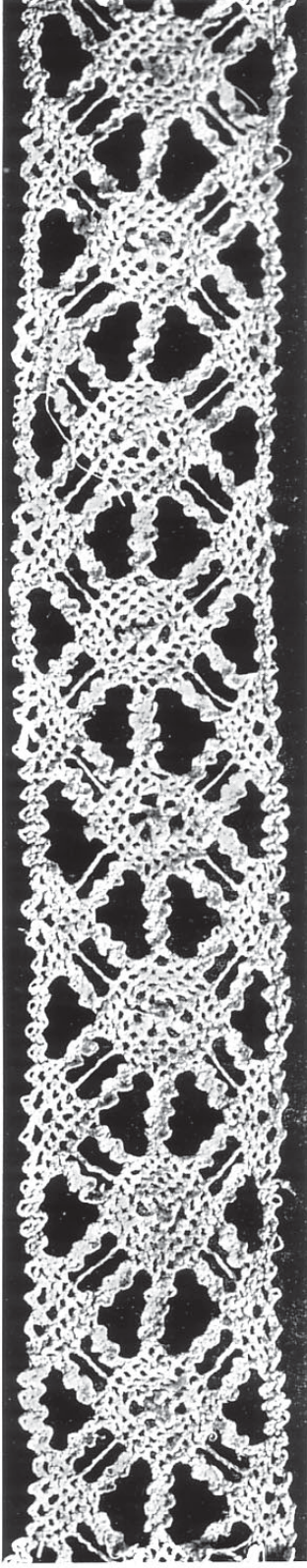


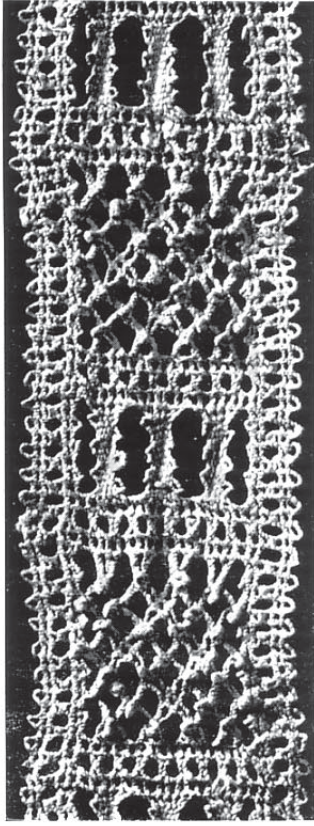
VENICE — BEGINNING OF XVI CENTURY.



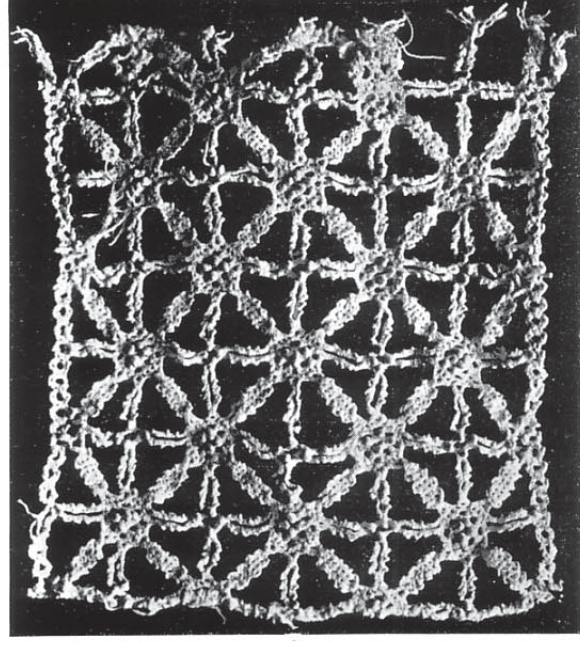
55



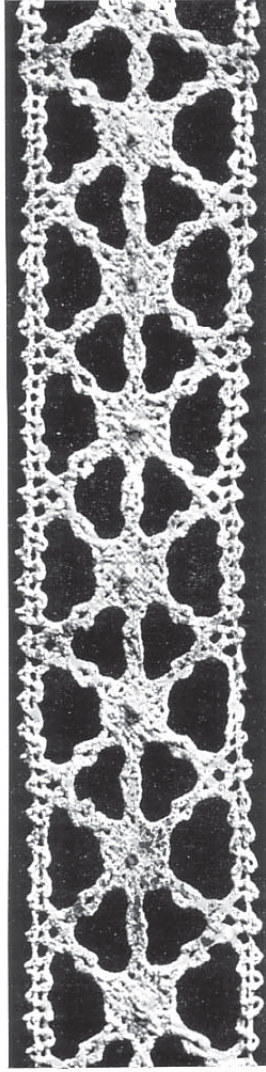
56



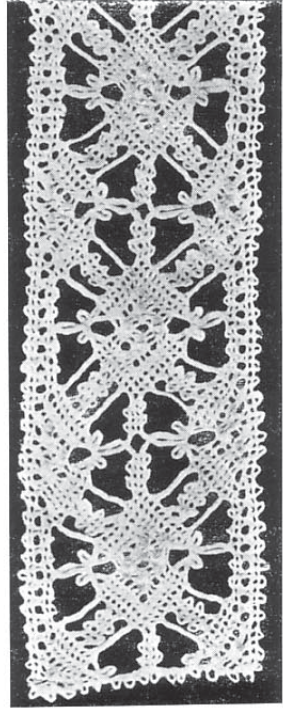
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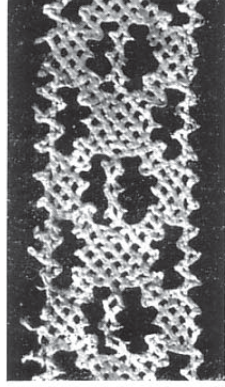
58



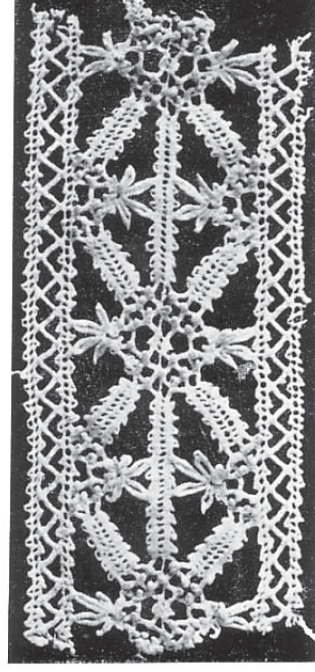
59



60



61



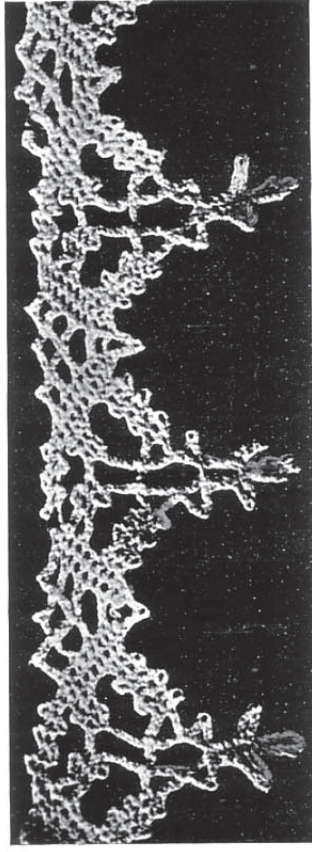
62

Nos. 56, 57, 58, 62 — With little knots in relief in centre of boss or star.

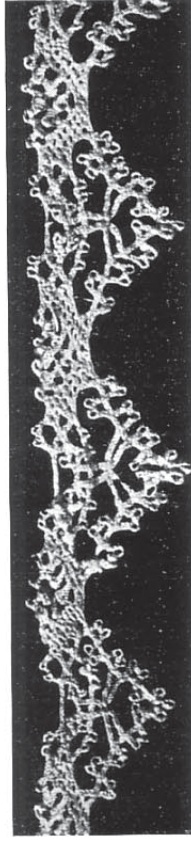
VENICE — BEGINNING OF XVI CENTURY.



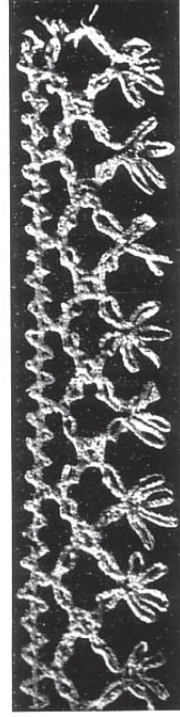
63



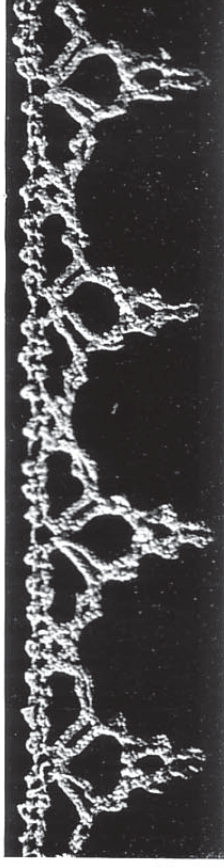
64



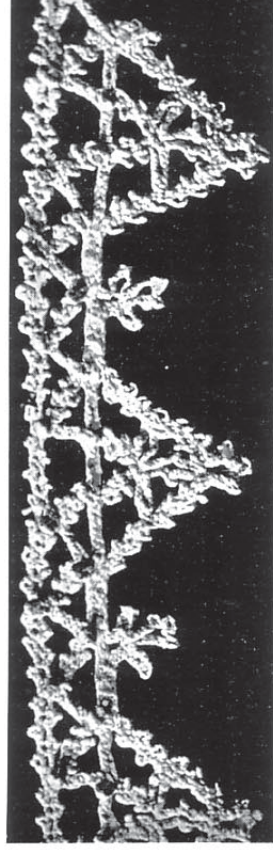
65



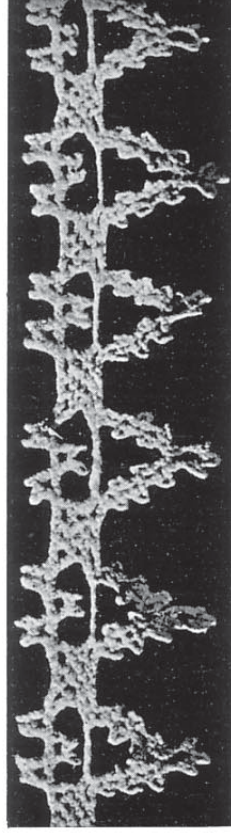
66



67



68



69



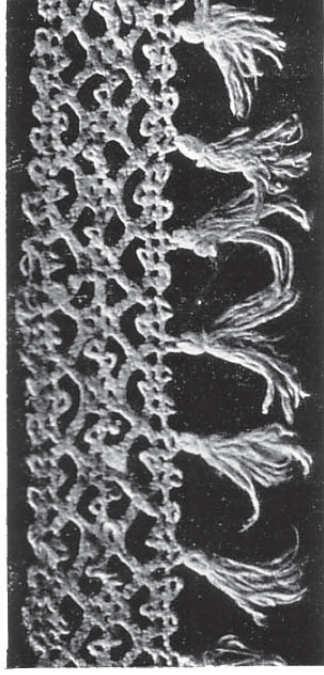
70

Little edgings similar to those shown in « Le Pompe », Venice, 1557.

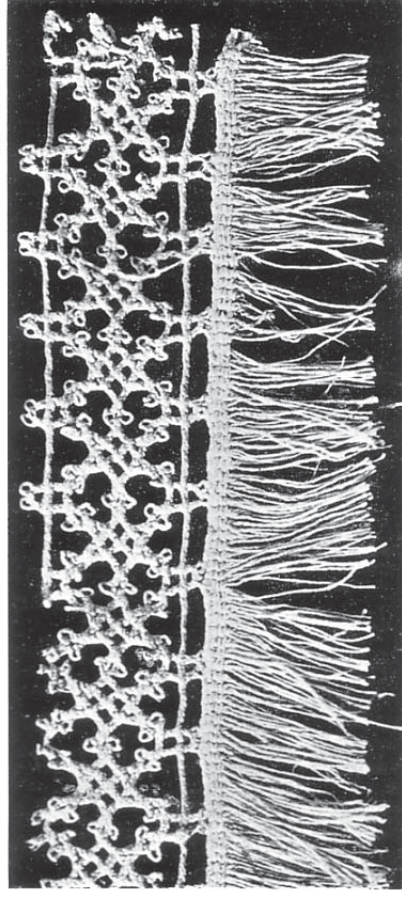
VENICE BEGINNING OF XVI CENTURY.



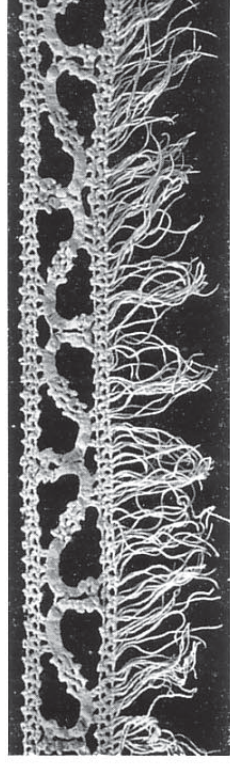
71



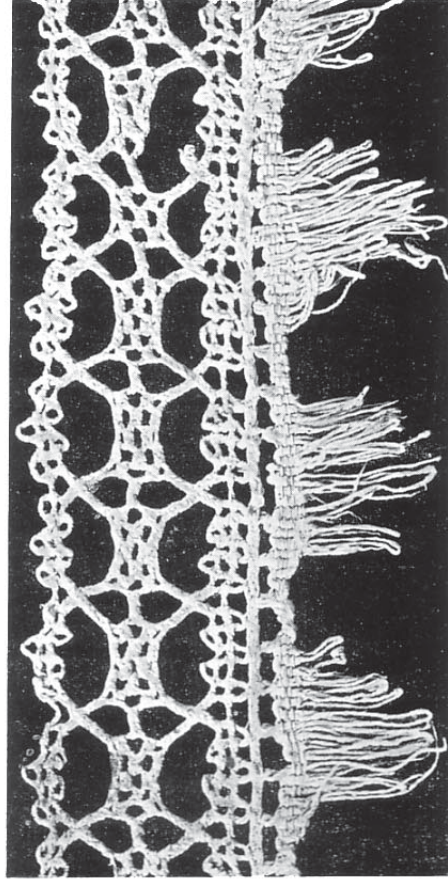
74



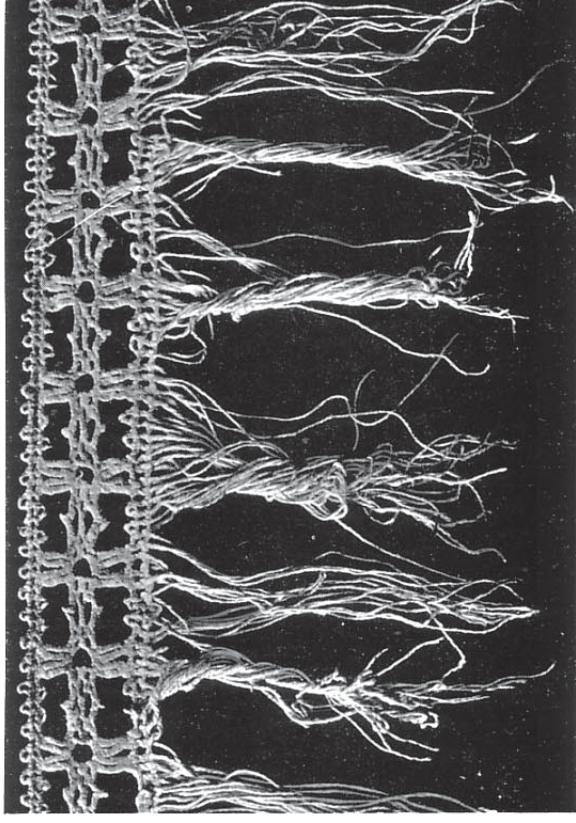
72



75



73

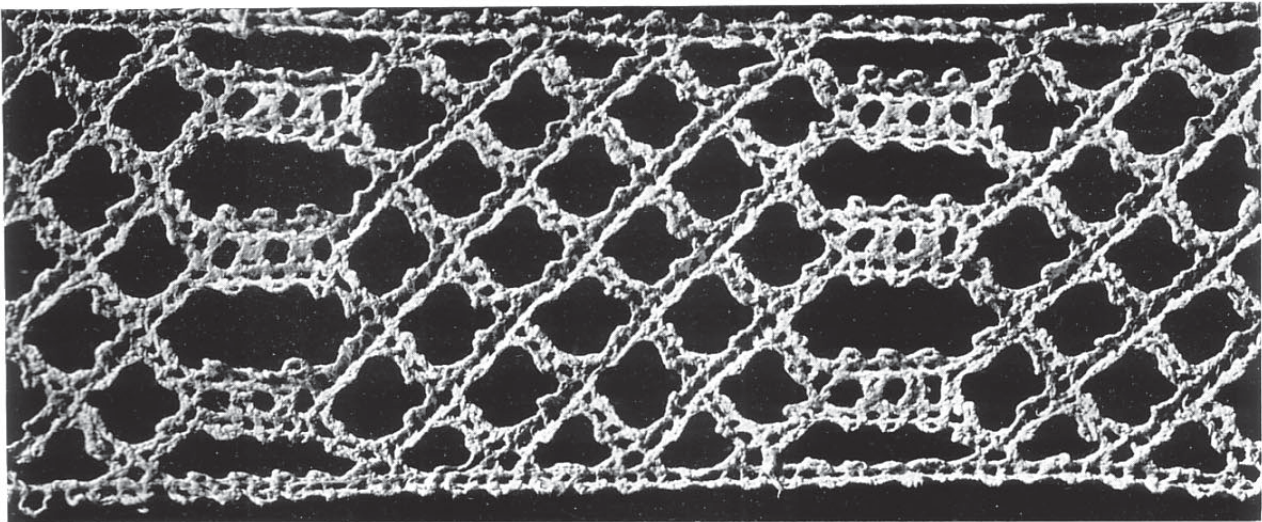


76

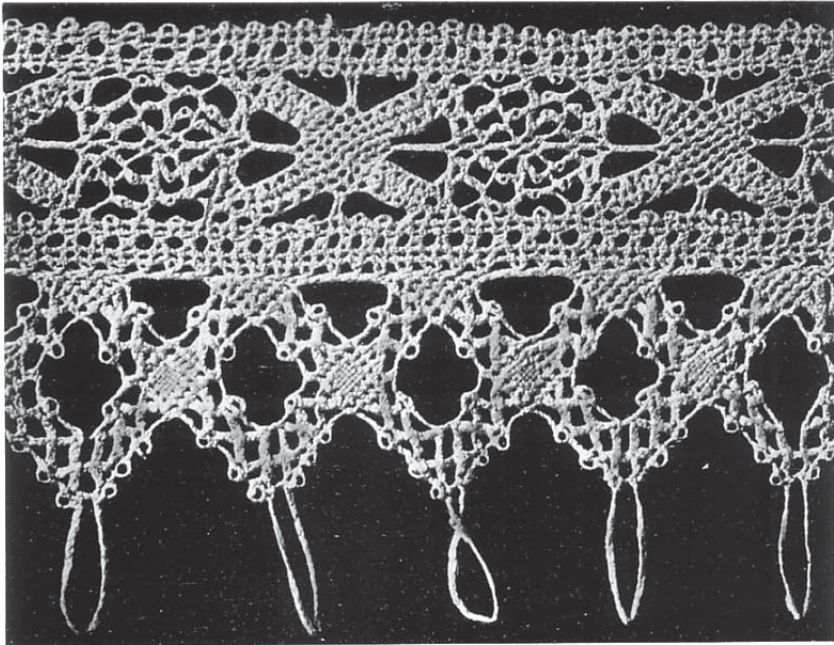
Insertions and fringes. The insertions which serve to support the fringe follow the designs of those braids and trimmings of silk, gold, and silver which fulfil the same office in coloured stuffs.

VENICE — BEGINNING OF XVI CENTURY.

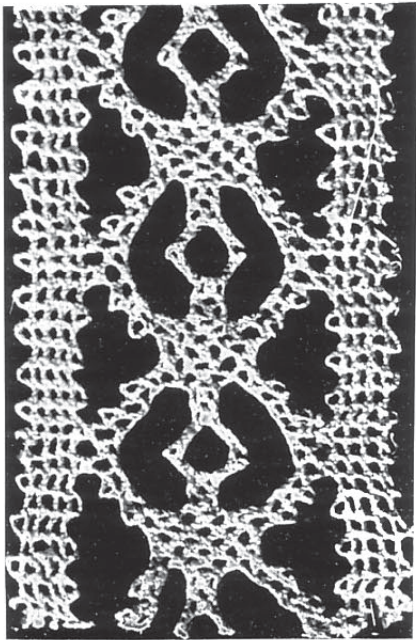
77



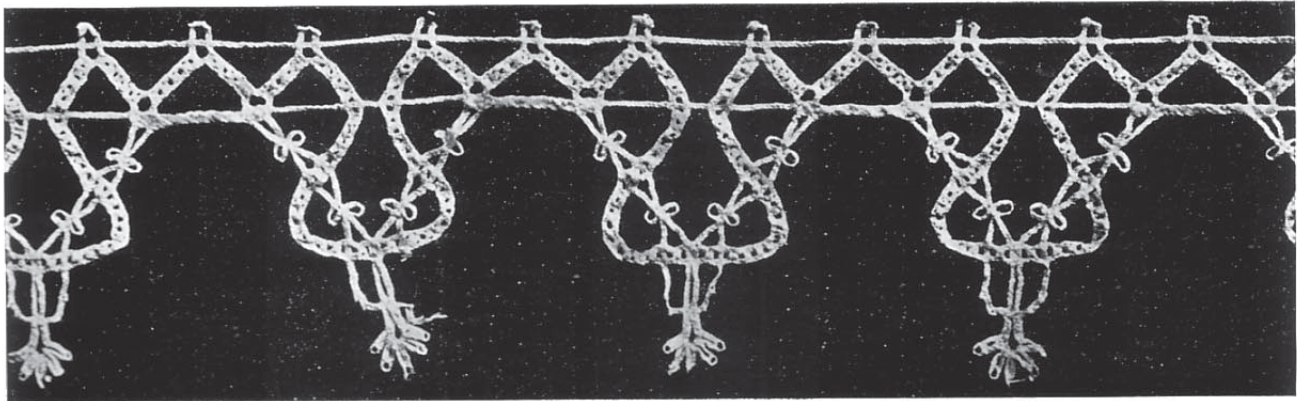
78



79



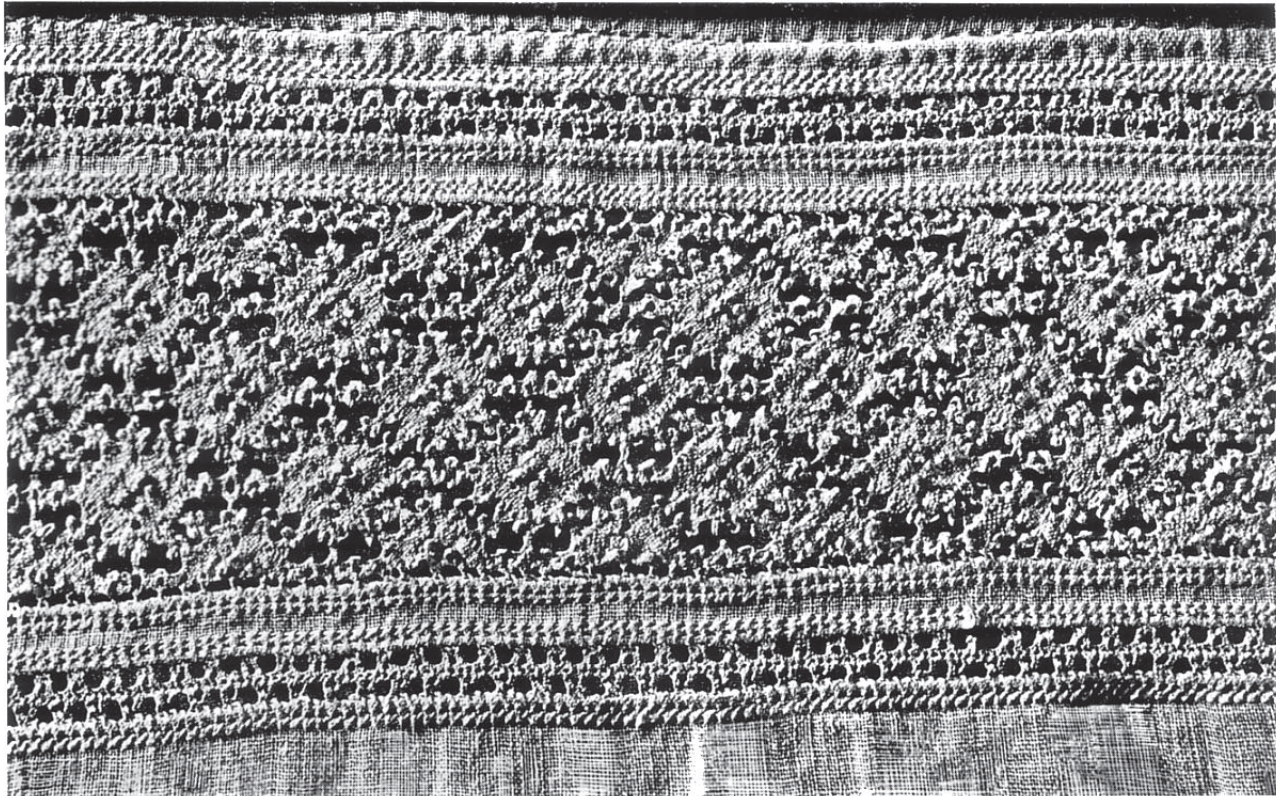
80



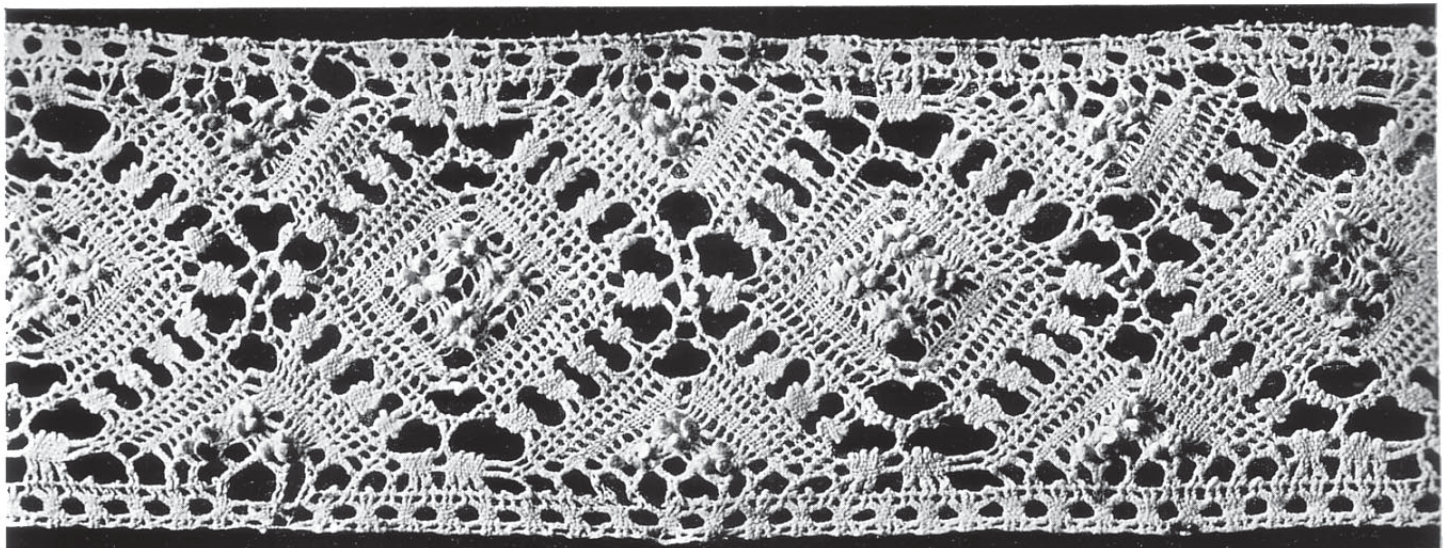
Insertions, knotting, and edging similar to designs shown in < Le Pompe >, Venice, 1557. From the Ida Schiff Collection, Florence.

VENICE — BEGINNING OF XVI CENTURY.

81



82



83

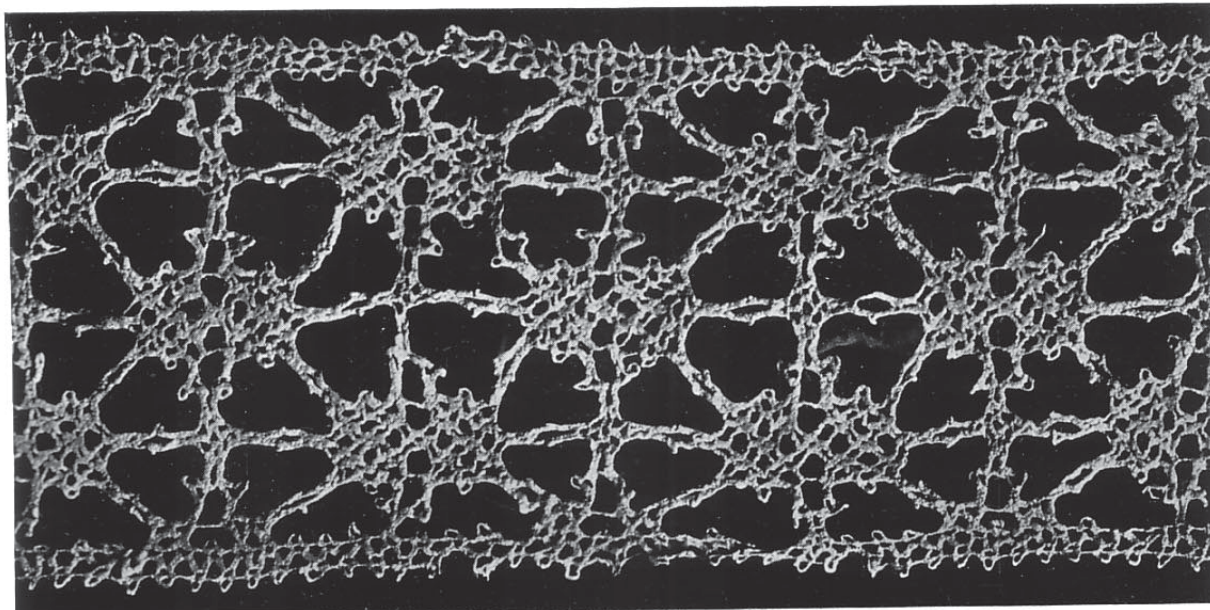


Insertion with knots in relief, similar to designs shown in « Le Pompe », Venice, 1557.

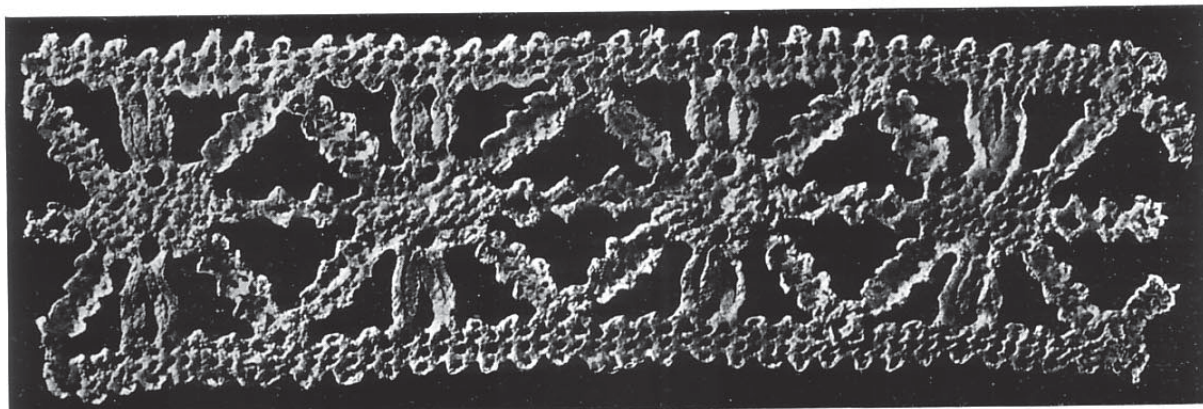
- No. 81 — Rich insertion, which, inserted in linea along with two smaller insertions without selvedges, produces the effect of a needle-made lace.
No. 82 — Insertion with knots in relief.
No. 83 — Another insertion following the same design as foregoing illustration, but worked in a different manner. The property of Signora Sangiorgi, Rome.

VENICE — BEGINNING OF XVI CENTURY.

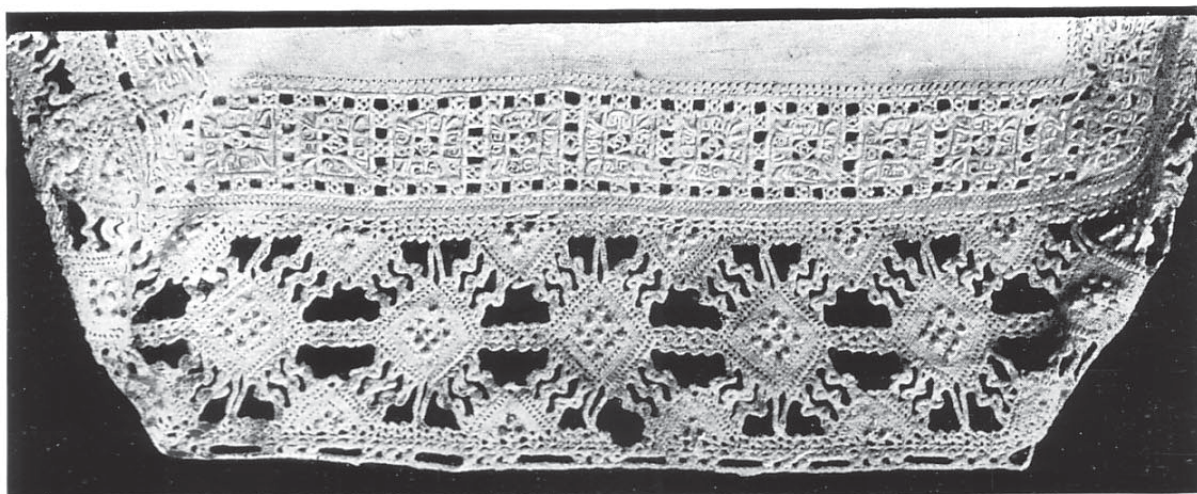
84



85



86



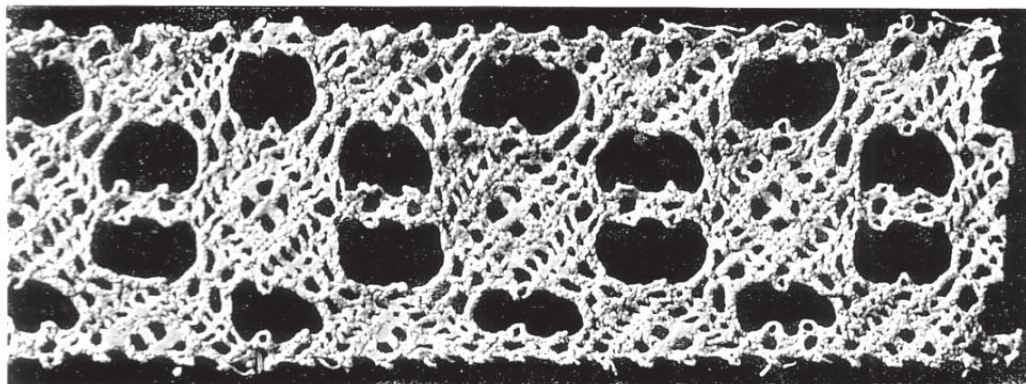
Insertions similar to designs shown in « Le Pompe », Venice, 1557.

Nos. 84, 85 - From the Ida Schiff Collection, Florence.

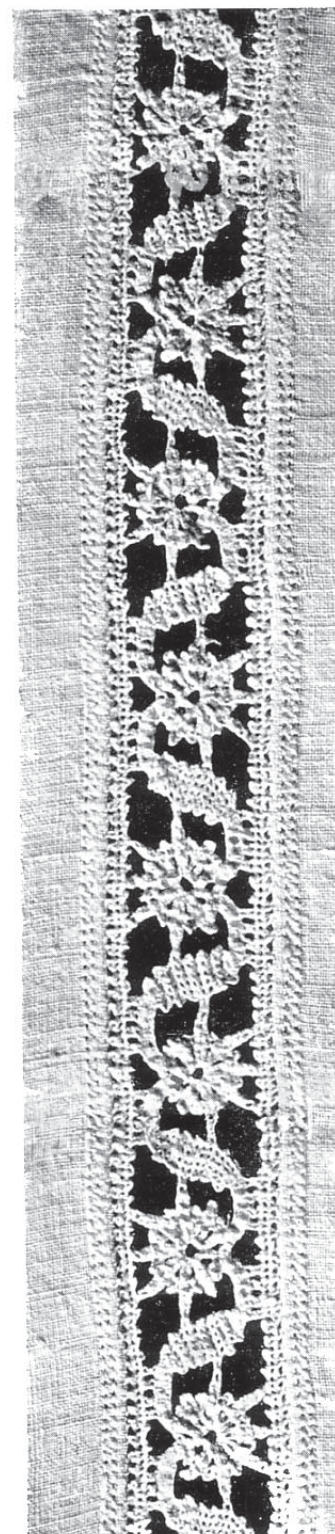
No. 86 - Original pillow-slip with insertion similar to that shown in No. 85; but of more complicated workmanship and joined to white embroidery. The property of Jesurum, Venice.

VENICE — BEGINNING OF XVI CENTURY.

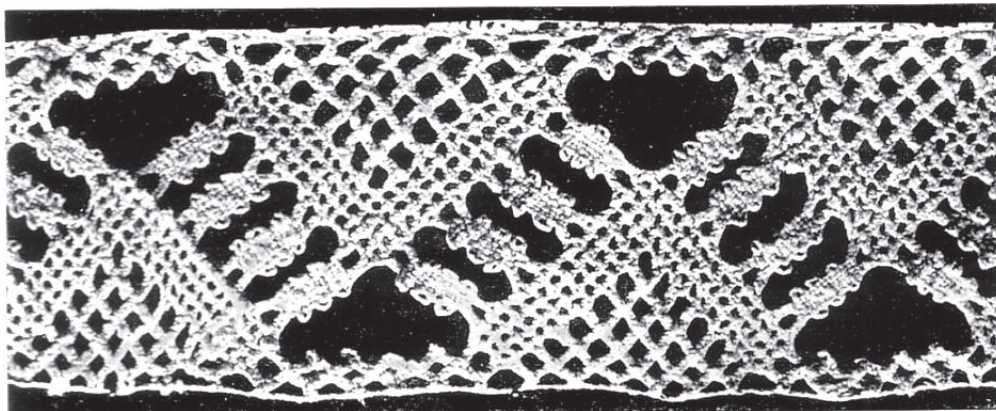
87



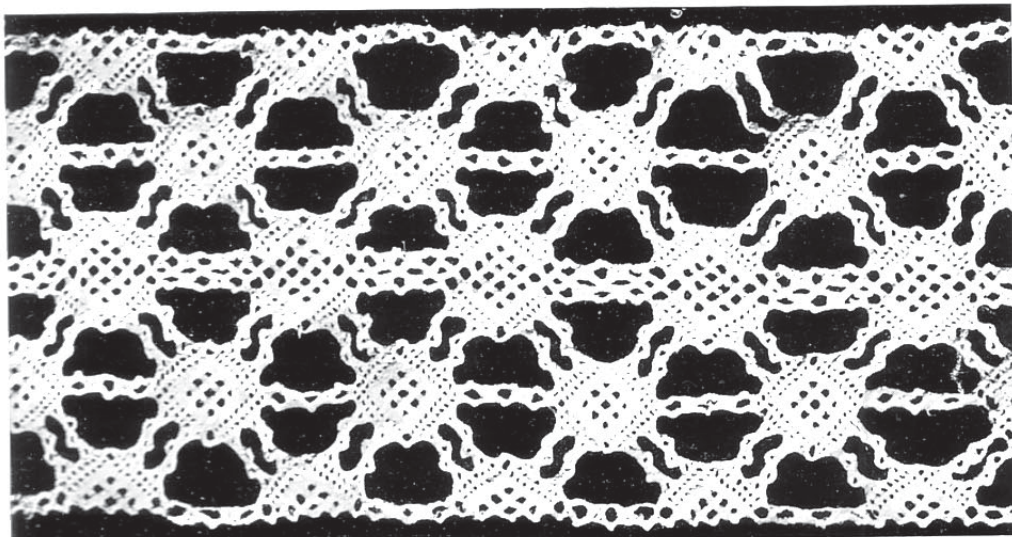
90



88



89



Insertions similar to designs shown in « Le Pompe », Venice, 1557.

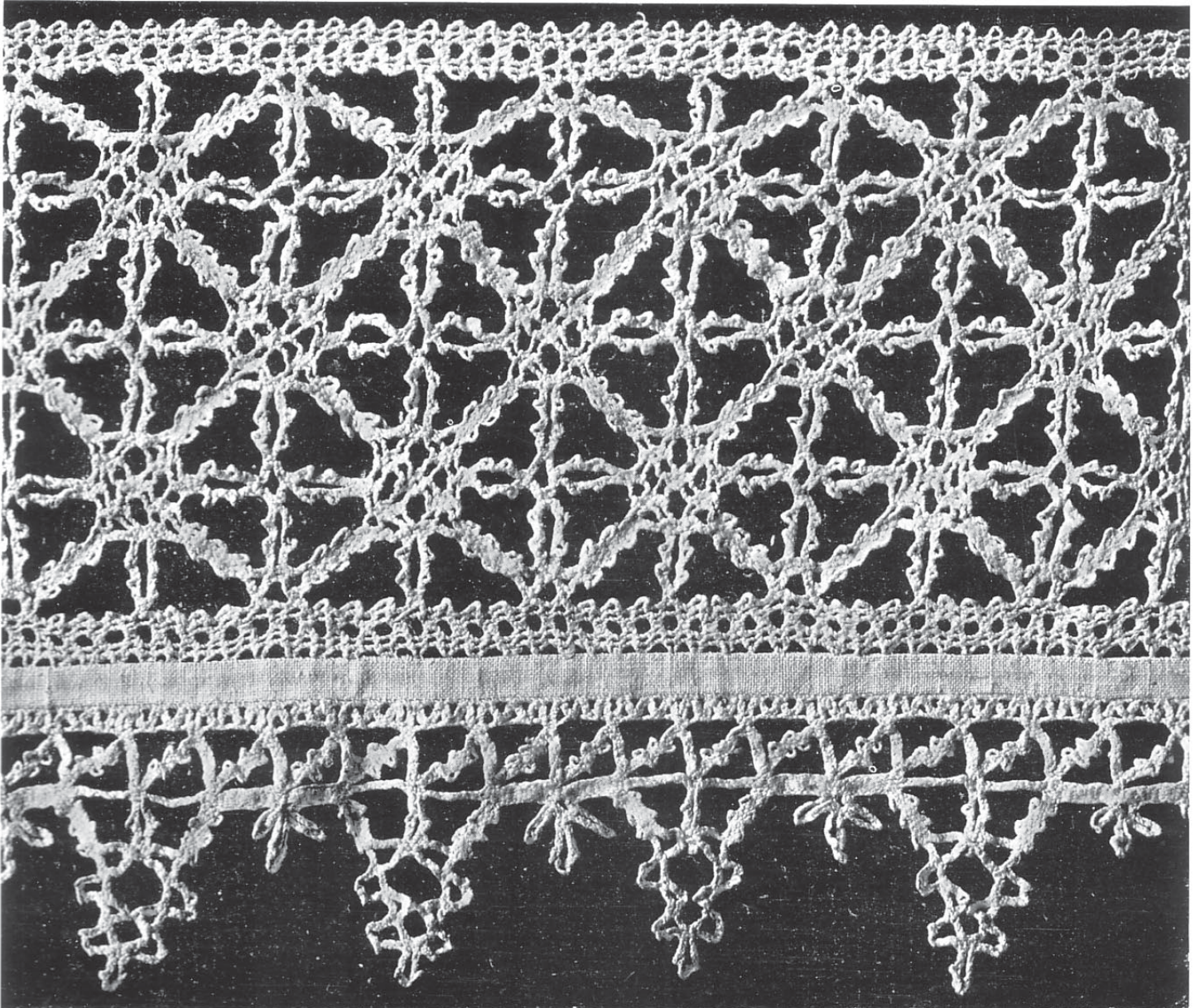
Nos. 87, 88 — Bargagli, Florence.

No. 89 — Colgate, New York.

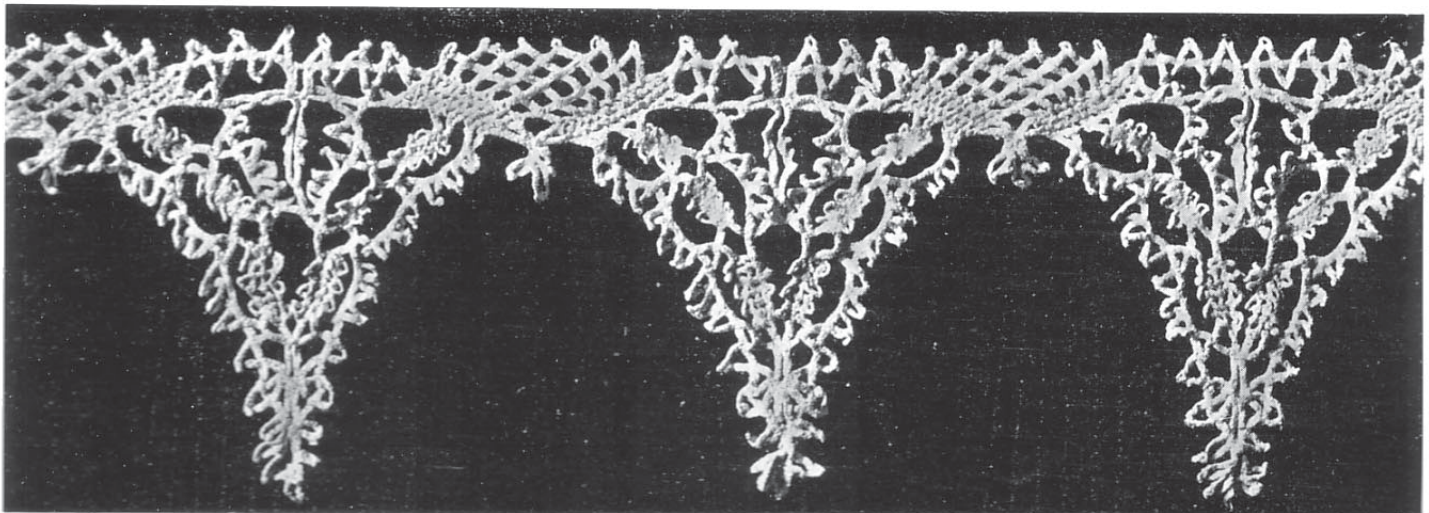
No. 90 — Original insertion in linen. The design shows a modified form of that ancient emblem, the swastika, alternated with a conventional flower.
Tranquilli, Ascoli Piceno.

VENICE — BEGINNING OF XVI CENTURY.

91



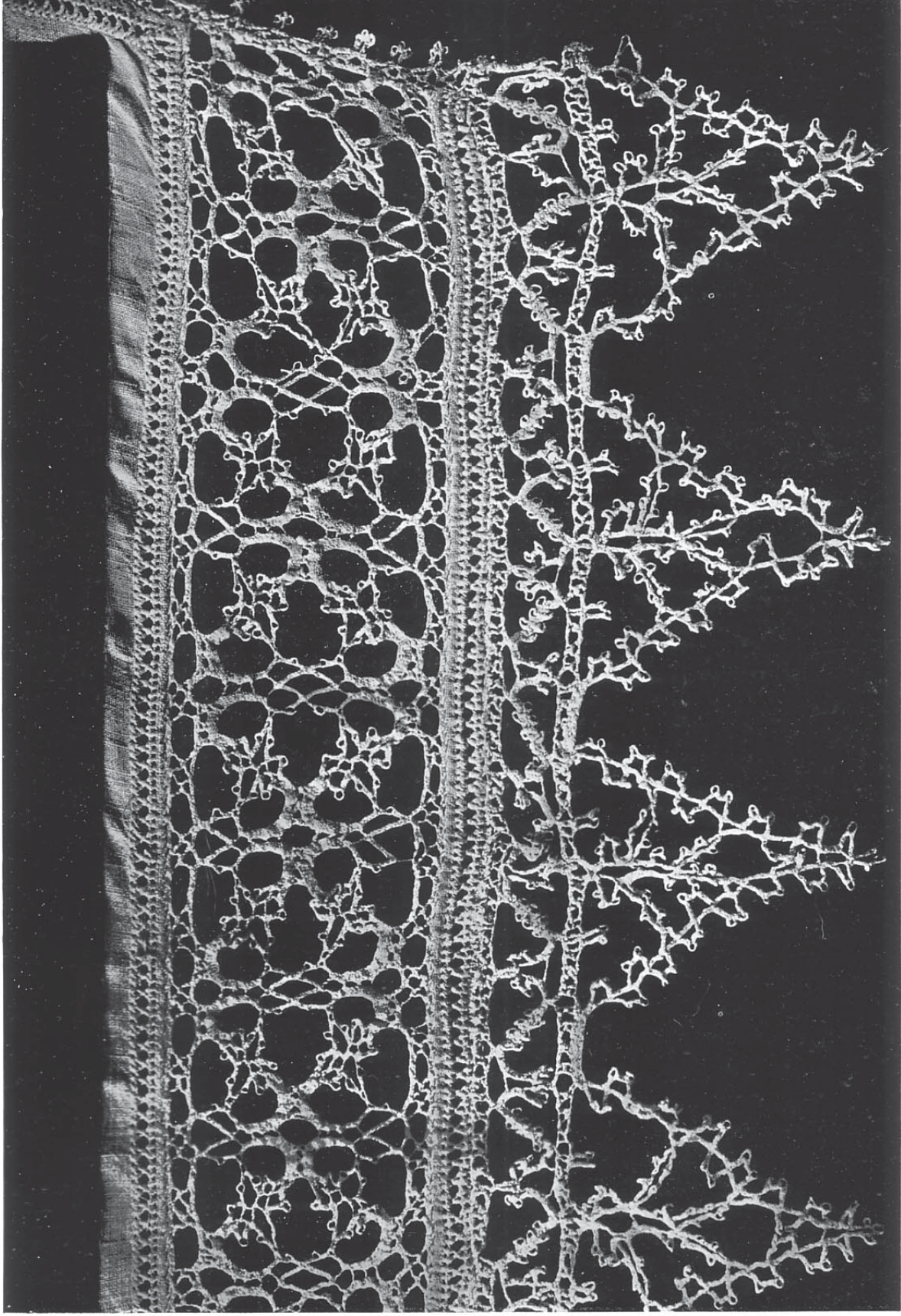
92



No. 91 — Insertion and edging-points similar to designs shown in « Le Pompe », Venice, 1557.

No. 92 — Points without selvedge. Both in the Ida Schiff Collection, Florence.

VENICE — BEGINNING OF XVI CENTURY.

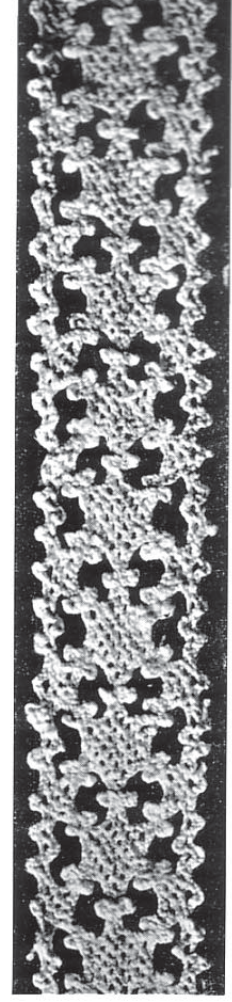


No. 93 -- Insertion and pointed edging similar to models shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.

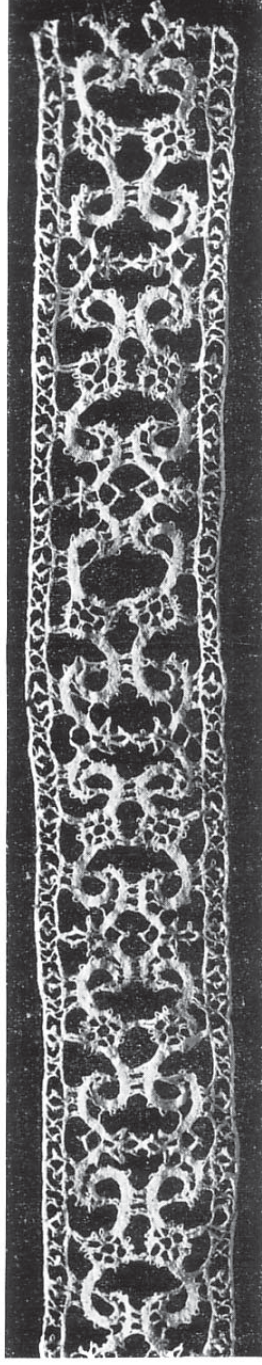
VENICE — END OF XVI CENTURY.



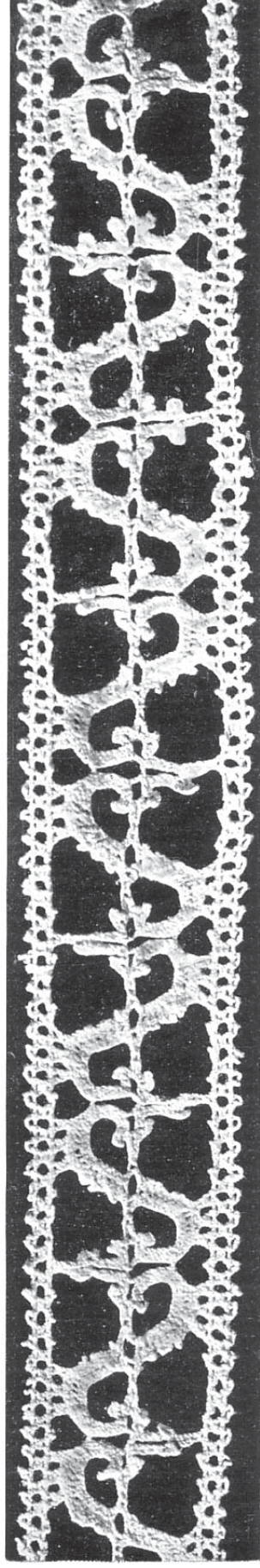
94



95



96

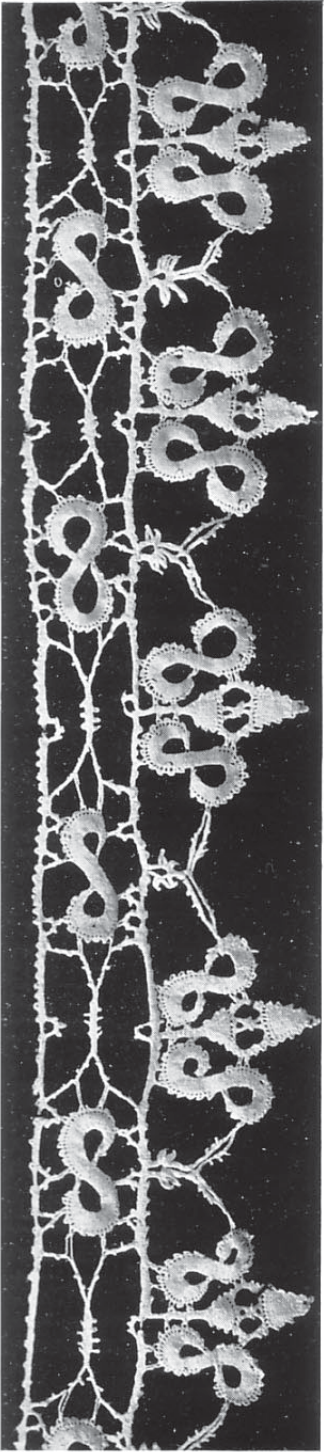


97

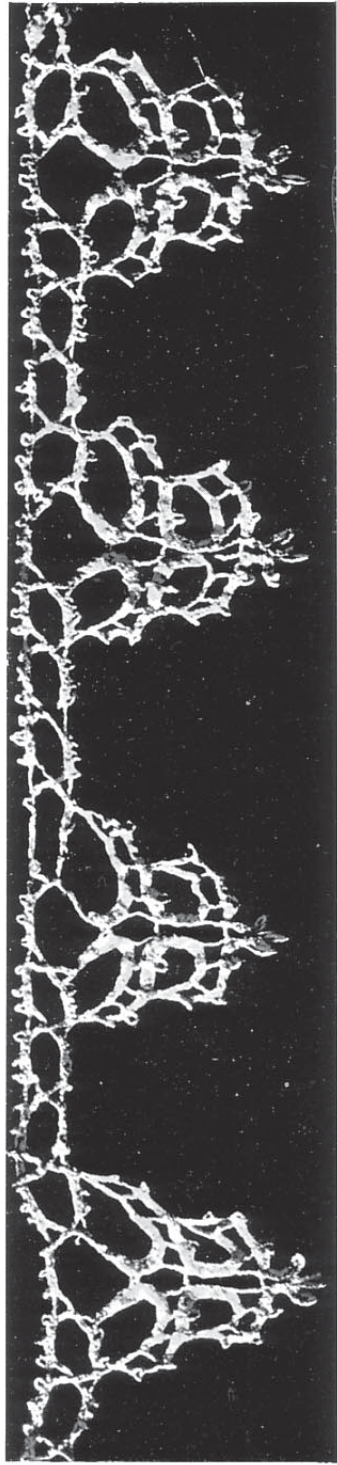
No. 94 — Insertion with heading.

No. 95 — Another insertion, similar in design to the foregoing, but executed in a different manner. Comm. Giovanni Tranquilli Collezione, Ascoli Piceno.

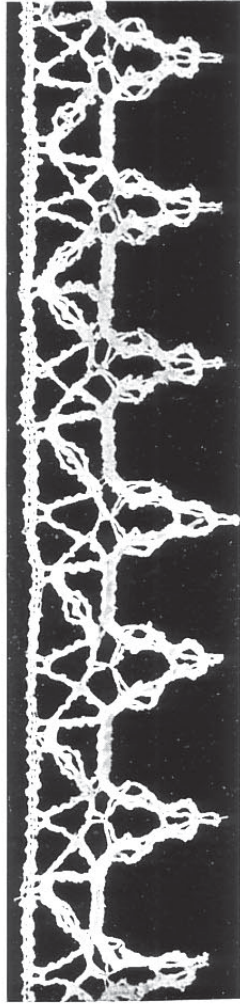
No. 96 and 97 — Insertions similar in design to those of Isabetta Catanea Parasole, Property of Signora Campodonico Cittadini, Rome. In both these examples it is easy to see that the well-known Buddhist symbol, the swastika, has inspired the design. Most likely the image itself originated in the idea of a serpent biting its own tail, representing Eternity in a perfect circle. Very likely, too, the symbol was used by priests and augurs. However that may be, we are perpetually finding the swastika distorted, but always recognisable.



98



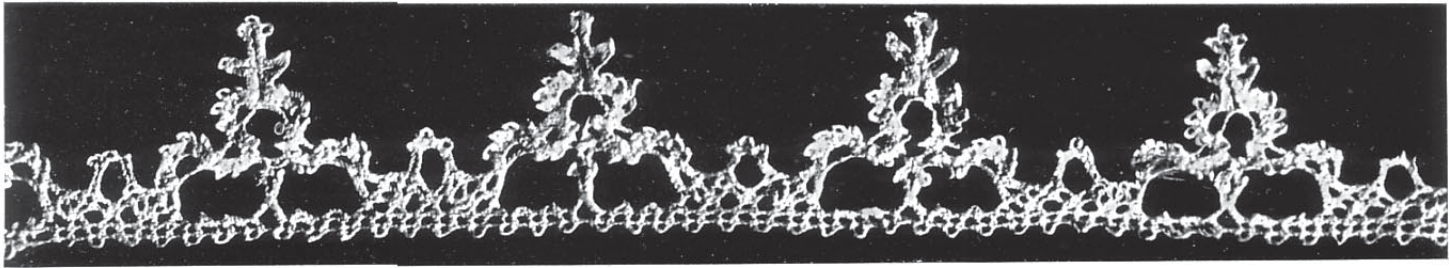
99



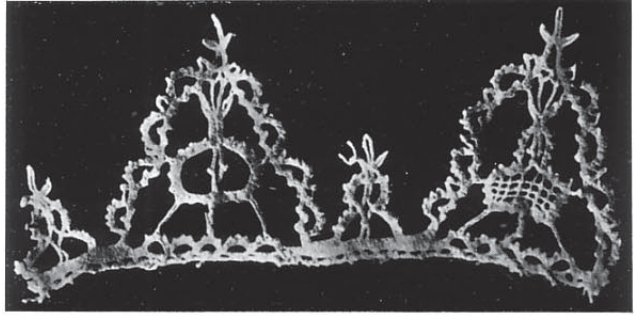
100



101



103

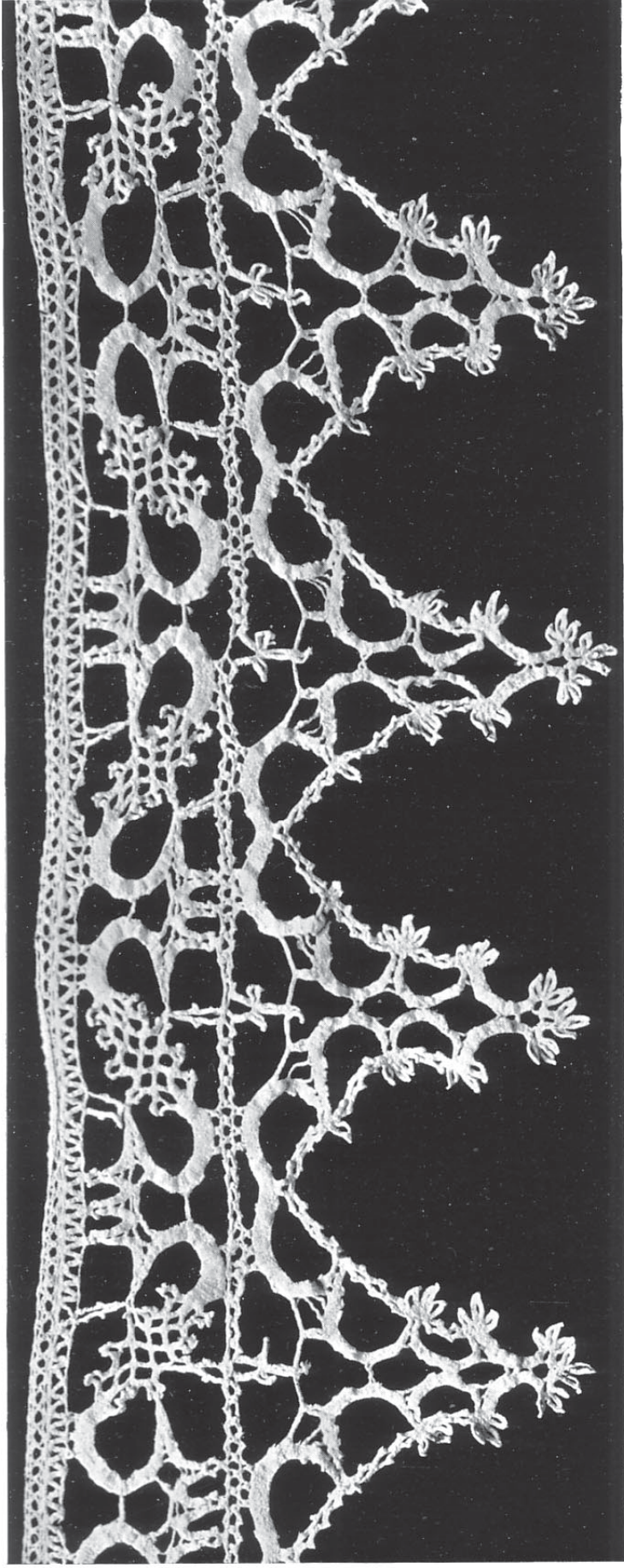


102

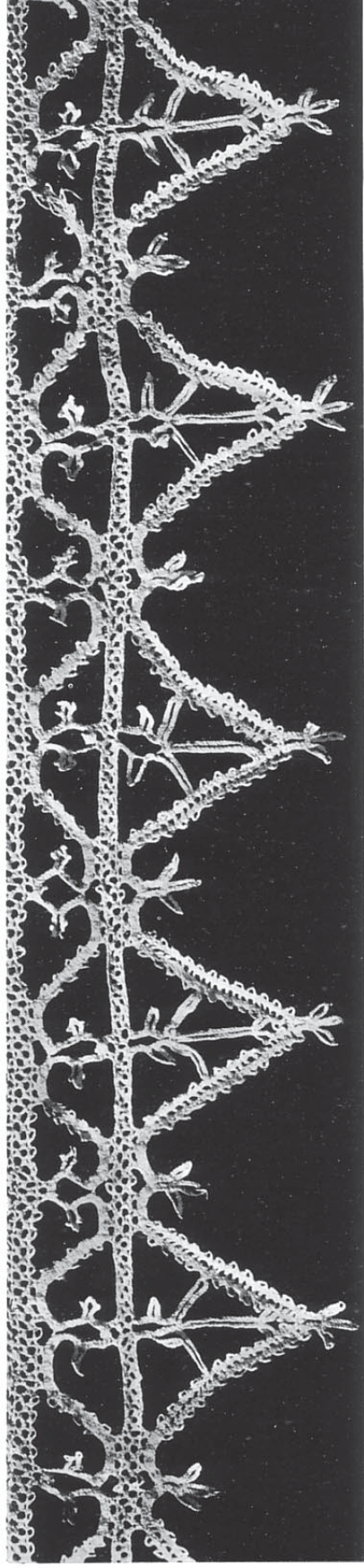
Edgings similar to patterns of Isabetta Catanea Parasole. 1615, Venice.

- No. 98 — Insertion and edging: the point shows a lily most exquisitely conventionalised. Ida Schiff Collection, Florence.
- No. 99 — Edging from design for *punto in aria*. Amari Collection, Florence.
- No. 100 — The design of the insertion merges into that of the edging, with beautiful effect. Ida Schiff Collection, Florence.
- No. 101 — Little edging in shape of flower. Baldini, Florence.
- No. 102 — Two points from design for *punto in aria*.
- No. 103 — Ida Schiff Collection, Florence.

VENICE — XVI AND XVII CENTURIES.



104



105

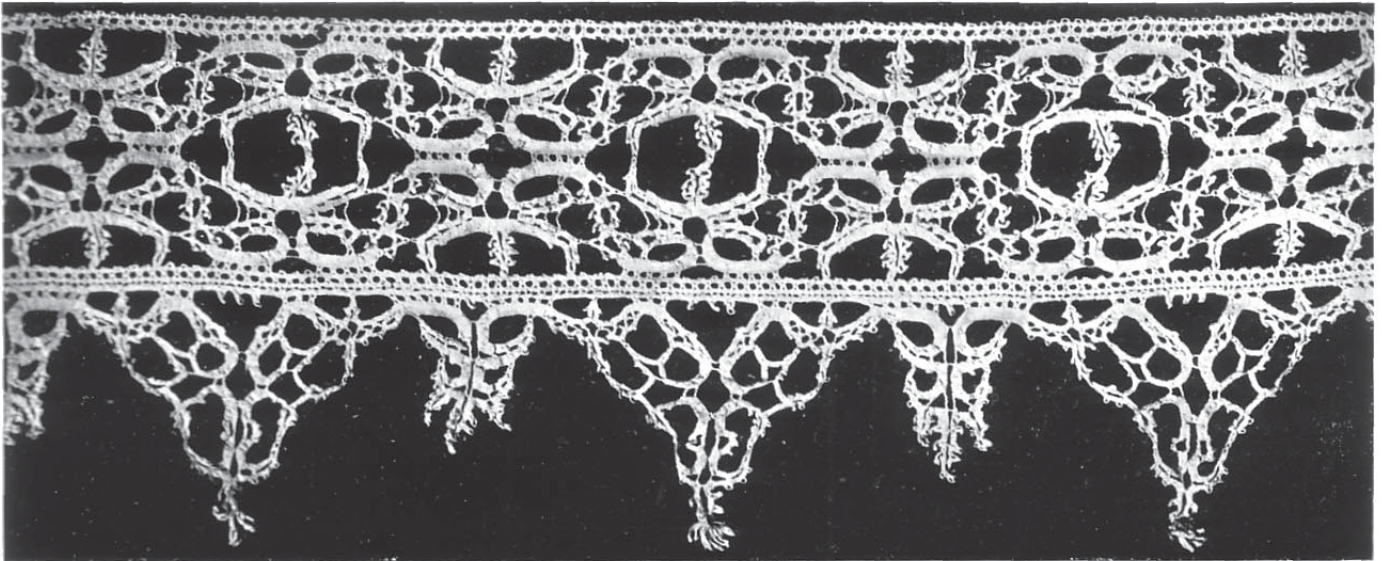
Insertions and edgings similar to the designs of Isabetta Catanca Parasole.

No. 104 — Jesurum, Venice.

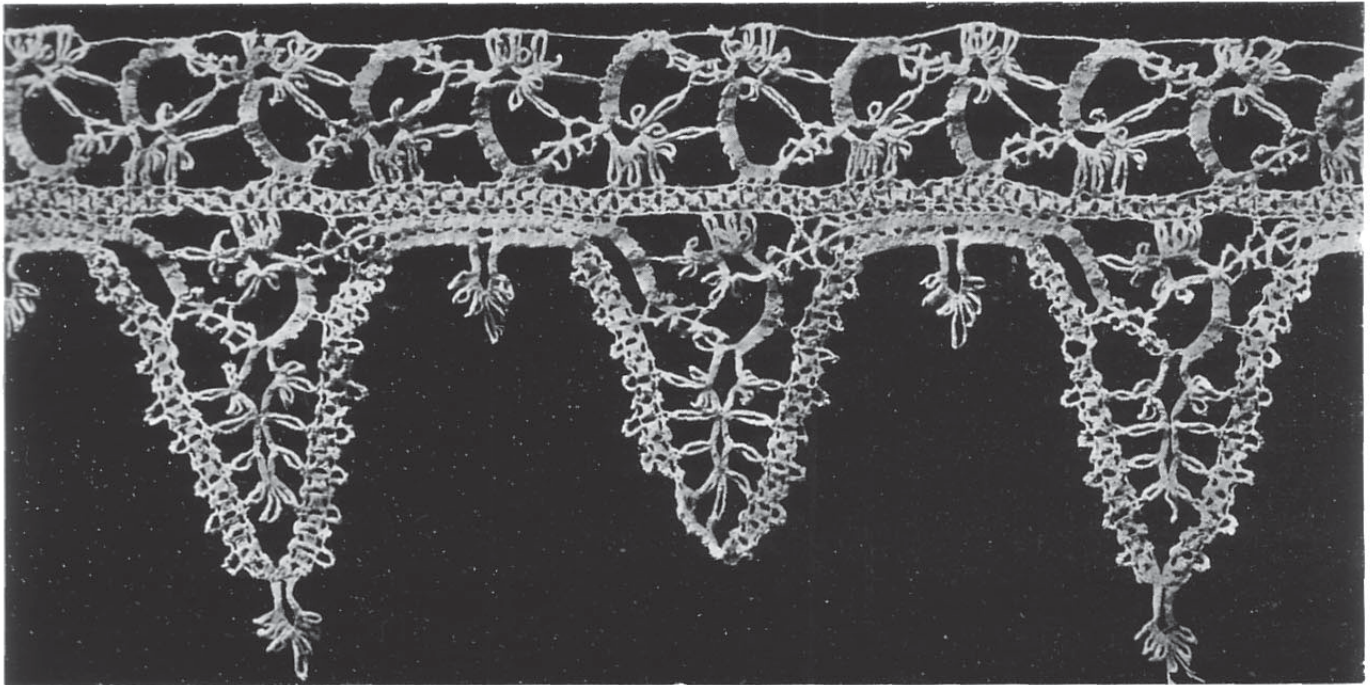
No. 105 — Ida Schiff Collection, Florence.

VENICE — BEGINNING OF XVII CENTURY.

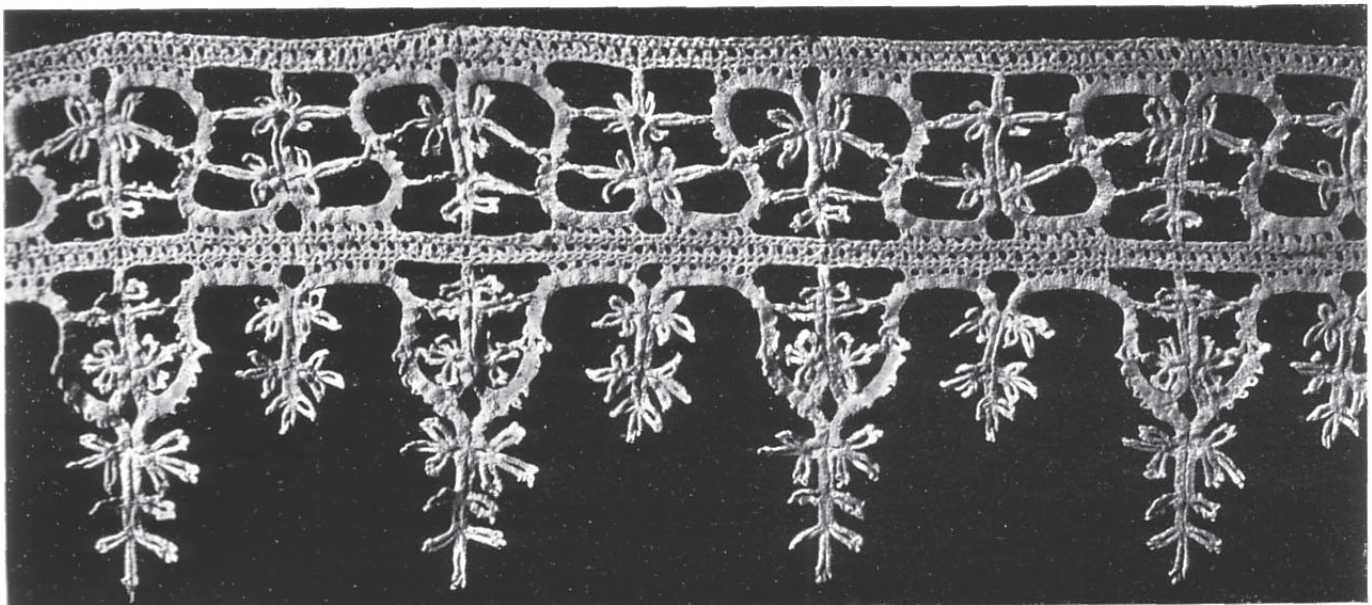
106



107



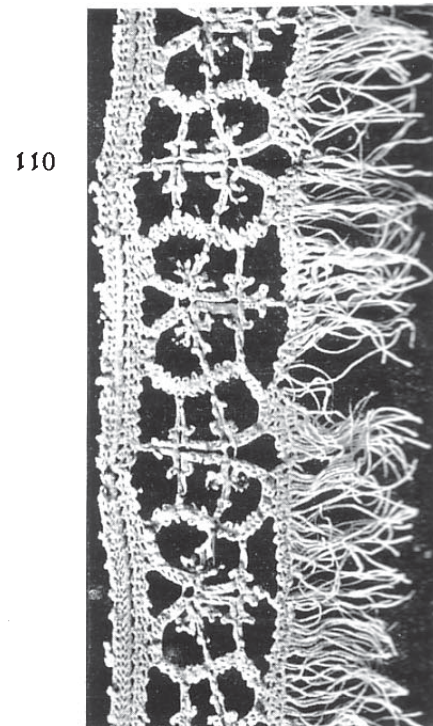
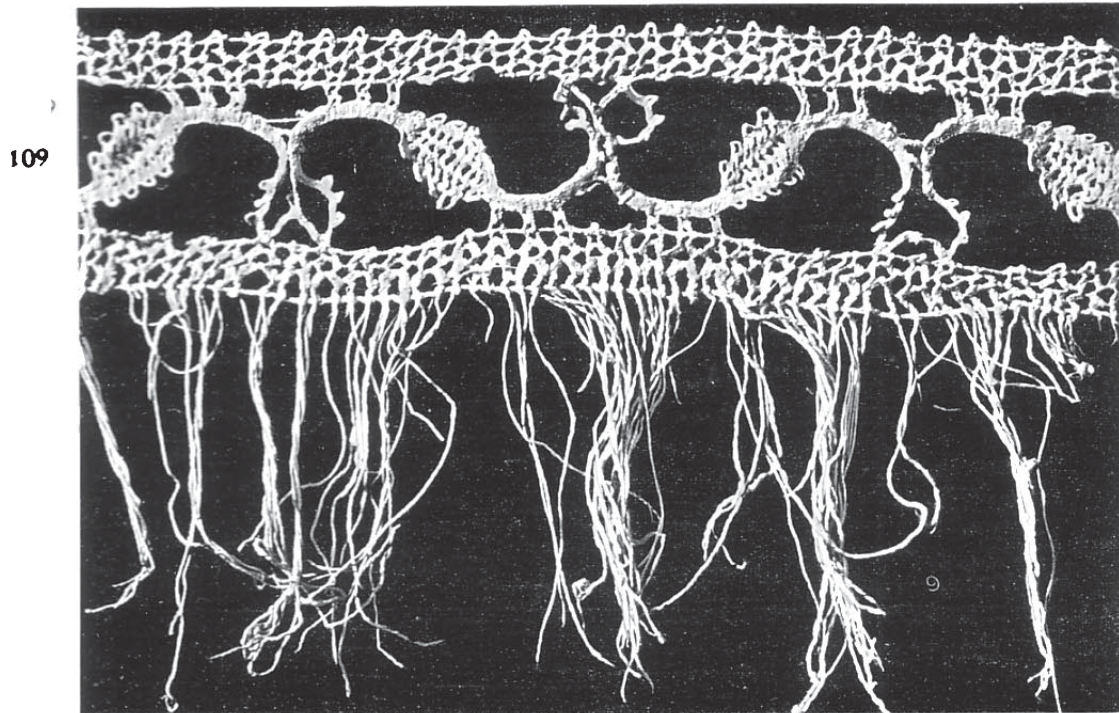
108



Insertion and edgings similar to the designs of Isabetta Catanea Parasole.

Nos. 106, 107 — The property of Signora Sangiorgi, Rome.
No. 108 — From the Ida Schiff Collection, Florence.

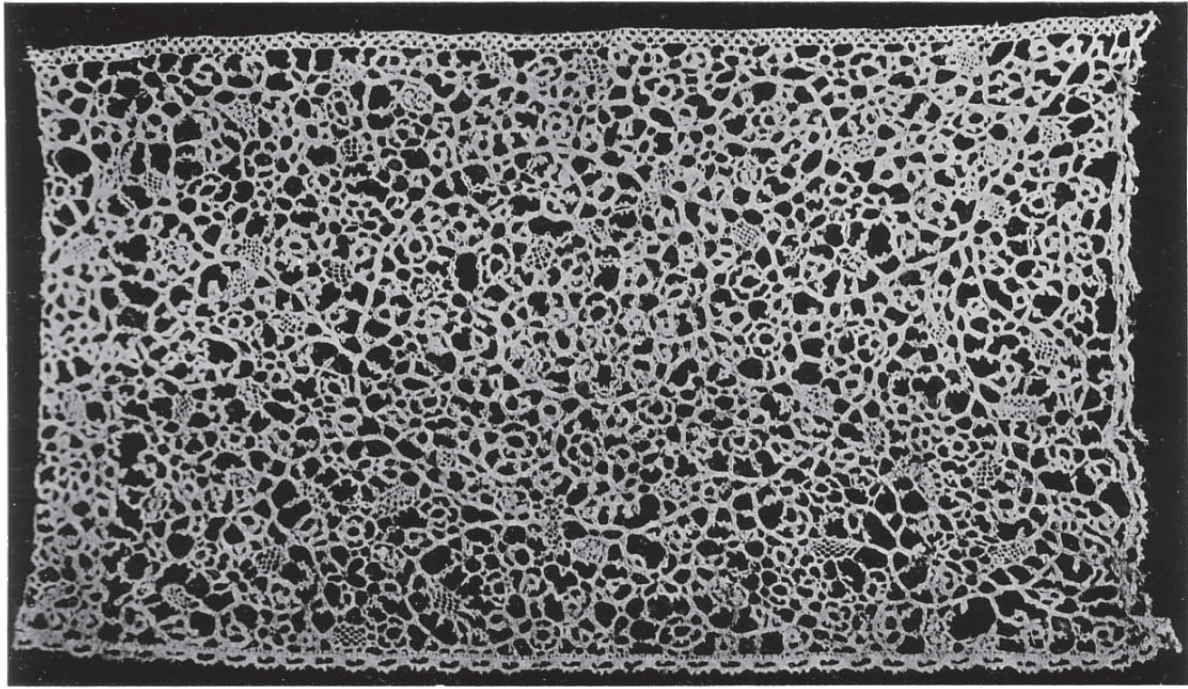
VENICE — BEGINNING OF XVII CENTURY.



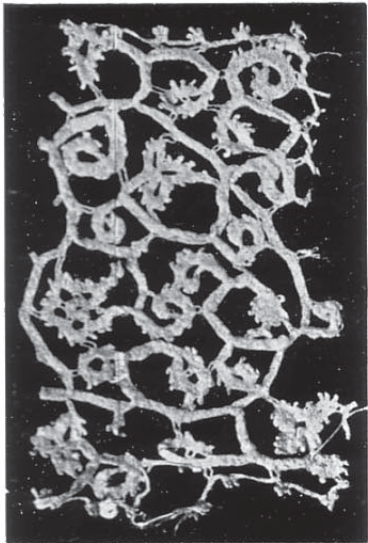
Nos. 109, 110 and 111 — Fringe and insertion showing swastika motive. From the Ida Schiff Collection, Florence.

VENICE — END OF XVII CENTURY.

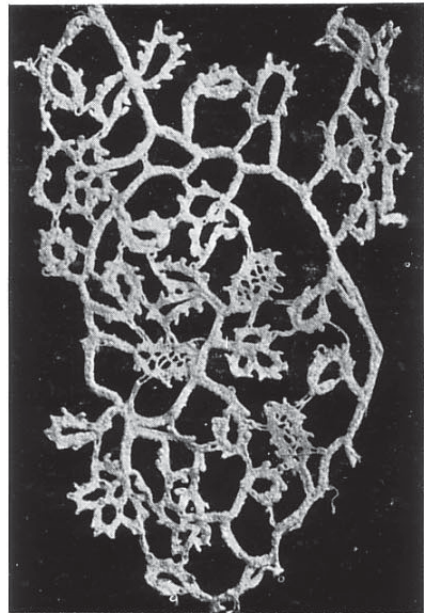
112



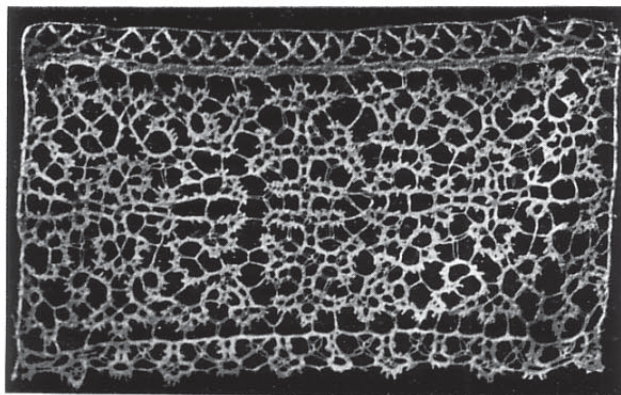
113



114



115

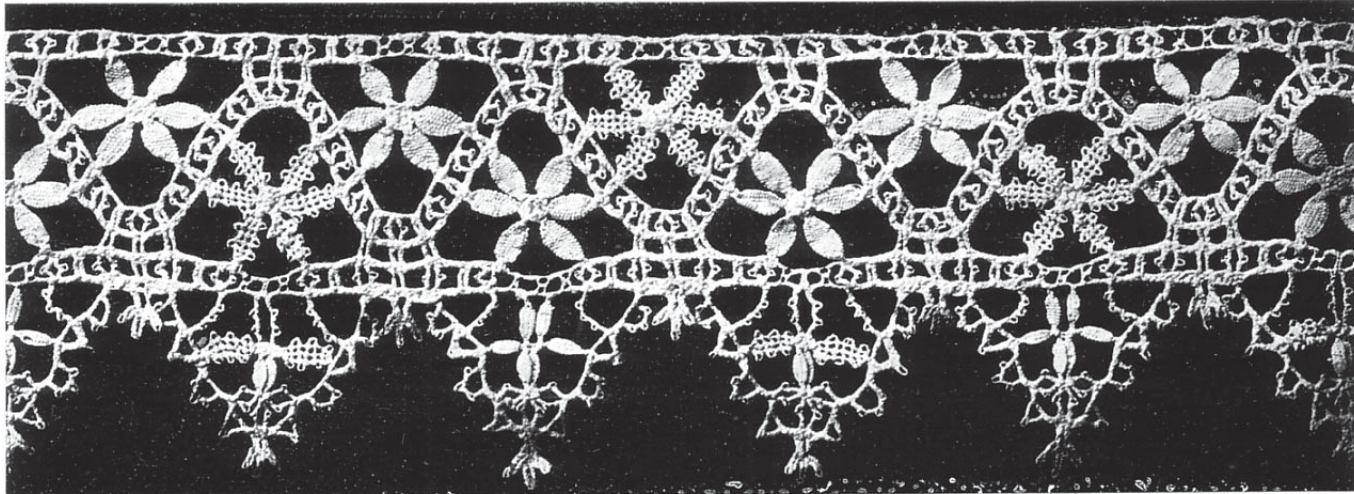


Imitation of Venetian needle lace.

- No. 112 — The property of Signora Roma, Genoa.
Nos. 113, 114 — Civic Museum of Modena.
No. 115 — The property of Jesurum, Venice.

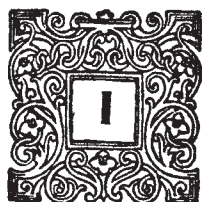
II.

GENOA.



No. 116 — Genoese lace. Insertion and edging in one.
XVII century. Sangiorgi, Rome.

GENOA.



If Venice be queen of needle-laces, Genoa is sovereign of the pillow-lace. Genoa alone was destined to see her manufacture become celebrated throughout all Europe, sought after, paid for by its weight in gold and pursued by sumptuary laws and edicts of the Doge. Indeed, in the very middle of the XVII century, at the time when the Venetian Point Laces reached their apogee of glory, the bobbin-laces of Genoa entered into competition with their sisters of Venice and were by no means vanquished in the contest.

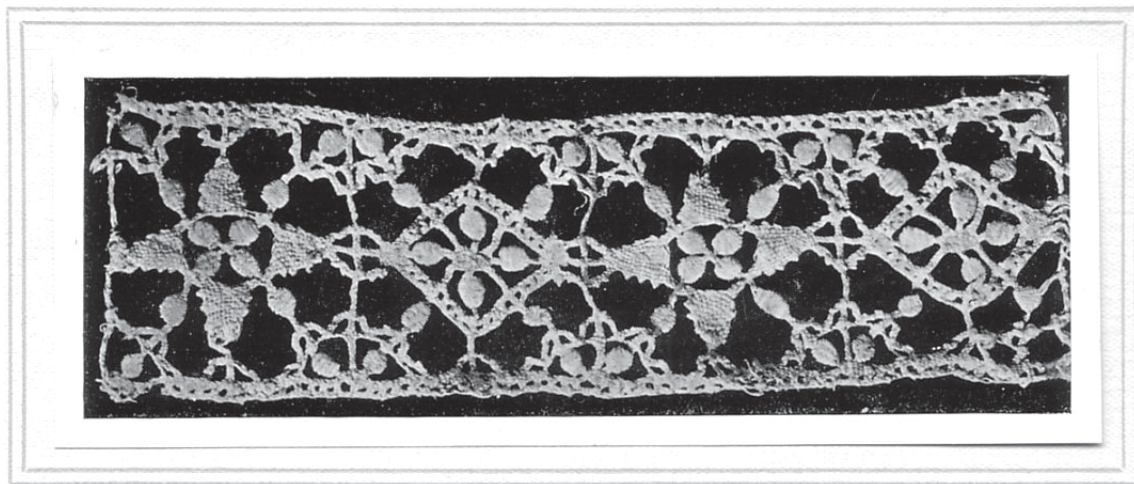
Most probably Liguria did not begin lace-making until the middle of the XVI century.

Soprani tells us that Marco Antonio Botto, patrician of Genoa, painter and sculptor (1572-1648) bought from one G. Stefano Borro (a celebrated modeller in wax) « directions how to make the finest little chains, flowers of extraordinary delicacy, collars of incomparable *plaited work* and laces which, I have heard, were made of catgut and the internal membranes of other small animals and put together with incredible art. »

We are here told in so many words that Borro taught Botto how to make lace; and as Soprani speaks of « plaited work », we must suppose bobbin-lace to be under discussion. As to the animal-membrane, Soprani himself speaks of it with reserve as though he half doubted whether he had heard – or were telling – the truth!

Anyhow, Borro did not flourish before 1590, half a century after the date of the introduction of bobbin-lace by Venetian merchants into Switzerland; it is no great stretch of imagination to suppose they may have taken Genoa on their way to Zurich. Once established in Genoa, the art of pillow-made lace assumed a character entirely different from that of Venetian laces of the same kind.

We know of no Book of Designs either for embroidery or lace which was



No. 117 — Bobbin-lace insertion made from *reticello* design.
The Ida Schili Collection, Florence.

ever published at Genoa; nor does any explanatory document dated earlier than Soprani's come to our assistance.

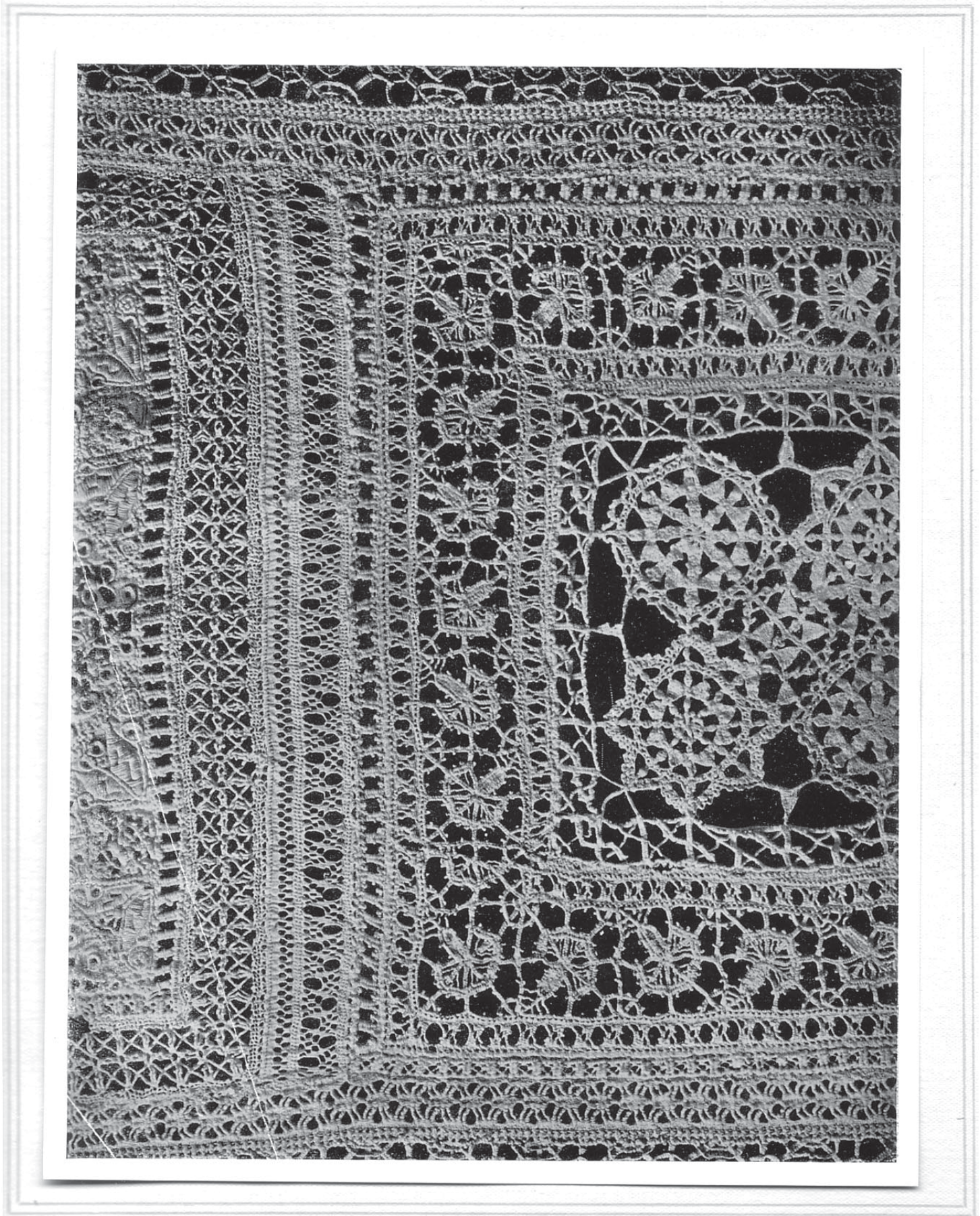
It is a well-known fact that « lamination and spinning of gold thread flourished exceedingly throughout Italy, establishing itself more particularly at Genoa in the XIV century at which period a tax of four *denari* in each *lire* was imposed on manufactured goods *ad valorem*; that, at the beginning of the following century and in the 10 years 1411 – 1420, this rose to the considerable sum of 73, 387 *lire*. But from that period the industry declined in prosperity, and from 1531 – 40 only 1720 *lire* was realised, and finally the workers, finding their earnings steadily diminish, emigrated to other lands, taking with them the secrets of their craft ».⁽¹⁾

The statute promulgated by G. Loncle in Paris 1324 for wholesale merchants who caused their goods to be brought from every country far and near includes

(1) A. MERLI. *Origine delle trine a filo di refe*. Genova, 1864.



No. 118 — Michael Mierevelt. Portrait of
a lady. Accademia di San Luca, Rome.
Ruff with Genoese rose pattern.

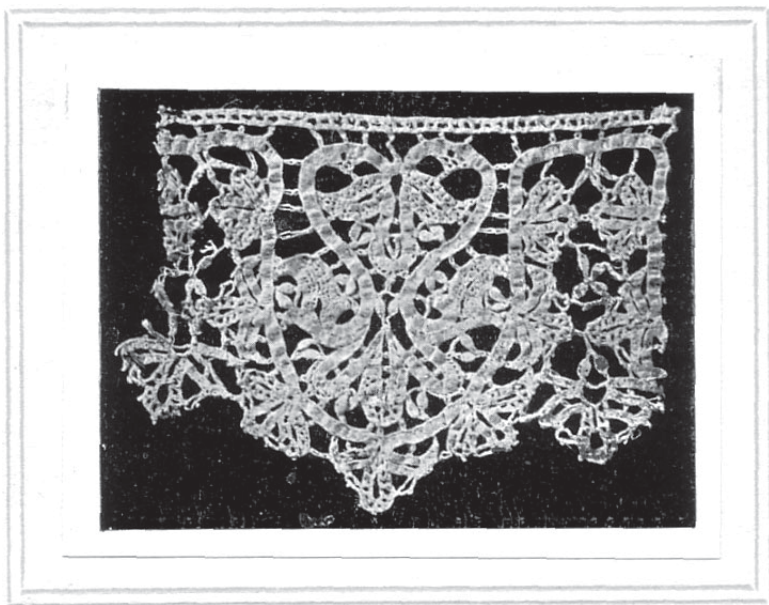


No. 119 — Mixture of bobbin-and needle-made laces. The centre piece, a bobbin-lace, is executed from a design for *reticello*. Contessa Catina Rodocanachi, Leghorn.

the name of Genoese gold thread among raw and dyed silks, cloths, cloth of silk and gold, hats, sashes, materials of sendal and samite, and silk from Lucca and Venice.

Together with Venice, Genoa revelled in the luxury of dress and life generally from the XV to the XVI centuries. In both towns the sumptuary laws were severe and, judging from their frequency, perfectly useless.

One article of feminine attire was especially splendid at Genoa; the sash worn round the waist. Speaking of Genoese women in his book *Ancient and Modern Dress*, Vecellio says « The gown is not long and is of silk of various colours trimmed with gold and held in round the waist by a sash. » An English law of 1445 prohibits the use of all foreign silk save that of *the Genoese sash*.



No. 120 — Bobbin-lace made from a design for *punto in aria*.
Contessa Edith Rucellai, Florence.

In Genoa even sheets, pillow-slips and tablecovers were trimmed with gold; the embroiderers both male and female (the most famous woman being Tomasina Fieschi, who died 1594) lavished gold, coloured silk and gems not only on the apparel of brides and young girls, but on the dress of judges, doctors, and surgeons, to whom only it was permitted by law to have oriental pearls in the trimming of their hats and gowns.

Did the bobbin-laces of Genoa spring directly from this mass of golden embroidery, trimming, and girdles? Some authorities suggest that they did so, without venturing on positive affirmation of the fact.

Of one thing we are certain; the bobbin-laces of Genoa started by copying Venetian designs intended for needle-laces (*punto tagliato* and *reticello*), a thing which Venice herself had never done, as is easily proved by the book of *Pomps* and the illustrations for bobbin-work given by Parasole, which are entirely different from designs for *reticello* and *punto tagliato*.

Still, the Genoese lace-makers followed this course all through the XVI century, and became so clever in their bobbin-imitations of Venetian needle-laces as to deceive all but the most expert.



No. 121 — P. P. Rubens. Female Portrait.
Gallery Doria, Rome. (Photograph
Anderson).

*The cuffs are of the same rose-pattern
Genoese lace as that of Nos. 194,
195, 196, 197.*