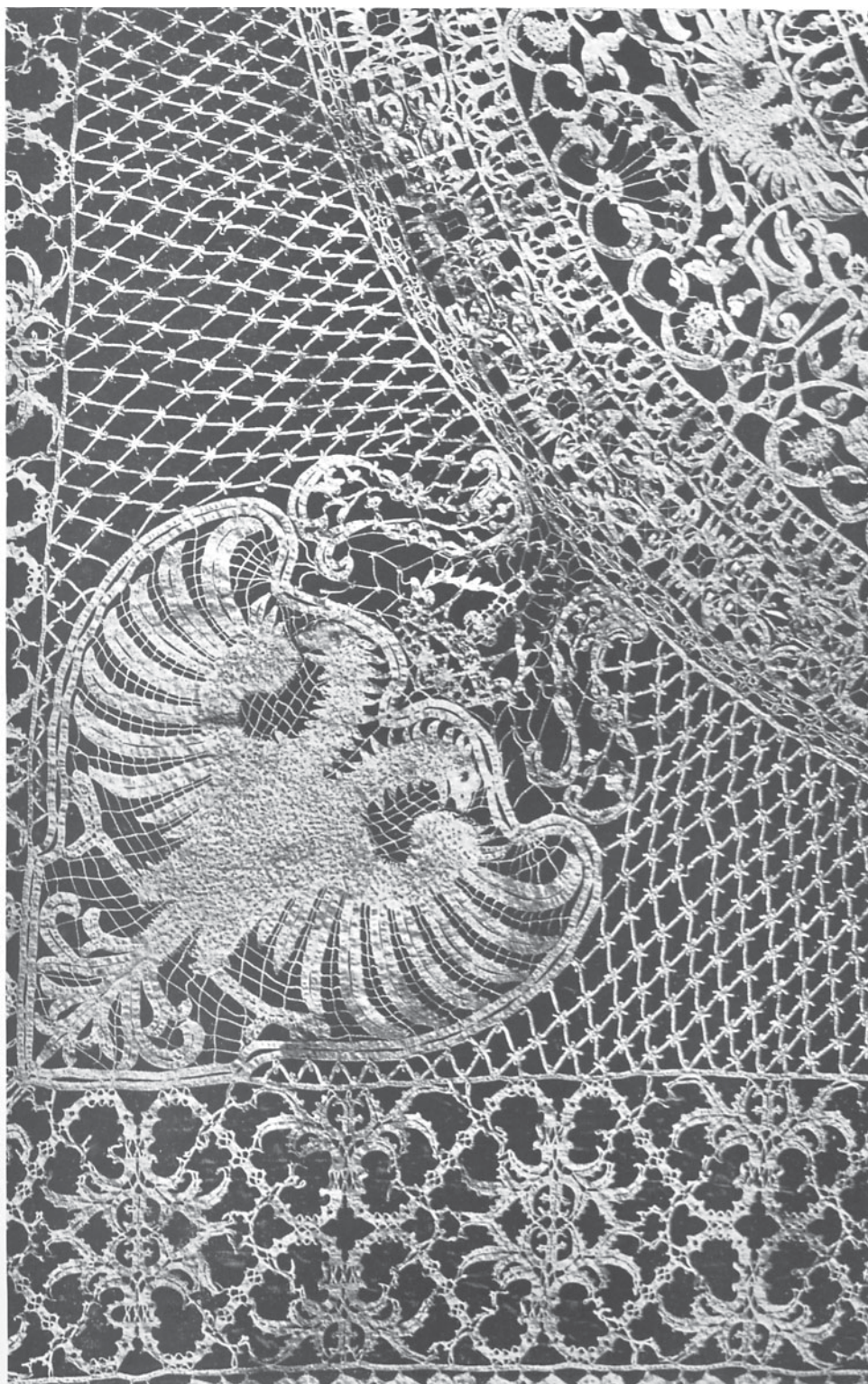
Fig. 50.



LACE-MAKING.--(After Martin de Vos.)

the figures none, however, appear to be engaged in making lace or, indeed, in any form of needlework.

⁴ *Louvain dans le passé et dans le présent formation de la ville, événements, memorables, territoire topographique, institutions, monuments, œuvres d'art*, page 330, by Edward van Even, published 1895.



FLEMISH. PORTION OF BED COVER, BOBBIN-MADE.—First half of seventeenth century. This is said to have belonged to Philip IV. of Spain. Above the Austrian eagle and crown is the collar of the Golden Fleece. The workmanship is of great skill.

Victoria and Albert Museum.

To face page 110.

It has been suggested that the "Lace-maker making lace with bobbins on a pillow with a drawer" (alluded to by Baron Reiffenberg) in the triptych is taken from the above-mentioned engravings by Nicholas de Bruyel and Assuerus van Londonzeel, after the drawings of Martin de Vos.

The historian of the Duke of Burgundy⁵ declares Charles the Bold to have lost his *dentelles* at the battle of Granson, 1476; he does not state his authority. Probably they were gold or silver, for no other exist among his relics.

In Vecellio's *Corona* of 1593 and 1596 are two designs of geometrical lace—"ponto fiamengho" and "Manegetti di ponto Fiamengo," point de Flandre.

In 1651, Jacob v. Eyck, a Flemish poet, sang the praises of lace-making in Latin verse. "Of many arts one surpasses all; the threads woven by the strange power of the hand, threads which the dropping spider would in vain attempt to imitate, and which Pallas would confess she had never known;" and a deal more in the same style.⁶

The lace-manufacture of the Netherlands, as Baron Reiffenberg writes, has a glorious past. After exciting the jealousy of other European nations, in the sixteenth century, when every industrial art fled from the horrors of religious persecution, the lace fabric alone upheld itself, and by its prosperity saved Flanders from utter ruin. Every country of Northern Europe,⁷ Germany, and England, has learned the art of lace-making from Flanders. After the establishment of the Points de France by Colbert, Flanders was alarmed at the number of lace-makers who emigrated, and passed an act, dated Brussels, December 26th, 1698,

⁵ M. de Barante.

⁶ It goes on: "For the maiden, seated at her work, plies her fingers rapidly, and flashes the smooth balls and thousand threads into the circle. Often she fastens with her hand the innumerable needles, to bring out the various figures of the pattern; often, again, she unfastens them; and in this her amusement makes as much profit as the man earns by the sweat of his brow; and no maiden ever complains at even of the length of the day. The issue is a fine web, open to the air with many an aperture, which feeds the pride of the whole globe;

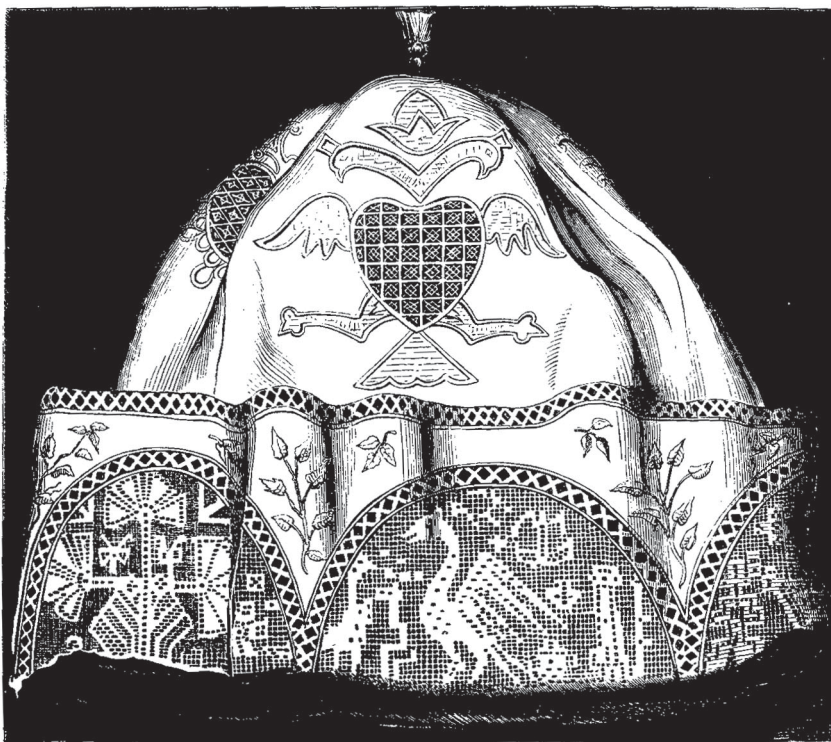
which encircles with its fine border cloaks and tuckers, and shows grandly round the throats and hands of kings; and, what is more surprising, this web is of the lightness of a feather, which in its price is too heavy for our purses. Go, ye men, inflamed with the desire of the Golden Fleece, endure so many dangers by land, so many at sea, whilst the woman, remaining in her Brabantine home, prepares Phrygian fleeces by peaceful assiduity."—*Jacobi Eyckii Antverpiensis Urbium Belgicarum Centuria*. Antw. 1651. 1 vol., 4to. Bib. Royale, Brussels.

⁷ Alençon excepted.

threatening with punishment any who should suborn her workpeople.

Lace-making forms an abundant source of national wealth to Belgium, and enables the people of its superannuated cities to support themselves, as it were, on female industry.⁸ One-fourth of the whole population (150,000 women) were said to be thus engaged, in 1861. But a small number

Fig. 51.



CAP OF THE EMPEROR CHARLES V.—(Musée de Cluny.)

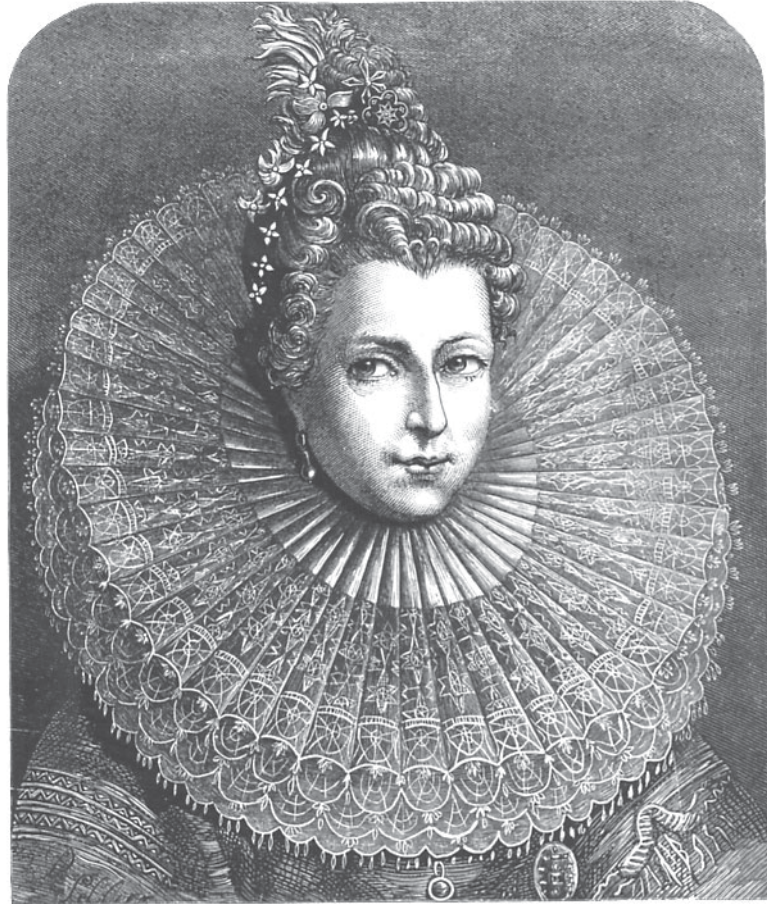
This engraving is not accurately drawn. The spaces contain birds and crosses, and not sprigs.

assemble in the ateliers; the majority work at home. The trade now flourishes as in the most palmy days of the Netherlands.

Lace forms a part of female education in Belgium.

⁸ It is said to destroy the eyesight. McPherson, "that they were generally almost blind before thirty years of age."—*History of Commerce*, 1785.

Fig. 52.



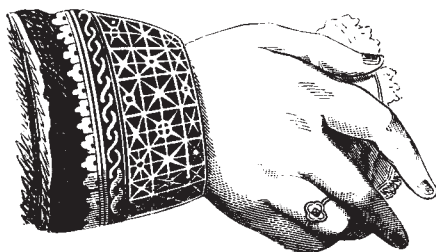
ISABELLA CLARA EUGENIA, DAUGHTER OF PHILIP II., ARCHDUCHESS OF AUSTRIA, GOVERNESS OF THE NETHERLANDS.—Died 1633.

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Charles V. commanded it to be taught in the schools and convents. Examples of the manufactures of his period may be seen in the cap said to be worn by him under his crown, and in the contemporary portrait of his sister Mary, Queen of Hungary. This cap, long preserved in the treasury of the bishop-princes of Basle, has now passed into the Musée de Cluny (Fig. 51). It is of fine linen; the imperial arms are embroidered in relief, alternate with designs in lacis of exquisite workmanship.⁹

Queen Mary's cuffs (Fig. 53) are of the geometric pattern of the age, and we may presume, of Flanders make, as she was Governess of the Low Countries from 1530 till her death. The grand-daughter of Charles V., the Infanta Isabella, who brought the Low Countries as her dower,¹⁰

Fig. 53.



MARY, QUEEN OF HUNGARY, GOVERNESS OF THE LOW COUNTRIES. +1558.—(From her portrait, Musée de Versailles.)

appears in her portraits (Fig. 52) most resplendent in lace, and her ruff rivals in size those of our Queen Elizabeth, or Reine Margot.

But to return to our subject. Of the lace schools there were nearly 900 in 1875, either in the convents or founded by private charity. At the age of five small girls commence

⁹ Together with the cap is preserved a parchment with this inscription: "Gorro que perteneccio à Carlos Quinto, emperad. Guarda lo, hijo mio, es memoria de Juhan de Garnica." ("Cap which belonged to the Emperor Charles V. Keep it, my son, in remembrance of John de Garnica"). J. de Garnica was treasurer to Philip II.

Séguin, however, is of opinion that this cap belonged to one of Charles V.'s successors:—

"Ce bonnet . . . a dû appartenir très certainement à un de ses successeurs (of Charles V.), à cause que ce bonnet se trouve coupé et encadré par un petit entre-deux de guipure au fuseau, façon point de Gênes, qui ne pouvait pas avoir été fait du temps de Charles Quint."—Séguin, *La Dentelle*.

¹⁰ Married, 1599, Albert, Archduke of Austria.

their apprenticeship; by ten they earn their maintenance; and it is a pretty sight, an "école dentellière," the children seated before their pillows, twisting their bobbins with wonderful dexterity. (Fig. 54.)

In a tract of the seventeenth century entitled, *England's Improvement by Sea and Land, to outdo the Dutch without Fighting*,¹¹ we have an amusing account of one of these establishments. "Joining to this spinning school is one for maids weaving bone lace, and in all towns there are schools according to the bigness and multitude of the children. I will show you how they are governed. First, there is a

Fig. 54.



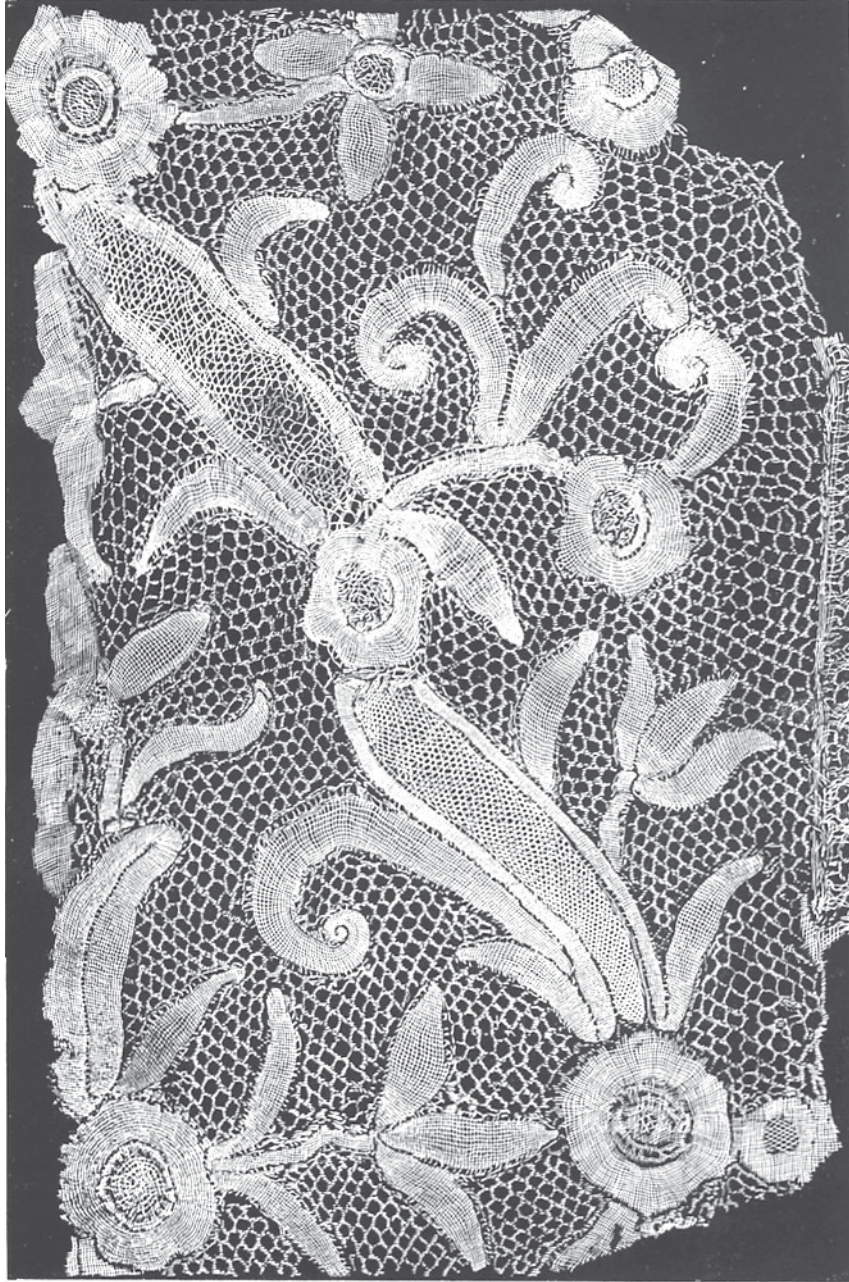
A BELGIAN LACE SCHOOL.

large room, and in the middle thereof a little box like a pulpit. Second, there are benches built about the room as they are in our playhouses. And in the box in the middle of the room the grand mistress, with a long white wand in her hand. If she observes any of them idle, she reaches them a tap, and if that will not do, she rings a bell, which, by a little cord, is attached to the box. She points out the offender, and she is taken into another room and chastised.

¹¹ By Andrew Yarranton, Gent. London, 1677. A proposal to erect schools for teaching and improving the linen manufacture as they do "in Flanders and Holland, where little girls from six years old upwards learn to employ their fingers." Hadrianus

Junius, a most learned writer, in his description of the Netherlands, highly extols the fine needlework and linen called cambric of the Belgian nuns, which in whiteness rivals the snow, in texture satin, and in price the sea-silk — Byssus, or beard of the Pinna.

Fig. 55.

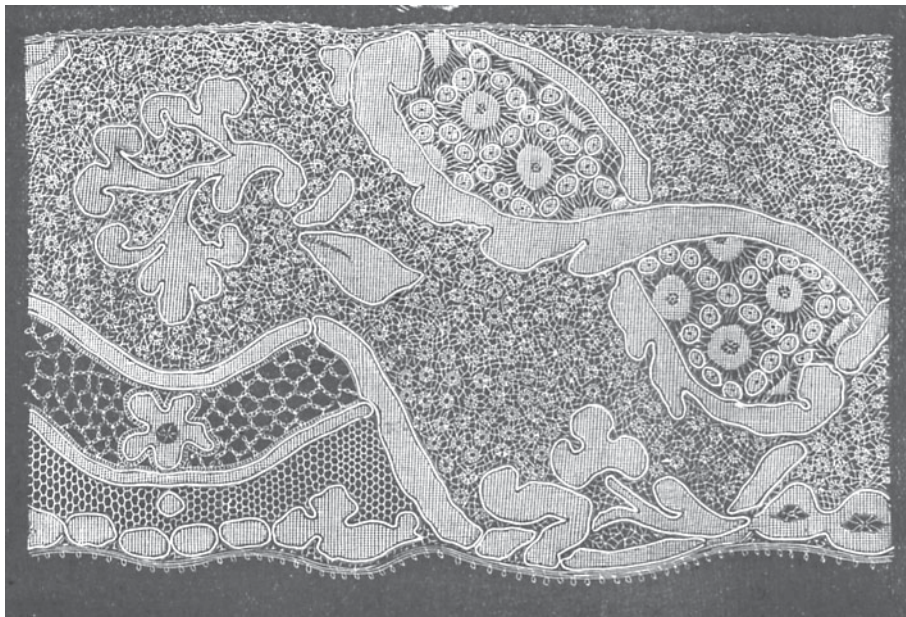


OLD FLEMISH BOBBIN LACE.

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And I believe this way of ordering the young women in Germany (Flanders) is one great cause that the German women have so little twit-twat,¹² and I am sure it will be as well were it so in England. There the children emulate the father—here they beggar him. Child," he winds up, "I charge you tell this to thy wyfe in bed, and it may be that she, understanding the benefit it will be to her and her children, will turn Dutchwoman and endeavour to save

Fig. 56.



OLD FLEMISH (Trolle Kant).

The piece of lace from which this woodcut is taken has five or six different designs all joined together; probably patterns sent round for orders.

moneys." Notwithstanding this good advice, in 1768 England received from Flanders lace-work £250,000 to her disadvantage, as compared to her exports.

The old Flemish laces are of great beauty, some of varied grounds. Fig. 56 represents a description of lace called in the country "Trolle kant," a name which has been transferred to our own lace counties, where lace of a peculiar

¹² An old term, still used in Scotland, for gossip, chatter.

make is styled Trolly, with a heavy cordonnet which is called gimp or Trolly. *Kant* in Flemish is "lace."

At one period much lace was smuggled into France from Belgium by means of dogs trained for the purpose. A dog was caressed and petted at home, fed on the fat of the land, then after a season sent across the frontier, where he was tied up, half-starved and ill-treated. The skin of a bigger dog was then fitted to his body, and the intervening space filled with lace. The dog was then allowed to escape and make his way home, where he was kindly welcomed with his contraband charge. These journeys were repeated till the French Custom House, getting scent, by degrees put an end to the traffic. Between 1820 and 1836 40,278 dogs were destroyed, a reward of three francs being given for each.¹³

According to some authorities the earliest lace made in Flanders was of the kind known as Pillow Guipure. The pattern is made as of tape, in flowing Renaissance style, sometimes connected by brides, and sometimes altogether without brides, when the points of the pattern touch each other. In the specimens of this type of lace in the Victoria and Albert Museum there is apparently little in the laces by which the country of their origin may be identified. Sometimes they have been considered French, sometimes Flemish, and sometimes Italian. [See the specimens of tape-lace in the Catalogue of the lace in the Victoria and Albert Museum, p. 49, by A. S. Cole.] (Plate XXXVIII.)

BRUSSELS (BRABANT).

"More subtile web Arachne cannot spin."—Spenser.

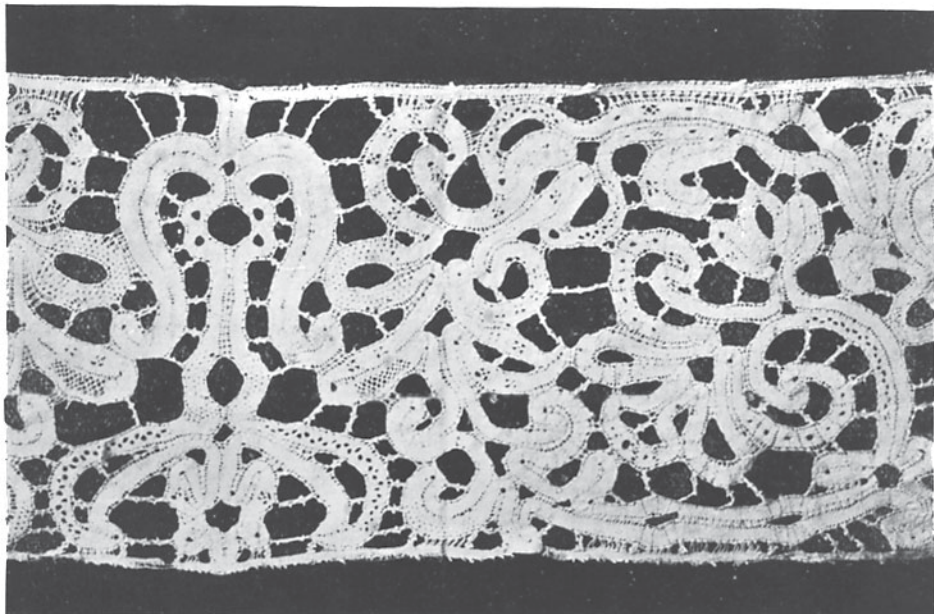
"From Lisle I came to Brussels, where most of the fine laces are made you see worn in England."—Lord Chesterfield, 1741.

At what period the manufacture of Brussels lace commenced we are ignorant; but, judging from the earlier patterns, it may be placed at the beginning of the sixteenth century. The ancient churches of Brabant possess, it is said, many precious specimens, the gifts of munificent princes who have at all periods shown a predilection for Brussels lace, and in every way promoted its manufacture. In usage it is termed

¹³ These dogs were of large size, and able to carry from 22 to 26 lbs. They also conveyed tobacco. The Swiss dogs smuggle watches.



BRUSSELS. POINT D'ANGLETERRE À BRIDES. CROWN OF A CAP.—Last half of seventeenth century.
The property of Mr. Arthur Blackborne.



FLEMISH. TAPE LACE, BOBBIN-MADE.—Seventeenth century.
Photos by A. Dryden.

Point d'Angleterre, an error explained to us by history. In 1662 the English Parliament, alarmed at the sums of money expended on foreign point, and desirous to protect the English bone-lace manufacture, passed an Act prohibiting the importation of all foreign lace. The English lace-merchants, at a loss how to supply the Brussels point required at the court of Charles II., invited Flemish lace-makers to settle in England and there establish the manufacture. The scheme, however, was unsuccessful. England did not produce the necessary flax, and the lace made was of an inferior quality. The merchants therefore adopted a more simple expedient. Possessed of large capital, they bought up the choicest laces of the Brussels market, and then smuggling them over to England, sold them under the name of point d'Angleterre, or "English Point."¹⁴

This fact is, curiously enough, corroborated in a second memorandum given by the Venetian ambassador to the English Court in 1695, already mentioned by an informant in London, who states that Venetian point is no longer in fashion, but "that called English point, which, you know, is not made here, but in Flanders, and only bears the name of English to distinguish it from the others." "Questo chiamato punto d'Inghilterra, si sappia che non si fa qui, ma in Fiandra, et porta solamente questo nome d'Inghilterra per distintione dagli altri."

The account of the seizure made by the Marquis de Nesmond of a vessel laden with Flanders lace, bound for England, in 1678¹⁵ will afford some idea of the extent to which this smuggling was carried on. The cargo comprised 744,953 ells of lace, without enumerating handkerchiefs, collars, fichus, aprons, petticoats, fans, gloves, etc., all of the same material. From this period "point de Bruxelles" became more and more unknown, and was at last effaced by "point d'Angleterre,"¹⁶ a name it still retains.¹⁷

On consulting, however, the English Royal Inventories of

¹⁴ Black lace was also imported at this period from the Low Countries. Among the articles advertised as lost, in the *Newsman* of May 26th, 1664, is, "A black lute-string gown with a black Flanders lace."

¹⁵ *Mercure Galant*. 1678.

¹⁶ "Le corsage et les manches étaient

bordés d'une blanche et légère dentelle. sortie à coup sûr des meilleures manufactures d'Angleterre."

¹⁷ We have, however, one entry in the Wardrobe Accounts of the Duc de Penthièvre: "1738. Onze aunes d'Angleterre de Flandre."

the time, we find no mention of "English point." In France, on the other hand, the fashion books of the day¹⁸ commend to the notice of the reader, "Corsets chamarrés de point d'Angleterre," with vests, gloves, and cravats trimmed with the same material. Among the effects of Madame de Simiane, dated 1681, were many articles of English point;¹⁹ and Monseigneur the Archbishop of Bourges, who died some few years later, had two cambric toilettes trimmed with the same.²⁰

The finest Brussels lace can only be made in the city itself. Antwerp, Ghent, and other localities have in vain tried to compete with the capital. The little town of Binche, long of lace-making celebrity, has been the most successful. Binche, however, now only makes pillow flowers (point plat), and those of an inferior quality.

When, in 1756, Mrs. Calderwood visited the Béguinage at Brussels, she wrote to a friend describing the lace-making. "A part of their work is grounding lace; the manufacture is very curious. One person works the flowers. They are all sold separate, and you will see a very pretty sprig, for which the worker only gets twelve sous. The masters who have all these people employed give them the thread to make them; this they do according to a pattern, and give them out to be grounded; after this they give them to a third hand, who 'hearts' all the flowers with the open work. That is what makes this lace so much dearer than the Mechlin, which is wrought all at once."²¹

The thread used in Brussels lace is of extraordinary fineness. It is made of flax grown in Brabant, at Hal and Rebecq-Rognon.²² The finest quality is spun in dark underground rooms, for contact with the dry air causes the thread

¹⁸ *Mercure Galant*. 1678.

¹⁹ "Deux paires de manchettes et une cravatte de point d'Angleterre."—*Inventaire d'Anne d'Escoubleau, Baronne de Sourdis, veuve de François de Simiane*. Arch. Nat. M. M. 802.

²⁰ *Inv. après le décès de Mgr. Mich. Philippine de la Vrillière, Patriarche, Archevêque de Bourges*, 1694. Bib. Nat. MSS. F. Fr. 11,426.

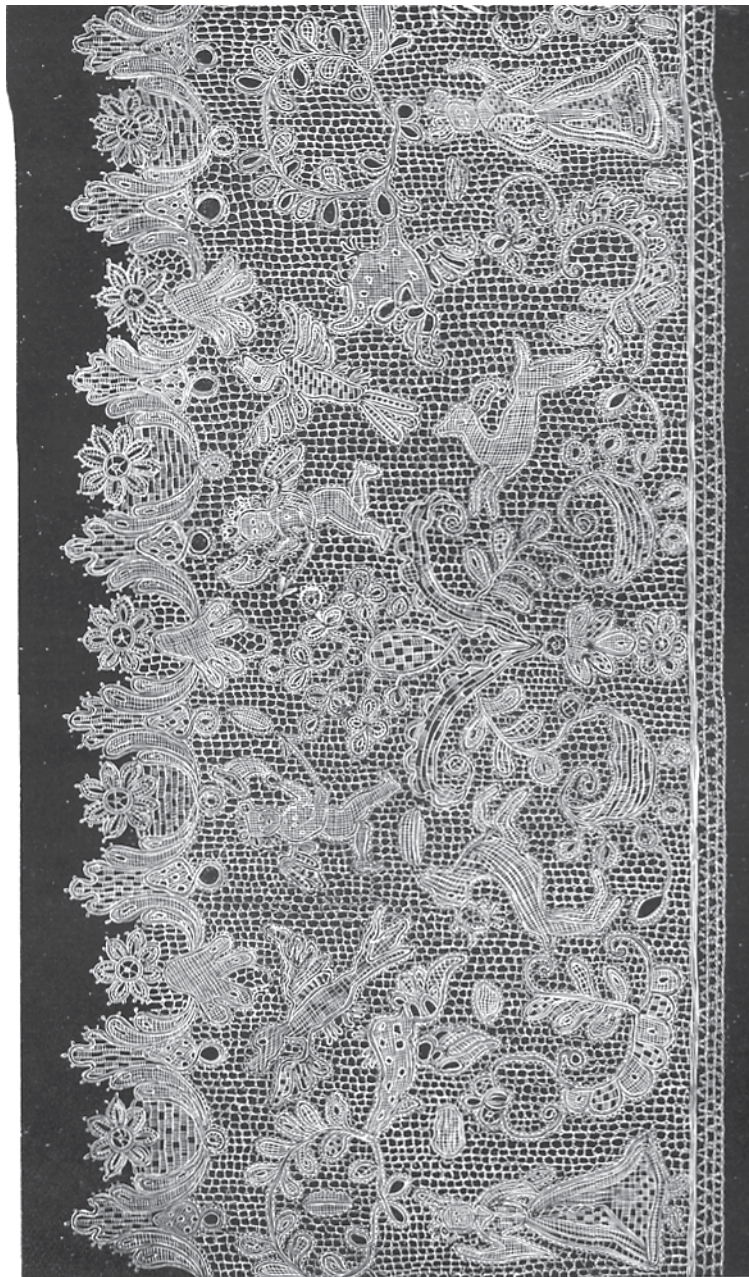
"Une toilette et sa touaille avec un peignoir de point d'Angleterre."—*Inv. de décès de Mademoiselle de Charollais*.

1758. Arch. Nat.

²¹ *Mrs. Calderwood's Journey through Holland and Belgium*, 1756. Printed by the Maitland Club.

²² Flax is also cultivated solely for lace and cambric thread at St. Nicholas, Tournay, and Courtrai. The process of steeping (*rouissage*) principally takes place at Courtrai, the clearness of the waters of the Lys rendering them peculiarly fitted for the purpose. Savary states that fine thread was first spun at Mechlin.

Fig. 57.



BRUSSELS NEEDLE-POINT.

To face page 118.

to break, so fine is it as almost to escape the sight. The feel of the thread as it passes through the fingers is the surest guide. The thread-spinner closely examines every inch drawn from her distaff, and when any inequality occurs stops her wheel to repair the mischief. Every artificial help is given to the eye. A background of dark paper is placed to throw out the thread, and the room so arranged as to admit one single ray of light upon the work. The life of a Flemish thread-spinner is unhealthy, and her work requires the greatest skill; her wages are therefore proportionably high.

It is the fineness of the thread which renders the real Brussels ground (*vrai réseau*, called in Flanders, "droschel") so costly.²³ The difficulty of procuring this fine thread at any cost prevented the art being established in other countries. We all know how, during the last fifty years of the bygone century, a mania existed in the United Kingdom for improving all sorts of manufactures. The Anti-Gallican Society gave prizes in London; Dublin and Edinburgh vied with their sister capital in patriotism. Every man would establish something to keep our native gold from crossing the water. Foreign travellers had their eyes open, and Lord Garden, a Scotch Lord of Session, who visited Brussels in 1787, thus writes to a countryman on the subject: "This day I bought you ruffles and some beautiful Brussels lace, the most light and costly of all manufactures. I had entertained, as I now suspect, a vain ambition to attempt the introduction of it into my humble parish in Scotland, but on inquiry I was discouraged. The thread is of so exquisite a fineness they cannot make it in this country. It is brought from Cambrai and Valenciennes in French Flanders, and five or six different artists are employed to form the nice part of this fabric, so that it is a complicated

²³ It is often sold at £240 per lb., and in the Report of the French Exhibition of 1859 it is mentioned as high as £500 (25,000fr. the kilogramme). No wonder that so much thread is made by machinery, and that Scotch cotton thread is so generally used, except for the choicest laces. But machine-made thread has never attained the fineness of that made by hand. Of those in the Exhibition of

1862, the finest Lille was 800 leas (a technical term for a reel of 300 yards), the Brussels 600, the Manchester 700; whereas in Westphalia and Belgium hand-spun threads as fine as 800 to 1000 are spun for costly laces. The writer has seen specimens, in the Museum at Lille, equal to 1200 of machinery; but this industry is so poorly remunerated, that the number of skilful hand-spinners is fast diminishing.

art which cannot be transplanted without a passion as strong as mine for manufactures, and a purse much stronger. At Brussels, from one pound of flax alone they can manufacture to the value of £700 sterling."

There were two kinds of ground used in Brussels lace, the bride and the réseau. The bride was first employed, but, even a century back,²⁴ had been discontinued, and was then only made to order. Nine ells of "Angleterre à bride" appear in the bills of Madame du Barry.²⁵ The lace so made was generally of most exquisite workmanship, as many magnificent specimens of "bas d'aube,"²⁶ now converted into flounces, attest. Sometimes bride and réseau were mixed.²⁷ In the inventories the description of ground is always minutely specified.²⁸ (See Plates XXXVII., XLVII., XLVIII., XLIX., LI.)

The réseau was made in two ways,²⁹ by hand (à l'aiguille), and on the pillow (au fuseau). The needleground is worked from one flower to another, as in Fig. 44. The pillow is made in small strips of an inch in width, and from seven to forty-five inches long, joined together by a stitch long known to the lace-makers of Brussels and Bayeux only,³⁰ called "point de raccroc"—in English, "fine joining"—and

²⁴ *Dictionnaire du Citoyen*. 1761.

²⁵ *Comptes de Madame du Barry*. Bib. Nat. MSS. F. Fr. 8157 and 8.

²⁶ "Trois aubes de batiste garnies de grande dentelle de gros point d'Angleterre."—*Inv. des Meubles, etc., de Louis, Duc d'Orléans, decédé 4 fev. 1752*. (Son of the Regent.) Arch. Nat. X. 10,075.

"Deux aubes de point d'Angleterre servant à Messieurs les curez.

"Une autre aube à dentelle de gros point servant aussi à M. le curé."—*Inventaire et Description de l'Argenterie, Vermeil Doré, Ornaments, Linge, etc., appartenant à l'Œuvre et Fabricque de l'église Saint-Merry à Paris*. 1714. Arch. Nat. L.L. 859.

²⁷ "Une coëffure à une pièce d'Angleterre bride et réseau."—*Comptes de Madame du Barry*.

"1 aune et quart d'Angleterre mêlé."—*Ibid.*

²⁸ Mrs. Delany writes ("Corr.," vol. 2): The laces "I have pitched on for you are charming; it is grounded Brussels."

"Deux tours de gorge à raiseau, un tour de camisolle à bride."—1720.

Inv. de la Duchesse de Bourbon. Arch. Nat. X. 10,062-4.

"Six peignoirs de toile fine garnis par en haut d'une vieille dentelle d'Angleterre à raiseau."—*Inv. de décès de Monsieur Philippe petit fils de France, Duc d'Orléans, Regent du Royaume, decédé 2 décembre, 1723*. Arch. Nat. X. 10,067.

The "fond écaillé" often occurs.

"Une coëffure à une pièce de point à l'écaille;

"Une paire de manchettes de cour de point à raiseau, et deux devants de corps de point à brides à écailles."—1761. *Inv. de la Duchesse de Modène*. Arch. Nat. X. 10,082.

"Deux barbes, rayon, et fond d'Angleterre superfin fond écaillé."—*Comptes de Madame du Barry*. See her *Angleterre*, Chap. XI. note 26.

²⁹ To which machinery has added a third, the tulle or Brussels net.

³⁰ The needleground is three times as expensive as the pillow, because the needle is passed four times into each mesh, whereas in the pillow it is not passed at all.

Fig. 58.



BRUSSELS NEEDLE-POINT.

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Fig. 58A.



BRUSSELS. POINT À L'AIGUILLE.—Formerly belonged to H.M. Queen Charlotte.

To face page 120.

consisting of a fresh stitch formed with a needle between the two pieces to be united. It requires the greatest nicety to join the segments of shawls and other large pieces. Since machine-made net has come into use the "vrai réseau" is rarely made, save for royal trousseaux (Figs. 57 and 58).

There are two kinds of flowers: those made with the needle are called "point à l'aiguille"; those on the pillow, "point plat."³¹ The best flowers are made in Brussels itself, where they have attained a perfection in the relief (point brodé) unequalled by those made in the surrounding villages and in Hainault. The last have one great fault. Coming soiled from the hands of the lace-makers, they have a reddish-yellow cast. In order to obviate this evil the workwoman, previous to sewing the flowers on the ground, places them in a packet of white lead and beats them with the hand, an operation injurious to the health of the lace-cleaner. It also causes the lace to turn black when laid in trunks or wardrobes in contact with flannel or other woollen tissues bleached with sulphur, which discolours the white lead. Bottles containing scent, the sea air, or a heated room, will produce the same disagreeable change, and the colour is with difficulty restored. This custom of powdering yellow lace is of old date. We read in 1782³²: "On tolère en même temps les dentelles jaunes et fort sales, poudrez-les à blanc pour cacher leur vétusté, dut la fraude paroître, n'importe, vous avez des dentelles vous êtes bien dispensé de la propreté mais non du luxe." Mrs. Delany writes in 1734: "Your head and ruffles are being made up, but Brussels always look yellow;" and she was right, for flax thread soon returns to its natural "crémée" hue. Yet,

"How curled her hair, how clean her Brussels lace!"

exclaims the poet.³³ Later, the taste for discoloured lace became general. The "Isabelle" or cream-coloured tint was found to be more becoming than a dazzling white, and our coquettish grandmothers, who prided themselves upon the colour of their point, when not satisfied with the richness of its hue, had their lace dipped in coffee.

³¹ "Trois oreillers, l'un de toile blanche picquée garnis autour de chacun d'un point plat."—*Inv. de la Duchesse de Modène*.

³² *Tableau de Paris*, par S. Mercier. Amsterdam, 1782.

³³ "Fashion." J. Warton.

In the old laces the plat flowers were worked in together with the ground. (Fig. 59.) Application lace was unknown to our ancestors.³⁴ The making of Brussels lace is so complicated that each process is, as before mentioned, assigned to a different hand, who works only at her special department. The first, termed—

1. Drocheleuse (Flemish, drocheles), makes the vrai réseau.

2. Dentelière (kantwerkes), the footing.

3. Pointeuse (needlewerkes), the point à l'aiguille flowers.

4. Platteuse (platwerkes), makes the plat flowers.

5. Fonneuse (grondwerkes), is charged with the open work (jours) in the plat.

6. Jointeuse, or attacheuse (lashwerkes), unites the different sections of the ground together.

7. Striqueuse, or appliqueuse (strikes), is charged with the sewing (application) of the flowers upon the ground.

The pattern is designed by the head of the fabric, who, having cut the parchment into pieces, hands it out ready pricked. The worker has no reflections to make, no combinations to study. The whole responsibility rests with the master, who selects the ground, chooses the thread, and alone knows the effect to be produced by the whole.

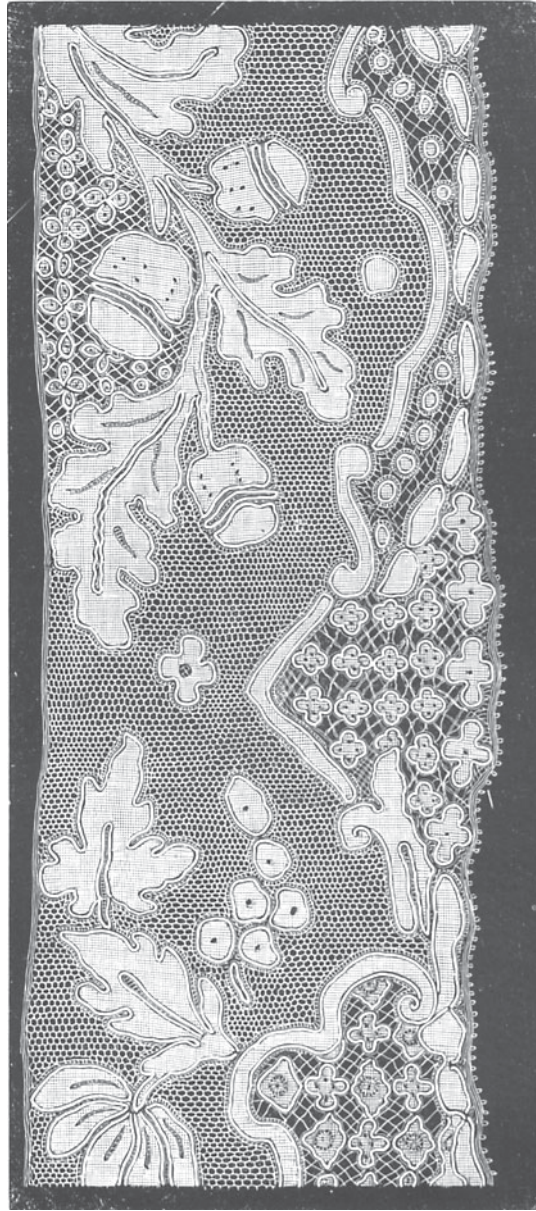
The pattern of Brussels lace has always followed the fashion of the day. The most ancient is in the Gothic style (*Gothique pur*), its architectural ornaments resembling a pattern cut out in paper. This style was replaced by the flowing lines which prevailed till the end of the last century. (Fig. 60.)

In its turn succeeded the *genre fleuri* of the First Empire, an assemblage of flowers, sprigs, columns, wreaths, and *petits semés*, such as spots, crosses, stars, etc. In flowers, the palm and pyramidal forms predominated. Under the Restoration the flowery style remained in fashion, but the palms and pyramids became more rare. Since 1830 great changes have taken place in the patterns, which every year become more elegant and more artistic.

³⁴ Brussels lace-makers divide the plat into three parts, the "mat," the close part answering to the French *toilé* (Chapter III.); *gaze au fuseau*,

in which small interstices appear, French *grillé*, and the *jours*, or open work.

Fig. 59.



OLD BRUSSELS. (Point d'Angleterre. Bobbin-made, circ. 1750.)

To face page 122.

The lace industry of Brussels is now divided into two branches, the making of detached sprigs, either point or pillow, for application upon the net ground, and the modern *point à l'aiguille gazée*, also called point de Venise, a needle-work lace in which the flowers are made simultaneously with the ground, by means of the same thread, as in the old Brussels. It is made in small pieces, the joining concealed by small sprigs or leaves, after the manner of the old point, the same lace-worker executing the whole strip from beginning to end. Point gaze is now brought to the highest perfection, and the specimens in the Paris Exhibition of 1867 were remarkable for the precision of the work, the variety and richness of the "jours," and the clearness of the ground.

Brussels point à l'aiguille, point de gaze, is the most filmy and delicate of all point lace. Its forms are not accentuated by a raised outline of button-hole stitching, as in point d'Alençon and point d'Argentan, but are simply outlined by a thread. The execution is more open and slight than in early lace, and part of the *toilé* in made is close, part in open stitch, to give an appearance of shading. The style of the designs is naturalistic. (Plate LII.)

"Point Duchesse" is a bobbin lace of fine quality, in which the sprigs resemble Honiton lace united by "brides." Duchesse is a modern name. The work less resembles the old Brussels laces than the "Guipure de Flandre," made at Bruges in the seventeenth and eighteenth centuries, which was much used for cravats, being exceedingly rich and soft in effect. Bobbin lace is sometimes named point Plat; the word point in this case signifies the fine quality of the lace, and has nothing to do with the needle-point. Point Plat appliqué is the name given to Belgian bobbin-made sprigs which are afterwards applied to machine-made net. Bobbin lace is not now made in Brussels itself.

Brussels was a favoured lace at the court of the First Empire.³⁵ When Napoleon and the Empress Marie Louise made their first public entry into the Belgian capital, they

³⁵ The veil presented by the city of Brussels to the Empress Josephine was sold in 1816 by Eugène Beauharnais to Lady Jane Hamilton. It is described to have been of such ample dimensions that, when placed on Lady Jane's head—who was upwards of six feet high—

it trained on the ground. The texture of the réseau was exquisitely fine. In each corner was the imperial crown and cypher, encircled with wreaths of flowers. This *chef d'œuvre* passed into the possession of Lady Jane's daughter; the Duchesse de Coigny.

gave large orders for albs of the richest point, destined as a present for the Pope. The city, on its part, offered to the Empress a collection of its finest lace, on vrai réseau, of marvellous beauty; also a curtain of Brussels point, emblematic of the birth of the King of Rome, with Cupids supporting the drapery of the cradle. After the battle of Waterloo, Monsieur Troyaux, a manufacturer at Brussels, stopped his lace fabric, and, having turned it into a hospital for forty English soldiers, furnished them with linen, as well as other necessaries, and the attendance of trained nurses. His humane conduct did not go unrewarded; he received a decoration from his sovereign, while his shop was daily crowded with English ladies, who then, and for years after, made a point of purchasing their laces at his establishment when passing through Brussels. Monsieur Troyaux made a large fortune and retired from business.³⁶

MECHLIN.

“And if disputes of empire rise between
Mechlin, the Queen of Lace, and Colberteen,
’Tis doubt, ’tis darkness! till suspended Fate
Assumes her nod to close the grand debate.”

—Young, *Love of Fame*.

“Now to another scene give place;
Enter the Folks with silk and lace,
Fresh matter for a world of chat
Right Indian this; right Macklin that.”

—Swift, *Journal of a Modern Lady*.

“Mechlin, the finest lace of all!”

—Anderson, *Origin of Commerce*.

“Rose: Pray, what may this lace be worth a yard?”

“Balance: Right Mechlin, by this light!”

—Farquhar, *The Recruiting Officer*.

Mechlin is the prettiest of laces, fine, transparent, and effective. It is made in one piece, on the pillow, with

³⁶ To afford an idea of the intrinsic value of Brussels lace, we give an estimate of the expense of a fine flounce (*volant*), of *vrai réseau mélangé* (point and plat), 12 metres long by 35 centimetres wide (13½ yards by 14 inches)—

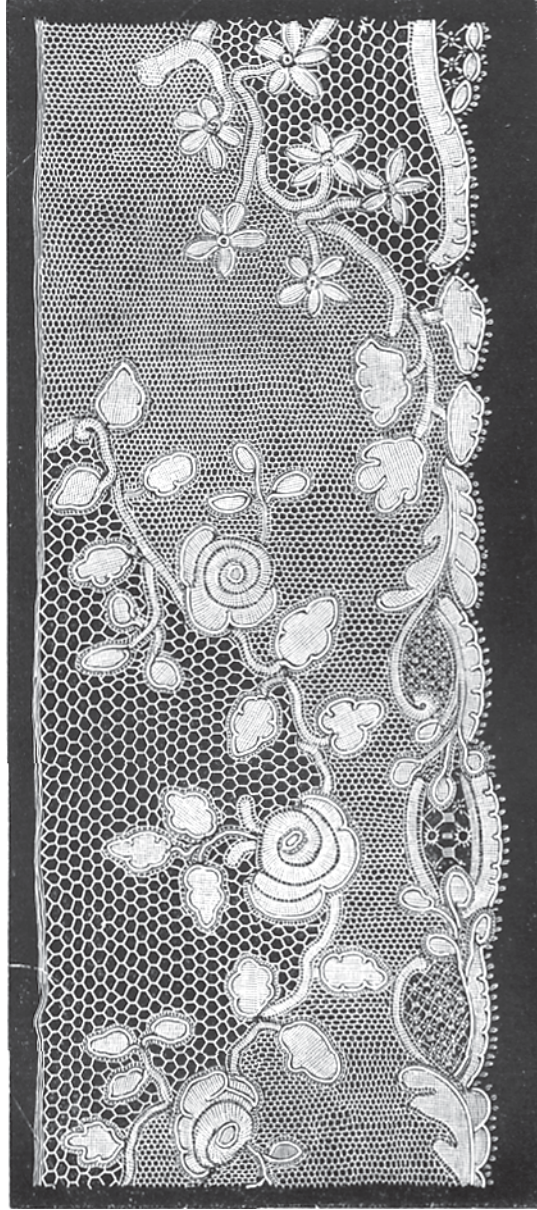
	Fr.
Cost of the plat	1,885.75
Needle-point	5,000
Open-work, <i>jours</i> (<i>fannage</i>)	390
Appliqué (<i>stricage</i>)	800

	Fr.
Ground (<i>réseau</i>)	2,782
Footing (<i>engrêlure</i>)	1.27
Total	10,859.02

= £434 7 6

Equals £36 3s. 9d. the metre, and the selling price would be about £50 16s., which would make the flounces amount to £609 12s.

Fig. 60.



OLD BRUSSELS. (Point d'Angleterre. Formerly belonging to Queen Charlotte.)

To face page 124.

various fancy stitches introduced. Its distinguishing feature is the cordonnet or flat silky thread which outlines the pattern, and gives to this lace the character of embroidery (hence it is sometimes called *Broderie de Malines*³⁷); and secondly, the hexagonal mesh of the *réseau*. "This is made of two threads twisted twice on four sides, and four threads plaited three times on the two other sides. Thus the plait is shorter and the mesh consequently smaller than that of Brussels lace." Mechlin was sometimes grounded with an ornamental *réseau* called *Fond de neige*, or *Œil de perdrix*, and also with the six-pointed *Fond Chant*; but these varieties are not common. The earliest Mechlin has the *points d'esprit*, and is very rare. It was made at Mechlin, Antwerp, Lierre and Turnhout, but the manufacture has long been on the decline. In 1834 there were but eight houses where it was fabricated, but at a later date it appears to have partially revived. There was a fine collection of Mechlin lace in the Paris Exhibition of 1867 from Turnhout (Prov. Antwerp), and some other localities. Very little is now manufactured. It is difficult to trace the real point de Malines. Previous to 1665, as elsewhere stated, all Flanders laces, with some exceptions, were known to the French commercial world as "Malines." According to Savary, the laces of Ypres, Bruges, Dunkirk and Courtrai passed at Paris under that name—hence we have in the inventories of the time, "Malines à bride,"³⁸ as well as "Malines à réseau."³⁹

The statute of Charles II. having placed a bar to the introduction of Flanders lace into England, Mechlin neither appears in the advertisements nor inventories of the time.

We find mention of this fabric in France as early as Anne of Austria, who is described in the memoirs of Marion

³⁷ "Une paire de manchettes de dentelle de Malines brodée."

"Quatre bonnets de nuit garnis de Malines brodée."—*Inv. de décès de Mademoiselle de Charollais*. 1758.

³⁸ *Inv. de la Duchesse de Bourbon*. 1720.

"1704. Deux fichus garnis de dentelle de Malines à bride ou réseau.

"Une cravatte avec les manchettes

de point de Malines à bride.

"Deux autres cravattes de dentelle de Malines à réseau et trois paires de manchettes de pareille dentelle."—*Inv. de Franç. Phelypeaux Loisel*. Bib. Nat. MSS. F. Fr. 11,459.

³⁹ *Inv. de décès de Madame Anne, Palatine de Bavière, Princesse de Condé*. 1723. Arch. de Nat. X. 10,065.

de l'Orme as wearing a veil "en frizette de Malines."⁴⁰ Again, the Maréchal de la Motte, who died in 1657, has, noted in his inventory,⁴¹ a pair of Mechlin ruffles.

Regnard, who visited Flanders in 1681, writes from this city: "The common people here, as throughout all Flanders, occupy themselves in making the white lace known as Malines, and the Béguinage, the most considerable in the country, is supported by the work of the Béguines, in which they excel greatly."⁴²

When, in 1699, the English prohibition was removed, Mechlin lace became the grand fashion, and continued so during the succeeding century. Queen Mary anticipated the repeal by some years, for, in 1694, she purchased two yards of knotted fringe for her Mechlin ruffles,⁴³ which leads us to hope she had brought the lace with her from Holland; though, as early as 1699, we have advertised in the *London Gazette*, August 17th to 21st: "Lost from Barker's coach a deal box containing," among other articles, "a waistcoat and Holland shirt, both laced with Mecklin lace." Queen Anne purchased it largely; at least, she paid in 1713⁴⁴ £247 6s. 9d. for eighty-three yards, either to one Margaret Jolly or one Francis Dobson, "Millenario Regali"—the Royal Milliner, as he styles himself. George I. indulges in a "Macklin" cravat.⁴⁵

"It is impossible," says Savary about this time, "to imagine how much Mechlin lace is annually purchased by France and Holland, and in England it has always held the highest favour."

Of the beau of 1727 it is said:

"Right Macklin must twist round his bosom and wrists."

While Captain Figgins of the 67th, a dandy of the first water, is described, like the naval puppy of Smollett in *Roderick Random*, "his hair powdered with maréchal, a cambric shirt, his Malines lace dyed with coffee-grounds." Towards 1755 the fashion seems to have been on the decline

⁴⁰ In the accounts of Madame du Barry, we have "Malines bâtarde à bordure." de manchettes garnyes de passement tant de Venise, Gennes, et de Malines."

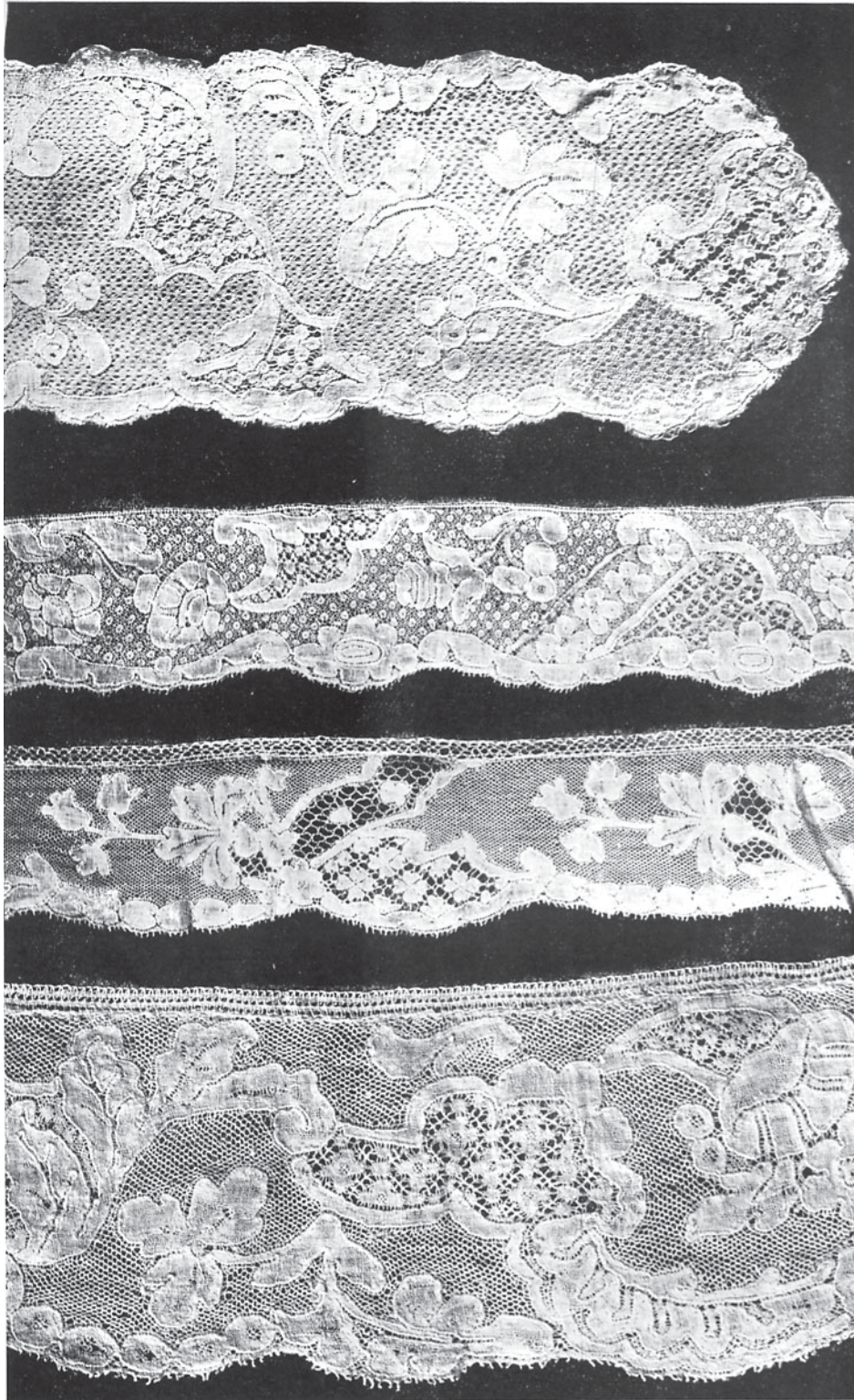
⁴¹ *Inv. après le décès de Mgr. le Maréchal de la Motte.* Bib. Nat. MSS. F. Fr. 11,426. "Quatre paires

⁴² *Voyage en Flandre.* 1681.

⁴³ B. M. Add. MSS. No. 5751.

⁴⁴ Gr. Ward. Acc. P. R. O.

⁴⁵ *Ibid.*



MECHLIN.—Four specimens of seventeenth and eighteenth centuries. Arranged by age, the oldest at the top. The upper one is the end of a lappet, the property of Mr. Arthur Blackborne. Width about $3\frac{1}{2}$ in. Widths of smaller pieces, $1\frac{1}{4}$ in., lower $2\frac{1}{2}$ in.

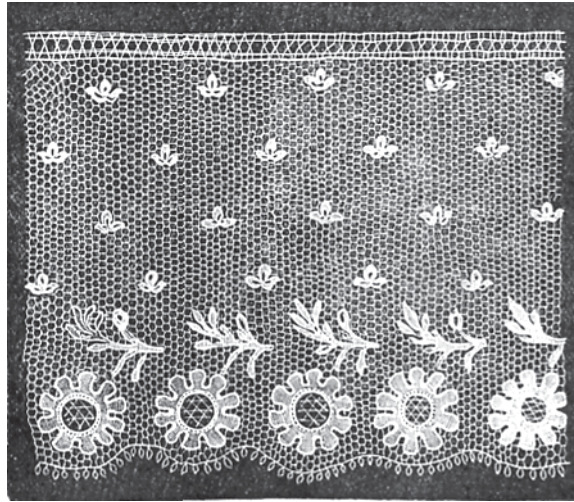
Photos by A. Dryden.

To face page 126.

in England. "All the town," writes Mr. Calderwood, "is full of convents; Mechlin lace is all made there; I saw a great deal, and very pretty and cheap. They talk of giving up the trade, as the English, upon whom they depended, have taken to the wearing of French blondes. The lace merchants employ the workers and all the town with lace. Though they gain but twopence halfpenny daily, it is a good worker who will finish a Flemish yard (28 inches) in a fortnight."

Mechlin is essentially a summer lace, not becoming in

Fig. 61.



MECHLIN.—(Period Louis XVI.)

itself, but charming when worn over colour. It found great favour at the court of the Regent, as the inventories of the period attest. Much of this lace, judging from these accounts, was made in the style of the modern insertion, with an edging on both sides, "campané," and, being light in texture, was well adapted for the gathered trimmings, later termed "quilles," now better known as "plissés à la

⁴⁶ "On chamarré les jupes en quilles de dentelles plissées."—*Mercure Galant*. 1678.

"Un volant dentelle d'Angleterre plissée."—*Extraordinaire du Mercure. Quartier d'Esté*. 1678.

vieille."⁴⁷ Mechlin can never have been used as a "dentelle de grande toilette"; it served for coiffures de nuit, garnitures de corset, ruffles and cravats.⁴⁸

Lady Mary Wortley Montagu, describing an admirer, writes:

"With eager beat his Mechlin cravat moves—
He loves, I whisper to myself, he loves!"

It was the favourite lace of Queen Charlotte (Fig. 62) and of the Princess Amelia. Napoleon I. was also a great

Fig. 62.



MECHLIN.—(Formerly belonging to H. M. Queen Charlotte.)

admirer of this fabric, and when he first saw the light Gothic tracery of the cathedral spire of Antwerp, he exclaimed, "C'est comme de la dentelle de Malines."

⁴⁷ "1741. Une coiffure de nuit de Malines à raizeau campanée de deux pièces.

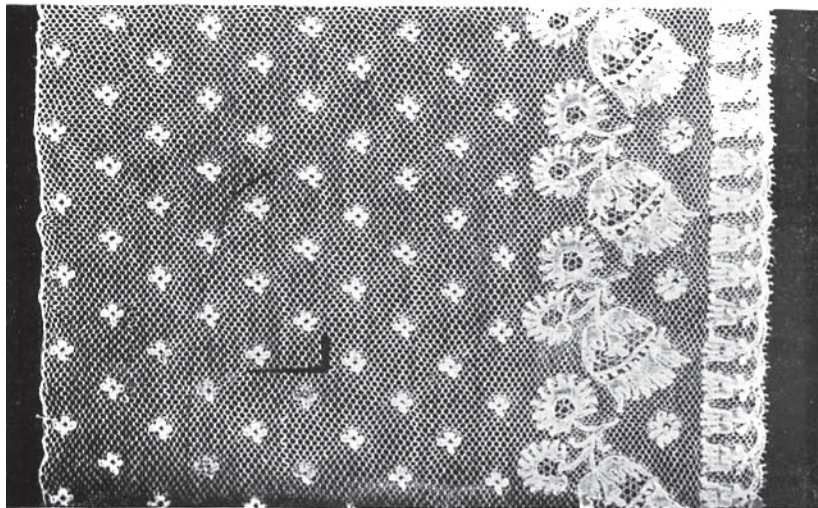
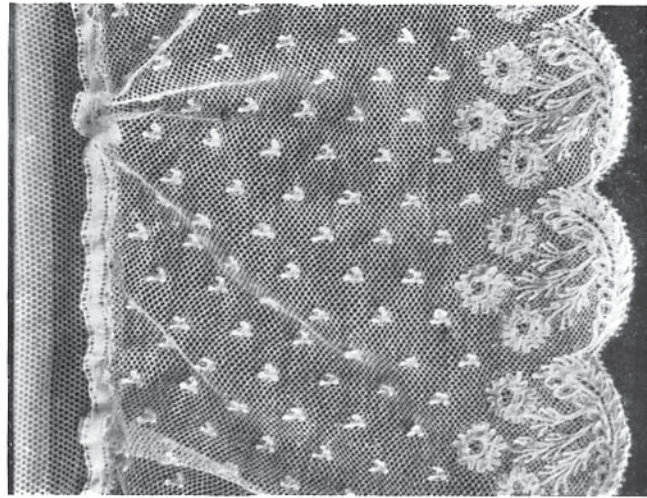
"Une paire de manches de Malines brodée à raizeau campanée, un tour de gorge, et une garniture de corset."
—*Inv. de Mademoiselle de Clermont.*

"1761. Une paire de manches de Malines bridés non campanée, tour de

gorge, et garniture de corset."—*Inv. de la Duchesse de Modène.*

⁴⁸ "1720. Une garniture de teste à trois pièces de dentelle de Malines à bride.

"Deux peignoirs de toile d'Hollande garnis de dentelle, l'une d'Angleterre à bride et l'autre de Maline à raizeau."
—*Inv. de la Duchesse de Bourbon.*



MECHLIN.—Three specimens of last half of eighteenth century.

Photos by A. Dryden from Mrs. Ellis' Collection.

Width, 4 in.

Width, 4½ in.

Victoria and Albert Museum.

Width, 5 in.

ANTWERP.

"At Antwerp, bought some ruffles of our agreeable landlady, and set out at 2 o'clock for Brussels."—*Tour*, by G. L., 1767.

Before finishing our account of the laces of Brabant, we must touch upon the produce of Antwerp, which, though little differing from that of the adjoining towns, seems at one time to have been known in the commercial world.⁴⁹ In the year 1560 we have no mention of lace among the fabrics of Antwerp, at that period already flourishing, unless it be classed under the head of "mercery, fine and rare."⁵⁰ The cap, however, of an Antwerp lady⁵¹ of that period is decorated with the fine lace of geometric pattern. (Fig. 63.) As early as 1698 the *Flying Postman* advertises as follows: "Yesterday, was dropped between the Mitre Tavern and the corner of Princes-street, five yards and better of Antwerp lace, pinner breadth. One guinea reward."

According to Savary, much lace without ground, "dentelle sans fond," a guipure of large flowers united by "brides," was fabricated in all the towns of Brabant for especial exportation to the Spanish Indies, where the "Gothic" taste continued in favour up to a very late period. These envoys

"1750. Une dormeuse de Malines."
—*Inv. de Mademoiselle de Charollais*.

"1770. 5½ grande hauteur de Malines pour une paire de manchettes, 264 francs.

"1 au. jabot pour le tour de gorge, 16.

"5 au. ¼ Malines pour garnir 3 chemises au nègre à 12 fr." (The wretch Zamor who denounced her.)—*Comptes de Madame du Barry*.

"1788. 6 taves d'oreiller garnies de Malines."—*Etat de ce qui a été fourni pour le renouvellement de Mgr. le Dauphin*. Arch. Nat. K. 505, No. 20.

"1792. 2 taves d'oreillier garnis de maline."—*Notes du linge du ci-devant Roi*. *Ibid.* No. 8.

"1792. 24 fichus de batiste garnis de Maline.

"2 tave d'oreiller garnis de Maline."
—*Renouvellement de M. le Duc. de Normandie*. *Ibid.*

⁴⁹ An Arrêt, dated 14 Aug., 1688, requires that "toutes les dentelles de fil d'Anvers, Bruxelles, Malines et autres lieux de la Flandre Espagnolle," shall enter only by Rousselars and Condé, and pay a duty of 40 livres per lb.—Arch. Nat. *Coll. Rondonneau*.

⁵⁰ In the list of foreign Protestants resident in England, 1618 to 1688, we find in London, Aldersgate Ward, Jacob Johnson, born at Antwerp, lace-maker, and Antony du Veal, lace-weaver, born in Turny (Tournay).

⁵¹ This portrait has been engraved by Verbruggen, who gives it as that of Catherine of Aragon.

were expedited first to Cadiz, and there disposed of. In 1696, we find in a seizure made by Monsieur de la Bellière, on the high seas, "2181 pieces de dentelles grossières à l'Espagnole assorties."⁵² (Plate XLI.)

Since the cessation of this Spanish market, Antwerp lace would have disappeared from the scene had it not been for the attachment evinced by the old people for one pattern, which has been worn on their caps from generation to generation, generally known by the name of "pot lace" (potten kant). It is made in the Béguinages of three qualities, mostly "fond double." The pattern has always a

Fig. 63.



A LADY OF ANTWERP.—(Ob. 1598. After Crispin de Passe.)

vase (Fig. 64), varied according to fancy.⁵³ Antwerp now makes Brussels lace.

One of the earliest pattern-books, that printed by Vorsterman⁵⁴—the title in English—was published at Antwerp, but it only contains patterns for Spanish stitch and other embroidery—no lace. There is no date affixed to the title-page, which is ornamented with six woodcuts representing

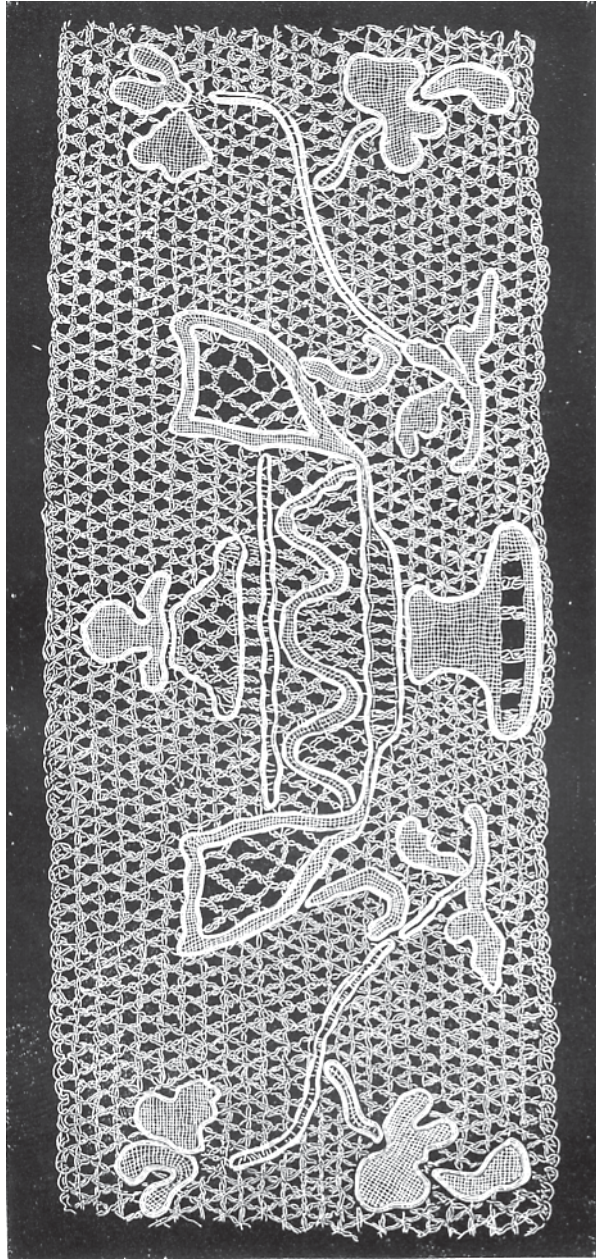
⁵² *Mercure Galant*, 1696.

⁵³ The flower-pot was a symbol of the Annunciation. In the early representations of the appearance of the Angel Gabriel to the Virgin Mary, lilies are placed either in his hand, or set as

an accessory in a vase. As Romanism declined, the angel disappeared, and the lily pot became a vase of flowers; subsequently the Virgin was omitted, and there remained only the vase of flowers.

⁵⁴ See APPENDIX.

Fig. 64.



ANTWERP POT LACE (POTTEN KANT).

To face page 130.

women, and one a man, working at frames. This work is most rare ; the only copy known may be found in the Library of the Arsenal at Paris.

Turnhout, which with Antwerp and Mechlin form the three divisions of the modern province of Antwerp, seems to have largely manufactured lace up to the present century ; as we find in 1803, out of forty lace thread and lace fabrics in the province, there were thirteen at Antwerp, twelve at Turnhout, and nine at Malines.⁵⁵ Turnhout now produces Mechlin.

FLANDERS (WEST).

The most important branch of the pillow-lace trade in Belgium is the manufacture of Valenciennes, which, having expired in its native city, has now spread over East and West Flanders. The art was originally imported into Flanders from French Hainault in the seventeenth century. As early as 1656, Ypres began to make Valenciennes lace. When, in 1684, a census was made by order of Louis XIV., there were only three forewomen⁵⁶ and sixty-three lace-makers. In 1850, there were from 20,000 to 22,000 in Ypres and its environs alone.

The productions of Ypres are of the finest quality and most elaborate in their workmanship. On a piece not two inches wide, from 200 to 300 bobbins are employed, and for the larger widths as many as 800 or more are used on the same pillow. In the exhibition of 1867, one exhibited with the lace in progress had 1,200 bobbins,⁵⁷ while in the International Exhibition of 1874 there were no less than 8,000 bobbins on a Courtrai pillow used for making a parasol cover. The ground is in large clear squares, which admirably throws up the even tissue of the patterns. In these there was little variety until 1833, when a manufacturer⁵⁸ adopted a clear

⁵⁵ *Tableau Statistique du Dép. des Deux-Nèthes*, par le Citoyen Herbouville. An X. = 1802.

⁵⁶ Their names are given: Veuves Mesele, Papegay, and Turck.

⁵⁷ Ypres Valenciennes was exhibited at £80 (the metre). The lace-maker, working twelve hours a day, could scarcely produce one-third of an inch

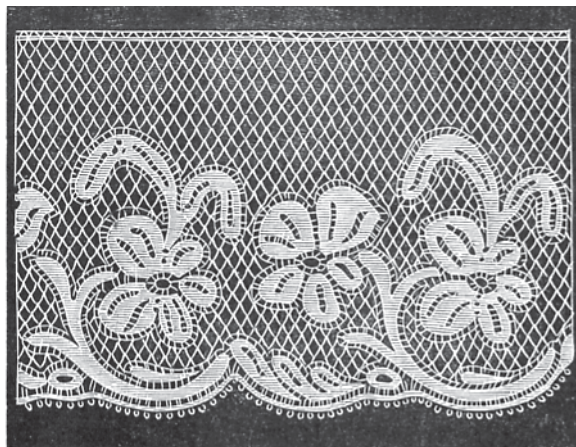
a week. It would take her twelve years to complete a length of six or seven metres, her daily earnings averaging two to three francs. Ypres makes the widest Valenciennes of any manufacture except Courtrai, whence was exhibited a half shawl (pointe) of Valenciennes.

⁵⁸ M. Duhayon Brunfaut, of Ypres.

wire ground with bold flowing designs, instead of the thick *treille*⁵⁹ and scanty flowers of the old laces. (Fig. 65.) The change was accepted by fashion, and the Valenciennes lace of Ypres has now attained a high degree of perfection. Courtrai has made great advances towards rivalling Ypres in its productions.

Not a hundred years since, when the laces of Valenciennes prospered, those of Belgium were designated as "fausses Valenciennes." Belgium has now the monopoly to a commercial value of more than £800,000.⁶⁰ The other principal centres of the manufacture are Bruges, Courtrai,

Fig. 65.



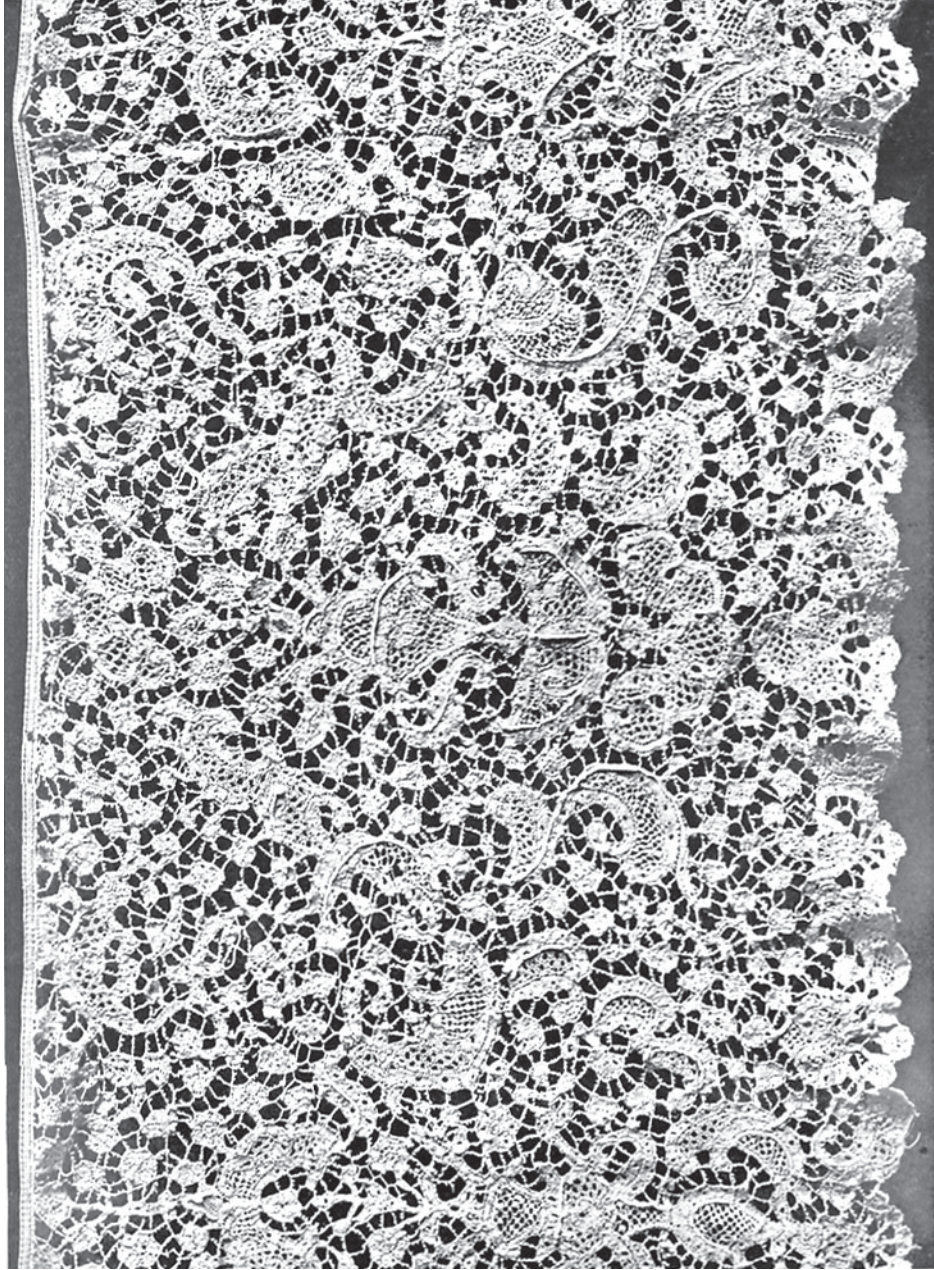
VALENCIENNES LACE OF YPRES.

and Menin in West, Ghent and Alost in East, Flanders. When Peuchet wrote in the eighteenth century, he cites "les dentelles à l'instar de Valenciennes" of Courtrai as being in favour, and generally sought after both in England and France, while those of Bruges are merely alluded to as "passing for Mechlin." From this it may be inferred the tide had not then flowed so far north. The Valenciennes of Bruges, from its round ground, has never enjoyed a high

⁵⁹ *Treille* is the general term for the ground (*réseau*) throughout Belgium and the Dép. du Nord.

⁶⁰ France alone buys of Belgium

more Valenciennes than all the other countries united; upwards of 12 millions of francs (£480,000).—Aubry.



FLEMISH. FLAT SPANISH BOBBIN LACE.—Made in Flanders. Seventeenth century.
From a photo the property of A. Dryden.

reputation. In forming the ground, the bobbins are only twisted twice, while in those of Ypres and Alost, the operation is performed four and five times.⁶¹ The oftener the bobbins are twisted the clearer and more esteemed is the Valenciennes. The "guipure de Flandres" made at Bruges in "point plat" is now in high repute, and has proved from its low price a formidable rival to Honiton, which it resembles, but the workmanship is coarser and inferior than in the best Honiton. It is of a brilliant white, and composed of bobbin-made flowers united by *barettes* or *brides à picot*. In the *L'Industrie Dentellière Belge* (1860), it is stated that West Flanders has now 180 fabrics and 400 lace schools. Of these, 157 are the property of religious communities, and number upwards of 30,000 apprentices.⁶²

FLANDERS (EAST).

No traveller has passed through the city of Ghent for the last hundred years without describing the Béguinage and its lace school. "The women," writes the author of the *Grand Tour*, 1756, "number nigh 5,000, go where they please, and employ their time in weaving lace."

Savary cites the "fausses Valenciennes," which he declares to equal the real in beauty. "They are," continues he, "moins serrées, un peu moins solides, et un peu moins chères."

The best account, however, we have of the Ghent manufactures is contained in a letter addressed to Sir John Sinclair by Mr. Hey Schoulthem in 1815. "The making of lace," he writes, "at the time the French entered the Low Countries, employed a considerable number of people of both sexes, and great activity prevailed in Ghent. The lace was chiefly for daily use; it was sold in Holland, France and England. A large quantity of 'sorted' laces of a peculiar quality were exported to Spain and the colonies. It is to be feared that, after an interruption of twenty years, this lucrative branch of commerce will be at an end: the changes of fashion have even reached the West Indian colonists,

⁶¹ At Ghent two turns and a half, and at Courtrai three and a half. Each town has its own peculiar stitch.

⁶² *L'Industrie Dentellière Belge*, par B. v. d. Dussen, Bruxelles, 1860.