

## CHAPTER XV.

ISLE DE FRANCE.—PARIS (DÉP. SEINE).

“Quelle heure est-il ?  
 Passé midi.  
 Qui vous l'a dit ?  
 Une petite souris.  
 Que fait-elle ?  
 De la dentelle.  
 Pour qui ?  
 La reine de Paris.”—*Old Nursery Song.*

EARLY in the seventeenth century, lace was extensively made in the environs of Paris, at Louvres, Gisors, Villiers-le-Bel, Montmorency, and other localities. Of this we have confirmation in a work<sup>1</sup> published 1634, in which, after commenting upon the sums of money spent in Flanders for “ouvrages et passemens,<sup>2</sup> tant de point coupé que d'autres,” which the king had put a stop to by the sumptuary law of 1633, the author says:—“Pour empêcher icelle despence, il y a toute l'Isle de France et autres lieux qui sont remplis de plus de dix mille familles dans lesquels les enfans de l'un et l'autre sexe, dès l'âge de dix ans ne sont instruits qu'à la manufacture desdits ouvrages, dont il s'en trouve d'aussi beaux et bien faits que ceux des étrangers ; les Espagnols, qui le savent, ne s'en fournissent ailleurs.”

Who first founded the lace-making of the Isle de France it is difficult to say ; a great part of it was in the hands of the Huguenots, leading us to suppose it formed one of the numerous “industries” introduced or encouraged by

<sup>1</sup> *Nouveau Règlement Général sur toutes sortes de Marchandises et Manufactures qui sont utiles et nécessaires dans ce Royaume*, etc., par M. le Marquis de la Gomerdière. Paris, 1634. In 8vo.

<sup>2</sup> M. Fournier says that France was at this time tributary to Flanders for

“passemens de fil,” very fine and delicately worked. Laffemas, in his *Règlement Général pour dresser les Manufactures du Royaume*, 1597, estimates the annual cost of these “passemens” of every sort, silk stockings, etc., at 800,000 crowns. Montchrestien, at above a million.

Henry IV. and Sully. Point de Paris, mignonette, bisette, and other narrow cheap laces were made, and common guipures were also fabricated at St. Denis, Écouen, and Groslay. From 1665 to the French Revolution, the exigencies of fashion requiring a superior class of lace, the work-women arrived gradually at making point of remarkable fineness and superior execution. The lappet (Fig. 94) is a good example of the delicacy of the fine point de Paris.

Fig. 94.



POINT DE PARIS.—Reduced.

The ground resembles the fond chant, the six-pointed star meshed réseau.

Savary, who wrote in 1726, mentions how, in the Château de Madrid, there had long existed a manufacture of points de France.<sup>3</sup> A second fabric was established by the Comte de Marsan,<sup>4</sup> in Paris, towards the end of the same century. Having brought over from Brussels his nurse,

<sup>3</sup> This was established by Colbert, and there they made, as well as at Aurillac, the finest pillow lace in the style of point d'Angleterre. This manufacture was encouraged by the

King and the Court, and its productions were among the choicest of the points de France.

<sup>4</sup> Youngest son of the Comte d'Har-court.

Fig. 95.



POINTIDE FRANCE.—Bobbin lace. Seventeenth century. With portraits of Louis XIV. and Marie Thérèse.

Mrs. Palliser gives this illustration the above designation in her last edition; in her former ones, that of Fienish lace. The lace has lately come into the possession of Mr. Arthur Blackborne. It appears to be Fienish work made for the French Queen.

named Dumont, with her four daughters, she asked him, as a reward for the care she had bestowed upon him in his infancy, to obtain for her the privilege of setting up in Paris a manufactory of point de France. Colbert granted the request: Dumont was established in the Faubourg St. Antoine—classic land of embroidery from early times—cited in the “Révolte des Passemens,” “Telle Broderie qui n’avoit jamais esté plus loin que du Faubourg S. Antoine au Louvre.” A “cent Suisse” of the king’s was appointed as guard before the door of her house. In a short time Dumont had collected more than 200 girls, among whom were several of good birth, and made beautiful lace called point de France. Her fabric was next transferred to Rue Saint Sauveur, and subsequently to the Hôtel Saint-Chaumont, near the Porte St. Denis. Dumont afterwards went to Portugal, leaving her fabric under the direction of Mademoiselle de Marsan. But, adds the historian, as fashion and taste often change in France, people became tired of this point. It proved difficult to wash; the flowers had to be raised each time it was cleaned; it was thick and unbecoming to the face. Points d’Espagne were now made instead, with small flowers, which, being very fine, was more suitable for a lady’s dress. Lastly, the taste for Mechlin lace coming in, the manufacture of Dumont was entirely given up.<sup>5</sup>

In the time of Louis XIV. the commerce of lace was distributed in different localities of Paris, as we learn from the “Livre Commode”<sup>6</sup> already quoted. The gold laces, forming of themselves a special commerce, had their shops in the “rue des Bourdonnais (in which silk laces were especially sold) and the rue Sainte-Honoré, entre la place aux Chats et les piliers des Halles,” while the rue Bétizy retained for itself the spécialité of selling “points et dentelles.”

The gold and silver laces of Paris, commonly known as points d’Espagne,<sup>7</sup> often embellished with pearls and other

<sup>5</sup> Vie de J.-Bap. Colbert. (Printed in the *Archives Curieuses*.)

<sup>6</sup> “Livre commode ou les Adienes de la Ville de Paris” for 1692.

<sup>7</sup> For the introduction of the gold point of Spain into France, see SPAIN.

The manufacture of gold lace in Paris was, however, prior to Colbert.

“1782, un bord de point d’Espagne d’or de Paris, à fonds de réseau.”—*Garderobe de S. A. S. Mgr. le Duc de Penthièvre*. Arch. Nat. K. K. 390-1.



ornaments, were for years renowned throughout all Europe ; and, until the revocation of the Edict of Nantes, an object of great commerce to France. Its importance is shown by the sumptuary edicts of the seventeenth century forbidding its use, and also by its mention in the *Révolte des Passemens*. It was made on the pillow. Much was exported to Spain and the Indies. How those exiled workmen were received by the Protestant princes of Europe, and allowed to establish themselves in their dominions, to the loss of France and the enrichment of the lands of their adoption, will be told in due time, when we touch on the lace manufactures of Holland and Germany. (Plate LVIII.)

Since 1784, little lace has been made in Paris itself, but a large number of lace-makers are employed in applying the flowers of Binche and Mirecourt upon the bobbin-net grounds.

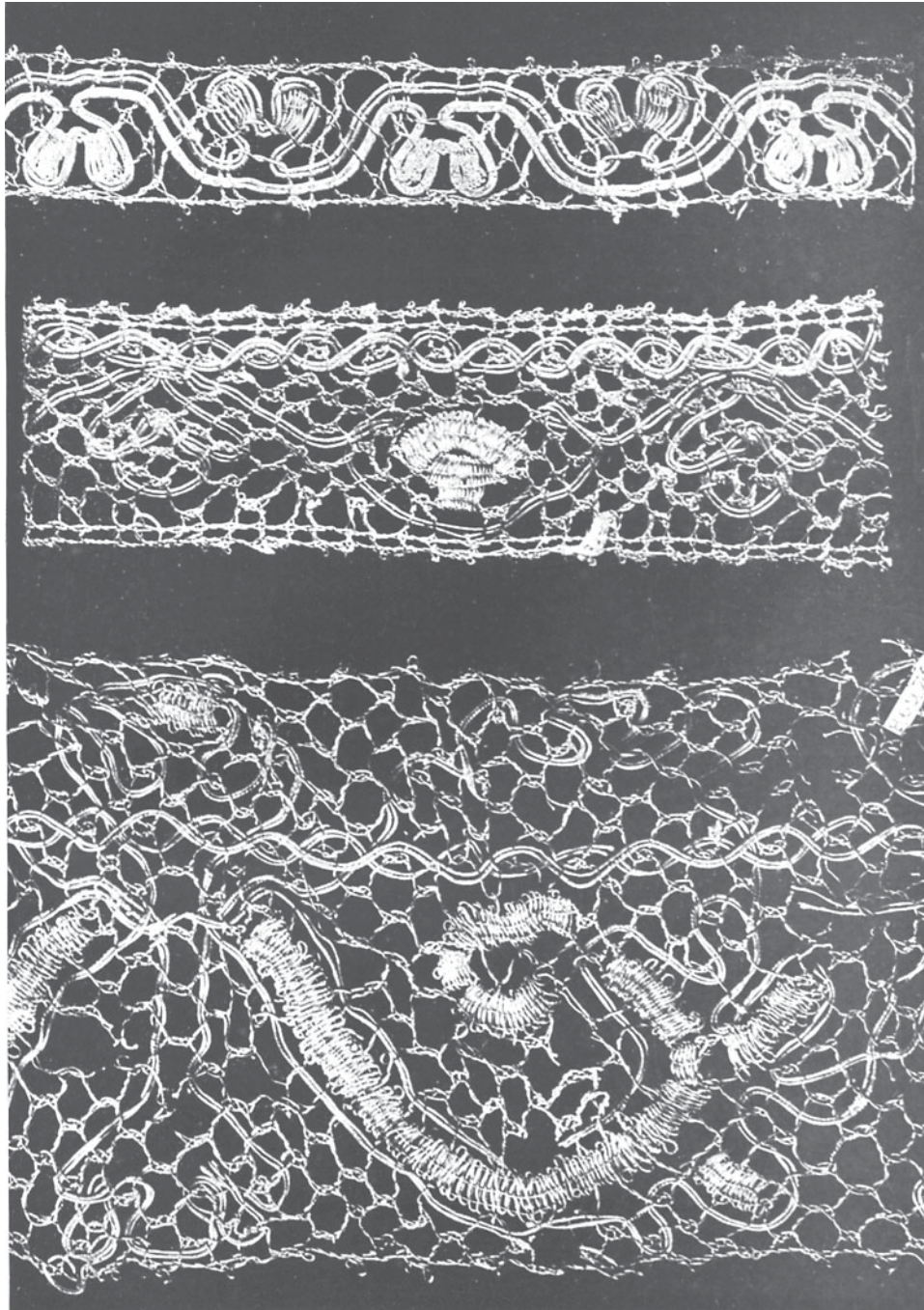
CHANTILLY (DÉP. OISE).

“ Dans sa pompe élégante admirez Chantilli,  
De héros en héros, d'âge en âge embelli.”  
—Delille. *Les Jardins*.

Although there long existed lace-makers in the environs of Paris, the establishment for which Chantilly was celebrated owes its formation to Catherine de Rohan, Duchesse de Longueville, who sent for workwomen from Dieppe and Havre to her château of Étrepagny, where she retired at the beginning of the seventeenth century, and established schools.

The town of Chantilly, being the centre of a district of lace-makers, has given its name to the laces of the surrounding district, the trade being distributed over more than a hundred villages, the principal of which are Saint-Maximien, Viarmes, Méric, Luzarches, and Dammartin. The proximity to Paris, affording a ready sale for its productions, caused the manufacture to prosper, and the narrow laces which they first made—gueuse and point de Paris—were soon replaced by guipures, white thread, and black silk lace.<sup>8</sup> Some twenty years since there dwelt at Chantilly

<sup>8</sup> In *Statistique de la France*, 1800, at Fontenay, Puisieux, Morges, and the finest silk lace is said to be made Louvres-en-Parisis. The coarse and



FRENCH (OR DUTCH).—Borders of gold and silver thread and gimp lace. Eighteenth century. From the Treasury of St. Mary's Church, Dantzig. Widths:  $1\frac{1}{8}$ ,  $1\frac{1}{2}$  and  $4\frac{1}{4}$  in. Victoria and Albert Museum.

*To face page 212.*

an elderly lady, grand-daughter of an old proprietor, who had in her possession one of the original pattern-books of the fabric, with autograph letters of Marie Antoinette, the Princess de Lamballe, and other ladies of the court, giving their orders and expressing their opinion on the laces produced. We find in the inventories of the last century, "coëffure de cour de dentelle de soye noire," "mantelet garni de dentelles noires," a "petite duchesse et une respectueuse," and other "coëffes," all of "dentelle de soye noire."<sup>9</sup>

White blonde appears more sparingly. The Duchesse de Duras has "une paire de manchettes à trois rangs, deux fichus et deux paires de sabots en blonde."<sup>10</sup> The latter to wear, probably, with her "robe en singe." Du Barry purchases more largely.<sup>11</sup> See pages 181, 182, and 224.

Fig. 96 is a specimen taken from the above-mentioned pattern-book; the flowers and ground are of the same silk, the flowers worked en grillé (see Chap. III., grillé), or open stitch, instead of the compact tissue of the "blondes mates," of the Spanish style. The cordonnet is a thicker silk strand, flat and untwisted. This is essentially "Chantilly lace." The fillings introduced into the flowers and other ornaments in Chantilly lace are mesh grounds of old date, which, according to the district where they were made, are called vitré, mariage, and cinq trous. Chantilly first created the black silk lace industry, and deservedly it retains her name, whether made there or in Calvados. Chantilly black lace has always been made of silk, but from its being a grenadine, not a shining silk, a common error prevails that it is of thread, whereas black thread lace has never been made

common kinds at Montmorency, Villiers-le-Bel, Sarcelles, Écouen, Saint-Brice, Groslay, Gisors, Saint-Pierre-les-Champs, Etrepagny, etc. Peuchet adds: "Il s'y fait dans Paris et ses environs une grande quantité de dentelles noires dont il se fait des expéditions considérables." It was this same black silk lace which raised to so high a reputation the fabrics of Chantilly.

<sup>9</sup> *Inv. de décès de la Duchesse de Modène. 1761.*

<sup>10</sup> *Inv. de décès du Duc de Duras. 1789.*

<sup>11</sup> "Une fraise à deux rangs de blonde tres fine, grande hauteur, 120 l.

"Une paire de sabots de la même blonde, 84 l.

"Un fichu en colonette la fraise garnie à deux rangs d'une tres belle blonde fond d'Alençon, 120 l.

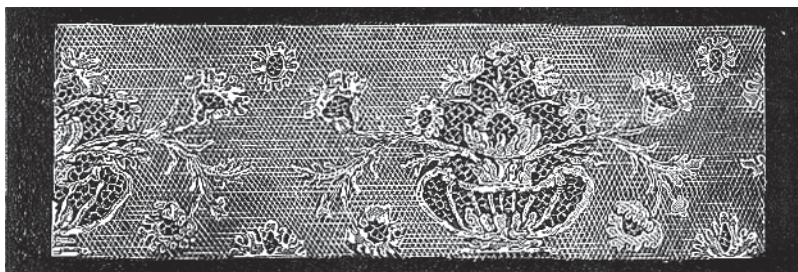
"Un pouff bordé d'un plissé de blonde tournante fond d'Alençon, à bouquets tres fins et des bouillons de même blonde." This wonderful coiffure being finished with "Un beau panache de quatre plumes couleurs impérialles, 108 l."



either at Chantilly or Bayeux. The distinguishing feature of this lace is the *fond chant* (an abbreviation of Chantilly), the six-pointed star réseau, or, as it is better described, a diamond crossed by two horizontal threads.

Chantilly fell with '93. Being considered a Royal fabric, and its productions made for the nobility alone, its unfortunate lace-workers became the victims of revolutionary fury, and all perished, with their patrons, on the scaffold. We hear no more of the manufacture until the Empire, a period during which Chantilly enjoyed its greatest prosperity. In 1805, white blonde became the rage in Paris, and the work-women were chiefly employed in its fabrication. The Chantilly laces were then in high repute, and much exported,

Fig. 96.



CHANTILLY.—Reduced.—From one of the Order Books, temp. Louis XVI.

the black, especially, to Spain and her American colonies; no other manufactories could produce mantillas, scarfs, and other large pieces of such great beauty. It was then they made those rich large-patterned blondes called by the French "blondes mates," by the Spaniards "trapeada," the prevailing style since the First Empire.

About 1835 black lace again came into vogue, and the lace-makers were at once set to work at making black silk laces with double ground, and afterwards they revived the hexagonal ground of the last century, called *fond d'Alençon*,<sup>12</sup> for the production of which they are celebrated.

The lace industry has been driven away from Chantilly by the increase in the price of labour consequent on its vicinity to the capital. The lace manufacturers, unable to

<sup>12</sup> See preceding note.

pay such high salaries, retired to Gisors, where in 1851 there were from 8,000 to 9,000 lace-makers. They continued to make the finest lace some years longer at Chantilly ; but now she has been supplanted by the laces of Calvados, Caen, and Bayeux, which are similar in material and in mode of fabrication. The generally so-called Chantilly shawls are the production of Bayeux.



## CHAPTER XVI.

## NORMANDY.

“Dangling thy hands like bobbins before thee.”  
—Congreve, *Way of the World*.

## SEINE INFÉRIEURE.

LACE forms an essential part of the costume of the Normandy peasants. The wondrous “Bourgoin,”<sup>1</sup> with its long lappets of rich lace, descended from generation to generation, but little varied from the cornettes of the fourteenth and fifteenth centuries (Fig. 97). The countrywomen wore their lace at all times, when it was not replaced by the cotton nightcap, without much regard to the general effect of their daily clothes. “Madame the hostess,” writes a traveller in 1739, “made her appearance in long lappets of bone lace, with a sack of linsey wolsey.”

The manufactures of the Pays de Caux date from the beginning of the sixteenth century. It appears to have been the first centre in Normandy, as in 1661 Havre laces occur in the *Révolte des Passemens*. Lace-making was the principal occupation of the wives and daughters of the mariners and fishermen. In 1692, M. de Sainte-Aignan, governor of Havre, found it employed 20,000 women.<sup>2</sup>

<sup>1</sup> “The bourgoin is formed of white, stiffly-starched muslin, covering a paste-board shape, and rises to a great height above the head, frequently diminishing in size towards the top, where it finishes in a circular form. Two long lappets hang from either side towards the back, composed often of the finest lace. The bourgoins throughout Normandy are not alike.”  
—*Mrs. Stothard's Tour in Normandy*.

<sup>2</sup> This must have included Honfleur and other surrounding localities.

By a paper on the lace trade (*Mém.*

*concernant le Commerce des Dentelles*, 1704. Bib. Nat. MSS. F. Fr. 14,294), we find that the making of “dentelles de bas prix,” employed at Rouen, Dieppe, Le Havre, and throughout the Pays de Caux, the Bailliage of Caen, at Lyons, Le Puy, and other parts of France, one quarter of the population of all classes and ages from six to seventy years. These laces were all made of Haarlem thread. See HOLLAND.

“The lace-makers of Havre,” writes Peuchet, “work both in black and

It was in the province of Normandy, as comprised in its ancient extent, that the lace trade made the most rapid

Fig. 97.



CAUCHOISE.—From an engraving of the eighteenth century.

increase in the eighteenth century. From Arras to St.

white points, from 5 sous to 30 francs the ell. They are all employed by a certain number of dealers, who purchase the produce of their pillows.

Much is transported to foreign countries, even to the East Indies, the Southern Seas, and the islands of America."

Malo more than thirty centres of manufacture established themselves, imitating with success the laces of Mechlin; the guipures of Flanders; the fond clair, or single ground, then called point de Bruxelles; point de Paris; black thread laces, and also those guipures enriched with gold and silver, so much esteemed for church ornament. The manufactures of Havre, Honfleur, Bolbec, Eu, Fécamp, and Dieppe were most thriving. They made double and single grounds, guipure, and a kind of thick Valenciennes, such as is still made in the little town of Honfleur and its environs. In 1692 the number of lace-makers at Havre and its environs was not less than 22,000. Corneille,<sup>3</sup> 1707, declares the laces of Havre to be "très recherchées"; and in an engraving, 1688, representing a "marchande lingère en sa boutique,"<sup>4</sup> among the stock in trade, together with the points of Spain and England, are certain "cartons" labelled "Point du Havre." It appears also in the inventory of Colbert, who considered it worthy of trimming his pillow-cases and his camisoles;<sup>5</sup> and Madame de Simiane<sup>6</sup> had two "toilettes garnies de dentelle du Hâvre," with an "estuy à peigne," en suite.

Next in rank to the points du Havre came the laces of Dieppe and its environs, which, says an early writer of the eighteenth century, rivalled the "industrie" of Argentan and Caen. The city of Dieppe alone, with its little colony of Saint-Nicolas-d'Aliermont (a village two leagues distant, inhabited by the descendants of a body of workmen who retired from the bombardment of Dieppe),<sup>7</sup> employed 4,000 lace-makers. A writer in 1761<sup>8</sup> says, "A constant trade is that of laces, which yield only in precision of design and fineness to those of Mechlin; but it has never been so consider-

<sup>3</sup> *Dictionnaire Géographique*. T. Corneille. 1707.

<sup>4</sup> *Gravures de Modes*. Arch. Nat. M., 815-23.

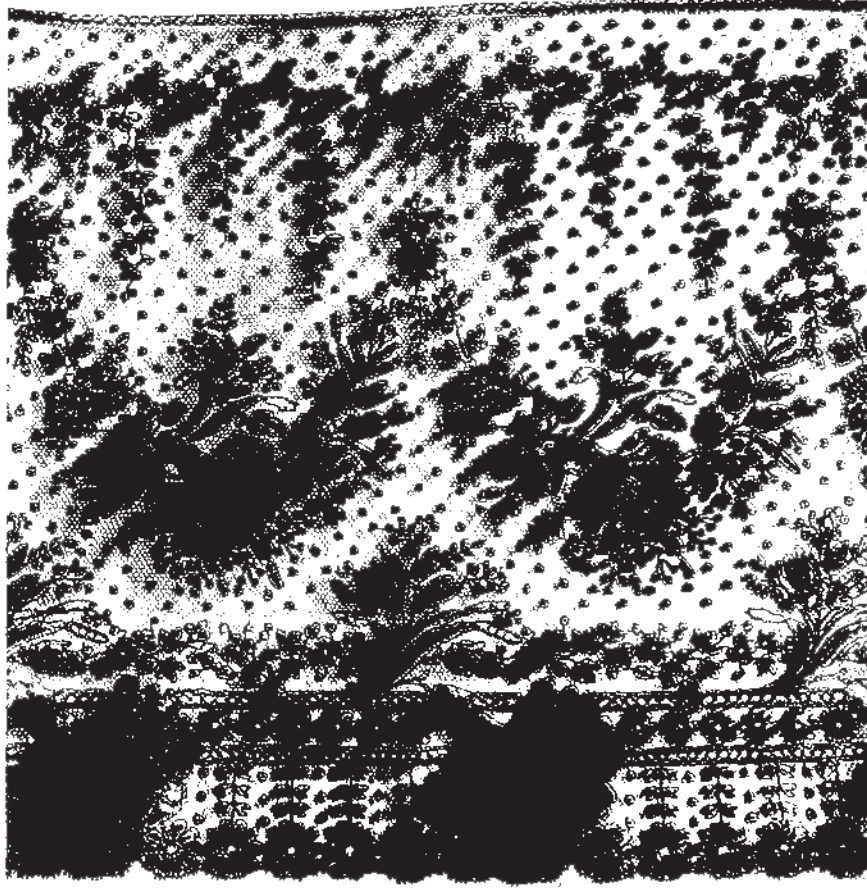
<sup>5</sup> "1683. Deux housses de toile piquée avec dentelle du Havre deux camisoles de pareille toile et de dentelle du Havre."—*Inv. fait après le decedz de Monseigneur Colbert*. Bib. Nat. MSS. Suite de Mortemart, 34.

<sup>6</sup> "1651. Un tour d'autel de dentelle du Havre."—*Inv. des meubles de la Sacristie de l'Oratoire de Jesus, à Paris*. Bib. Nat. MSS. F. F. 8621.

"1681. Une chemisette de toile de Marseille piquée garnie de dentelle du Havre."—*Inv. d'Anne d'Escoubleau de Sourdis, veuve de François de Simiane*. Arch. Nat. M. M. 802.

<sup>7</sup> "Les ouvriers n'étant apparemment rappelés par aucune possession dans cette ville, lorsqu'elle fut rétablie, ils s'y sont établis et ont transmis leur travail à la postérité."—Peuchet.

<sup>8</sup> Point de Dieppe appears among the already-quoted lace boxes of 1688.



FRENCH, CHANTILLY. FLOUNCE, BLACK SILK, BOBBIN-MADE.—Much reduced.



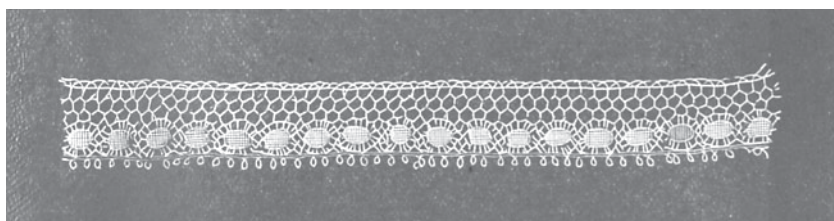
FRENCH, LE PUY. BLACK SILK GUIPURE, BOBBIN-MADE.  
Photos by A. Dryden from laces the property of Mr. Arthur Blackborne.



able as it was at the end of the seventeenth century. Although it has slackened since about 1745 for the amount of its productions, which have diminished in value, it has not altogether fallen. As this work is the occupation of women and girls, a great number of whom have no other means of subsistence, there is also a large number of dealers who buy their laces, to send them into other parts of the kingdom, to Spain, and the islands of America. This trade is free, without any corporation; but those who make lace without being mercers cannot sell lace thread, the sale of which is very lucrative."<sup>9</sup>

About twenty years later we read, "The lace manufacture, which is very ancient, has much diminished since the points,

Fig. 98.



PETIT POUSSIN.—Dieppe.

embroidered muslins, and gauzes have gained the preference; yet good workers earn sufficient to live comfortably; but those who have not the requisite dexterity would do well to seek some other trade, as inferior lace-workers are unable to earn sufficient for a maintenance."<sup>10</sup> M. Feret writes in 1824,<sup>11</sup> "Dieppe laces are in little request; nevertheless there is a narrow kind, named 'poussin,' the habitual resource and work of the poor lace-makers of this town, and which recommends itself by its cheapness and pleasing effect when used as a trimming to collars and morning dresses. Strangers who visit our town make an ample provision of this lace" (Fig. 98). The lace-makers of Dieppe love to give their own

<sup>9</sup> *Mémoires pour servir à l'Histoire de la Ville de Dieppe*, composés en l'année 1761, par Michel-Claude Gurbert. P. 99.

<sup>10</sup> *Mémoires Chronologiques pour*

*servir à l'Histoire de Dieppe*, par M. Desmarquets. 1785.

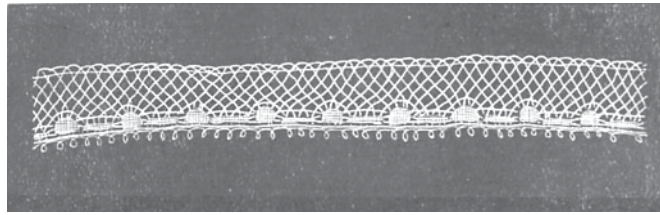
<sup>11</sup> *Notices sur Dieppe, Arques, etc.*, par P. J. Feret. 1824.



names to their different laces—vierge, Ave Maria, etc. (Fig. 99)—and the designation of Poussin (chicken) is given to the lace in question from the delicacy of its workmanship.

Point de Dieppe (Fig. 100) much resembles Valenciennes, but is less complicated in its make. It requires much fewer bobbins, and whereas Valenciennes can only be made in lengths of eight inches without detaching the lace from the pillow, the Dieppe point is not taken off, but rolled.<sup>12</sup> It is now no longer made. In 1826 a lace school was established at Dieppe, under the direction of two sisters from the Convent of La Providence at Rouen, patronized by the Duchesse de Berri, the Queen of the French, and the Empress Eugénie. The exertions of the sisters have been most successful. In 1842 they received the gold medal for

Fig. 99.



AVE MARIA.—Dieppe.

having, by the substitution of the Valenciennes for the old Dieppe stitch, introduced a new industry into the department. They make Valenciennes of every width, and are most expert in the square grounds of the Belgian Valenciennes, made entirely of flax thread, unmixed with cotton, and at most reasonable prices.<sup>13</sup>

A very pretty double-grounded old Normandy lace, greatly used for caps, was generally known under the name of "Dentelle à la Vierge" (Fig. 101). We find only one mention of a lace so designated, and that in the inventory made in 1785, after the death of Louis-Philippe, Duke of

<sup>12</sup> Peuchet, of Dieppe, says: "On ne fait pas la dentelle en roulant les fuseaux sur le coussin, mais en l'y jetant."

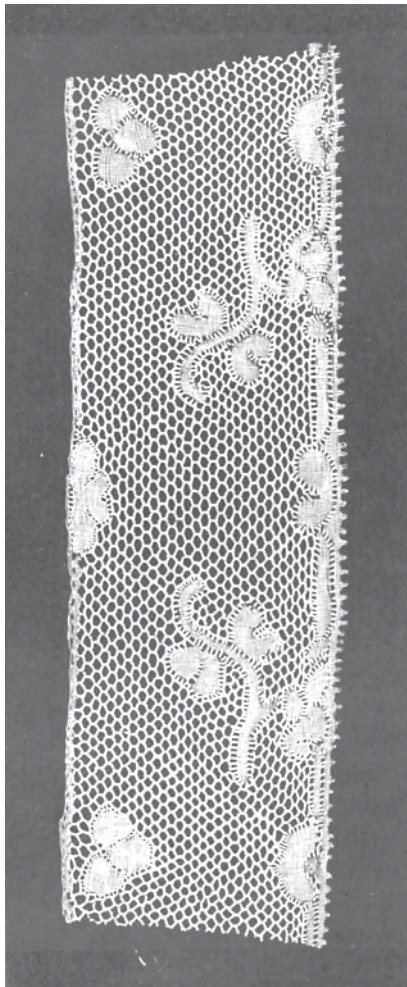
<sup>13</sup> *Almanach de Dieppe pour 1847.*

The Author has to express her thanks to Sœur Hubert, of the École d'Apprentissage de Dentelle, and M. A. Morin, Librarian at Dieppe, for their communications.

Orleans, the father of Egalité, where in his chapel at Villers-Cotterets is noted, "Une aube en baptiste garnie en gros point de dentelle dite à la Vierge."<sup>14</sup>

The lace of Eu, resembling Valenciennes, was much

Fig. 100.



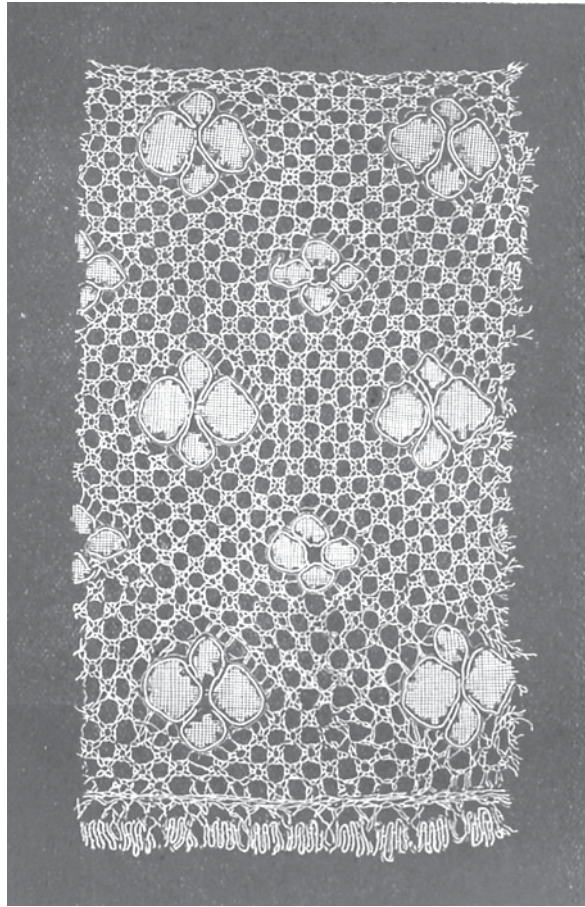
POINT DE DIEPPE.—Bobbin-made.

esteemed. Located on the site of a royal château, the property of the Duc de Penthièvre, himself a most enthusiastic lover of fine point, as his wardrobe accounts testify, the

<sup>14</sup> Arch. Nat. X. 10,086.

lace-makers received, no doubt, much patronage and encouragement from the seigneur of the domain. In the family picture by Vanloo, known as the "Tasse de Chocolat," containing portraits of the Duc de Penthièvre, his son, and

Fig. 101.

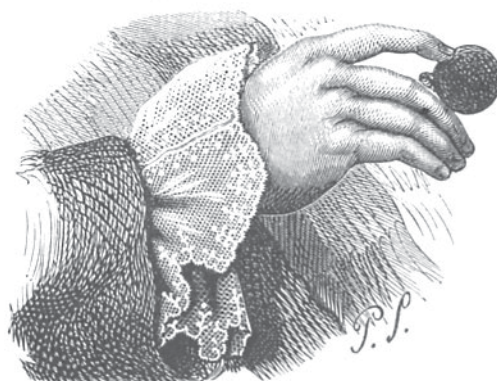


DENTELLE À LA VIERGE

the unfortunate Princesse de Lamballe, together with his daughter, soon to be Duchess of Orleans, the duke, who is holding in his hand a medal, enclosed in a case, wears a lace ruffle of Valenciennes pattern, probably the fabric of his own people (Fig. 102).

Arthur Young, in 1788, states the wages of the lace-makers seldom exceed from seven or eight sous per day; some few, he adds, may earn fifteen. Previous to the Revolution, the lace made at Dieppe amounted to 400,000 francs annually. But Normandy experienced the shock of 1790. Dieppe had already suffered from the introduction of foreign lace when the Revolution broke out in all its fury. The points of Havre, with the fabrics of Pont-l'Evêque (Dép.

Fig. 102.



DUC DE PENTHIÈVRE.—Vanloo. M. de Versailles.

Calvados), Harfleur, Eu, and more than ten other neighbouring towns, entirely disappeared. Those of Dieppe and Honfleur alone trailed on a precarious existence.

## CALVADOS.

The principal lace centres in the department of Calvados are Caen and Bayeux.

From an early date both black and white thread laces were made, of which the former was most esteemed. It was not until 1745 that the blondes made their appearance. The first silk used for the new production was of its natural colour, "écruë," hence these laces were called "blondes."<sup>15</sup>

<sup>15</sup> "The silk came from Nankin by way of London or the East, the black silk called 'grenadine' was dyed and

prepared at Lyons, the thread was from Haarlem."—Roland de la Platière.



The blonde of the time of Marie Antoinette is a very light fabric with spots or outline threads of thicker silk forming a pattern. Later, in the time of the Empire, the Spanish style came into vogue. The eighteenth-century patterns were again copied at Caen in the middle of the nineteenth century. After a time silk was procured of a more suitable white, and those beautiful laces produced, which before long became of such commercial importance. A silk throwster, M. Duval, was in a great degree the originator of the success of the Caen blondes, having been the first to prepare those brilliant white silks which have made their reputation. The silk is procured from Bourg-Argental, in the Cevennes. The Caen workers made the Chantilly lace, "Grillé blanc," already described,<sup>15a</sup> and also the "blonde de Caen," in which the flower is made with a different silk from that which forms the réseau and outlined with a thick silk strand. The réseau is of the Lille type, fond simple. It is this kind of blonde which is so successfully imitated at Calais.

Lastly the "blonde mate," or Spanish, already mentioned. In no other place, except Chantilly, have the blondes attained so pure a white, such perfect workmanship, such lightness, such brilliancy as the "Blondes de Caen." They had great success in France, were extensively imported, and made the fortune of the surrounding country, where they were fabricated in every cottage. Not every woman can work at the white lace. Those who have what is locally termed the "haleine grasse," are obliged to confine themselves to black. In order to preserve purity of colour, the lace-makers work during the summer months in the open air, in winter in lofts over their cow-houses: warmed by the heat of the animals, they dispense with fire and its accompanying smoke.<sup>16</sup> Generally, it was only made in summer, and the black reserved for winter work. Peuchet speaks of white lace being made in Caen from the lowest price to twenty-five livres the ell.<sup>17</sup> According to Arthur Young, the earnings

<sup>15a</sup> Page 213.

<sup>16</sup> Letter from Edgar McCulloch, Esq., Guernsey.

<sup>17</sup> Blondes appear also to have been made at Le Mans:—

"Cette manufacture qui etoit autre-

fois entretenue à l'hôpital du Mans, lui rapportoit un benefice de 4,000 à 5,000 fr. Elle est bien tombée par la dispersion des anciennes sœurs hospitalières."—*Stat. du Dép. de la Sarthe*, par le Citoyen L.-M. Auvray. An X.



of the blonde-workers were greater than those of Dieppe or Havre, a woman gaining daily from fifteen to thirty sous. The silk blonde trade did not suffer from the crisis of 1821 to '32: when the thread-lace-makers were reduced to the brink of ruin by the introduction of bobbin net, the demand for blonde, on the contrary, had a rapid increase, and Caen exported great quantities, by smuggling, to England. The blonde-makers earning twenty-five per cent. more than the thread-lace-makers, the province was in full prosperity. The competition with the machine-made blondes of Calais and Nottingham has caused the manufacture of the white blondes to be abandoned, and the Caen lace-makers have now confined themselves to making black lace. Caen also produces gold and silver blondes, mixed sometimes with pearls. In 1847 the laces of Caen alone employed more than 50,000 persons, or one-eighth of the whole population of Calvados.

Bayeux formerly made only light thread laces—mignonette, and what Peuchet calls<sup>18</sup> "point de Marli." "On ne voit dans ces dentelles," he writes, "que du réseau de diverses espèces, du fond et une canetille à gros fil, qu'on conduit autour de ces fonds." Marli, styled in the Dictionary of Napoléon Landais a "tissu à jour en fil et en soie fabriqué sur le métier à faire de la gaze," was in fact the predecessor of tulle. It was invented about 1765,<sup>19</sup> and for twenty years had great success, and was much worn by Marie Antoinette. When the mesh ground with an edging of loops, which constituted this lace in the decadence of Louis XVI., had a pattern, it was pois, rosettes, or the spots of point d'esprit. In the *Tableau de Paris*, 1782, we read that Marli employed a great number of workpeople, "et l'on a vu des soldats valides et invalides faire le marli, le promener, l'offrir, et le vendre eux-mêmes. Des soldats faire le marli!" It was to this Marli, or large pieces of white thread net, that Bayeux owed its reputation. No other fabric could produce them at so low a price. Bayeux alone made albs, shawls, and other articles of large size, of thread lace.

<sup>18</sup> The handkerchief of "Paris net" mentioned by Goldsmith.

<sup>19</sup> In the *Dép. du Nord*, by Jean-Ph. Briatte. "Its fall was owing to the bad faith of imitators, who substituted a single thread of bad quality

for the double twisted thread of the country."—Dieudonné, *Statistique de Dép. du Nord*.

In the *Mercure Galant* for June, 1687, we find the ladies wear cornettes à la jardinière "de Marly."

Lace was first made at Bayeux in the convents and schools, under the direction of the nuns of "La Providence." The nuns were sent there at the end of the seventeenth century, to undertake the supervision of the work-room founded by the Canon Baucher, in the old church of S. George. In 1747 the Abbé Suhard de Loucelles provided additional rooms for them in a house in the Faubourg St. Loup, close by the church of Notre Dame de la Poterie. In a short time more than 400 young women were employed at the two sets of work-rooms, and in 1758 the aldermen of the town presented to the intendant of the province a pair of thread lace cuffs, which, according to the accounts of the municipality, cost 144 livres. It was not until 1740 that a commercial house was established by M. Clément; from which period the manufacture has rapidly increased, and is now one of the most important in France. The black laces of Caen, Bayeux, and Chantilly, are alike; the design and mode of fabrication being identical, it is almost impossible, for even the most experienced eye, to detect the difference. They are mostly composed of "piece goods," shawls, dresses, flounces, and veils, made in small strips, united by the stitch already alluded to, the *point de raccroc*, to the invention of which Calvados owes her prosperity. This stitch, invented by a lace-maker named Cahagnet, admits of putting a number of hands on the same piece, whereas, under the old system, not more than two could work at the same time. A scarf, which would formerly have taken two women six months to complete, divided into segments, can now be finished by ten women in one. (Plate LIX.)

About 1827, Madame Carpentier caused silk blonde again to be made for French consumption, the fabric having died out. Two years later she was succeeded by M. Auguste Lefébure, by whom the making of "blondes mates" for exportation was introduced with such success, that Caen, who had applied herself wholly to this manufacture, almost gave up the competition. Mantillas (Spanish, Havanese, and Mexican), in large quantities, were exported to Spain, Mexico and the Southern Seas, and were superior to those made in Catalonia. This manufacture requires the greatest care, as it is necessary to throw aside the French taste, and adopt the heavy, overcharged patterns appropriate to the costumes and fashions of the countries for which they are destined. These



FRENCH. BLONDE MATE, IN SPANISH STYLE.—Nineteenth century.  
Photo by A. Dryden.



mantillas have served as models for the imitation made at Nottingham. (Plate LXI.)

To the exertions of M. Lefébure is due the great improve-

Fig. 103.



MODERN BLACK LACE OF BAYEUX.—Much reduced.

ment in the teaching of the lace schools. Formerly the apprentices were consigned to the care of some aged lace-maker, probably of deficient eyesight; he, on the contrary,

placed them under young and skilful forewomen, and the result has been the rising up of a generation of workers who have given to Bayeux a reputation superior to all in Calvados. It is the first fabric for large pieces of extra fine quality and rich designs; and as the point d'Alençon lace has also been introduced into the city, Bayeux excels equally at the pillow and the needle (Figs. 103 and 104).

Messrs. Lefébure have also most successfully reproduced the Venetian point in high relief; the raised flowers are executed with great beauty and the picots rendered with great precision. The discovery of the way in which this complicated point lace was made has been the work of great patience. It is called "Point Colbert." See page 188.

In 1851 there were in Calvados 60,000 lace-workers, spread along the sea-coast to Cherbourg, where the nuns of La Providence have an establishment. It is only by visiting the district that an adequate idea can be formed of the resources this work affords to the labouring classes, thousands of women deriving from it their sole means of subsistence.<sup>20</sup>

Bayeux is now the centre for high-class lace-making in France. M. Lefébure considers that the fichus, mantillas, etc., that are made of fine white thread in the country round Bayeux have all the suppleness and softness which contribute to the charm of Mechlin lace, to which they have a close affinity.

#### BRETAGNE.

No record of lace-making occurs in Bretagne, though probably the Normandy manufacturers extended westward along the coast. At all events, the wearing of it was early adopted.

<sup>20</sup> *L'Industrie Française depuis la Révolution de Février et l'Exposition de 1848*, par M. A. Audiganne.

M. Aubry thus divides the lace-makers of Normandy:—

Department of Calvados—	
Arrondissement of Caen . . . . .	25,000
Arr. of Bayeux . . . . .	15,000
Arr. of Pont-l'Evêque, Falaise,* and Lisieux . . . . .	10,000
Departments of La Manche and	

Seine-Inférieure . . . . . 10,000

60,000

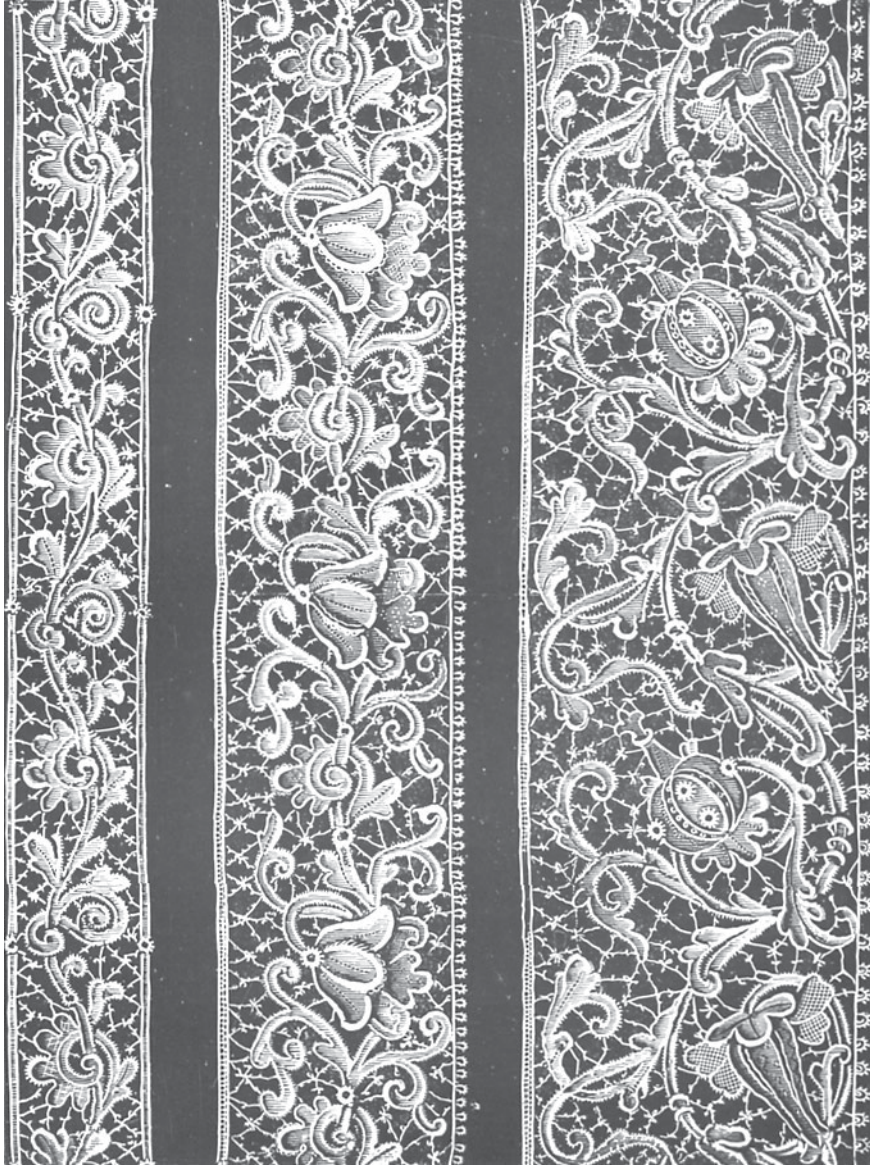
The women earn from 50 sous to 25 sous a day, an improvement on the wages of the last century, which, in the time of Arthur Young, seldom amounted to 24 sous.

Their products are estimated at from 8 to 10 millions of francs (£320,000 to £400,000).

\* "Falaise, dentelles façon de Dieppe."—Peuchet.



Fig. 104.



POINT COLBERT. — Venetian point in relief reproduced by M. Lefébure.

*To face page 228.*

Embroidered tulle or point d'esprit was made in Brittany as in Denmark, and around Genoa, where its production still continues. Embroidered muslins with open-work lace stitches were also made in Brittany during the eighteenth century, and called Broderie des Indes, after the Indian muslin scarfs that were brought to Europe at that date, and set the fashion.

There is a popular ballad of the province, 1587, on "Fontenelle le Ligneur," one of the most notorious partizans of the League in Bretagne. He has been entrapped at Paris, and while awaiting his doom, sends his page to his wife, with these words (we spare our readers the Breton dialect):—

"Page, mon page, petit page, va vite à Coadelan et dis à la pauvre héritière<sup>21</sup> de ne plus porter des dentelles.

"De ne plus porter des dentelles, parce que son pauvre époux est en peine. Toi, rapporte-moi une chemise à mettre, et un drap pour m'ensevelir."<sup>22</sup>

One singular custom prevails among the ancient families in Bretagne; a bride wears her lace-adorned dress but twice—once on her wedding-day, and only again at her death, when the corse lies in state for a few hours before its placing in the coffin. After the marriage ceremony the bride carefully folds away her dress<sup>23</sup> in linen of the finest home-spun, intended for her winding sheet, and each year, on the anniversary of the wedding-day, fresh sprigs of lavender and rosemary are laid upon it until the day of mourning.

<sup>21</sup> He had run away with the rich heiress of Coadelan.

<sup>22</sup> *Chants populaires de la Bretagne*, par Th. Hersart de la Villemarqué.

<sup>23</sup> The bringing home of the wedding dress is an event of solemn importance. The family alone are

admitted to see it, and each of them sprinkles the orange blossoms with which it is trimmed with holy water placed at the foot of the bed whereon the dress is laid, and offers up a prayer for the future welfare of the wearer.

## CHAPTER XVII.

## VALENCIENNES (DÉP. DU NORD).

“ Ils s'attachoient à considerer des tableaux de petit point de la manufacture de Valenciennes qui representoient des fleurs, et comme ils les trouvoient parfaitement beaux, M. de Magelotte, leur hôte, vouloit les leur donner, mais ils ne les acceptèrent point.”—1686. *Voyage des Ambassadeurs de Siam*.

PART of the ancient province of Hainault, Valenciennes, together with Lille and Arras, is Flemish by birth, French only by conquest and treaty.<sup>1</sup>

Its lace manufacture has been supposed to date from the fifteenth century, its first productions being attributed to Pierre Chauvin and Ignace Harent, who employed a three-thread twisted flax. This early date, however, is probably not correct. It is more probable that Valenciennes developed from and took the place of the lace-making foundation of Colbert at Le Quesnoy. The lace of Le Quesnoy is never mentioned after Louis XIV., whereas after that reign Valenciennes comes into notice. It reached its climax from 1725 to 1780, when there were from 3,000 to 4,000 lace-makers in the city alone.

One of the finest known specimens of the earlier fabric is a lace-bordered alb,<sup>2</sup> belonging to the ladies of the Convent of the Visitation,<sup>3</sup> at Le Puy. The lace is 28 inches wide, consisting of three breadths, entirely of white thread, very fine, though thick. The solid pattern, which with its flowers and scrolls partakes of the character of the Renaissance, comes out well from the clear réseau ground.

<sup>1</sup> French Hainault, French Flanders and Cambrésis (the present Dép. du Nord), with Artois, were conquests of Louis XIII. and Louis XIV., confirmed to France by the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678).

<sup>2</sup> Photographed in the *Album d'Archéologie Religieuse*. It is supposed to have been made towards the end of the seventeenth century.

<sup>3</sup> Founded 1630.



Fig. 105.



VALENCIENNES.—1650-1730.

*To face page 230.*



From 1780 downwards, fashion changed. The cheaper and lighter laces of Brussels, Lille, and Arras, obtained the preference over the costly and more substantial products of Valenciennes—les éternelles Valenciennes, as they were called—while the subsequent disappearance of ruffles from the costume of the men greatly added to the evil. Valenciennes fell with the monarchy. During the war of liberty, foreign occupation decimated its population, and the art became nearly lost. In 1790, the number of lace-workers had diminished to 250; and, though Napoleon used every effort to revive the manufacture, he was unsuccessful. In 1851 there were only two lace-makers remaining, and they both upwards of eighty years of age.

The lace made in the city alone was termed "Vraie Valenciennes," and attained a perfection unrivalled by the productions of the villages beyond the walls. In the lace accounts of Madame du Barry we find constant mention of this term.<sup>4</sup> "Vraie Valenciennes" appears constantly in contradistinction to "bâtarde"<sup>5</sup> and "fausse," simply leading us to suppose that the last-mentioned appellations signify the laces fabricated in the neighbourhood. In support of this assertion, M. Dieudonné writes:<sup>6</sup> "This beautiful manufacture is so inherent in the place, that it is an established fact, if a piece of lace were begun at Valenciennes and finished outside the walls, the part which had not been made at Valenciennes would be visibly less beautiful and less perfect than the other, though continued by the same lace-maker with the same thread, and upon the same pillow."<sup>7</sup>

<sup>4</sup> "1772. 15 aunes 3-16<sup>m</sup> jabot haut de vraie Valenciennes, 3,706 livres 17 sous"; and many other similar entries.

<sup>5</sup> "5/8 Bâtarde dito à bordure, à 60 ll., 37 ll. 10 s."—*Comptes de Madame du Barry*.

<sup>6</sup> *Statistique du Dép. du Nord*, par M. Dieudonné, Préfet en 1804.

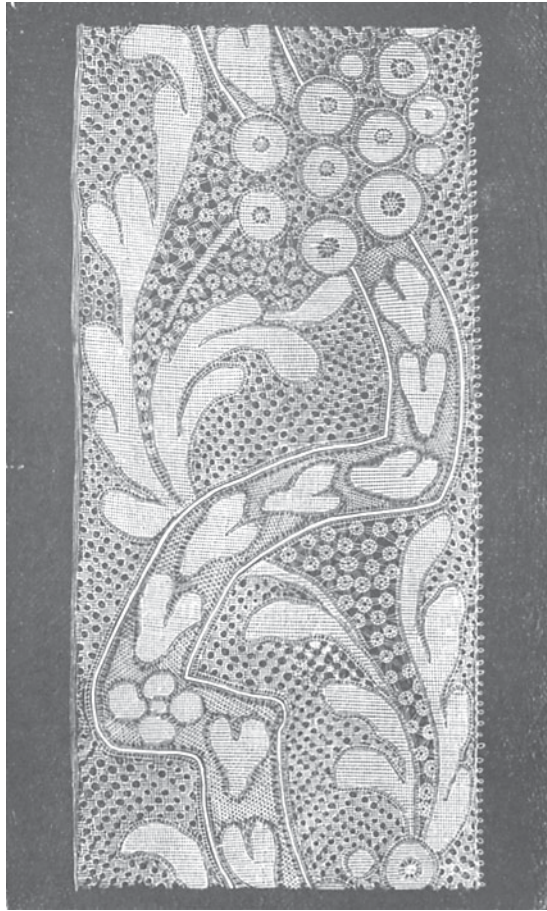
<sup>7</sup> "Among the various fabrics having the same process of manufacture, there is not one which produces exactly the same style of lace. The same pattern, with the same material, whether executed in Belgium, Saxony, Lille, Arras, Mirecourt, or Le Puy, will always bear

the stamp of the place where it is made. It has never been possible to transfer any kind of manufacture from one city to another without there being a marked difference between the productions."—Aubry.

"After the French Revolution, when so many lace-makers fled to Belgium, Alost, Ypres, Bruges, Ghent, Menin, and Courtrai became the centres of this industry, and the lace produced in each town has a distinctive feature in the ground. That made in Ghent is square-meshed, the bobbins being twisted two and a half times. At Ypres, which makes a better quality

The extinction of the fabric and its transfer to Belgium has been a great commercial loss to France. Valenciennes, being specially a "dentelle linge," is that of which the

Fig. 106.

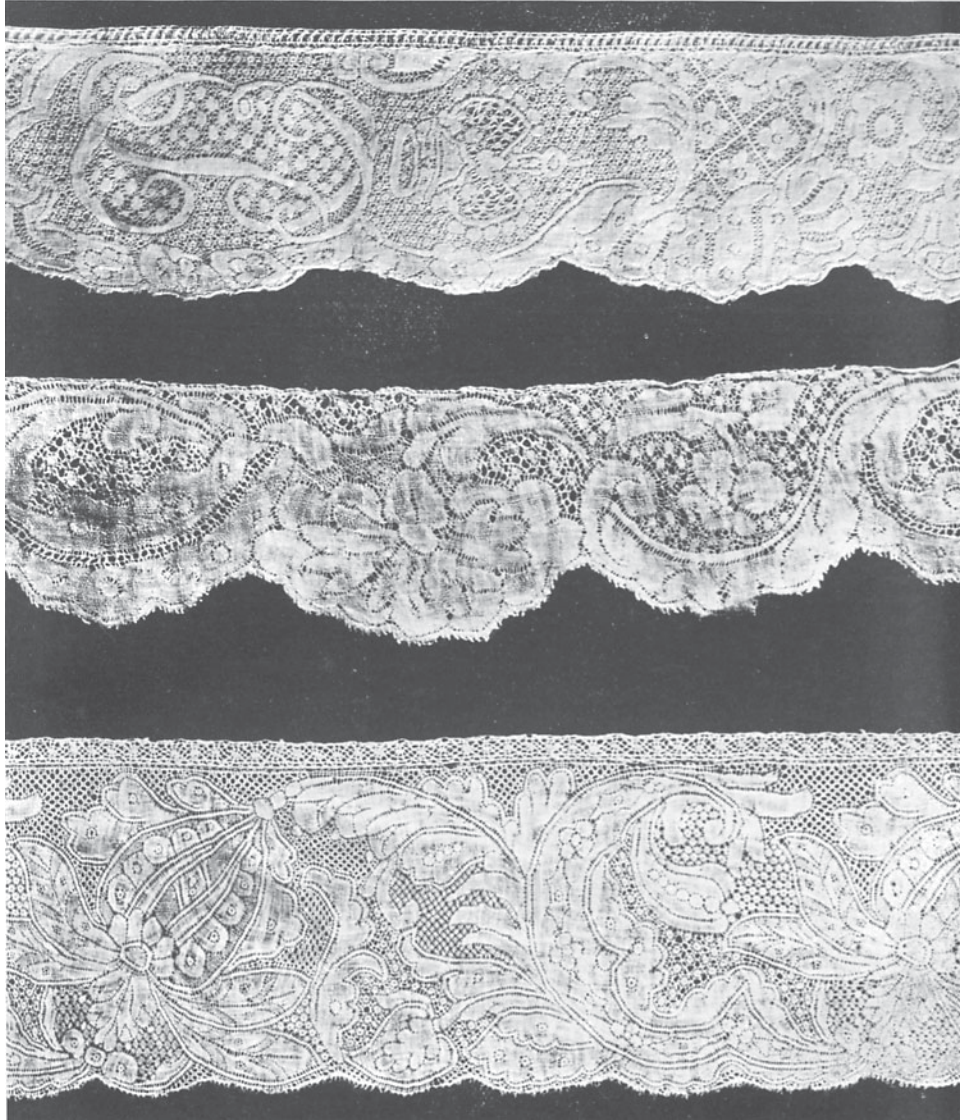


VALENCIENNES.—Period Louis XIV.

greatest quantity is consumed throughout the universe. Valenciennes lace is altogether made upon the pillow, with

of Valenciennes, the ground is also square-meshed, but the bobbins are twisted four times. In Courtrai and Menin the grounds are twisted three

and a half times, and in Bruges, where the ground has a circular mesh, the bobbins are twisted three times."



VALENCIENNES.—Three specimens of seventeenth and eighteenth century. Arranged by age, the oldest at the top, which was made for a royal personage, with the initials E. P.; it is now the property of Mr. Arthur Blackborne. Widths of the middle and lower pieces  $1\frac{1}{2}$  and  $2\frac{1}{2}$  in.

Photos by A. Dryden.

*To face page 232.*



one kind of thread for the pattern and the ground (Fig. 106). No lace is so expensive to make, from the number of bobbins required, and the flax used was of the finest quality. The city-made lace was remarkable for the beauty of its ground, the richness of its design, and evenness of its tissue. Its mesh is square or diamond-shaped, and it has no twisted sides; all are closely plaited. The ornament is not picked out with a cordonnet, as is the case with Mechlin; but, like Mechlin, the ground went through various modifications, including the "fond de neige," before the réseau was finally fixed. From their solidity, "les belles et éternelles Valenciennes" became an heirloom in each family. A mother bequeathed them to her daughter as she would now her jewels or her furs.<sup>8</sup> The lace-makers worked in underground cellars, from four in the morning till eight at night, scarcely earning their tenpence a day. The pattern was the especial property of the manufacturer; it was at the option of the worker to pay for its use and retain her work, if not satisfied with the price she received. This lace was generally made by young girls; it did not accord with the habits of the "mère bourgeoise" either to abandon her household duties or to preserve the delicacy of hand requisite for the work. It may be inferred, also, that no eyes could support for a number of years the close confinement to a cellar: many of the women are said to have become almost blind previous to attaining the age of thirty. It was a great point when the whole piece was executed by the same lace-worker. "All by the same hand," we find entered in the bills of the lace-sellers of the time.<sup>9</sup>

The labour of making "vraie Valenciennes" was so great that while the Lille lace-workers could produce from three to five ells a day, those of Valenciennes could not complete more than an inch and a half in the same time. Some lace-workers only made half an ell (24 inches) in a

<sup>8</sup> In the already quoted *Etat d'un Trousseau*, 1771, among the necessary articles are enumerated: "Une coëffure, tour de gorge et le fichu plissé de vraie Valenciennne." The trimming of one of Madame du Barry's pillow-cases cost 487 fr.; her lappets, 1,030. The ruffles of the Duchesse de Modène and Mademoiselle de Charollais are

valued at 200 livres the pair. Du Barry, more extravagant, gives 770 for hers.

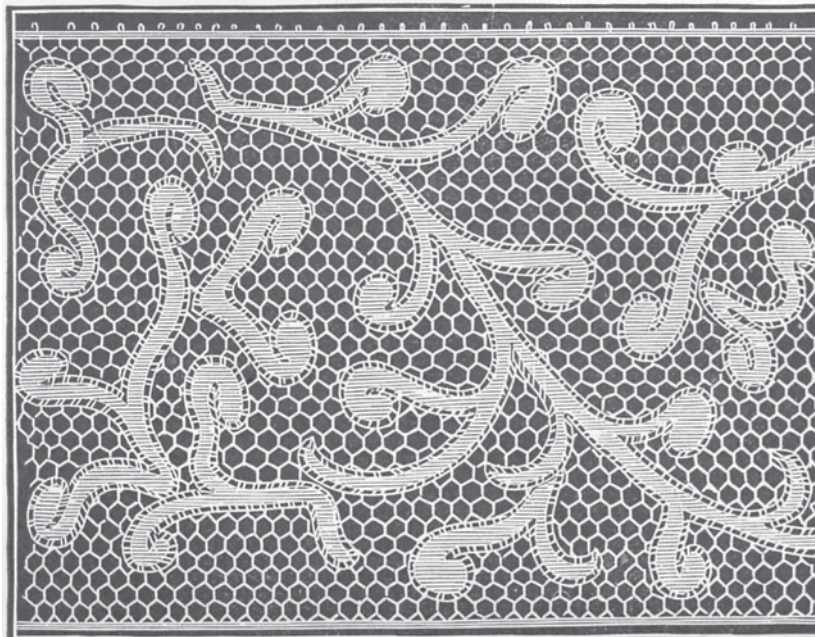
<sup>9</sup> "2 barbes et rayon de vraie valenciennne; 3 au. 3/4 collet grande hauteur; 4 au. grand jabot; le tout de la même main, de 2,400 livres."—*Comptes de Madame du Barry*. 1770.



year, and it took ten months, working fifteen hours a day, to finish a pair of men's ruffles—hence the costliness of the lace.<sup>10</sup> A pair of ruffles would amount to 4,000 livres, and the "barbes pleines,"<sup>11</sup> as a lady's cap was then termed, to 1,200 livres and upwards.

The Valenciennes of 1780 was of a quality far superior

Fig. 107.



VALENCIENNES.

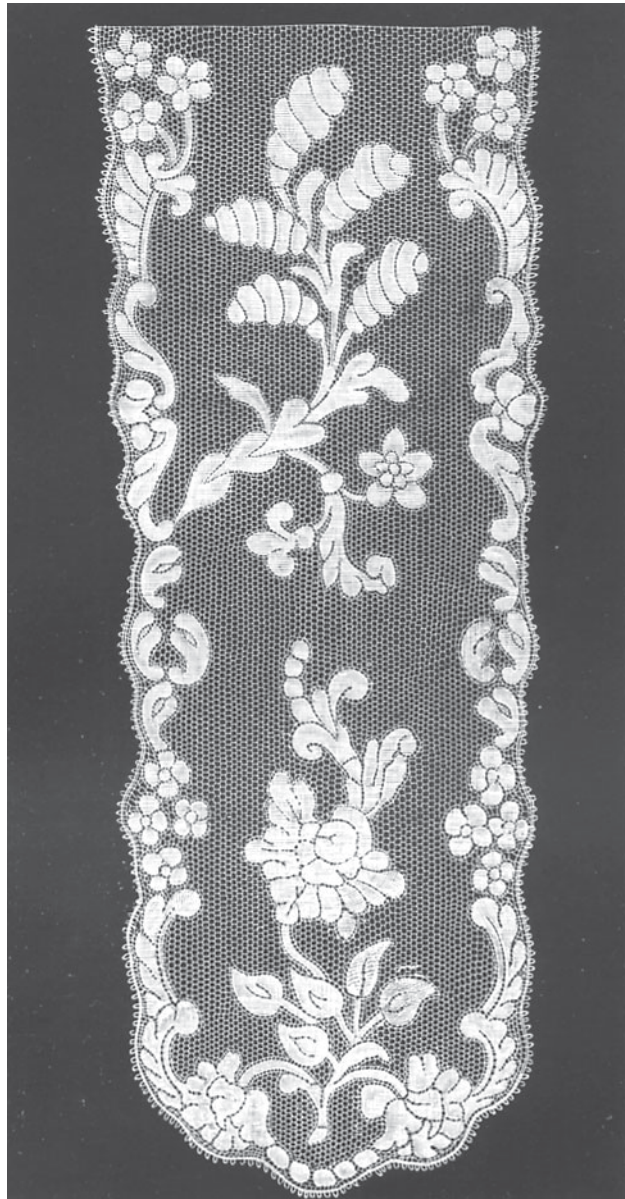
to any made in the present century. The réseau was fine and compact, the flower resembling cambric in its texture; the designs still betraying the Flemish origin of the fabric—tulips, carnations, iris, or anemones—such as we

<sup>10</sup> Arthur Young, in 1788, says of Valenciennes: "Laces of 30 to 40 lines' breadth for gentlemen's ruffles is from 160 to 216 livres (£9 9s.) an ell. The quantity for a lady's head-dress from 1,000 to 24,000 livres. The women gain from 20 to 30 sous a day. 3,600 persons are employed at Valenciennes, and are an object of 450,000 livres, of which the flax is not more

than 1/30. The thread costs from 24 to 700 livres the pound."

<sup>11</sup> The "barbes pleines" consisted of a pair of lappets from 3 to 5 inches wide each, and half an ell (20 inches) long, with a double pattern of sprigged flowers and rounded at the ends. A narrow lace 1½ ell long, called the *Papillon*, with the bande or passe, and the fond de bonnet, completed the suit.

Fig. 108.



VALENCIENNES LAPPET. — Period Louis XVI.

*To face page 234,*

see in the old Flemish flower-pieces, true to nature, executed with Dutch exactness (Fig. 108). The city owed not its prosperity to the rich alone; the peasants themselves were great consumers of its produce. A woman laid by her earnings for years to purchase a "bonnet en vraie Valenciennes," some few of which still appear in the northern provinces of France at church festivals and holidays. These caps are formed of three pieces, "barbes, passe, et fond." The Norman women also loved to trim the huge fabric with which they overcharge their heads with a real Valenciennes; and even in the present day of "bon marché" a peasant woman will spend from 100 to 150 francs on a cap which is to last her for life.

The last important piece made within the city walls was a head-dress of "vraie Valenciennes" presented by the city to the Duchesse de Nemours, on her marriage in 1840. It was furnished by Mademoiselle Ursule Glairo, herself an aged lady, who employed the few old lace-workers then living, with the patriotic wish of exhibiting the perfection of the ancient manufacture.<sup>12</sup>

## LILLE (DÉP. DU NORD).

"Ces points coupés, passéments et dentelles,  
Las! qui venoient de l'Isle et de Bruxelles."  
—*Consolation des Dames*. 1620.

The fabrics of Lille and Arras are identical; both make white lace with single grounds (fond simple); but the productions of Lille are far superior to those of Arras in quality. The manufacture of the capital of French Flanders vies with those of the Netherlands in antiquity. As early as 1582 its lace-makers are described, at the entry of the Duke of Anjou into the city, "as wearing a special costume. A gown of striped stuff, with a cap of fine linen plaited in small flutes." A silver medal suspended from the neck by a black ribbon completed a dress which has descended to the nineteenth century.<sup>13</sup> The peace of Aix-la-Chapelle having transferred Lille to France, many of its artizans retired to

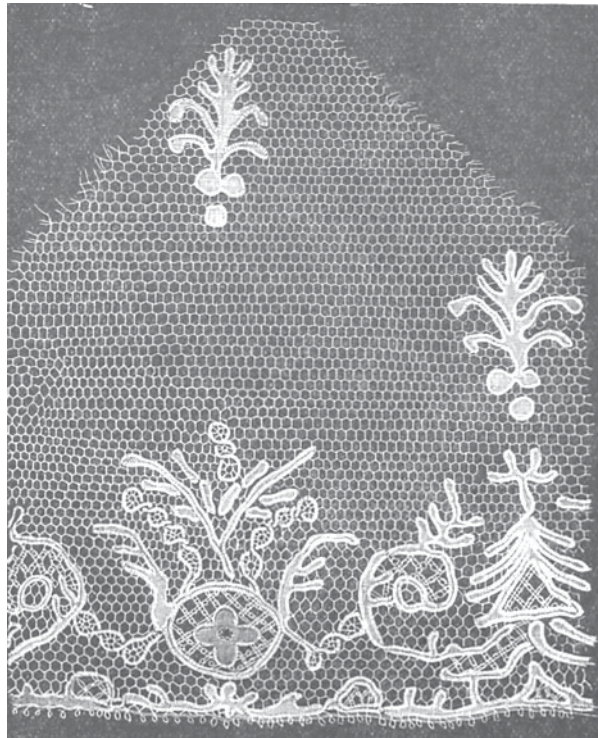
<sup>12</sup> The fault of the old Valenciennes lace is its colour, never of a clear white, but inclining to a reddish cast.

<sup>13</sup> "Les dentelières avoient adopté un par-dessus de calamande rayée, un bonniquet de toile fine plissé à petits



Ghent; they are described at that period as making both white and black lace.<sup>14</sup> The art, however, did not die out, for in 1713,<sup>15</sup> on the marriage of the Governor, young Boufflers, to Mademoiselle de Villeroy, the magistrates of Lille presented him with lace to the value of 4,000 livres.<sup>16</sup>

Fig. 109.



LILLE.

The beauty of the Lille lace is its ground, called "Point de Lille," or fond clair, "the finest, lightest, most trans-

canons. Une médaille d'argent, pendue au cou par un petit liseré noir, complétait leur costume, qui est arrivé jusqu'à nous; car nous l'avons vu, il n'y a pas trente ans."—*Hist. de Lille*, par V. Derode. Paris et Lille, 1848.

<sup>14</sup> *Mémoires sur l'Intendance de Flandre*.—MS. Bib. de Lille.

<sup>15</sup> Period of the peace of Utrecht, when Lille, which had been retaken by Prince Eugène, was again restored to France.

<sup>16</sup> *Histoire Populaire de Lille*. Henri Brunet. Lille, 1848; and *Histoire de Lille*. V. Derode.



parent, and best made of all grounds."<sup>17</sup> The work is simple, consisting of the ground, with a thick thread to mark the pattern<sup>18</sup> (Fig. 109). Instead of the sides of the mesh being plaited, as in Valenciennes, or partly plaited, partly twisted, as in Brussels and Mechlin, four of the sides are formed by twisting two threads round each other, and the remaining two sides by simple crossing of the threads over each other. In the eighteenth century more than two-thirds of the lace-making population of Europe made it under the name of *mignonettes* and *blondes de fil*.

The "treille"<sup>19</sup> was finer in the last century; but in 1803 the price of thread having risen 30 per cent.,<sup>20</sup> the lace-makers, unwilling to raise the prices of their lace, adopted a larger treille, in order to diminish the quantity of thread required.

The straight edge and stiff pattern of the old Lille lace is well known (Fig. 110).

The laces of Lille, both black and white, have been much used in France: though Madame Junot speaks disparagingly of the fabric,<sup>21</sup> the light clear ground rendered them especially adapted for summer wear.

They found great favour also in England, into which country one-third of the lace manufactured throughout the Département du Nord was smuggled in 1789.<sup>22</sup> The broad black Lille lace has always been specially admired, and was extensively used to trim the long silk mantles of the eighteenth century.<sup>23</sup>

<sup>17</sup> *Report of the Commissioners for 1851.*

<sup>18</sup> As late as 1761 Lille was considered as "foreign" with respect to France, and her laces made to pay duty according to the tariff of 1664.

In 1708 (31st of July) we have an Arrest du Conseil d'Etat du Roy, relative to the seizure of seventeen cartons of lace belonging to one "Mathieu, marchand à l'Isle." Mathieu, in defence, pretends that "les dentelles avoient esté fabriquées à Haluin (near Lille), terre de la domination de Sa Majesté."—Arch. Nat. Coll. Rondonneau.

<sup>19</sup> See FLANDERS (WEST), *treille*.

<sup>20</sup> In 1789, thread was 192 francs the kilogramme.

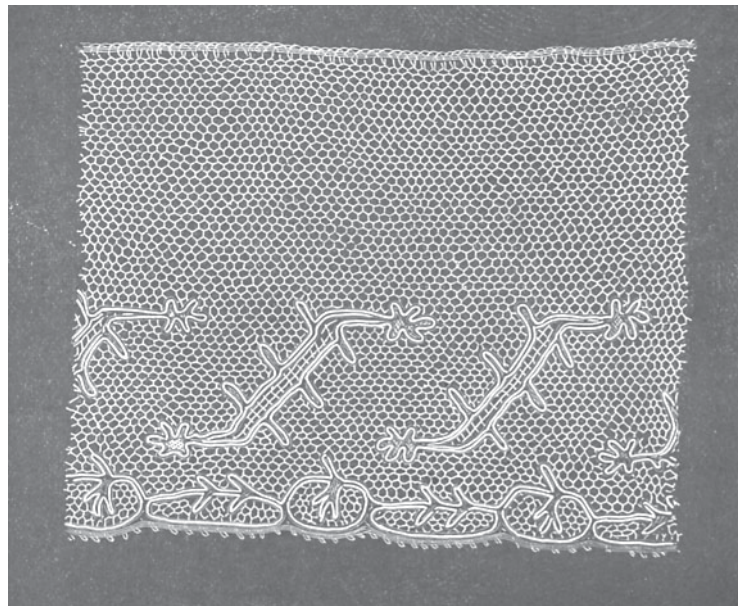
<sup>21</sup> Describing her trousseau, every article of which was trimmed with Angleterre, Malines, or Valenciennes, she adds: "A cette époque (1800), on ignorait même l'existence du tulle, les seules dentelles communes que l'on connût étaient les dentelles de Lille et d'Arras, qui n'étaient portées que par les femmes les plus ordinaires."—*Mém. de Madame la Duchesse d'Abrantès*. T. iii. Certainly the laces of Lille and Arras never appear in the inventories of the "grandes dames" of the last century.

<sup>22</sup> Dieudonné.

<sup>23</sup> Peuchet states much "fausse Valenciennes, très rapprochée de la vraie," to have been fabricated in the hospital at Lille, in which institution there were, in 1723, 700 lace-workers.

In 1788 there were above 16,000 lace-makers at Lille, and it made 120,000 pieces<sup>24</sup> of lace, representing a value of more than £160,000. In 1851 the number of lace-makers was reduced to 1,600; it is still gradually diminishing, from the competition of the fabric of Mirecourt and the numerous other manufactures established at Lille, which offer more lucrative wages than can be obtained by lace-making.

Fig. 110.



LILLE.

The old straight-edged is no longer made, but the rose pattern of the Mechlin is adopted, and the style of that lace copied: the semé of little square dots (*points d'esprit*) on the ground—one of the characteristics of Lille lace—is still retained. In 1862 Mrs. Palliser saw at Lille a complete garniture of beautiful workmanship, ordered for a trousseau at Paris, but the commercial crisis and the revolutions of 1848 virtually put an end to the lace industry of Lille and Arras.

<sup>24</sup> A piece of Lille lace contains from 10 to 12 ells.

## ARRAS (ARTOIS) (DÉP. PAS-DE-CALAIS).

“Arras of ryche arraye,  
Fresh as floures in Maye.”—Skelton.

Arras, from the earliest ages, has been a working city. Her citizens were renowned for the tapestries which bore their name: the nuns of her convents excelled in all kinds of needlework. In the history of the Abbaye du Vivier,<sup>25</sup> we are told how the abbess, Madame Sainte, dite la Sauvage, set the sisters to work ornaments for the church:—

“Les filles dans l'ouvroir tous les jours assemblées  
N'y paroissent pas moins que l'Abbesse zelées,  
Celle cy d'une aiguille ajusté au petit point  
Un bel etuy d'autel que l'église n'a point,  
Broche d'or et de soÿe un voile de Calice;  
L'autre fait un tapis du point de haute lice,  
Dont elle fait un riche et precieux frontal;  
Une autre coud une aube, ou fait un corporal;  
Une autre une chasuble, ou chappe nompareille,  
Où l'or, l'argent, la soÿe, arrangés à merveille,  
Representant des saints vestus plus richement  
Que leur éclat n'auroit souffert de leur vivant;  
L'autre de son Carreau detachant la dentelle,  
En orne les surplis de quelque aube nouvelle.”

Again, among the first rules of the institution of the “Filles de Sainte-Agnès,” in the same city, it is ordained that the girls “aprendront a filer ou coudre, faire passement, tapisseries ou choses semblables.”<sup>26</sup>

The Emperor Charles V. is said, however, to have first introduced the lace manufacture into Arras.<sup>27</sup> Arras was one of the seats of Colbert's manufactures, probably of the Flemish bobbin lace. It flourished in the eighteenth century, when, writes Arthur Young, in 1788, were made “coarse thread laces, which find a good market in England. The lace-workers earn from 12 to 15 sous.” Peuchet corroborates this statement. “Arras,” he says,

<sup>25</sup> “L'Abbaye du Vivier, établie dans la ville d'Arras,” Poème par le Père Dom Martin du Buisson, in *Mémoires et Pièces pour servir à l'Histoire de la Ville d'Arras*.—Bib. Nat. MSS., Fonds François, 8,936.

<sup>26</sup> Bib. Nat. MSS., Fonds François, 8,936.

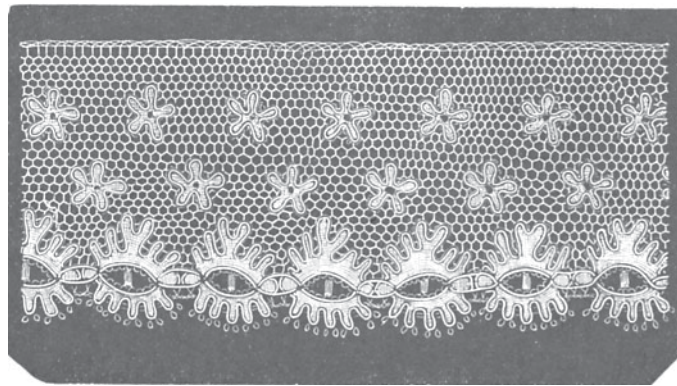
<sup>27</sup> We find in the Colbert Corre-

spondence (1669), the directors of the General hospital at Arras had enticed lace-workers of point de France, with a view to establish the manufacture in their hospital, but the jealousy of the other cities threatening to overthrow their commerce, they wrote to Colbert for protection.

“fait beaucoup de mignonette et entoilage, dont on consomme beaucoup en Angleterre.” The fabric of Arras attained its climax during the Empire (1804 to 1812), since which period it has declined. In 1851 there were 8,000 lace-makers in a radius of eight miles round the city, their salary not exceeding 65 centimes a day. In 1881, however, the trade had enormously decreased, only one house making a speciality of the old patterns. The old Arras laces are now no more.

There is little, or, indeed, no variety in the pattern of Arras lace; for years it produced the same style and design.

Fig. 111.



ARRAS.—Modern.

As a consequence of this, the lace-makers, from always executing the same pattern, acquired great rapidity. Though not so fine as that of Lille, the lace of Arras has three good qualities: it is very strong, firm to the touch, and perfectly white; hence the great demand for both home and foreign consumption, no other lace having this triple merit at so reasonable a price (Fig. 111).

The gold lace of Arras appears also to have had a reputation. We find among the coronation expenses of George I. a charge for 354 yards of Arras lace “*atrebaticæ lacinæ*.”<sup>28</sup>

<sup>28</sup> Gt. Ward. Acc. Geo. I. 1714-15 (P. R. O.), and Acc. of John, Duke of Montagu, master of the Great Wardrobe, touching the expenses of the funeral of Queen Anne and the corona-

tion of George I. (P.R.O.)

In 1761 an Act was passed against its being counterfeited, and a vendor of “Orrice lace” (counterfeit, we suppose) forfeits her goods.



## BAILLEUL (DÉP. DU NORD).

As already mentioned, up to 1790 the "vraie Valenciennes" was only made in the city of that name. The same lace manufactured at Lille, Bergues, Bailleul, Avesnes, Cassel, Armentières, as well as that of Belgium, was called "Fausses Valenciennes." "Armentières et Bailleul ne font que de la Valenciennes fausse, dans tous les prix," writes Peuchet. "On nomme," states another author,<sup>28</sup> "fausses Valenciennes la dentelle de même espèce, inférieure en qualité, fabriquée moins serrée, dont le dessin est moins recherché et le toilé des fleurs moins marqué." Of such is the lace of Bailleul,<sup>29</sup> whose manufacture is the most ancient and most important, extending to Hazebrouck, Bergues, Cassel, and the surrounding villages.<sup>30</sup>

Previous to 1830, Bailleul fabricated little besides straight edges for the Normandy market. In 1832 the scalloped edge was adopted, and from this period dates the progress and present prosperity of the manufacture. Its laces are not much esteemed in Paris. They have neither the finish nor lightness of the Belgian products, are soft to the touch, the mesh round, and the ground thick; but it is strong and cheap, and in general use for trimming lace. The lace, too, of Bailleul, is the whitest and cleanest Valenciennes made; hence it is much sought after, for exportation to America and India. The patterns are varied and in good taste; and there is every reason to expect that in due time it may attain the perfection, if not of the Valenciennes of Ypres, at least to that of Bruges, which city alone annually sends to France lace to the value of from £120,000 to £160,000.

<sup>28</sup> *Statistique des Gens de Lettres*. 1803. Herbin. T. ii.

<sup>29</sup> A museum of lace has been established at Bailleul.

<sup>30</sup> In 1788, Bailleul, Cassel, and the district of Hazebrouck, had 1351 lace-

makers. In 1802 the number had diminished; but it has since gradually increased. In 1830 there were 2,500. In 1851 there were already 8,000, dispersed over twenty communes.

## CHAPTER XVIII.

## AUVERGNE AND VÉLAY.

## LE PUY (DÉP. HAUTE-LOIRE).

As early as the fifteenth century the countrywomen from the mountains of the Velay would congregate together during the winter within the walls of the neighbouring cities, and there, forming themselves into companies, gain their subsistence by making coarse lace to ornament the albs of the priests, the rochets of the bishops, and the petticoats of ladies of quality. And very coarse and tasteless were these early products, to judge from the specimens which remain tacked on to faded altar-cloths, still to be met with in the province, a mixture of netting and darning without design. They also made what was termed "dentelles de menage" with the coarse thread they used for weaving their cloth. They edged their linen with it, and both bleached together in the wearing.

The lace region of Central France, of which Le Puy is the centre, is considered to be the most ancient and considerable in France. It is distributed over the four departments,<sup>1</sup> and employs from 125,000 to 130,000 women. It forms the sole industry of the Haute-Loire, in which department alone are 70,000 lace-makers.

The lace industry of Le Puy, like all others, has experienced various changes; it has had its trials<sup>2</sup> and its periods of great prosperity.<sup>3</sup> In the chronicles of Le Puy of the sixteenth century<sup>4</sup> we read that the merciers of Notre-Dame

<sup>1</sup> Haute-Loire, Cantal, Puy-de-Dôme, and Loire.

<sup>2</sup> 1640.

<sup>3</sup> 1833 and 1848.

<sup>4</sup> By Médecis.

des Anges "qui, suivant l'usage faisaient dans notre ville le commerce des passementeries, broderies, dentelles, etc., comptaient alors quarante boutiques, et qu'ils figurent avec enseignes et torches au premier rang dans les solennités religieuses."

Judging from local documents, this manufacture has for more than two centuries back formed the chief occupation of the women of this province.

It suffered from the sumptuary edicts of 1629, 1635 and 1639, and in 1640 threatened to be annihilated altogether. In the month of January of that year, the Seneschal of Le Puy published throughout the city a decree of the Parliament of Toulouse, which forbade, under pain of heavy fine, all persons of whatever sex, quality, or condition, to wear upon their vestments any lace "tant de soie que de fil blanc, ensemble passement, clinquant d'or ni d'argent fin ou faux;" thus by one ordinance annihilating the industry of the province. The reason for this absurd edict was twofold; first, in consequence of the large number of women employed in the lace trade, there was great difficulty in obtaining domestic servants; secondly, the general custom of wearing lace among all classes caused the shades of distinction between the high and low to disappear. These ordinances, as may be imagined, created great consternation throughout Le Puy. Father Régis, a Jesuit, who was then in the province, did his best to console the sufferers thus reduced to beggary by the caprice of Parliament. "Ayez confiance en Dieu," he said; "la dentelle ne perira pas." He set out to Toulouse, and by his remonstrances obtained a revocation of the edict. Nor did he rest satisfied with his good work. At his suggestion the Jesuits opened to the Auvergne laces a new market in Spain and the New World, which, until the year 1790, was the occasion of great prosperity to the province. The Jesuit Father, who died in December 1640, was later canonised for his good deeds; and under his new appellation of Saint François Régis, is still held in the greatest veneration by the women of Auvergne—as the patron saint of the lace-makers.

Massillon, when bishop of Clermont (1717), greatly patronised the lace-makers of his diocese, and, anxious that the province should itself furnish the thread used in the manufacture, he purchased a quantity of spinning-wheels, which he distributed among the poor families of Beauregard,

the village in which the summer palace of the bishop, previous to the Revolution, was situated.

The lace trade of this province frequently appears on the scene during the eighteenth century. In 1707 the manufacturers demand a remission of the import duties of 1664 as unfair,<sup>5</sup> and with success. Scarce ten years afterwards,<sup>6</sup> notwithstanding the privilege accorded, we again find them in trouble; whether their patterns did not advance with the fashions of the day, or the manufacturers deteriorated the quality of the thread—too often the effect of commercial prosperity—the shops were filled with lace, “propres, les unes pour l’Italie, d’autres pour les mers du Sud,” which the merchants refused to buy. To remedy this bad state of affairs, the commissioners assembled at Montpellier coolly decide that the diocese should borrow 60,000 livres to purchase the dead stock, and so clear the market. After some arguments the lace was bought by the Sieur Jerphanion, Syndic of the diocese.

Prosperity, however, was not restored, for in 1755 we again hear of a grant of 1,000 livres, payable in ten years by the States of Velay, for the relief of the distressed lace-makers, and again a fresh demand for exemption of the export duty.<sup>7</sup> This is declared in a memorial of 1761 to be the chief cause of the distress, which memorial also states that, to employ the people in a more lucrative way, a manufacture of blondes and silk laces had been introduced. This distress is supposed to have been somewhat exaggerated by the merciers of Le Puy, whose profits must have been very considerable; the women, according to Arthur Young, earning only from four to eight sous daily.

Peuchet, with his predecessor, Savary, and other writers on statistics, describe the manufacture of Le Puy as the most flourishing in France. “Her lace,” writes Peuchet, “resembles greatly that of Flanders; much is consumed in the

<sup>5</sup> They represent to the king that the laces of the “diocèse du Puy, du Velay et de l’Auvergne, dont il se faisait un commerce très considérable dans les pays étrangers, par les ports de Bordeaux, La Rochelle et Nantes,” ought not to pay the import duties held by the “cinq grosses fermes.”—*Arrêt du Conseil d’Etat du Roy,*

6 August, 1707. Arch. Nat. Coll. Rond. They ended by obtaining a duty of five sous per lb., instead of the 50 livres paid by Flanders and England, or the ten livres by the laces of Comté, Liège, and Lorraine.

<sup>6</sup> 1715 and 1716.

<sup>7</sup> See MILAN.



French dominions, and a considerable quantity exported to Spain, Portugal, Germany, Italy and England. Much thread lace is also expedited by way of Cadiz to Peru and Mexico. The ladies of these countries trim their petticoats and other parts of their dress with such a profusion of lace as to render the consumption ‘prodigieuse.’” “Les Anglois en donnent des commissions en contrebande pour l’Isthmus de Panama. Les Hollandois en demandent aussi et faisaient expédier à Cadiz à leur compte.”<sup>8</sup> We read, however, after a time, that the taste for a finer description of lace having penetrated to Mexico and Peru, the commerce of Le Puy had fallen off, and that from that epoch the work-people had supported themselves by making blondes and black lace. The thread used in Auvergne comes from Haarlem, purchased either from the merchants of Rouen or Lyons. In the palmy days of Le Puy her lace-workers consumed annually to the amount of 400,000 livres. The laces made for exportation were of a cheap quality, varying from edgings of 30 sous to 45 livres the piece of 12 ells; of these the annual consumption amounted to 1,200,000 livres.<sup>9</sup> It may indeed be said that, with the exception of the period of the French Revolution to 1801, the lace trade of Le Puy has ever been prosperous.

Formerly they only made at Le Puy laces which had each a distinctive name—ave, pater, chapelets, mie, serpent, bonnet, scie, etc.

Le Puy now produces every description of lace, white and coloured, silk, thread, and worsted, blondes of all kinds, black of the finest grounds, application, double and single grounds; from gold and silver lace to edgings of a halfpenny a yard, and laces of goats’ and Angora rabbits’ hairs.

In 1847 more than 5,000 women were employed in making Valenciennes. They have also succeeded in producing admirable needle-points, similar to the ancient Venetian. A dress of this lace, destined to adorn an image of the Virgin, was shown in the French Exhibition of 1855.

<sup>8</sup> Roland de la Platière.

<sup>9</sup> Three-fourths were consumed in Europe in time of peace:—Sardinia took 120,000 francs, purchased by the merchants of Turin, once a year, and then distributed through the country:

Florence and Spain, each 200,000; Guyenne exported by the merchants of Bordeaux 200,000; 500,000 went to the Spanish Indies. The rest was sold in France by means of colporteurs.—Peuchet.

In 1848 commerce and trade languished, and a cheaper lace was produced, made of worsted, for shawls and trimmings. This lace was not long in fashion, but it re-appeared a few years later under the name of "lama," or "poil de chèvre," when it obtained a great success. The hair of the lama has never been used.

Le Puy now offers to the market an infinite variety of lace, and by means of these novelties her laces successfully compete with those of Saxony, which alone can rival her in cheapness; but as the patterns of these last are copied from the laces of Le Puy and Mirecourt, they appear in the foreign market after the originals.

The finest collection of Auvergne lace in the International Exhibition (1867) was from the fabric of Crâponne (Haute-Loire),<sup>10</sup> established in 1830 by M. Théodore Falcon, to whom Le Puy is indebted for her "musée de dentelles," containing specimens of the lace of all countries and all ages, a most useful and instructive collection for the centre of a lace district. Le Puy has also a lace school, numbering a hundred pupils, and a school of design for lace patterns, founded in 1859.<sup>11</sup>

#### AURILLAC AND MURAT (DÉP. CANTAL).

"L'on fait à Orillac les dentelles quit ont vogue dans le royaume," writes, in 1670, the author of the *Délices de la France*.<sup>12</sup> The origin of the fabric is assigned to the fourteenth century, when a company of emigrants established themselves at Cuença and Valcameos, and nearly all the points of Aurillac were exported into Spain through this company. In 1688 there was sold on the Place at Marseilles annually to the amount of 350,000 livres of the products of Aurillac, with other fine laces of Auvergne.<sup>13</sup> In 1726 the

<sup>10</sup> In Auvergne lace has preserved its ancient names of "passemment" and "pointes," the latter applied especially to needle-made lace. It has always retained its celebrity for passemments or guipures made in bands. The simplicity of life in the mountains has doubtless been a factor in the unbroken continuity of the lace-trade.

<sup>11</sup> Le Puy in recent years has named some of its coarse patterns "guipure de Cluny," after the museum in Paris.—a purely fanciful name.

<sup>12</sup> Savinière d'Alquie.

<sup>13</sup> Savary. Point d'Aurillac is mentioned in the *Révolte des Passe-mens*.

PLATE LXIII.

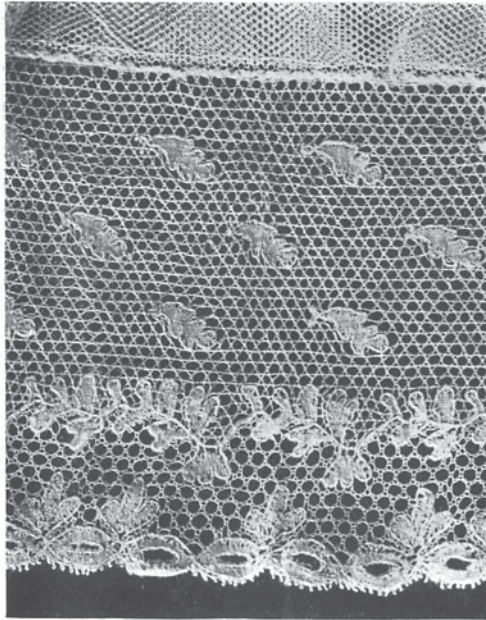
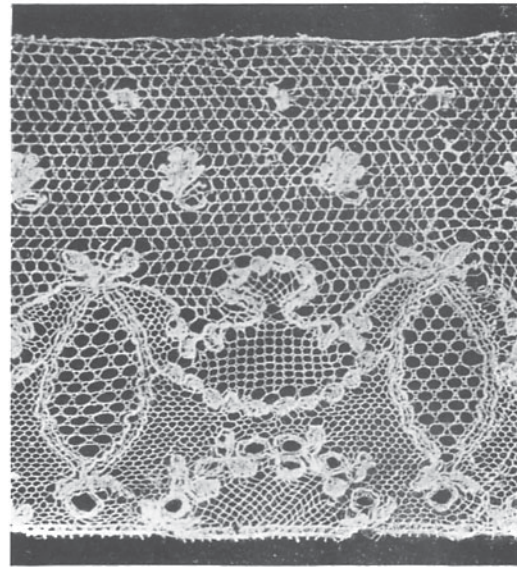


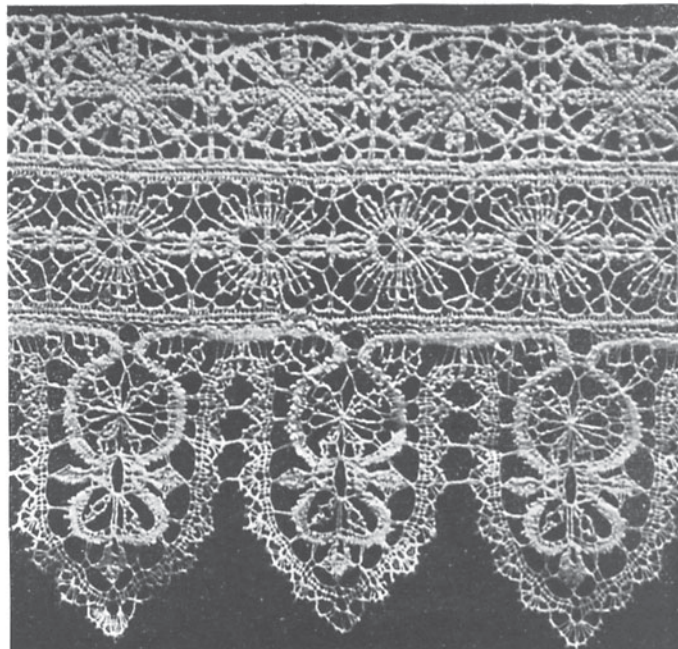
PLATE LXIV.



FRENCH.—Two specimens bought in France as Cambrai. They are typical of Northern French laces that became naturalised in England after the French Revolution. Widths,  $2\frac{1}{2}$  and  $3\frac{1}{2}$  in.

Photos by A. Dryden from private collection.

PLATE LXV.



FRENCH. BOBBIN-MADE.—From the environs of Le Puy.  
Period Louis XIII.—Louis XIV.

Now made and called Guipure de Cluny.

In the Musée Cinquantenaire, Brussels.

To face page 246

produce was already reduced to 200,000 livres. The finest "points de France," writes Savary, were made at Aurillac and Murat, the former alone at one time producing to the annual value of 700,000 francs (£28,000), and giving occupation to from 3,000 to 4,000 lace-workers.

An attempt to establish a "bureau" for Colbert's new manufacture of points de France was at first opposed, as we read: "Les trois femmes envoyées par les entrepreneurs pour établir cette manufacture furent attaqués dans les rues d'Aurillac. Les ouvrières de cette ville leur disait 'qu'elles prouvaient s'en retourner, parce qu'elles savaient mieux travailler qu'elles.'" <sup>14</sup>

The lace-makers would not give up what the intendant terms "the wretched old point," which M. Henri Duref, the historian of the Département de Cantal, describes, on the contrary, as consisting of rich flowered designs, such as may be seen by studying the portraits of many Auvergnat noblemen of the period. There are various letters on the subject in the Colbert Correspondence; and in the last from Colbert, 1670, he writes that the point d'Aurillac is improving, and there are 8,000 lace-women at work. It appears that he established at Aurillac a manufactory of lace where they made, upon "des dessins flamands modifiés," a special article, then named "point Colbert," and subsequently "point d'Aurillac."

In the Convent of the Visitation at Le Puy is shown the lace-trimming of an alb, point d'Angleterre. It is 28 inches wide, of white thread, with brides picotées, of elegant scroll design. If, as tradition asserts, it was made in the country, it must be the produce of this manufactory.

It appears that rich "passements," as they are still called in the country, of gold and silver were made long before the period of Colbert. We find abundant mention of them in the church inventories of the province, and in the museum are pieces of rich lace said to have belonged to Francis I. and his successors which, according to tradition, were the produce of Aurillac. They are not of wire, but consist of strips of metal twisted round the silk.

In the inventory of the sacristy of the Benedictine monastery at St. Aligre, 1684, there is a great profusion of

<sup>14</sup> *Histoire du point d'Alençon*, Madame Despierres.



lace. "Voile de brocard, fond d'or entouré d'un point d'Espagne d'or et argent;" another, "garni de dentelles d'or et argent, enrichi de perles fines"; "20 aubes à grandes dentelles, amicts, lavabos, surplis," etc., all "à grandes ou petites dentelles."<sup>15</sup>

In the inventory of Massillon's chapel at Beauregard, 1742, are albs trimmed with "point d'Aurillac"; veils with "point d'Espagne or et argent."<sup>16</sup>

Lacis was also made at Aurillac, and some specimens are still preserved among the old families there. The most interesting dates from the early seventeenth century, and belongs to the Chapel of Notre Dame at Thierzac, where Anne of Austria made a pilgrimage in 1631, and which, by the mutilated inscription on a piece of the work, would appear to refer to her.

Mazarin held the Aurillac laces in high estimation, and they are frequently met with in the inventory of the effects he left on his death in 1660. Again, in the account of a masked ball, as given in the *Mercure Galant* of 1679, these points find honourable mention. The Prince de Conti is described as wearing a "mante de point d'Aurillac or et argent." The Comte de Vermandois, a veste edged with the same; while Mademoiselle de Blois has "ses voiles de point d'Aurillac d'argent," and of the Duchesse de Mortemart it is said, "On voyait dessous ses plumes un voile de point d'Aurillac or et argent qui tomboit sur ses 'épaules.'" The Chevalier Colbert, who appeared in an African costume, had "des manches pendantes" of the same material.

The same *Mercure* of April, 1681, speaking of the dress of the men, says, "La plupart portent des garnitures d'une richesse qui empeschera que les particuliers ne les imitent, puisqu'elles reviennent à 50 louis. Ces garnitures sont de point d'Espagne ou d'Aurillac." From the above notices, as well as from the fact that the greater part of these laces were sent into Spain, it appears that point d'Aurillac was a rich gold and silver lace, similar to the point d'Espagne.

The laces of Murat (Dép. Haute-Garonne) were "façon de

<sup>15</sup> "Voile de toile d'argent, garni de grandes dentelles d'or et argent fin, donné en 1711 pour envelopper le chef de S. Gaudence."—*Inventaire du Monastère des Bénédictines de St. Aligre.*

<sup>16</sup> In the convents are constantly noted down "point d'Espagne d'or et argent fin," while in the cathedral of Clermont the chapter contented itself with "dentelles d'or et argent faux."

Malines et de Lille." They were also made at La Chaise Dieu, Alenches, and Verceilles. Those points were greatly esteemed, and purchased by the wholesale traders of Le Puy and Clermont, who distributed them over the kingdom through their colporteurs.

The fabrics of Aurillac and Murat ended with the Revolution. The women, finding they could earn more as domestic servants in the neighbouring towns, on the restoration of order, never again returned to their ancient occupation.

## CHAPTER XIX.

## LIMOUSIN.

IN the seventeenth and eighteenth centuries, a kind of pillow net (torchon entoilage, Mr. Ferguson calls it)<sup>1</sup> for women's sleeves was manufactured at Tulle (Corrèze) and also at Aurillac. From this circumstance many writers have derived tulle, the French name for bobbin net, from this town. M. Lefébure is of this opinion, and adduces in favour of it the fact that lace was made at Tulle in the eighteenth century, and that an account of 1775 mentions certain Mesdemoiselles Gantes as lace-makers in that town.

The first dictionary in which the word "tulle" occurs is the French Encyclopædia of 1765, where we find, "Tulle, une espèce de dentelle commune mais plus ordinairement ce qu'on appelait entoilage."<sup>2</sup> Entoilage, as we have already shown, is the plain net ground upon which the pattern is worked<sup>3</sup> or a plain net used to widen points or laces, or worn as a plain border. In Louis XV.'s reign Madame de Mailly is described, after she had retired from the world, as "sans rouge, sans poudre, et, qui plus est, sans dentelles, attendu qu'elle ne portait plus que de l'entoilage à bord plat."<sup>4</sup> We read in the *Tableau de Paris* how "Le tul, la gaz et le marli ont occupés cent mille mains." Tulle was made on the pillow in Germany before lace was introduced. If tulle derived its name from any town, it would more probably be from Toul, celebrated, as all others in Lorraine, for its embroidery; and as net resembles the stitches made in embroidery by separating the threads (hemstitch, etc.), it

<sup>1</sup> "1773. 6 au. de grande entoilage de belle blonde à poix."

<sup>2</sup> "16 au. entoilage à mouches à 11 l., 1761."—*Comptes de Madame du Barry*.

<sup>3</sup> "7 au. de tulle pour hausser les manchettes, à 9 l., 63 l."—1770. *Cptes. de Madame du Barry*.

<sup>4</sup> *Souvenirs de la Marquise de Créquy*.

may have taken its French name, Tulle, German Tüll, from the points de Tulle of the workwomen of the town of Toul, called in Latin Tullum, or Tullo.<sup>5</sup>

## LORRAINE.

The lace<sup>6</sup> manufactures of Lorraine flourished in the seventeenth century. Mirecourt (Dép. Vosges) and the villages of its environs, extending to the department of Meurthe, was the great centre of this trade, which formed the sole occupation of the countrywomen. For some centuries the lace-workers employed only hempen thread, spun in the environs of Épinal, and especially at Châtel-sur-Moselle.<sup>7</sup> From this they produced a species of coarse guipure termed "passament," or, in the patois of the province, "peussemot."<sup>8</sup>

As early as the seventeenth century they set aside this coarse article and soon produced a finer and more delicate lace with various patterns: they now made double ground and mignonette; and at Lunéville (Dép. Meurthe), "dentelles à l'instar de Flandre." In 1715 an edict of Duke Leopold regulates the manufacture at Mirecourt.<sup>9</sup> The lace was exported to Spain and the Indies. It found its way also to Holland, the German States, and England, where Randle Holme mentions "Points of Lorraine, without raisings."<sup>10</sup>

The Lorraine laces were mostly known in commerce as

<sup>5</sup> In an old geography we find, "Tulle, Tuille three hundred years ago."

The word Tule or Tuly occurs in an English inventory of 1315, and again, in "Sir Gawayn and the Green Knight"; but in both cases the word seems not to indicate a stuff but rather a locality, probably Toulouse.—Francisque Michel.

In Skelton's *Garland of Lawrell*, we find, "A skein of tewly silk"; which his commentator, the Rev. A. Dyce, considers to be "dyed of a red colour."

<sup>6</sup> As early as 1615 there appears to have been a traffic with Italy in laces, the painter Claude Lorraine being taken to Italy in that year by his

uncle, a carrier and dealer in laces.

<sup>7</sup> Neufchâteau.

<sup>8</sup> The trader who purchases the lace is called "peussemotier."

<sup>9</sup> The Lorraine laces could only enter France by the bureau of Chaumont, nor could they leave the country without a formal permit delivered at Monthureux-le-Sec.—Arch. Nat., Coll. Ron-donneau.

<sup>10</sup> In a catalogue of the collection of objects of religious art, exhibited at Mechlin in 1864, we find noticed, "Dentelle pour rochet, point de Nancy," from the church of St. Charles at Antwerp, together with various "voiles de bénédiction," laces for rochets and altar-cloths, of "point de Paris."



“Les dentelles de Saint-Mihiel,” from the town of that name, one of the chief places of the fabric. These last-named laces were much esteemed on their first appearance. Previous to the union of Lorraine to France in 1766, there were scarcely 800 lace-makers in Mirecourt. The number amounted to nearly 25,000 in 1869.<sup>11</sup>

Early in the nineteenth century the export trade gave place to more extensive dealings with France. “Point de Flandres” was then very much made, the patterns imported by travelling merchants journeying on their way to Switzerland. Anxious to produce novelty, the manufacturers of Mirecourt wisely sent for draughtsmen and changed the old patterns. Their success was complete. They soon became formidable rivals to Lille, Geneva, and the Val de Travers (Switzerland). Lille now lowered her prices, and the Swiss lace trade sank in the contest.

Scarcely any but white lace is made; the patterns are varied and in excellent taste, the work similar to that of Lille and Arras.

Some few years since the making of application flowers was attempted with success at Mirecourt, and though it has not yet attained the perfection of the Brussels sprigs, yet it daily improves, and bids fair to supply France with a production for which she now pays Belgium £120,000 annually. The Lorraine application possesses one advantage over those of Flanders, the flowers come from the hands of the lace-makers clean and white, and do not require bleaching.<sup>12</sup> The price, too, is most moderate. The production which of late years has been of the most commercial value is the Cluny lace, so called from the first patterns being copied from specimens of old lace in the Musée de Cluny. The immense success of this lace has been highly profitable to Mirecourt and Le Puy.

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<sup>11</sup> The *Tableau Statistique du Dép. des Vosges*, by Citoyen Desgouilles, An X, says: “Mirecourt is celebrated for its lace fabrics. There are twenty lace merchants; but the workers are not attached to any particular house. They buy their own thread, make the lace, and bring it to the merchants of Mirecourt to purchase. The women follow this occupation when not engaged in

field work; but they only earn from 25 to 40 centimes a day. Before the Revolution, 7/8 of the coarse lace was exported to Germany towards Swabia. Of the fine qualities, France consumed 2/3. The remainder went to the colonies.”

<sup>12</sup> So are those of Courseulles (Calvados).

The wages of the 24,000 lace-workers averaging eight-pence a day, their annual products are estimated at £120,000. Much of the Lorraine lace is consumed at Paris and in the interior of France; the rest is exported to America, the East Indies, and the different countries of Europe.

## CHAMPAGNE.

The Ardennes lace was generally much esteemed, especially the "points de Sedan," which derived their name from the city where they were manufactured.<sup>13</sup> Not only were points made there, but, to infer from the Great Wardrobe Account of Charles I., the cut-work of Sedan had then reached our country, and was of great price. We find in one account<sup>14</sup> a charge for "six handsome Sedan and Italian collars of cut-work, and for 62 yards of needlework purl for six pairs of linen ruffs" the enormous sum of £116 6s. And again, in the last year of his reign, he has "six handsome Pultenarian Sedan collars of cut-work, with the same accompaniment of 72 yards of needlework purl" amounting to £106 16s.<sup>15</sup> What these Pultenarian collars may have been we cannot, at this distance of time, surmise; but the entries afford proof that the excellency of the Sedan cut-work was known in England. Rheims, Château-Thierry and Sedan are mentioned among the other towns in the ordinance establishing the points de France in 1665. In less than four months Rheims numbered a hundred and forty workers, consisting of Venetians and Flemings, with seven from Paris and the natives of the place. In 1669 the number had fallen to sixty, in consequence of the price demanded for their board and lodging. Their lace was remarkable for its whiteness. Lace was made in the seventeenth century at Sedan, Donchéry, Charleville, Mézières, Troyes and Sens.

The thread manufacturers of Sedan furnished the material

<sup>13</sup> Savary. Sedan was ceded to Louis XIII. in 1642.

<sup>14</sup> "Eidem pro 6 divit̄ Sedan et Italiē colaris opere scis̄ et pro 62 purles opere acuo pro 6 par̄ maniē linteār̄ eisdem, £116 6s."—Gt. Ward.

Acc. Car. I., ix. to xi. P. R. O.

<sup>15</sup> "Eidem pro 6 divit̄ Pultenarian Sedan de opere scis̄ colaris et pro 72 purles divit̄ opere acuo pro maniē linteār̄ eisdem, £106 16s."—Gt. Ward. Acc. Car. I., xi. to xii.

necessary for all the lace-workers of Champagne. Much point de Sedan was made at Charleville, and the laces of this last-named town<sup>16</sup> were valued at from four up to fifty livres the ell, and even sometimes at a higher rate. The greater part of the produce was sold in Paris, the rest found a ready market in England, Holland, Germany, and Poland.<sup>17</sup> Pignariol de la Force, writing later, says the manufacture of points and laces at Sedan, formerly so flourishing, is now of little value.<sup>18</sup>

Most of its lace-makers, being Protestants, emigrated after the Edict of Revocation. Château-Renaud and Mézières were chiefly employed in the manufacture of footings (*engrêlures*).<sup>19</sup> The laces of Donchéry were similar to those of Charleville, but made of the Holland thread. They were less esteemed than those of Sedan. A large quantity were exported to Italy and Portugal; some few found their way to England and Poland. Up to the Revolution Champagne employed from 5000 to 6000 lace-workers, and their annual products were estimated at 200,000 fr. During the twelve years of revolutionary anarchy, all the lace manufactures of this province disappeared.

There are differences of opinion as to the exact character of Sedan lace. M. Séguin considers it to have been a lace inferior in design and workmanship to point de Venise à réseau. A single thread intervenes between the pattern and the réseau, instead of the overcast cordonnet of Alençon, and in other respects it resembles late Venetian needle-point. Certain authorities in Brussels, again, claim the point de Sedan as a needle-made production of Brabant or Liège. M. Lefébure, on the other hand, considers it as an important variety of Alençon. "The floral devices in points de Sedan, which are somewhat large and heavy in execution, spring from bold scroll forms, and in between them are big meshes of the 'grande maille picotée' of the point de France. Instead of an even and slightly raised stitching along their contours, these big flowers are accentuated here and there in well chosen parts by raised stitching, worked somewhat

<sup>16</sup> In 1700 there were several lace manufacturers at Charleville, the principal of whom was named Vigoureux.—*Hist. de Charleville*. Charleville, 1854.

<sup>17</sup> Savary. Ed. 1726.

<sup>18</sup> *Description de la France*. Ed. 1752.

<sup>19</sup> Savary.

with the effect of vigorous touches of rather forced high lights in a picture. These recurrent little mounds of relief, as they may be called, are frequently introduced with admirable artistic result. The finest bishops' rochets which appear in the later portraits by Hyacinthe Rigaud and de Larguillière are of point de Sedan."

It is possible that both types of lace mentioned—the heavy kind, and the lace with the réseau—are the productions of Sedan.

## BURGUNDY.

Colbert was proprietor of the terre de Seignelay, three leagues from Auxerre, which caused him to interest himself in establishing manufactories, and especially that of point de France. In his Correspondence are twelve letters relating to this manufacture for 1667–74, but it did not succeed. At last, worn out, he says "the mayor and aldermen will not avail themselves of the means of prosperity I offer, so I will leave them to their bad conduct."

Specimens of a beautifully fine well-finished lace, resembling old Mechlin, are often to be met with in Belgium (Fig. 112), bearing the traditional name of "point de Bourgogne," but no record remains of its manufacture. In the census taken in 1571, giving the names of all strangers in the City of London, three are cited as natives of Burgundy, knitters and makers of lace.<sup>20</sup> In the eighteenth century, a manufactory of Valenciennes was carried on in the hospital at Dijon, under the direction of the magistrates of the city. It fell towards the middle of the last century, and at the Revolution entirely disappeared.<sup>21</sup> "Les dentelles sont grosses," writes Savary, "mais il s'en débite beaucoup en Franche-Comté."

<sup>20</sup> John Roberts, of Burgundy, eight years in England, "a knitter of knotted wool."

Peter de Grue, Burgundian, "knitter of caul and sleeves."

Callys de Hove, "maker of lace," and Jane his wife, born in Burgundy.—State Papers, Dom., Eliz. Vol. 84. P.R.O.

<sup>21</sup> M. Joseph Garnier, the learned Archiviste of Dijon, informed Mrs. Palliser that "les archives de l'hospice Sainte-Anne n'ont conservé aucune trace de la manufacture de dentelles qui y fut établie. Tout ce qu'on sait, c'est qu'elle était sous la direction d'un sieur Helling, et qu'on y fabriquait le point d'Alençon."



## LYONNOIS.

Lyons, from the thirteenth century, made gold and silver laces enriched with ornaments similar to those of Paris.

The laces of St. Etienne resembled those of Valenciennes, and were much esteemed for their solidity. The finest productions were for men's ruffles, which they fabricated of exquisite beauty.

A considerable quantity of blonde was made at Meran, a village in the neighbourhood of Beauvoisin, but the commerce had fallen off at the end of the last century. These blondes go by the familiar name of "bisettes."

## ORLÉANOIS.

Colbert's attempts at establishing a manufactory of point de France at Montargis appear by his letters to have been unsuccessful.

## BERRY.

Nor were the reports from Bourges more encouraging.

## POITOU.

Lace was made at Loudun, one of Colbert's foundations, in the seventeenth century, but the fabric has always been common. "Mignonettes et dentelles à poignet de chemises, et de prix de toutes espèces," from one sol six deniers the ell, to forty sols the piece of twelve ells.

Children began lace-making at a very early age. "Loudun fournit quelques dentelles communes," says the Government Reporter of 1803.<sup>22</sup>

Peuchet speaks of lace manufactories at Perpignan, Aix,

<sup>22</sup> *Descr. du Dép. de la Vienne*, par le Citoyen Cochon. An X.

Fig. 112.



POINT DE BOURGOIGNE.—Bobbin-made.

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Cahors, Bordeaux,<sup>23</sup> etc., but they do not appear to have been of any importance, and no longer exist.<sup>24</sup>

<sup>23</sup> "Ce n'est pas une grande chose que la manufacture de points qui est établie dans l'hôpital de Bourdeaux."—Savary. Edit. 1726.

<sup>24</sup> Table of the Number of Lace-workers in France in 1851. (From M. Aubry.)

Manufacture of Chantilly and Alençon:—		
Orne . . . . .	}	12,500
Seine-et-Oise . . . . .		
Eure . . . . .		
Seine-et-Marne . . . . .		
Oise . . . . .		
Manufacture of Lille, Arras, and Bailleul:—		
Nord . . . . .	}	18,000
Pas-de-Calais . . . . .		
Manufacture of Normandy, Caen, and Bayeux:—		
Calvados . . . . .	}	55,000
Manche . . . . .		
Seine-Inférieure . . . . .		
Manufacture of Lorraine, Mirecourt:—		
Vosges . . . . .	}	22,000
Meurthe . . . . .		

Manufacture of Auvergne, Le Puy:—		
Cantal . . . . .	}	130,000
Haute Loire . . . . .		
Loire . . . . .		
Puy-de-Dôme . . . . .		
Application-work at Paris and Lace-makers . . . . .		2,500
Total . . . . .		<u>240,000</u>

In his *Report on the Universal Exhibition of 1867*, M. Aubry estimates the number at 200,000—their average wages from 1 to 1½ francs a day of ten hours' labour; some earn as much as 3½ francs. Almost all work at home, combining the work of the pillow with their agricultural and household occupations. Lace schools are being founded throughout the northern lace departments of France, and prizes and every kind of encouragement given to the pupils by the Empress, as well as by public authorities and private individuals.

## CHAPTER XX.

HOLLAND, GERMANY, SWITZERLAND, AUSTRIA AND HUNGARY.

## HOLLAND.

"A country that draws fifty feet of water,  
 In which men live as in the hold of nature,  
 And when the sea does in them break,  
 And drowns a province, does but spring a leak."—*Hudibras*.

WE know little of the early fabrics of this country. The laces of Holland, though made to a great extent, were overshadowed by the richer products of their Flemish neighbours. "The Netherlanders," writes Fynes Moryson, who visited Holland in 1589, "wear very little lace,<sup>1</sup> and no embroidery. Their gowns are mostly black, without lace or gards, and their neck-ruffs of very fine linen."

We read how, in 1667, France had become the rival of Holland in the trade with Spain, Portugal and Italy; but she laid such high duties on foreign merchandise, the Dutch themselves set up manufactures of lace and other articles, and found a market for their produce even in France.<sup>2</sup> A few years later, the revocation of the Edict of Nantes<sup>3</sup> caused 4,000 lace-makers to leave the town of Alençon alone. Many took refuge in Holland, where, says a writer of the day, "they were treated like artists." Holland gained more than she lost by Louis XIV. The French refugees founded a manufactory of that point lace

<sup>1</sup> In the Census of 1571, giving the names of all strangers in the city of London, we find mention but of one Dutchman, Richard Thomas, "a worker of billament lace."

<sup>2</sup> In 1689 appears an "Arrest du

Roi qui ordonne l'exécution d'une sentence du maitre de poste de Rouen, portant confiscation des dentelles venant d'Amsterdam."—Arch. Nat. Coll. Rondonneau.

<sup>3</sup> 1685.





WILLIAM, PRINCE OF ORANGE, FATHER OF WILLIAM III., 1627-1650. School of Van Dyck.  
The collar is edged with Dutch lace. National Portrait Gallery.  
Photo by Walker and Cockerell.

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called "dentelle à la Reine"<sup>4</sup> in the Orphan House at Amsterdam.<sup>5</sup>

A few years later, another Huguenot, Zacharie Châtelain,<sup>6</sup> introduced into Holland the industry, at that time so important, of making gold and silver lace.

The Dutch possessed one advantage over most other nations, especially over England, in her far-famed Haarlem<sup>7</sup> thread, once considered the best adapted for lace in the world. "No place bleaches flax," says a writer of the day,<sup>8</sup> "like the meer of Haarlem."<sup>9</sup>

Still the points of Holland made little noise in the world. The Dutch strenuously forbade the entry of all foreign lace, and what they did not consume themselves they exported to Italy, where the market was often deficient.<sup>10</sup> Once alone in England we hear tell of a considerable parcel of Dutch lace seized between Deptford and London from the Rotterdam hoy. England, however, according to Anderson, in 1764, received in return for her products from Holland "fine lace, but the balance was in England's favour."

In 1770 the Empress Queen (Marie Theresa) published a declaration prohibiting the importation of Dutch lace into any of her Imperial Majesty's hereditary dominions in Germany.<sup>11</sup>

As in other matters, the Dutch carried their love of lace

<sup>4</sup> We have frequent mention of dentelle à la reine previous to its introduction into Holland.

1619. "Plus une aulne ung tiers de dentelle à la reyne."—*Trésorerie de Madame, Sœur de Roi*. Arch. Nat. K. K. 234.

1678. "Les dames mettent ordinairement deux cornettes de Point à la Reyne ou de soie écrue, rarement de Point de France, parce que le point clair sied mieux au visage."—*Mercurie Galant*.

1683. "Deux Aubes de toile demie holande garnis de point à la Reyne."—*Inv. fait apres le decedz de Mgr. Colbert*. Bib. Nat. MSS. Suite de Mortemart, 34.

<sup>5</sup> C. Weisse. *History of the French Protestant Refugees from the Edict of Nantes*. Edinburgh, 1854.

<sup>6</sup> Grandson of Simon Châtelain. See Chap. VI.

<sup>7</sup> In the paper already referred to

(see NORMANDY) on the lace trade, in 1704, it is stated the Flemish laces called "dentelles de haut prix" are made of Lille, Mons and Mechlin thread, sent to bleach at Haarlem, "as they know not how to bleach them elsewhere." The "dentelles de bas prix" of Normandy and other parts of France being made entirely of the cheaper thread of Haarlem itself, an Act, then just passed, excluding the Haarlem thread, would, if carried out, annihilate this branch of industry in France.—*Commerce des Dentelles de Fil*. Bib. Nat. MSS. F. Fr. 14,294.

<sup>8</sup> And. Yarranton. 1677.

<sup>9</sup> "Flax is improved by age. The saying was, 'Wool may be kept to dust, flax to silk.' I have seen flax twenty years old as fine as a hair."—*Ibid*.

<sup>10</sup> *Commerce de la Hollande*. 1768.

<sup>11</sup> *Edinburgh Amusement*.

to the extreme, tying up their knockers with rich point to announce the birth of an infant. A traveller who visited France in 1691, remarks of his hotel: "The warming-pans and brasses were not here muffled up in point and cut-work, after the manner of Holland, for there were no such things to be seen."<sup>12</sup>

The Dutch lace most in use was thick, strong and serviceable (Fig. 113). That which has come under our notice resembles the fine close Valenciennes, having a pattern often of flowers or fruit strictly copied from nature. "The ladies wear," remarks Mrs. Calderwood, "very good lace mobs." The shirt worn by William the Silent when he fell by the assassin is still preserved at The Hague; it is trimmed with a lace of thick linen stitches, drawn and worked over in a style familiar to those acquainted with the earlier Dutch pictures.

## SAXONY.

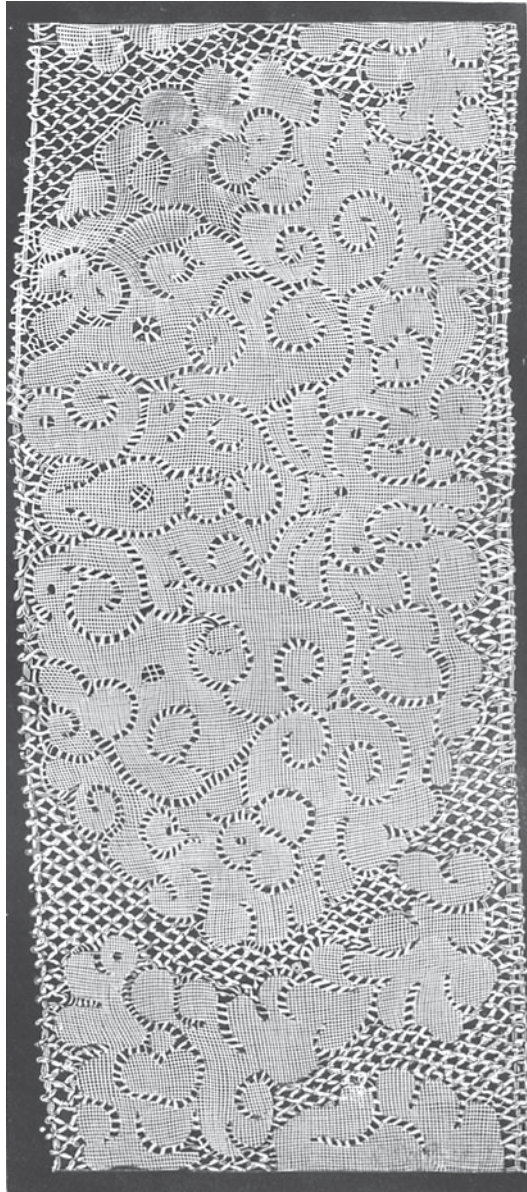
"Here unregarded lies the rich brocade,  
There Dresden lace in scatter'd heaps is laid;  
Here the gilt china vase bestrews the floor,  
While chidden Betty weeps without the door."  
—"Eclogue on the death of Shock, a pet lapdog."  
*Ladies' Magazine.* 1750.

"His olive-tann'd complexion graces  
With little dabs of Dresden laces;  
While for the body Mounseer Puff  
Would think e'en dowlas fine enough."  
—*French Barber.* 1756.

The honour of introducing pillow lace into Germany is accorded by tradition to Barbara Uttman. She was born in 1514, in the small town of Etterlein, which derives its name from her family. Her parents, burghers of Nuremberg, had removed to the Saxon Hartz Mountains, for the purpose of working some mines. Barbara Etterlein here married a rich master miner named Christopher Uttmann, of Annaberg. It is said that she learned lace-making from a native of Brabant, a Protestant, whom the cruelties of the Spaniards had driven from her country. Barbara had observed the mountain girls occupied in making a

<sup>12</sup> *Six Weeks in the Court and Country of France.* 1691.

Fig. 113.



DUTCH BOBBIN-LACE.—Eighteenth century.

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network for the miners to wear over their hair: she took great interest in the work, and, profiting by the experience derived from her Brabant teacher, succeeded in making her pupils produce first a fine knotted tricot, afterwards a kind of plain lace ground. In 1561, having procured aid from Flanders, she set up, in her own name of Barbara Uttmann, a workshop at Annaberg, and there began to make laces of various patterns. This branch of industry soon spread from the Bavarian frontier to Altenberg and Geissing, giving

Fig. 114.



TOMB OF BARBARA UTMANN, AT ANNABERG.

employment to 30,000 persons, and producing a revenue of 1,000,000 thalers. Barbara Uttmann died in 1575, leaving sixty-five children and grandchildren, thus realising a prophecy made previous to her marriage, that her descendants would equal in number the stitches of the first lace ground she had made: such prophecies were common in those days. She sleeps in the churchyard of Annaberg, near the old lime-tree. On her tomb (Fig. 114) is inscribed: "Here lies Barbara Uttmann, died 14 January, 1575, whose invention

of lace in the year 1561 made her the benefactress of the Erzgebirge."

"An active mind, a skilful hand,  
Bring blessings down on the Fatherland."

In the Green Vault at Dresden is preserved an ivory statuette of Barbara Uttmann, four and a half inches high, beautifully executed by Koehler, a jeweller of Dresden, who worked at the beginning of the eighteenth century. It is richly ornamented with enamels and precious stones, such figures (of which there are many in the Green Vault) being favourite articles for birthday and Christmas gifts.

Previous to the eighteenth century the nets of Germany had already found a market in Paris.<sup>13</sup> "On vend," says the *Livre Commode des Adresses* of 1692, "le treillis d'Allemagne en plusieurs boutiques de la rue Béthizy."

"Dresden," says Anderson, "makes very fine lace," the truth of which is confirmed by nearly every traveller of the eighteenth century. We have reason to believe the so-called Dresden lace was the drawn-work described in Chapter II., and which was carried to great perfection.

"Went to a shop at Spaw," writes Mrs. Calderwood, "and bought a pair of double Dresden ruffles, which are just like a sheaf, but not so open as yours, for two pounds two."

"La broderie de Dresde est très connue et les ouvriers très habiles," says Savary.

This drawn-work, for such it was, excited the emulation of other nations. The Anti-Gallican Society in 1753 leads the van, and awards three guineas as their second prize for ruffles of Saxony.<sup>14</sup>

Ireland, in 1755, gave a premium of £5 for the best imitation of "Dresden point," while the Edinburgh Society,

<sup>13</sup> Treillis d'Allemagne is early mentioned in the French inventories:—

1543. "Pour une aulne deux tiers trillist d'Allemagne."—*Argenterie de la Reine (Eléonore d'Autriche)*. Arch. Nat. K. K. 104.

1557. "Pour une aulne de treilliz noir d'Allemagne pour garnir la robbe de damars noir ou il y a de la bizette."—*Comptes de l'Argentier du Roi (Henry II.)*. Arch. Nat. K. K. 106.

<sup>14</sup> "At a meeting of the Society of

Polite Arts, premiums were given to a specimen of a new invention imitating Dresden work. It is done with such success as to imitate all the various stitches of which Dresden work is composed, with such ingenuity as to surpass the finest performance with the needle. This specimen, consisting of a cap and a piece for a long apron, the apron, valued by the inventress at £2 2s., was declared by the judges worth £56."—*Annual Register*. 1762.

Fig. 114 A.



BARBARA UTTMANN, WHO INTRODUCED THE LACE MANUFACTURE INTO THE ERZGEBIRGE. — From an ivory statuette by Koehler, Green Vault, Dresden.

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following in the wake, a year later presents to Miss Jenny Dalrymple a gold medal for "the best imitation of Dresden work in a pair of ruffles."

In the *Fool of Quality*,<sup>15</sup> and other works from 1760 to 1770, we have "Dresden aprons," "Dresden ruffles," showing that point to have been in high fashion. Wraxall, too, 1778, describes a Polish beauty as wearing "a broad Medicis of Dresden lace." As early as 1760 "Dresden work" is advertised as taught to young ladies in a boarding-school at Kelso,<sup>16</sup> together with "shell-work in grottoes, flowers, catgut, working lace on bobbins or wires, and other useful accomplishments."

The lace of Saxony has sadly degenerated since the eighteenth century. The patterns are old and ungraceful, and the lace of inferior workmanship, but, owing to the low price of labour, they have the great advantage of cheapness, which enables them to compete with France in the American and Russian markets. In all parts of Germany there are some few men who make lace. On the Saxon side of the Erzgebirge many boys are employed, and during the winter season men of all ages work at the pillow; and it is observed that the lace made by men is firmer and of a superior quality to that of the women. The lace is a dentelle torchon of large pattern, much in the style of the old lace of Ischia.<sup>17</sup>

The Saxon needle-lace of the present day is made in imitation of old Brussels, with small flowers on a réseau. Some is worked in coloured thread, and also black silk lace of the Chantilly type is made: of this the Erzgebirge is the chief centre. This lace is costly, and is sold at Dresden and other large towns of Germany, and particularly at Paris, where the dealers pass it off for old lace. This fabric employed, in 1851, 300 workers. A quantity of so-called Maltese lace is also made, but torchon predominates.

The Museum for Art and Industry, opened at Vienna in 1865, contains several pattern-books of the sixteenth century, and in it has been exhibited a fine collection of ancient lace belonging to General von Hauslaub, Master-General of the Ordnance.

<sup>15</sup> "Smash go the glasses, aboard pours the wine on circling laces, Dresden aprons, silvered silks, and rich brocades." And again, "Your points

of Spain, your ruffles of Dresden."—*Fool of Quality*. 1766.

<sup>16</sup> *Caledonian Mercury*. 1760.

<sup>17</sup> Letter from Koestritz. 1863.



## GERMANY (NORTH AND SOUTH).

Germany in the sixteenth and seventeenth centuries was renowned for its laces, cut-work, and embroidery with thread on net, of which there are several good examples in the Victoria and Albert Museum, together with specimens of early Flemish work from their colonies on the Elbe, established in the twelfth century by various German rulers. The work of these towns is of later date—of the fifteenth century—and has continued to the nineteenth century, when they made cambric caps, embroidered or ornamented with drawn-work, and edged with bobbin-made Tönder lace, in the style of eighteenth century Valenciennes.

“Presque dans toutes sortes d’arts les plus habiles ouvriers, ainsi que les plus riches négociants, sont de la religion prétendue réformée,” said the Chancellor d’Aguesseau;<sup>18</sup> and when his master, Louis XIV., whom he, in not too respectful terms, calls “le roi trop crédule,” signed the Act of Revocation (1685), Europe was at once inundated with the most skilful workmen of France. Hamburg alone of the Hanse Towns received the wanderers. Lubec and Bremen, in defiance of the remonstrances of the Protestant princes, allowed no strangers to settle within their precincts. The emigrants soon established considerable manufactures of gold and silver lace, and also that now extinct fabric known under the name of Hamburg point.<sup>19</sup>

Miss Knight, in her *Autobiography*, notes: “At Hamburg, just before we embarked, Nelson purchased a magnificent lace trimming for Lady Nelson, and a black lace cloak for another lady, who, he said, had been very attentive to his wife during his absence.”

On the very year of the Revocation, Frederic William, Elector of Brandenburg, anxious to attract the fugitive workmen to his dominions, issued from Potsdam an edict<sup>20</sup> in their favour. Crowds of French Protestants responded to the call, and before many years had passed Berlin alone boasted 450 lace manufactories.<sup>21</sup> Previous to this emigration she had none. These “mangeurs d’haricots,” as the Prussians

<sup>18</sup> In 1713.

<sup>19</sup> Weisse.

<sup>20</sup> Dated Oct. 29, 1685.

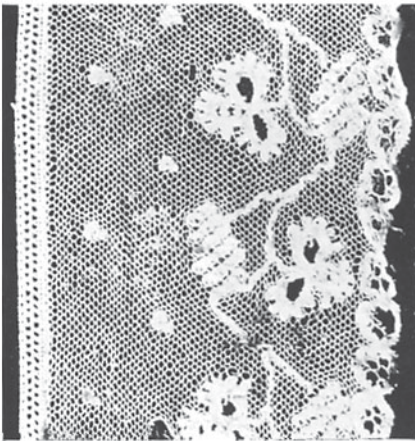
<sup>21</sup> Anderson.

PLATE LXVIII.



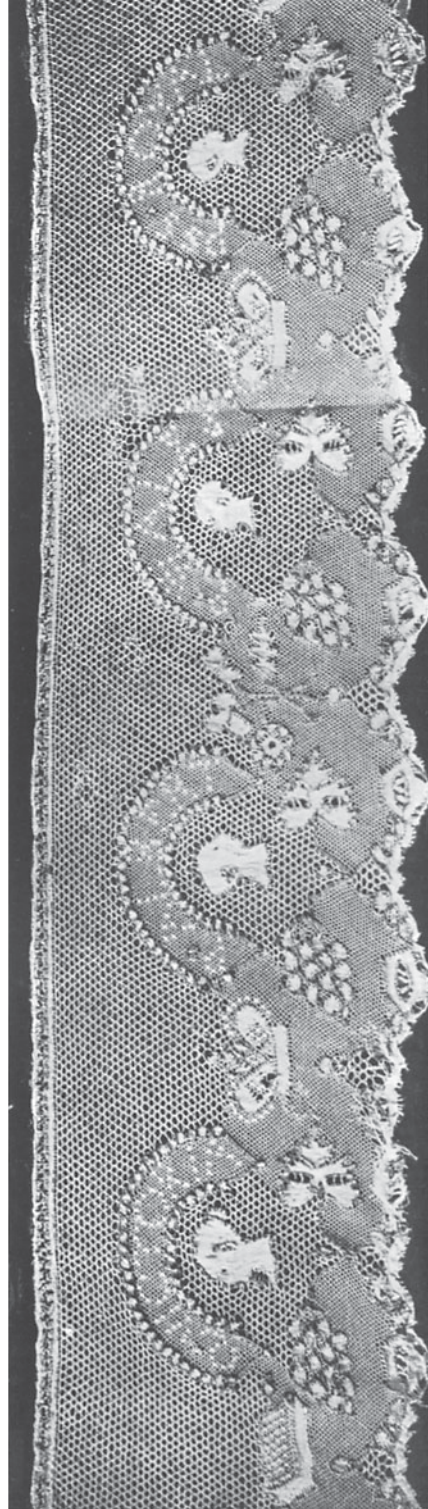
GERMAN, NUREMBERG.—Used by the peasants on their caps. The cordonnet suggests a Mechlin influence, whilst the heavy réseau is reminiscent of some Antwerp and Flemish and Italian village laces of the end of the seventeenth century.

PLATE LXVII.



SWISS.—From near Neuchâtel. Early nineteenth century. Similar in make to Lille and some Devon lace.

PLATE LXIX.



ENGLISH, BRICKS.—A unique piece designed and made by the lace-makers for Queen Victoria in the early years of her reign; from her lady-in-waiting Emma, Lady Portman, it has descended to the present owner, Mrs. Lloyd Baker. The above is a complete section of the design, which is outlined with gold thread.

Photos by A. Dryden from private collections.

styled the emigrants, soon amassed large fortunes, and exported their laces to Poland and to Russia. The tables were turned. France, who formerly exported lace in large quantities to Germany, now received it from the hands of her exiled workmen, and in 1723 and 1734 we find "Arrêts du Conseil d'Etat," relative to the importation of German laces.<sup>22</sup>

The Landgrave of Hesse also received the refugees, publishing an edict in their favour.<sup>23</sup> Two fabrics of fine point were established at Hanover.<sup>24</sup> Leipsic, Anspach,<sup>25</sup> Elberfeld, all profited by the migration. "On compte," writes Peuchet, "à Leipsig cinq fabriques de dentelles et de galon d'or et argent."

A large colony settled at Halle, where they made "Hungarian" lace—"Point de Hongrie,"<sup>26</sup> a term more generally applied to a stitch in tapestry.<sup>27</sup> The word, however, does occasionally occur:—

"Your Hungerland<sup>28</sup> bands and Spanish quello ruffs,  
Great Lords and Ladies, feasted to survey."<sup>29</sup>

All these various fabrics were offsets of the Alençon trade.

Fynes Moryson expresses surprise at the simplicity of the German costume—ruffs of coarse cloth, made at home. The Dantzickers, however, he adds, dress more richly. "Citizens' daughters of an inferior sort wear their hair woven with lace stitched up with a border of pearl. Citizens' wives wear much lace of silk on their petticoats." Dandyism began in Germany, says a writer,<sup>30</sup> about 1626, when the women first wore silver, which appeared very remarkable, and "at last indeed white lace." A century later luxury at the baths of Baden had reached an excess unparalleled in the

<sup>22</sup> Arch. Nat. Coll. Rondonneau.

<sup>23</sup> "Commissions and Privileges granted by Charles I., Landgrave of Hesse, to the French Protestants, dated Cassel, Dec. 12, 1685."

<sup>24</sup> Peuchet.

<sup>25</sup> Anderson.

<sup>26</sup> *La France Protestante*, par M. M. Haag. Paris 1846-59.

<sup>27</sup> "Item. Dix carrez de tapisserie a pointz de Hongrye d'or, d'argent et soye de differends patrons."—1632.

*Inv. après le décès du Maréchal de Marillac.* Bib. Nat. MSS. F. Fr. 11,424.

<sup>28</sup> Hungary was so styled in the seventeenth century. In a *Relation of the most famous Kingdoms and Common Weales through the World*, London, 1608, we find "Hungerland."

<sup>29</sup> "City Madam." Massinger.

<sup>30</sup> *Pictures of German Life in the Fifteenth, Sixteenth, and Seventeenth Centuries*, by Gustaf Freytag.



present day. The bath mantles, "équipage de bain," of both sexes are described as trimmed with the richest point, and after the bath were spread out ostentatiously as a show on the baths before the windows of the rooms. Lords and ladies, princesses and margraves, loitered up and down, passing judgment on the laces of each new arrival.<sup>31</sup>

This love of dress, in some cases, extended too far, for Bishop Douglas<sup>32</sup> mentions how the Leipsic students "think it more honourable to beg, with a sword by their side, of all they meet than to gain their livelihood. I have often," he says, "given a few groschen to one finely powdered and dressed with sword and lace ruffles."

Concerning the manufactures of the once opulent cities of Nuremburg and Augsburg we have no record. In the first-mentioned was published, in 1601, the model book, engraved on copper, of Sibmacher.<sup>33</sup> On the frontispiece is depicted a garden of the sixteenth century. From the branches of a tree hangs a label, informing the world "that she who loves the art of needlework, and desires to make herself skilful, can here have it in perfection, and she will acquire praise, honour, and reward." At the foot of the tree is seated a modest young lady yecept *Industria*; on the right a second, feather-fan in hand, called *Ignavia*—Idleness; on the left a respectable matron named *Sofia*—Wisdom. By way of a preface the three hold a dialogue, reviewing, in most flattering terms, the work.

A museum was founded in 1865 at Nuremburg for works and objects connected with the lace manufacture and its history. It contains some interesting specimens of Nuremburg lace, the work of a certain *Jungfrau Pickleman*, in the year 1600, presented by the widow *Pfarrer Michel*, of *Poppenreuth*.<sup>34</sup> The lace is much of the Venetian character. One specimen has the figures of a knight and a lady, resembling the designs of *Vecellio*. The museum also possesses other curious examples of lace, together with a collection of books relative to the lace fabric. (Plate LXVIII.)

"In the chapel of *St. Egidius* at Nuremburg," writes one

<sup>31</sup> *Merveilleux Amusements des Bains de Bade*. Londres, 1739.

<sup>32</sup> Bishop of Salisbury. "Letters." 1748-9.

<sup>33</sup> *Modelbuch in Kupfen gemacht*. Nürnberg, 1601.

<sup>34</sup> *Poppenreuth* is about a German mile from Nuremburg.



of our correspondents, "we were led to make inquiries concerning sundry ponderous-looking chairs, bearing some resemblance to confessionals, but wanting the side compartments for the penitents. We learned that they belonged to the several guilds (Innung), who had undertaken to collect money for the erection of a new church after the destruction of the old by fire. For this end the last members sworn in of every trade sat in their respective chairs at the church doors on every Sunday and holiday. The offerings were thrown into dishes placed on a raised stand on the right of the chair, or into the hollow in front. The devices of each trade were painted or embossed on circular plates, said to be of silver, on the back of each chair. One Handwerksstuhl in particular attracted our attention; it was that of the passmenterie-makers (in German, Portenmacher or Posamentier Handwerk), which, until the handicrafts became more divided, included the lace-makers. An elegant scroll-pattern in *rilievo* surrounds the plate, surmounted by a cherub's head, and various designs, resembling those of the pattern-books, are embossed in a most finished style upon the plate, together with an inscription dated 1718."

Misson, who visited Nuremberg in 1698, describes the dress of a newly-married pair as rich in the extreme—that of the bridegroom as black, "fort chargé de dentelles"; the bride as tricked out in the richest "dentelle antique," her petticoat trimmed with "des tresses d'or et de dentelle noire."

In the Victoria and Albert Museum there are two women's ruffs from Nuremberg belonging to the latter part of the sixteenth or early seventeenth century, and embroidered in blue and black silk and white cotton, and edged with a coarse thread Mechlin lace with a large meshed irregular plaited réseau, probably late seventeenth century.

Perhaps the finest collection of old German point is preserved, or rather was so, in 1840, in the palace of the ancient, but now extinct, Prince-Archbishops of Bamberg.

Several more pattern-books were published in Germany. Among the most important is that printed at Augsburg, by John Schwartzenburg, 1534. It is printed in red, and the patterns, mostly borders, are of delicate and elegant design. (See APPENDIX.)

Secondly comes one of later date, published by Sigismund Latomus at Frankfort-on-the-Main, 1605; and lastly, that

of "Metrepière Quinty, demorāt dempre leglie de iii roies," a culōge (Cologne), 1527.

In Austria, writes Peuchet, "les dentelles de soie et de fil ne sont pas moins bien travaillées." Many of the Protestant lace-workers took refuge in the cities of Freyburg and Altenburg.

There is a collection in the Victoria and Albert Museum of cuffs embroidered in satin stitch, and edged with bobbin-lace "torchon" of the peasants' work in Slavonia in the eighteenth century. The patterns resemble Cretan and Russian laces.

There is a comparatively modern variety of lace made in Austria and Bohemia which resembles the old Italian bobbin-lace; the school where it is taught is under Government patronage. This industry was established as a means of relieving the distress of the Tyrol in 1850, and continues to flourish.

Austria sent to the International Exhibition of 1874 specimens of needle-point and point plat made in the school of the Grand Duchess Sophie, and specimens of border laces in the style of the Auvergne laces were exhibited from the Erzgebirge and Bohemia.

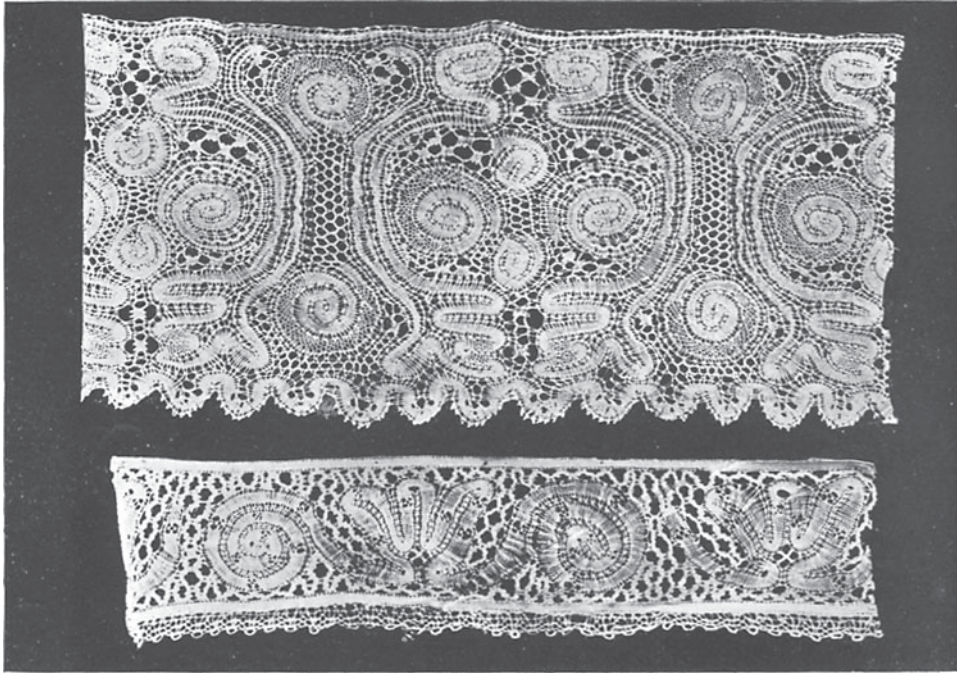
At the Paris Exhibition, Austria and Vienna both exhibited copies of old needle-point laces.

At Laybach, in Austria, there was at one time a bobbin-lace factory which produced lace much esteemed in the eighteenth century.

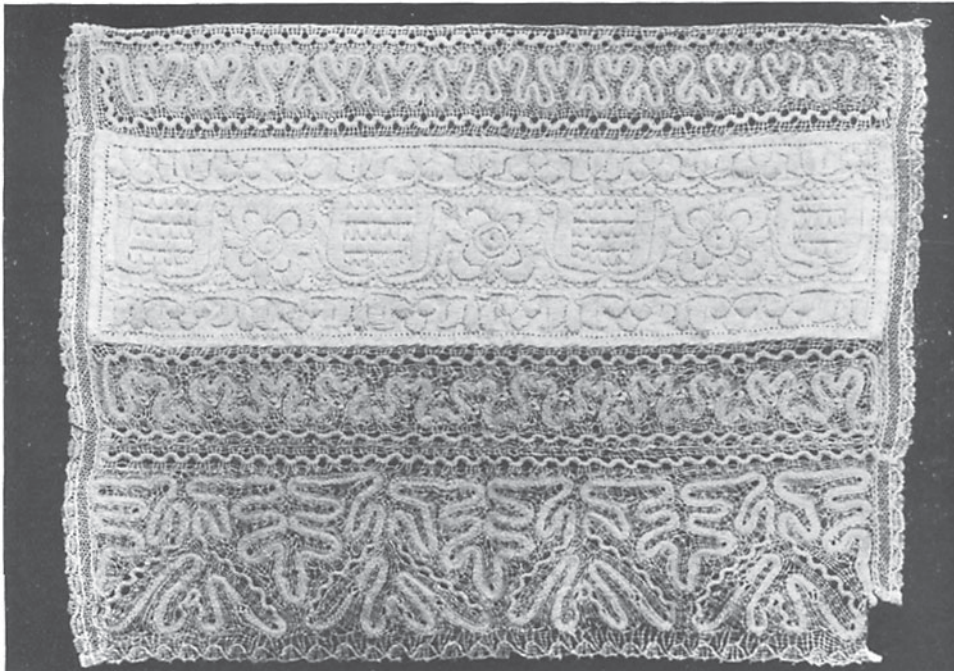
The collection of Hungarian peasant lace in the Victoria and Albert Museum collection contains specimens of coarse modern pillow-made lace, with rude floral designs worked in thick thread or yellow silk.

The modern laces of Bohemia are tasteless in design. The fabric is of early date. "The Bohemian women," writes Moryson, "delight in black cloth with lace of bright colours." In the beginning of the nineteenth century upwards of 60,000 people, men, women and children, were occupied in the Bohemian Erzgebirge alone in lace-making. Since the introduction of the bobbin-net machine into Austria, 1831, the number has decreased. There were in 1862 scarcely 8,000 employed in the common laces, and about 4,000 on Valenciennes and points.<sup>35</sup>

<sup>35</sup> "Austria."—*Report of the International Exhibition of 1862.*



HUNGARIAN. BOBBIN LACE.—Latter half of nineteenth century. Widths,  $6\frac{1}{4}$  and  $2\frac{1}{2}$  in.  
Victoria and Albert Museum.



AUSTRO-HUNGARIAN, SOUTH SLAVONIAN. CUFF OF LINEN EMBROIDERED IN SATIN STITCH  
IN WHITE SILK. WHITE SILK BOBBIN LACE.—Eighteenth century. Width,  $7\frac{1}{2}$  in.  
Victoria and Albert Museum.



## SWITZERLAND.

“ Dans un vallon fort bien nommé Travers,  
S'élève un mont, vrai séjour des hivers.”—*Voltaire*.

In the Preface of the *Neues Modelbuch of Froschoweren*, printed at Zurich (see APPENDIX), occurs the following :—  
“ Amongst the different arts we must not forget one which has been followed in our country for twenty-five years. Lace-making was introduced in 1536 by merchants from Italy and Venice. Many women, seeing a means of livelihood in such work, quickly learned it, and reproduced lace with great skill. They first copied old patterns, but soon were enabled to invent new ones of great beauty. The industry spread itself about the country, and was carried to great perfection : it was found to be one specially suitable for women, and brought in good profits. “ In the beginning these laces were used solely for trimming chemises and shirts ; soon afterwards collars, trimmings for cuffs, caps, and fronts and bodies of dresses, for napkins, sheets, pillow-cases and coverlets, etc., were made in lace. Very soon such work was in great demand, and became an article of great luxury. Gold thread was subsequently introduced into some of it, and raised its value considerably ; but this latter sort was attended with the inconvenience that it was more difficult to clean and wash than laces made with flax threads only.”<sup>36</sup>

The above account is interesting, not only in its reference to Switzerland, but from its corroborative evidence of the Italian origin of lace.

In 1572, one Symphorien Thelusson, a merchant of Lyons, having escaped from the massacre of St. Bartholomew, concealed himself in a bale of goods, in which he reached Geneva, and was hospitably received by the inhabitants. When, after the lapse of near a hundred and twenty years, crowds of French emigrants arrived in the city, driven from their homes on the Revocation of the Edict of Nantes, a descendant of this same Thelusson took a body of 2,000 refugees into his service, and at once established a manufacture of lace.<sup>37</sup> The produce of this industry was smuggled.

<sup>36</sup> As quoted in Lefébure's *Embroidery and Lace*.

<sup>37</sup> Haag. *La France Protestante*.



back into France, the goods conveyed across the Jura over passes known only to the bearers, by which they avoided the custom-house duties of Valence. "Every day," writes Jambonneau, himself a manufacturer, "they tell my wife what lace they want, and she takes their orders." Louis XIV. was furious.<sup>38</sup>

Though lace-making employed many women in various parts of the country, who made a common description while tending their flocks in the mountains, Neufchâtel has always been the *chef-lieu* of the trade. "In this town," says Savary, "they have carried their works to such a degree of perfection, as to rival the laces of Flanders, not only in beauty but in quality." We have ourselves seen in Switzerland guipures of fine workmanship that were made in the country, belonging to old families, in which they have remained as heirlooms; and have now in our possession a pair of lappets, made in the last century at Neufchâtel, of such exquisite beauty as not to be surpassed by the richest productions of Brussels.

Formerly lace-making employed a large number of workwomen in the Val de Travers, where, during his sojourn at Moutiers, Jean-Jacques Rousseau tells us he amused himself in handling the bobbins.

In 1780 the lace trade was an object of great profit to the country, producing laces valuing from 1 batz to upwards of 70 francs the ell, and exporting to the amount of 1,500,000 francs; on which the workwomen gained 800,000, averaging their labour at scarcely 8 sols per day. The villages of Fleurens and Connet were the centre of this once flourishing trade,<sup>39</sup> now ruined by competition with Mirecourt. In 1814 there were in the Neufchâtel district, 5628 lace-makers; in 1844 a few aged women alone remained. The modern laces of Neufchâtel resemble those of Lille, but are apt to wash thick. (Plate LXVII.)

In 1840, a fabric of "point plat de Bruxelles dite de Genève" was established at Geneva.

By the sumptuary laws of Zurich,<sup>40</sup> which were most

<sup>38</sup> The Neufchâtel trade extended through the Jura range from the valley of Lake Joux (Vaud) to Porentruy, near Bâle.

<sup>39</sup> *Statistique de la Suisse*. Picot,

de Genève. 1819.

<sup>40</sup> A curious pattern-book has been sent to us, belonging to the Antiquarian Society of Zurich, through the kindness of its president, Dr. Ferd.

severe, women were especially forbidden to wear either blonde or thread lace, except upon their caps. This must have been a disadvantage to the native fabrics, "for Zurich," says Anderson, "makes much gold, silver, and thread lace."

Several pattern-books for lace were published in Switzerland in the later years of the sixteenth century; one, without a date, but evidently printed at Zürich about 1540, by C. Froschowern, is entitled, *Niue Modelbüch allerley Gattungen Däntel*, etc. Another one, entitled *New Model-buch*, printed by G. Strauben, 1593, at St. Gall, is but a reprint of the third book of Vecellio's *Corona*. Another, called also *Sehr Neue Model-Buch*, was published at Basle in 1599, at the printing-house of Ludwig Künigs.

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Keller. It contains specimens of a few open-work edgings that could be called lace.  
variety of narrow braids and edgings  
of a kind of knotted work, but only a

## CHAPTER XXI.

DENMARK, SWEDEN AND RUSSIA.

## D E N M A R K.

“ERASTE.—Miss, how many parties have you been to this week?

“LADY.—I do not frequent such places; but if you want to know how much lace I have made this fortnight, I might well tell you.”

—Holberg. *The Inconstant Lady*.

“The far-famed lace of Tönder.”

“A CERTAIN kind of embroidery, or cut-work in linen, was much used in Denmark before lace came in from Brabant,” writes Professor Thomsen. “This kind of work is still in use among the peasants, and you will often have observed it on their bed-clothes.”

The art of lace-making itself is supposed to have been first brought over by the fugitive monks at the Reformation, or to have been introduced by Queen Elizabeth,<sup>1</sup> sister of Charles V., and wife of Christian II., that good queen who, had her husband been more fortunate, would, says the chronicler, “have proved a second Dagmar to Denmark.”

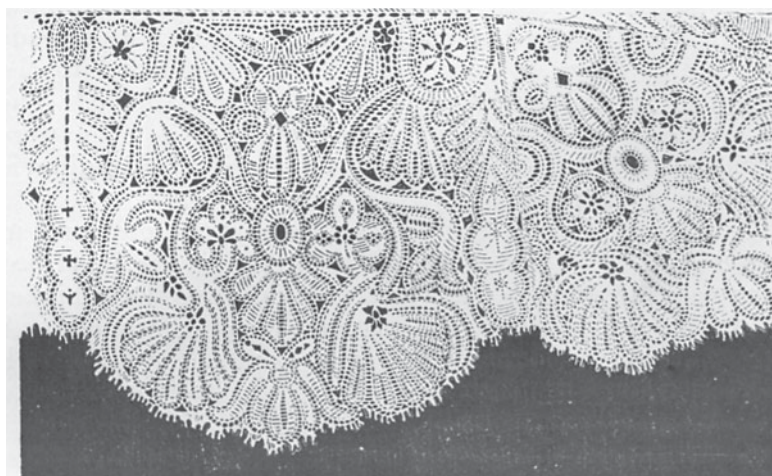
Lace-making has never been practised as a means of livelihood throughout Denmark. It is only in the province of North Schleswig (or South Jutland, as it is also called) that a regular manufacture was established. It is here that King Christian IV. appears to have made his purchases; and while travelling in Schleswig, entries constantly occur in his journal book, from 1619 to 1625, such as, “Paid to a female lace-worker 28 rixdollars—71 specie to a lace-seller for lace for the use of the children,” and many similar

<sup>1</sup> On her marriage, 1515.

notices.<sup>2</sup> It was one of those pieces of Tønder lace that King Christian sends to his Chamberlain, with an autograph letter, ordering him to cut out of it four collars of the same size and manner as Prince Ulrik's Spanish. They must contrive also to get two pairs of manchettes out of the same.

In the museum of the palace at Rosenborg are still preserved some shirts of Christian IV., trimmed with Schleswig lace of great beauty (Fig. 115), and in his portrait,

Fig. 115.



SHIRT COLLAR OF CHRISTIAN IV.--(Castle of Rosenborg, Copenhagen.)

which hangs in Hampton Court Palace, the lace on his shirt is of similar texture.

It was in the early part of this monarch's reign<sup>3</sup> that the celebrated Golden Horn, so long the chief treasure of the Scandinavian Museum at Copenhagen, was found by a young

<sup>2</sup> "1619. Sept. 11. Paid for a lace, 63 rixd. 11 skillings.

"1620. Oct. 11. Paid to a female lace-worker, 28 rixd.

"Nov. 4. Paid 10 rixd. to a female lace-worker who received her dismissal.

"Nov. 11. Paid 71 specie dollars to a lace-seller for lace for the use of the children.

"Paid 33 specie dollars and 18 skill. Lubec money, to the same man for lace and cambric.

"1625. May 19. Paid 21 rixd. for lace.

"Dec. 20. Paid 25 specie dollars 15 skill. Lubec money, for taffetas and lace."

<sup>3</sup> 1639.



lace-maker on her way to her work. She carried her prize to the king, and with the money he liberally bestowed upon her she was enabled, says tradition, to marry the object of her choice.

The year 1647 was a great epoch in the lace-making of Jutland. A merchant named Steenbeck, taking a great interest in the fabric, engaged twelve persons from Dortmund, in Westphalia, to improve the trade, and settled them at Tønder, to teach the manufacture to both men and women, rich and poor. These twelve persons are described as aged men, with long beards, which, while making lace, they gathered into bags, to prevent the hair from becoming entangled among the bobbins. The manufacture soon made great progress under their guidance, and extended to the south-western part of Ribe, and to the island of Romö.<sup>4</sup> The lace was sold by means of "lace postmen," as they were termed, who carried their wares throughout all Scandinavia and parts of Germany.

Christian IV. protected the native manufacture, and in the Act of 1643,<sup>5</sup> "lace and suchlike pinwork" are described as luxurious articles, not allowed to be imported of a higher value than five shillings and sixpence the Danish ell.<sup>6</sup> A later ordinance, 1683, mentions "white and black lace which are manufactured in this country," and grants permission to the nobility to wear them.<sup>7</sup>

Christian IV. did not patronise foreign manufactures. "The King of Denmark," writes Moryson, "wears but little gold lace, and sends foreign apparel to the hangman to be disgraced, when brought in by gentlemen."

About the year 1712 the lace manufacture again was much improved by the arrival of a number of Brabant women, who accompanied the troops of King Frederick IV. on their return from the Netherlands,<sup>8</sup> and settled at Tønder. We have received from Jutland, through the kind exertions of Mr. Rudolf Bay, of Aalborg, a series of Tønder laces, taken

<sup>4</sup> *Rawert's Report upon the Industry in the Kingdom of Denmark.* 1848.

<sup>5</sup> "The Great Recess."

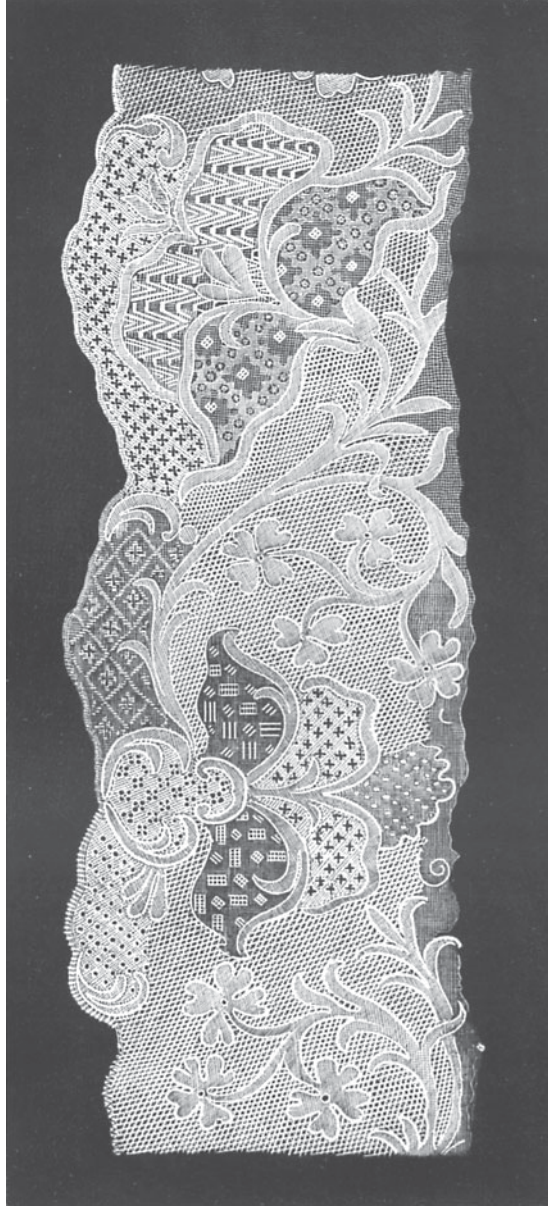
<sup>6</sup> Two-thirds of a yard.

<sup>7</sup> Dated 1643.

<sup>8</sup> "Tønder lace, fine and middling, made in the districts of Lygum Kloster, keeps all the peasant girls employed.

Thereof is exported to the German markets and the Baltic, it is supposed, for more than 100,000 rixdollars (£11,110), and the fine thread must be had from the Netherlands, and sometimes costs 100 rixdollars per lb." —*Pontoppidan. Economical Balance.* 1759.

Fig. 116.



TUXEDER LACE, DRAWN MUSLIN.—Denmark, eighteenth century. Width 2 $\frac{1}{4}$  inches. Victoria and Albert Museum.

*To face page 274.*

from the pattern-books of the manufacturers. The earlier specimens are all of Flemish character. There is the old Flanders lace, with its Dutch flowers and double and trolly grounds in endless variety. The Brabant, with fine ground, the flowers and *jours* well executed. Then follow the Mechlin grounds, the patterns worked with a coarse thread, in many, apparently, run in with the needle. There is also a good specimen of that description of drawn muslin lace, commonly known under the name of "Indian work," but which appears to have been very generally made in various manners. The leaves and flowers formed of the muslin are worked round with a cordonnet, by way of relief to the thick double ground (Fig. 116).<sup>9</sup> In the Scandinavian Museum at Copenhagen is a pair of lappets of drawn muslin, a fine specimen of this work.

The modern laces are copied from French, Lille, and Saxon patterns; there are also imitations of the so-called Maltese. The Schleswig laces are all remarkable for their fine quality and excellent workmanship. Guipure, after the manner of the Venice points, was also fabricated. A fine specimen of this lace may be seen decorating the black velvet dress of the youthful daughter of Duke John of Holstein. She lies in her coffin within the mortuary chapel of her family, in the castle of Sonderborg. Lace was much used in burials in the seventeenth and eighteenth centuries, when it really appears people were arrayed in more costly clothing than in their lives. The author of *Jutland and the Danish Islands* has often seen mummies in the Danish churches exposed to view tricked out in points of great richness.

The lace industry continued to increase in value till the beginning of the present century. The year 1801 may be considered its culminating point. At that period the number of peasants employed in Tønder and its neighbourhood alone was 20,000. Even little boys were taught to make lace till strong enough to work in the fields, and there was scarcely a house without a lace-maker, who would sit before her

<sup>9</sup> "In the Victoria and Albert Museum collection, Denmark is represented by a few skilful embroideries done on and with fine linen, muslin

and suchlike, which are somewhat similar in appearance to lace fabrics of Mechlin design."—(A. S. Cole.)

cottage door, working from sunrise till midnight, singing the ballads handed down from their Brabant teachers.<sup>10</sup>

"My late father,"<sup>11</sup> writes Mr. F. Wulff, of Brede, "who began the lace trade the end of the last century, first went on foot with his wares to Mecklenburg, Prussia and Hanover: we consigned lace to all parts of the world. Soon he could afford to buy a horse; and in his old age he calculated he had travelled on horseback more than 75,000 English miles, or thrice round the earth. In his youth the most durable and prettiest ground was the old Flemish, much used by the peasants in Germany. It was solid, and passed as an heirloom through several generations. Later, the fine needle ground came in, and lastly, the *fond clair*, or *point de Lille*, far less solid, but easier to work; hence the lace-makers became less skilful than of old."

They had not many models, and the best workwomen were those who devoted their whole life to one special pattern. Few were found so persevering. One widow, however, is recorded who lived to the age of eighty and brought up seven children on the produce of a narrow edging, which she sold at sixpence a yard.

Each pattern had its proper name—cock-eye, spider, lyre, chimney-pot, and feather.

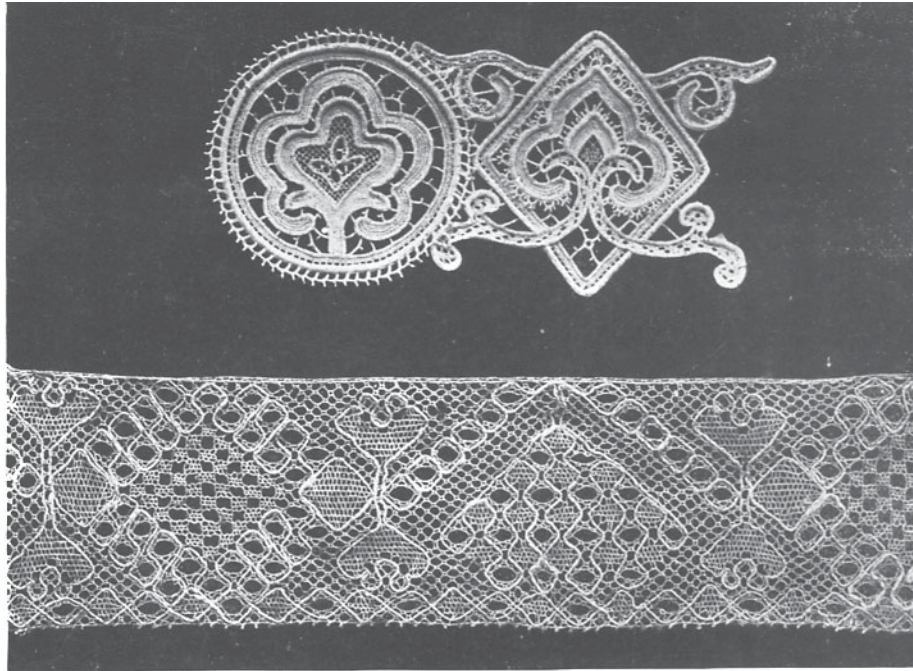
The rich farmers' wives sat at their pillows daily, causing their household duties to be performed by hired servants from North Jutland. Ladies also, a century and a half ago, made it their occupation, as the motto of our chapter, from the drama of Holberg, will show. And this continued till the fashion of "*hvidsom*"—white seaming—the cut-work already alluded to, was for a time revived. This work was, however, looked upon as *infra dig.* for the wives of functionaries and suchlike, in whom it was unbecoming to waste on such employment time that should be devoted to household matters. Our informant tells of a lady in the

<sup>10</sup> "The lace fabric in North Sleswick in 1840 was divided into two districts—that of Tönder and Lygum Kloster on the western coasts, and that of Haderslaben and Apenraade on the east. The quality of the lace from these last localities is so bad that no Copenhagen dealers will have

it in their shops."—*Report of the Royal Sleswick-Holstein Government*, 1840.

<sup>11</sup> Mr. Jens Wulff, an eminent lace-dealer, Knight of the Danebrog, who has made great exertions to revive the lace industry in Denmark.





RUSSIAN.—The upper piece of lace is needle-point "à brides picotées." Modern reproduction of a sixteenth century design. Width,  $3\frac{3}{4}$  in.  
GERMAN. SAXON.—The lower piece bobbin-made by the peasants of the Erzgebirge. Nineteenth century. Width,  $3\frac{1}{4}$  in.  
Victoria and Albert Museum.



RUSSIAN.—Old bobbin-made with coloured silk outlines. The property of Madame Pogosky.  
Photo by A. Dryden.

north who thus embroidered the christening robe of her child by stealth in the kitchen, fearing to be caught by her visitors—cookery had in those days precedence over embroidery. Among the hoards of this child, born 1755, was found a most exquisite collection of old Tønder lace, embracing all the varieties made by her mother and herself, from the thick Flemish to the finest needle-point.

The fashion of cut-work still prevails in Denmark, where collars and cuffs, decorated with stars, crosses, and other mediæval designs, are exposed in the shop-windows of Copenhagen for sale—the work of poor gentlewomen, who, by their needle, thus add a few dollars yearly to their income.

From 1830 dates the decline of the Tønder lace. Cotton thread was introduced, and the quality of the fabric was deteriorated.<sup>12</sup> The lace schools were given up; and the flourishing state of agriculture rendered it no longer a profitable employment either for the boys or the women.<sup>13</sup> The trade passed from the manufacturers into the hands of the hawkers and petty dealers, who were too poor to purchase the finer points. The “lace postmen” once more travelled from house to house with their little leathern boxes, offering these inferior wares for sale.<sup>14</sup> The art died out. In 1840 there were not more than six lace manufacturers in Schleswig.

The old people, however, still believe in a good time coming. “I have in my day,” said an aged woman, “sold point at four thalers an ell, sir; and though I may never do so again, my daughter will. The lace trade slumbers, but it does not die.”

## SWEDEN.

At a very early period the Scandinavian goldsmith had learned to draw out wires of gold and twine them round threads either of silk or flax—in fact to *guiper* them.

<sup>12</sup> Tønder lace was celebrated for its durability, the best flax or silk thread only being used.

<sup>13</sup> “A lace-maker earns from 3½*d.* to 4½*d.* per day of sixteen hours.”—*Rawert's Report*. 1848.

<sup>14</sup> The Tønder lace-traders enjoy the privilege of offering their wares for sale all over Denmark without a license (concession), a privilege extended to no other industry.

Wadstena, where lies Queen Philippa of Lancaster, daughter of Henry IV., is celebrated for its lace. The art, according to tradition, was introduced among the nuns of the convent by St. Bridget on her return from Italy. Some even go so far as to say she wrote home to Wadstena, ordering lace from Rome; but, as St. Bridget died in 1335, we may be allowed to question the fact: certain it is, though, the funeral coif of the saint, as depicted in an ancient portrait, said to have been taken at Rome after death, is ornamented with a species of perforated needlework.<sup>15</sup> By the rules of the convent, the nuns of Wadstena were forbidden to touch either gold or silver, save in their netting and embroidery. There exists an old journal of the Kloster, called *Diarium Vadstenæense*, in which are, however, no allusions to the art; but the letters of a Wadstena nun to her lover *extra muros*, published from an old collection<sup>16</sup> of documents, somewhat help us in our researches.

"I wish," she writes to her admirer, "I could send you a netted cap that I myself have made, but when Sister Karin Andersdotter saw that I mingled gold and silver thread in it, she said, 'You must surely have some beloved.' 'Do you think so?' I answered. 'Here in the Kloster, you may easily see if any of the brethren has such a cap, and I dare not send it by anyone to a sweetheart outside the walls.' 'You intend it for Axel Nilson,' answered Sister Karin. 'It is not for you to talk,' I replied. 'I have seen you net a long hood, and talk and prattle yourself with Brother Bertol.'"

From netted caps of thread, worked in with gold and silver, the transition to lace is easy, and history tells that in the middle ages the Wadstena nuns "Knit their laces of

<sup>15</sup> The early perfection of Bridget herself in this employment, if we may credit the chronicle of the Abbess Margaretha, 1440-46, may be ascribed to a miraculous origin.

When, at the age of twelve, she was employed at her knitted lace-work, a fear came over her that she should not finish her work creditably to herself, and in her anxiety she raised her heart above. As her aunt came into the chamber she beheld

an unknown maiden sitting opposite to her niece, and aiding her in her task; she vanished immediately, and when the aunt asked Bridget who had helped her she knew nothing about it, and assured her relation she had seen no one.

All were astonished at the fineness and perfection of the work, and kept the lace as of miraculous origin.

<sup>16</sup> *Wadstena Past and Present* (Förr och Nu).

gold and silk." We may therefore suppose the art to have flourished in the convents at an early date.

At the suppression of the monasteries, under Charles IX., a few of the nuns, too infirm to sail with their sisters for Poland, remained in Sweden. People took compassion on the outcasts, and gave them two rooms to dwell in, where they continued their occupation of making lace, and were able, for a season, to keep the secret of their art. After a time, however, lace-making became general throughout the town and neighbourhood, and was known to the laity previous to the dissolution of Wadstena—a favoured convent which survived the rest of the other monasteries of Sweden.

"Send up," writes Gustaf Vasa, in a familiar letter<sup>17</sup> to his Queen Margaret, "the lace passement made for me by Anne, the smith's daughter, at Upsala; I want it: don't neglect this."<sup>18</sup>

In an inventory of Ericksholm Castle, drawn up in 1548, are endless entries of "sheets seamed with cut-work, half worn-out sheets with open border of cut-work, towels with cut-work and with the king's and queen's arms in each corner, blue curtains with cut-work seams," etc.

The style of Wadstena lace changed with the times and fashion of the national costume. Those made at present are of the single or double ground, both black and white, fine, but wanting in firmness. They also make much dentelle torchon, of the lozenge pattern, for trimming the bed-linen they so elaborately embroider in drawn-work.

In 1830 the products in value amounted to 30,000 rix-dollars. They were carried to every part of Sweden, and a small quantity even to foreign parts. One dealer alone, a Madame Hartruide, now sends her colporteurs hawking Wadstena lace round the country. The fabric, after much depression, has slightly increased of late years, having received much encouragement from her Majesty Queen

<sup>17</sup> The letter is dated March 20th, 1544.

<sup>18</sup> In the detailed account of the trousseau furnished to his daughter, there is no mention of lace; but the author of *One Year in Sweden* has seen the body of his little granddaughter,

the Princess Isabella, daughter of John III., as it lies in the vault of Strengnäs, the child's dress and shoes literally covered with gold and silver lace of a Gothic pattern, fresh and untarnished as though made yesterday.



Louisa. Specimens of Wadstena lace—the only lace manufactory now existing in Sweden—were sent to the Great International Exhibition of 1862.

Hölesom, or cut-work, is a favourite employment of Swedish women, and is generally taught in the schools.<sup>19</sup> At the various bathing-places you may see the young ladies working as industriously as if for their daily sustenance; they never purchase such articles of decoration, but entirely adorn their houses by the labours of their own hands. It was by a collar of this hölesom, worked in silk and gold, that young Gustaf Erikson was nearly betrayed when working as a labourer in the barn of Rankhytta, the property of his old college friend, Anders Petersen. A servant girl observed to her master, “The new farm-boy can be no peasant; for,” says she, “his linen is far too fine, and I saw a collar wrought in silk and gold beneath his kirtle.”

Gold lace was much in vogue in the middle of the sixteenth century, and entries of it abound in the inventory of Gustavus Vasa and his youngest son, Magnus.

In an inventory of Ericksholm, 1536, is a pair of laced sheets. It is the custom in Sweden to sew a broad border of seaming lace between the breadths of the sheets, sometimes wove in the linen. Directions, with patterns scarcely changed since the sixteenth century, may be found in the *Weaving Book* published at Stockholm in 1828.<sup>20</sup>

Towards the end of 1500 the term “*passement*” appears in general use, in an inventory of “Pontus de Gardia.”

In the neighbourhood of Wadstena old soldiers, as well as women, may be seen of a summer's evening sitting at the cottage doors making lace. Though no other lace manufactory can be said to exist in Sweden beyond that of Wadstena, still a coarse bobbin lace is made by the peasantry for home consumption. The author has received from the Countess Elizabeth Piper, late Grande Maitresse to her Majesty the Queen of Sweden, specimens of coarse pillow laces, worked by the Scanian peasant women, which, she writes, “form a favourite occupation for the women of our province.”

<sup>19</sup> In the Victoria and Albert Museum there is a collection of Norwegian cut-work of the eighteenth century.

<sup>20</sup> Weber. *Bilberbuch*.

Leipzig, 1746. *Handbok for unga Fruentimmer*, by Ekenmark. Stockholm, 1826–28.



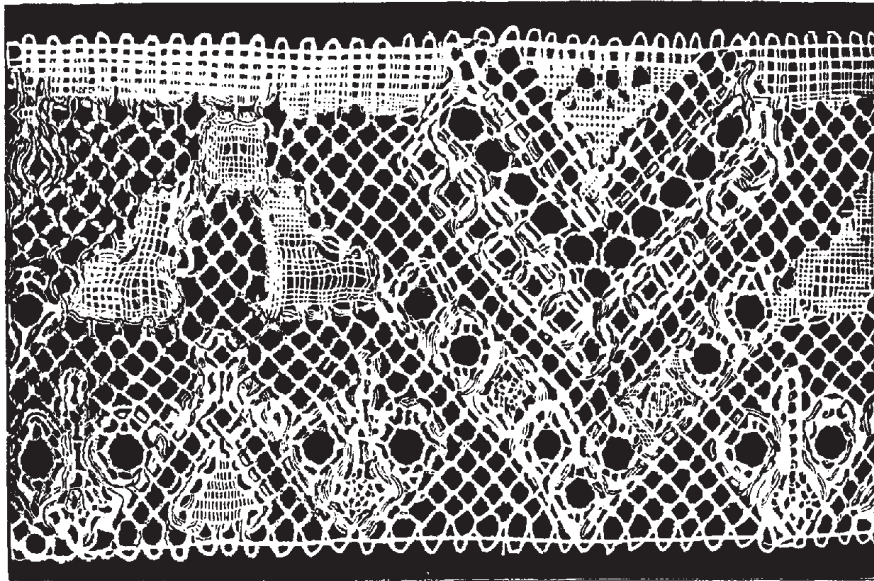
RUSSIAN.—Part of a long border setting forth a Procession. Lacis and embroidery in silk. The lace is bobbin-made in thread. Réseau similar to Valenciennes. The Russian thread is good quality linen. Size of portion shown  $18\frac{1}{2} \times 14$  in.  
The property of Madame Pogosky.  
Photo by A. Dryden.

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Latterly this manufacture has been protected and the workwomen carefully directed.

Far more curious are the laces made by the peasants of Dalecarlia, still retaining the patterns used in the rest of Europe two hundred years since. The broader<sup>21</sup> kinds, of which we give a woodcut (Fig. 117), are from Gaguef, that part of Dalecarlia where laces are mostly made and used. Married women wear them on their summer caps, much starched, as a shelter against the sun. Others, of an

Fig. 117.



DALECARLIAN LACE.

unbleached thread, are from Orsa. This lace is never washed, as it is considered an elegance to preserve this coffee-coloured tint. The firmness and solidity of these last laces are wonderful.

The specimens from Rättwik are narrow "seaming" laces of the lozenge pattern.

There is also a sort of plaiting used as a fringe, in the style of the Genoese macramè, from the ends of a small

<sup>21</sup> Some are twice the width of Fig. 117.



sheet which the peasants spread over their pillows. No improvement takes place in the designs. The Dalecarlian women do not make a trade of lace-making, they merely work to supply their own wants.<sup>22</sup>

Fig. 118 represents a lace collar worn by Gustavus Adolphus, a relic carefully preserved in the Northern Museum at Stockholm. On it is inscribed in Swedish: "This collar was worn by Gustaf Adolf, King of Sweden, and presented, together with his portrait, as a remembrance, in 1632, to Miss Jacobina Lauber, of Augsburg, because she was the most beautiful damsel present." In addition to this collar, there is preserved at the Royal Klads-kammar at Stockholm a blood-stained shirt worn by Gustavus at the Battle of Dirschau, the collars and cuffs trimmed with lace of rich geometric pattern, the sleeves decorated with "seaming" lace.

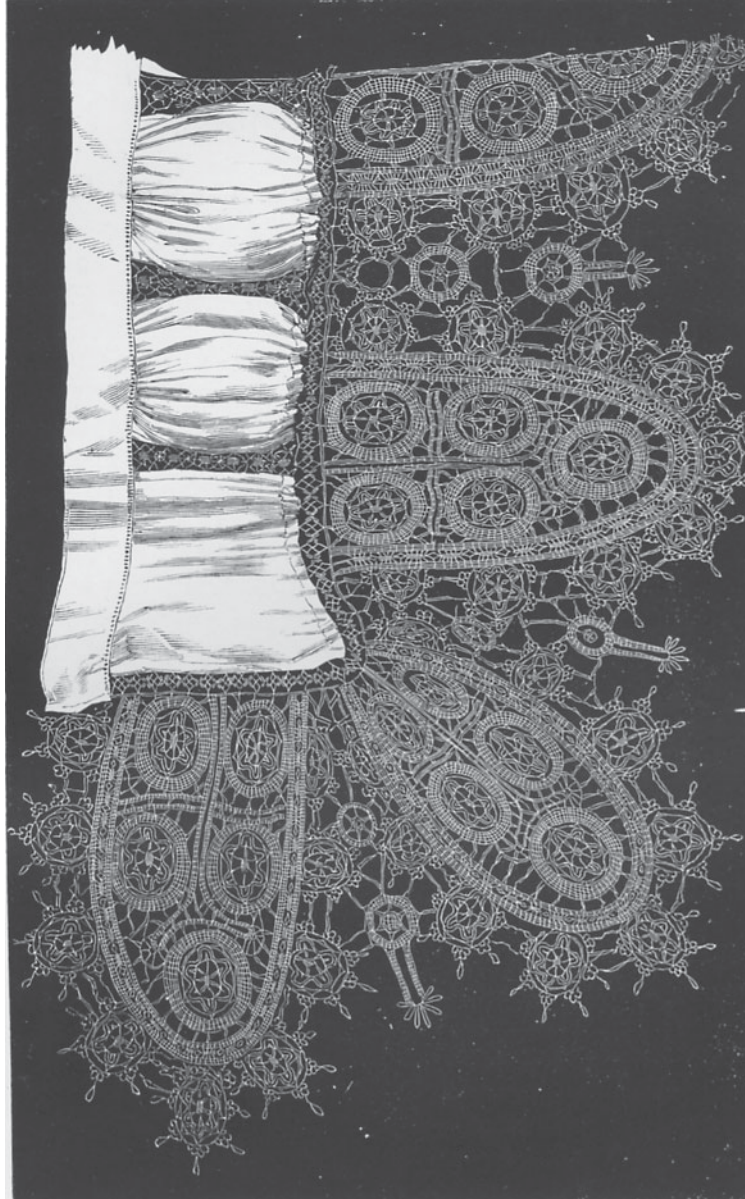
In an adjoining case of the same collection are some splendid altar-cloths of ancient raised Spanish point, said to have been worked by the Swedish nuns previous to the suppression of the monasteries. A small escutcheon constantly repeated on the pattern of the most ancient specimens has the semblance of a water-lily leaf, the emblem of the Stures, leading one to believe they may have been of Swedish fabric, for many ladies of that illustrious house sought shelter from troublous times within the walls of the lace-making convent of Wadstena.

In the same cabinet is displayed, with others of more ordinary texture, a collar of raised Spanish guipure, worked by the Princesses Catherine and Marie, daughters of Duke Johan Adolf (brother of Charles X.). Though a creditable performance, yet it is far inferior to the lace of convent make. The making of this Spanish point formed a favourite amusement of the Swedish ladies of the seventeenth century: bed-hangings, coverlets, and toilets of their handiwork may still be found in the remote castles of the provinces. We have received the photograph of a flower from an old bed of Swedish lace—an heirloom in a Smaland castle of Count Trolle Bonde.

<sup>22</sup> For this information, with a collection of specimens, the author has to thank Madame Petre of Gefle.



Fig. 118.



COLLAR OF GUSTAVUS ADOLPHUS.

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## RUSSIA.

After his visit to Paris early in the eighteenth century, Peter the Great founded a manufacture of silk lace at Novgorod, which in the time of the Empress Elizabeth fell into decay. In the reign of Catherine II. there were twelve gold lace-makers at St. Petersburg, who were scarcely able to supply the demand. In Russia lace-making and embroidery go hand in hand, as in our early examples of embroidery, drawn-work, and cut-work combined. Lace-making was not a distinct industry; the peasants, especially in Eastern Russia, made it in their houses to decorate, in conjunction with embroidery, towels, table-linen, shirts, and even the household linen, for which purpose it was purchased direct from the peasants by the inhabitants of the towns. Many will have seen the Russian towels in the International Exhibition of 1874, and have admired their quaint design and bright colours, with the curious line of red and blue thread running through the pattern of the lace. Darned netting and drawn-work appear, as elsewhere, to have been their earliest productions. The lace is loosely wrought on the pillow, the work simple, and requiring few bobbins to execute the vermiculated pattern which is its characteristic (Fig. 119, and Plates LXXII.-IV.).

The specimens vary very much in quality, but the patterns closely resemble one another, and are all of an oriental and barbaric character (Fig. 119).

In Nardendal, near Abo, in Finland, the natives offer to strangers small petticoats and toys of lace—a relic of the time when a nunnery of Cistercians flourished in the place.

Much of a simple design and coarse quality is made in Belev, Vologda, Riazan, Mzeresk. At Vologda a lace resembling torchon is made, with colours introduced, red, blue, and *écru* and white.<sup>23</sup> In some laces silks of various colours are employed. Pillow-lace has only been known in Russia for over a hundred years, and although the

<sup>23</sup> The Russian bobbins are interesting by reason of their archaic simplicity. Lacking any trace of decoration, whether suggested by sentimental

fancy or artistic taste, they are purely utilitarian, mere sticks of wood, more or less straight and smooth, and six or seven inches long.