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ANTIQUE LACES OF AMERICAN COLLECTORS

Produced under the auspices of The Needle and Bobbin Club

TEXT BY
FRANCES MORRIS
AND
MARIAN HAGUE

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VOLUME XII

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CATHERINE OF BRAGANZA, BY DIRK STIRP, NATIONAL PORTRAIT GALLERY, LONDON.
SHE IS WEARING THE GOWN IN WHICH SHE ARRIVED IN ENGLAND, 1662. THE LACE
COLLAR IS THE SAME TYPE AS THAT DESCRIBED IN THE ACCOMPANYING ARTICLE

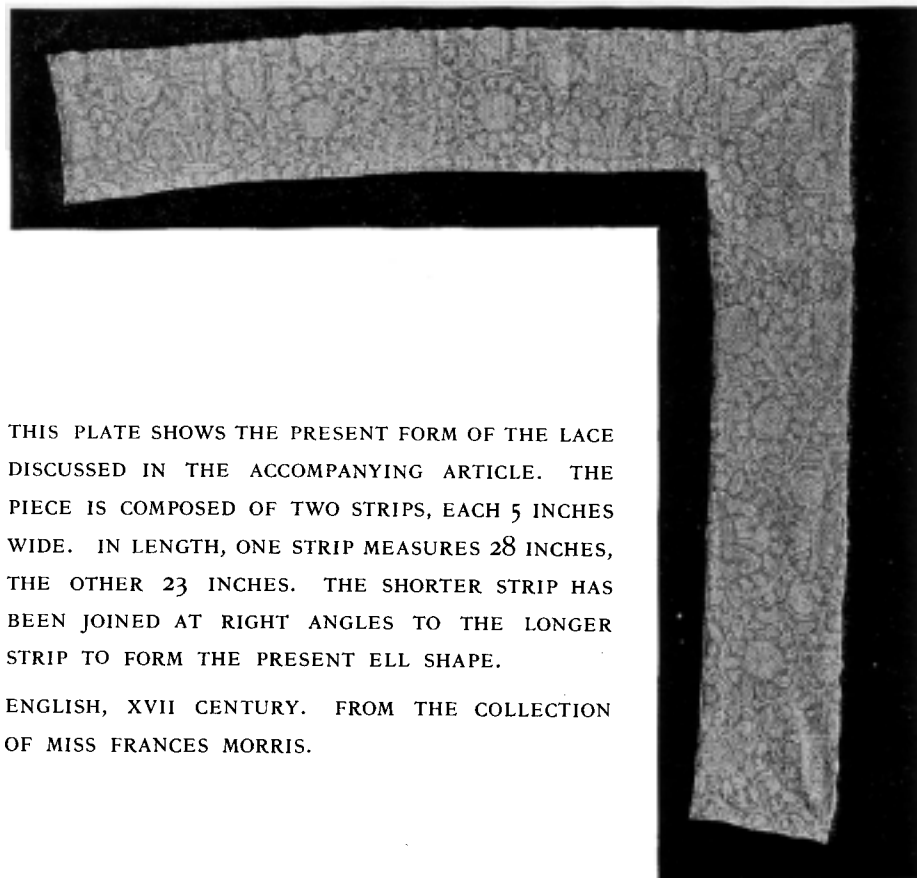
THE LACE OF KING CHARLES II

IN THE year 1661 the English fleet sailed away to Portugal to fetch their king a royal bride. The Earl of Sandwich, admiral of the fleet, on the flagship the "Royal Charles" was as ambassador-extraordinary entrusted with precious gifts for Catherine of Braganza from King Charles II. He saw to it that the cabin of the lady who was to be his queen should be indeed a "State Room".

"Her royal cabin and her stateroom too
Adorned with gold and lined with velvet through;
The cushions, stools and chairs and clothes of state
All of the same material and rate:
Egypt nor Isles of Chittim have not seen
Such rich embroideries, nor such a queen.
The royal Charles by sea and land she'll take
Both for her zenith and her zodiack".

The rare and interesting lace illustrated in this article may well have been sent to Portugal as part of all this magnificence.

The fleet was delayed by contrary winds and had first to take possession of Tangier, which with Bombay was part of the rich dowry of the bride, and did not set sail for England until the Spring of the following year. For this reason the actual marriage of King Charles and Catherine did not take place until May 21, 1662, though she was called Queen of England many months earlier. The wedding was celebrated with great simplicity at Portsmouth soon after her landing and is registered in the parish church of St. Thomas à Becket. According to the description given



THIS PLATE SHOWS THE PRESENT FORM OF THE LACE
DISCUSSED IN THE ACCOMPANYING ARTICLE. THE
PIECE IS COMPOSED OF TWO STRIPS, EACH 5 INCHES
WIDE. IN LENGTH, ONE STRIP MEASURES 28 INCHES,
THE OTHER 23 INCHES. THE SHORTER STRIP HAS
BEEN JOINED AT RIGHT ANGLES TO THE LONGER
STRIP TO FORM THE PRESENT ELL SHAPE.

ENGLISH, XVII CENTURY. FROM THE COLLECTION
OF MISS FRANCES MORRIS.

PL. I.

by Sir Richard Fanshawe, minister to Portugal, who was groomsman to the king, the royal bride wore an English dress, rose colour, trimmed with knots of blue ribbon which were afterwards cut to pieces and everyone present had a fragment. This gentleman received for his fees all the velvets, covers and laces used at the altar, and travelled straight back to Portugal to report to the Queen-Mother.

For a girl who had led so cloistered a life in her own country it must have been a strange experience to have been married to this most sophisticated, whimsical and inconstant king.

Of the lace itself, ¹(Pl. I) it was probably worn as a low collar like the one illustrated by Mrs. Bury Palliser which has the same pointed corner. The corner seems to have been made rather by the maker of the gown than by the lacemaker as it is easy to see the join and there is no corner design in the pattern.

The design has the royal crown of England, with the Fleur de Lys alternating with Crosses, repeated seven times (Plates I, II, III, IV, V). In the first crown are the words "CAROLUS REX," in the second "VIVE LE ROY," in the third "VIVE LE ROY" again and in the fourth "C. B. BARONET," in the fifth a simple lozenge pattern, in the sixth "CAROLUS REX," and in the seventh "C. 1661 B.," the initials of the Queen Catherine Braganza and the date proposed for her marriage with King Charles. These are all perfectly clear. The only one at all difficult to interpret is the fourth, (Pl. IV). It is remembered that King Henry VIII created Anne Boleyn Marquis of Pembroke before his marriage to her, but it is not known that King Charles made Catharine a baronet; besides he had no reason to ennoble her as she was the daughter of a Queen.

Surrounding these crowns is a scroll pattern with the rose for England introduced, drawn in the manner of the Tudor rose, and the twisting boughs of an oak tree with very natural leaves and acorns no doubt in reference to the narrow escape of Charles Stuart when he hid in an oak from the soldiers of Oliver Cromwell, one of the incredible adventures of his youth (Pl. III).

Below four of the crowns we find the Prince of Wales Feathers which

¹History of Lace. By Mrs. Bury Palliser, p. 164, fig. 76.



PLATE II

DETAIL SHOWING ROYAL CROWN WITH INSCRIPTION, CAROLUS REX. BENEATH THE CROWN THE BADGE OF
THE PRINCE OF WALES

are held in abeyance by the King until he bestows this badge upon his eldest son.² (Pl. II, IV).

The technique of this lace is exactly the same as the Devon Pillow lace called Honiton now and at that time Bath Brussels or Point d'Angleterre. It was probably made in the west country by the ancestors of the lacemakers of our own day.

Cosimo de' Medici the Third, Grand Duke of Tuscany 1670-1723, travelling in Devonshire in the year 1669, says of the lace industry at that time: "There is not a cottage in all the county nor in that of Somerset where white lace is not made in great quantities; so that not only the whole kingdom is supplied with it, but it is exported in great abundance."

The tombstone of James Rodge in Honiton parish churchyard would show that much lace was made there in the days of Queen Elizabeth and King James:—

"Here lyeth ye body of James Rodge of Honiton in the county of Devonshire, bone lace seller, have given unto the poore of Houniton Pische the Benefyt of a hundred pounds forever. Who deceased ye 27th of July A. D. 1617. Remember ye poore".

The personality of Queen Victoria seems to have so overshadowed and dominated the lace industry of the west country that many people do not realize how much lace was made there before and since her reign. Unless there are actually English names and dates worked into the lace as in the old Samplers it is generally taken for Flemish, though the name Point d'Angleterre is given to the finest Brussels lace of the kind.

Anyone who knows the Victorian Honiton at all well, will recognize the familiar lines in King Charles lace; the whole thing made with a set of thirty bobbins following the pattern around, twisting three times to make the letters and putting in the ground after the toilé is finished. This ground or réseau is of that rather vague and confused type which belongs to this century, before all the different kinds of mesh were developed. It is interesting to have a net ground at all as early as this date, 1661, as they are generally associated with the 18th century.

²Mr. Robert Nichol of the Metropolitan Museum staff says that although the Prince of Wales does not use his badge after he becomes King, still no one else has any right to it until created Prince of Wales by the King.



PLATE III

DETAIL SHOWING ROYAL CROWN WITH INSCRIPTION, VIVE LE ROY. ON EACH SIDE THE SCROLLING OAK PATTERN
AND THE TUDOR ROSE

It is a very unusual thing to find a specimen of lace which is so interesting a document both from the technical and the historic point of view.

This rare masterpiece which forms part of the private collection of Miss Frances Morris has all the qualities which the more discriminating collectors most dearly prize. In collecting lace, the first thing to be considered is the intrinsic beauty of the thing as a work of art, the grace and character of the lines of the drawing, sometimes in bold curving sculptured lines, and sometimes with the peculiar charm of quaint originality. King Charles' lace seems to have both characteristics, as the design is built up on bold conventional lines while the detail is treated with a very original freedom of touch.

Secondly, the collector seeks for fineness and beauty in the execution of the work. The designs for lace are sometimes made by real artists, more often, unfortunately, by the mistress of the lace school or the one who receives the orders for the lace, so that the lacemaker with a creative mind can only express herself in the fine details of the work. Many a time has that obscure lace worker in some far country had the power to move the imagination and stir the aesthetic emotions by the exquisite beauty of her devoted work. The true connoisseur should be able to recognize this quality and treasure it when found. We seem conscious of this power in the beautiful specimen illustrated.

The third thing to be considered by the collector is the historic or romantic associations of the lace, its sentimental value. In the rush and chaos of life as it is in our day, how lovely to come suddenly upon an object which recalls a time so long passed by and which is to belong to an age yet untouched. When you hold a piece of lace like this, vague figures pass across your mind, ghosts of the past; the kings and courtiers who wore it so close to their persons that their emanations may well still cling to the threads, the spirits of those gentle ladies who cherished and loved it, keeping this delicate thing for our present delight—not only for our delight, but for the generations to come, those strong young people who are to follow us with larger and more open minds, trained to know and love the beautiful in every form.



PLATE IV
DETAIL SHOWING ROYAL CROWN WITH INSCRIPTION, C. B. BARONET



PLATE V

DETAIL SHOWING ROYAL CROWN WITH INSCRIPTION, C 1661 B

ST. GEORGE AND THE DRAGON

AN EMBROIDERY IN RELIEF

THE embroidered altar frontal illustrated on the opposite page is a piece of extraordinary interest and merit. Worked in silk, wool, silver and gold thread, the original, now in the Archaeological Museum at Barcelona, is seven feet long and about two and a half feet high. The central panel with a fearless and stylish St. George mounted on a black charger and about to spear the dragon while the princess prays for her deliverance, bears unmistakable similarities to Flemish embroideries, tapestries and paintings of the middle of the fifteenth century. The coiffure and crown of the princess recall the Virgin in the Ghent altarpiece, while the trees with long trunks, clumpy foliage and oversized leaves are paralleled in many Tournai tapestries. The same may be said of the architecture and the costumes of the spectators on the left. Two side panels with arabesques and military trophies which are of later date have been omitted in the reproduction on the opposite page.

The most interesting feature of the embroidery, aside from its beauty of execution, is the technique. For most of it is worked in relief—the St. George, his horse, the trees, the skulls and bones, reminding one of a painting of the same subject by Carpaccio, and lastly, the venomous dragon itself. Such work is the predecessor of seventeenth century English stumpwork. But, whereas English stumpwork is well-known and much written about, the similar work of earlier centuries has been neglected in the literature of the history of embroidery. Of its origin we know little but it is constantly described in the inventories of the fifteenth century. It must have been well-known even at that time for examples of an earlier date still exist, as for instance, two aumonières of the fourteenth century now in the Cluny Museum, and a mitre in the Treas-



ST. GEORGE AND THE DRAGON. ALTAR FRONTAL, EMBROIDERED IN RELIEF. PROBABLY FLEMISH, MIDDLE OF THE XV CENTURY. ARCHAEOLOGICAL MUSEUM, BARCELONA

ury of Halberstadt. From the fifteenth century, many other pieces exist, although this altar frontal is the most outstanding and ambitious example known. Many of the other pieces are of German provenance and were used to decorate ecclesiastical vestments. Two parts of a band, each with a kneeling angel with a round button-like face of singular charm, are preserved in the Louvre. A mitre, similarly worked, with the Annunciation on one side and Mary and Joseph adoring the infant Jesus on the other side, is preserved at Neufchatel.¹

Aesthetically, such embroidery in relief is a tour de force—certainly the dragon in the Barcelona altar frontal makes one feel that one has suddenly been transferred to a natural history museum—but the work probably appealed to the realistic tastes of Flanders and Germany in the fifteenth century. At least, this early stumpwork has as much if not more character than the better known Stuart examples and surely it merits the attention and research of historians of embroidery.



DETAIL OF A VALANCE, EMBROIDERY IN RELIEF. ENGLISH, LATE XV—EARLY XVI CENTURY, METROPOLITAN MUSEUM OF ART

¹All the examples mentioned, except the altar frontal, are illustrated in *La broderie* by Louis de Farcy, vol. 2, pls. 26, 41, 55, and 59.

NOTES ON THE DOCTRINE OF TRANSUBSTANTIATION AS ILLUSTRATED IN XVI CENTURY ART

WHEN the Reformation flooded northern Europe the doctrine of the Transubstantiation was swept with criticism and doubt. Luther, Calvin and those of like mind believed that the holy meal was, not an actual consumption of the body and blood of Christ, but a service of symbolism establishing a spiritual communion. In the Church of Rome, however, it was essential that the direct presence of Christ be by divine miracle in the wafer and the wine.

To expound this idea three types of illustrations were evolved in the early sixteenth century; one was to show the inevitability of the coming of Christ to the solace of the shriven and devout, a second to show the efficacy of the Eucharist in a score of miracles, the third to explain the entry of Christ's real body and blood into the bread and the fruit of the vine.

It had long been the custom to illustrate the inevitability of the coming of Christ and the Redemption of Man by showing how every prior event was an anticipation of some phase of Jesus' life and passion. The plan was to fit every story in the Old Testament to some episode in the New Testament and, conversely, to find for every moment in Christ's life, as recorded, at least two anticipations or antitypes, as they were called. Thus Jonah emerging from the whale was an antitype of the Resurrection and to the mind of the time there was nothing comic or unfitting in the juxtaposition.

One way of reaffirming the Eucharist, then, would be to find Old Testament antitypes for it and here the work was already largely to hand,



PLATE I

ONE PIECE OF A SET OF TAPESTRIES MADE FOR THE ABBEY OF RONCERAY, EARLY
XVI CENTURY. THE LOUVRE

for the Communion was but a continuation of the Last Supper and antitypes had already been worked out for that.

A characteristic example of this type of demonstration is a tapestry which dates from about 1530 in the Church of Saint Stephen in Chalon-sur-Saône. In the center, above, is the altar with the host displayed in a monstrance. The donors and their children kneel before it on either side with angels hovering over them. In the four corners are the antitypes, Melchisidech offering the wine to Abraham, the Gathering of the Manna, the Feast of the Pentecost and the Last Supper. In these events, said the theologians, communion by consumption of bread and wine was predicted.

The Miracles of the Eucharist were numerous and varied. An unrepentant sinner falls dead on taking the Eucharist; an incredulous priest is struck with heavenly fire while celebrating the mass (Pl. I) or a wafer given to an unshriven penitent stains the napkin with blood. All these and many more, as well as the antitypes, were set forth on twelve tapestries with more than thirty episodes made for the Abbey of Ronceray in the first quarter of the sixteenth century. Thence the set passed, after various vicissitudes, into the Chateau of Plessis Macé where it was sold and dispersed in 1888. (Pls. I, II) This ambitious demonstration of the Communion begins with Adam delving and Eve spinning, goes through the killing of Abel, covers the main episodes of the histories of Abraham and of Moses, includes the decapitation of Achimelech and the Triumph of David as antitypes by an elaborate and complicated deduction; explains the institution of the Sacrament by a summary life of Christ and finally illustrates more than a dozen of the Miracles. Even the animal kingdom is called on here to reaffirm the sanctity of the Host; a pagan is converted by seeing a horse, an ass and a cow adoring their creator, another pagan of an unworthy character attempts to pass before the Host but his horse refuses to rise no matter how much he is beaten, until the pagan accepts the true faith (Pl. II), while another unbeliever throws a blessed wafer to his dog who promptly bites him.

But the most interesting of the works of art inspired by the Transubstantiation are those that explain the passage of Christ into the wafer or wine. In France and Flanders these go back to a doctrine that had

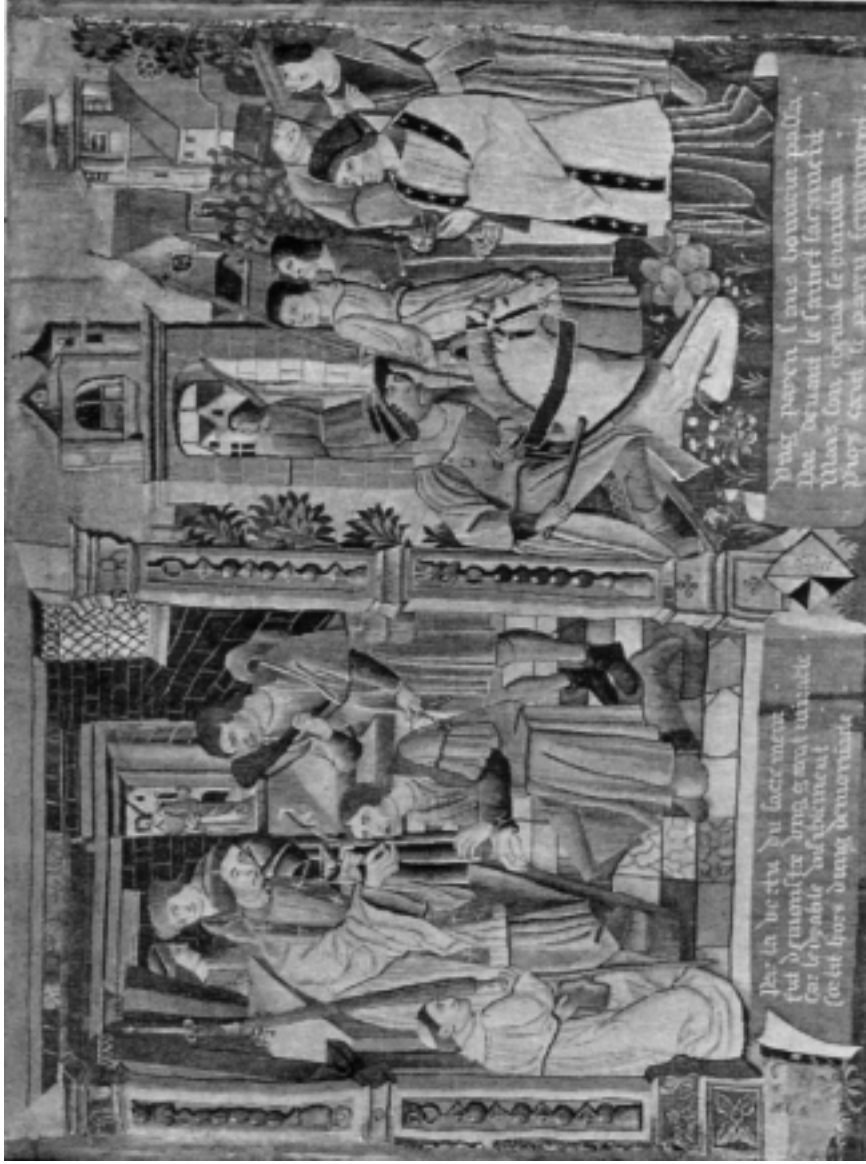


PLATE II

ONE PIECE OF A SET OF TAPESTRIES MADE FOR THE ABBEY OF RONCERAY, EARLY XVI CENTURY.
MUSEUM OF FINE ARTS, BOSTON

been popular for a century and had already given rise to fixed types of illustrations, the Adoration of the Holy Blood. This cult undoubtedly started when the Crusaders first brought back relics in the form of tiny phials containing a drop or two of Christ's blood but it did not become of major importance, at least not in the arts, until the fifteenth century. Then began, almost certainly in Flanders, a series of paintings playing on this motif. The cross was erected on top of a well coping. The blood from Jesus' wounds ran down into this well and sinners crowded about it to win redemption by bathing in these waters of life. Sometimes the four evangelists sat on the coping; sometimes the spouts of the well were made of their emblems' heads; sometimes Virtues, comely young women, urged the repentants on, and in time Mary Magdalen and Mary the Egyptian came to be the typical sinners almost always associated with the rite. The theme had a great success in both Flanders and France and was repeated endlessly, the gruesome realism not shocking at all to the mind of that time.

When the call to arms on behalf of the Eucharist came it was this theme that was seized upon and modified to the purpose. The blood of Christ became now, not the waters of life, but the wine of the chalice, and the aim was to show this sacred wine in its immediate derivation from Jesus' own wounds. The wine flows from the grape under the press; Jesus' wounds gave out their streams of blood on the cross: so the parallel was made explicit and the body of Jesus was shown laid on his tomb, the cross above serving actually as a press. The blood flowed down and became the wine of the Sacrament.

This subject, so morbid, was welcomed with enthusiasm, especially in France, and innumerable stained glass windows were dedicated to it, a number of which still exist. The most famous is that in the Church of Saint Etienne du Mont in Paris, though it is rather late in date, from the opening years of the seventeenth century.

As usual the body of Jesus lies on the tomb, the cross serving as the press and the blood flowing forth in rich streams into storage vats under the supervision of a Pope, a Cardinal, a Bishop and various prelates. These are engaged also, on the right, in putting other already filled vats into a cellar. Meanwhile Saint Peter at the head of the tomb is tramp-

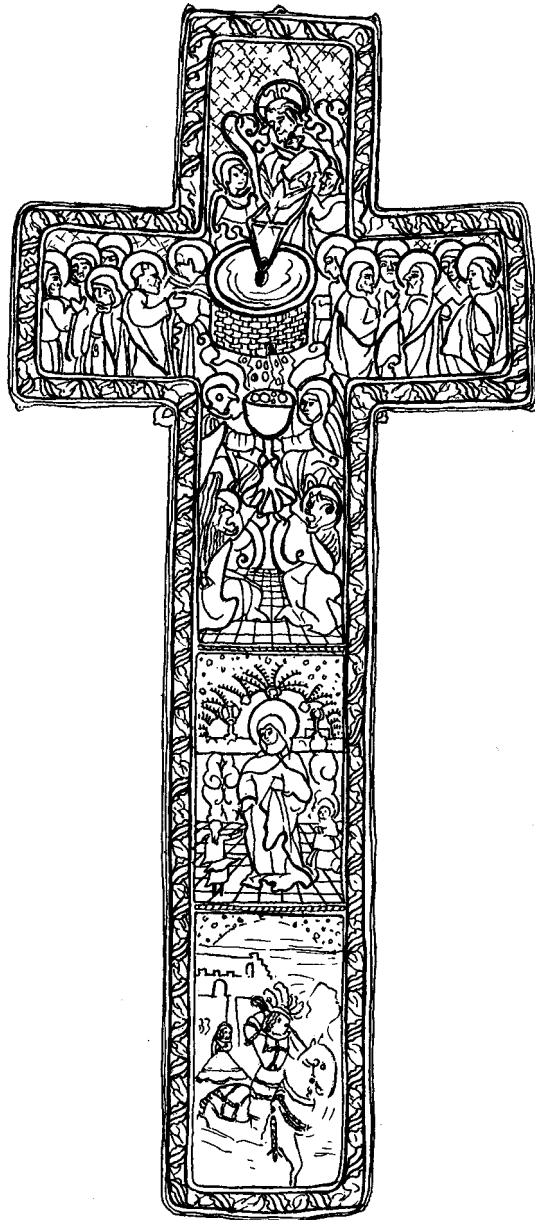


PLATE III

DRAWING MADE FROM PHOTOGRAPH OF EMBROIDERY
ON CHASUBLE AT KARLSRUHE

ling the grapes to make more wine which mingles with the blood of Christ and above is a chariot drawn by three of the symbols of the Evangelist and driven by the fourth, the angel, carrying away more of the barrels to storage. In the upper left corner is the cultivation of the wine and in the upper right a communion service. Seven stanzas in French explain the pictures, the last summing up, in none too classical verse, the animating motif of the whole theme:¹

Happy the Christian with faith firm beyond loss
 That God for his salvation suffered on the Cross;
 And that by the Sacraments of the Church he wins,
 Sacraments that Jesus with his blood let flow,
 Holy purification, the remission of sins
 And the sole salvation that man born in sin can know.

The same theme appears in another practically contemporary window in the Church of Saint Peter in Troyes, where there was a relic of the Holy Blood. The Saint Etienne Eucharist windows were apparently very complete for some of the Miracles also were represented. One, also illustrated in the Ronceray tapestries, recounted how an unbeliever bought a blessed wafer and when he put a knife into it blood spurted out. He then put it into a pot to boil and lo! a crucifix rose out of the pot. The Saint Etienne window shows a large iron caldron over a bonfire which several men are vigorously blowing with bellows. Out of the caldron rises a Crucifix, not a vision of steam but a solid fact. God's blood made the wine and God's body emerges from the bread.

The mystic press is repeated in France with only minor changes until it becomes dull and spiritless as all stereotyped themes are bound to do. But in Germany quite other illustrations were being evolved to meet the same didactic need, and there apparently the iconography became less

'Heureux homme Chrestien si fermement tu crois
 Que dieu pour te sauver a souffert à la croix
 Et que les Sacrements retenus a l'Eglise
 De son sang precieux ont eu commencement
 Qu'en les bien recevant toute offence est remise
 Et qu'on ne peut sans eux avoir son sauvement.

fixed, for a number of totally unrelated interpretations appear. As France gave her attention primarily to the communion wine, so Germany gave hers principally to the bread, developing a symbolism for the origin of the host.

The most naive and factual of these is known as the Mill of the Host. A painting of the end of the fifteenth or beginning of the sixteenth century in the Museum of Ulm shows this with childlike literalness. The Virgin and the four symbols of the Evangelists are at work pouring sacks of grain into the hopper of a mill that looks like a giant old-fashioned coffee grinder. The eleven Apostles, Judas being carefully omitted, turn the crank. A spaced stream of holy wafers trickles out of the spout and flutters down onto the soul of man, a little personage, quite naked, seated in a communion cup held by the Pope, a Cardinal and two damask-mitred Bishops. It is all very solemn and busy and quite delightfully absurd.

Another treatment of the theme is interesting, not only for the iconography but also for the medium. This is a chasuble (Pl. III) with the origin of the host embroidered on the orphrey in a kind of stump work, in very high relief, amazingly modelled.² Stump work is always a tour de force but here it is justified, in so far as any such aesthetic vagary can be justified, by its perfection. It so far exceeds any of the English stump work that there is really no comparison. The work was done in a convent near Karlsruhe about 1520 and the chasuble, along with several other vestments, similarly decorated with other subjects, is in the Schloss Museum of Karlsruhe. The conception of the Transubstantiation is here both intellectually and aesthetically more refined than in any of the other versions. The real presence comes, not directly from the body of Christ, but from the Holy Ghost. The dove, wings outspread, is at the top of the panel, the rays of light spraying out from his beak. These are transmuted into water and received into the Fountain of Life, a stone-coped well. The Apostles cluster on either side of this, all twelve this time. At the bottom, the water trickles slowly out of the well and falls in round, flat drops, thus becoming wafers, into the chalice which is held by the

²For a fuller description of this type of embroidery see the article in this issue of the Bulletin entitled *St. George and the Dragon: An Embroidery in Relief*.

four evangelistic symbols, again personified and robed. The imagination and allusiveness of this symbolism is in quite another realm of mind from the brutally specific mystic presses.

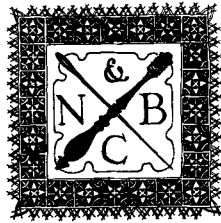
A third German rendition is even more indirectly symbolical, though perhaps less rich in reference and hence less convincing in feeling. This is in a panel from the Weilerswiler altar, now in the Museum of Fine Arts of Strassburg. Into this comes again something of the childlike, toy quality of the Ulm picture, although with a little more lightness of imagination.

Christ's cross, which still bears his wounded body, has branched and leafed into a tree. The tree reveals its miraculous character by carrying three kinds of blossoms; dark red velvety rosettes, doubtless the red roses that are the symbol of the Church, stained with Christ's blood; wax white, daphne-like flowers, virgin pure, meaning surely the Immaculate Conception; and the paper white, holy wafers. The wafers and the daphne flowers flutter down to be caught, on the left, in the mantle of the Virgin which is upheld by two pastel-robed angels. Behind Mary are the two Johns: John the Baptist with his lamb and John the Beloved Disciple with his chalice. On the opposite side of the cross the wafers fall upon two episodes. Nearer the cross is Saint Peter, in the Pope's triple tiara, holding an enormous key, launching a boat carrying a Cardinal and a Bishop. The mast of the boat is decorated with the symbols of the four Evangelists. This is certainly the foundation of the church with perhaps some idea of a journey for the conversion of the world. Behind and above this is the second episode, the institution of the Mass, with a priest and his attendant in front of the altar and a wafer coming to rest in the chalice before them.

Through such works of art was the doctrine of Transubstantiation taught to the people of the Renaissance. If as a subject it did not inspire the greatest works of art, it gave motifs of character and interest which offered vivid decorative possibilities.



HAND-WOVEN CARPET: SPANISH, XVI CENTURY, METROPOLITAN MUSEUM OF ART.
SIMILAR TO SOME IN MRS. WILLARD'S COLLECTION



CLUB NOTES

THE meetings of the Needle and Bobbin Club for the winter of 1929 were inaugurated with a showing of a most interesting collection of old Spanish art comprising not only tapestries, rugs, brocades, embroideries on silk and linen, and laces, but also furniture and paintings.

It was collected by Mrs. Joseph E. Willard during her life in Madrid while the late Mr. Willard was our Ambassador to Spain.

The rugs would seem to have been Mrs. Willard's especial interest, and they were indeed a group well worth studying. There were examples of each of the principal types of Spanish rugs:—the fine carpets of the sixteenth century, with their designs resembling those of the damasks and velvets of the same period, and the heavy "Alpujarras" and cross-stitch embroidered rugs of the seventeenth and eighteenth centuries. Among the first group was one whose counterpart is in the Victoria and Albert Museum. A tapestry of unusual size with a well-composed landscape showing tall trees and distances, was a fine example of the "verdure" of the eighteenth century.

The embroidered linens included a group especially worthy of note, typically Spanish, worked in blue and rust-colored thread with cut work and counted stitches and engaging edgings of bobbin laces made of the same colored threads as those used in the embroidery. In addition to the linens there were many ecclesiastical vestments and altar frontals of brocades and of laces and drawn-work and embroidered nettings.

The paintings included a portrait by Goya, which was of course a great center of interest, and among the furniture were several rare Hispano-Moresque chests with touches of ivory inlay.

Mrs. Willard was kind enough to give the Club two successive afternoons, a privilege which was very much appreciated.

On Monday the 28th of January, 1929, Mrs. Dows entertained the Club at her apartment with a joint showing of her own and Mrs. William S. Edgar's collections, consisting of laces, embroideries, and a group of necklaces and jewelry.

While the laces and embroideries had been acquired primarily to be worn or for household use, they had been chosen with interesting discrimination. There were charming French eighteenth century needle-laces, lappets and borders, while the mid-nineteenth century was represented by an exquisite black Chantilly shawl, a little jacket, and an ivory-handled parasol, reminding one of the graceful uses to which lace was put at the time of the Second Empire. There were some excellent examples of the work of the modern needlework revivals in Italy, in cut work and lace.

The necklaces designed and arranged by Mrs. Edgar, in which precious and semiprecious stones had been used, were of great interest, and they and the laces made excellent foils for each other.

Two beautiful embroidered bookbindings had been lent by Mrs. William H. Woodin from her husband's well-known collection.

BOOK NOTES

NEEDLEWORK THROUGHOUT THE AGES. By Mary Symonds and L. Preece. London, Hodder and Stoughton, 1928. 413 pp. & 103 plates (8 in color)

In connection with the authors' *Needlework in Religion* published in 1924 these two books form the most up-to-date source for the students' or collectors' introduction to the history of needlework. The present volume brings together in compact and readable form the important features of domestic and secular embroidery. The illustrations are of especial interest and value, as they have been selected with forethought and include many which are not generally available elsewhere.

THE SHELDON TAPESTRY WEAVERS AND THEIR WORK. By E. A. B. Barnard, Esq., F. S. A., and A. J. B. Wace, Esq., M. A., Oxford, Printed by John Johnson for the Society of Antiquaries of London, 1928.

This book represents the first attempt to clarify and arrange the documents and existing tapestries which may be attributed to the earliest English manufactory, founded by William Sheldon toward the end of the sixteenth century at Barcheston. Sheldon tapestries are little known to American collectors and comparatively few pieces have appeared on the American market. These have all been small cushion covers which are certainly the most numerous class and most often confused with continental work. The most interesting pieces from Sheldon looms are the tapestry maps representing certain counties of England, some of which may now be seen in the Victoria and Albert Museum. The Barnard and Wace book is a really valuable addition to the literature of tapestry.



TAPESTRY CUSHION COVER. SHELDON LOOMS, ENGLISH, EARLY XVII CENTURY.
ILLUSTRATED AND DESCRIBED IN *The Sheldon Tapestry Weavers and Their
Work* REVIEWED IN THIS ISSUE

ELIZABETHAN SHELDON TAPESTRIES. By John Humphreys, F. S. A.
Oxford University Press, 1929.

It is a coincidence that two works on a subject so little known should appear almost simultaneously. Mr. Humphreys' book, while containing much interesting information, the result of personal research, has not been organized so as to present that material to the reader in a clear style. Mr. Humphreys' attributions one feels are influenced by enthusiasm for his subject and not backed by sufficient evidence to make them credible to the student.

A CRETAN STATUETTE IN THE FITZWILLIAM MUSEUM. By A. J. B. Wace.
Cambridge University Press, 1927.

Certainly no one is better equipped than Mr. Wace, with his knowledge of weaving and embroidery in the Greek Islands, to interpret the evidence to be gleaned from such a marble statuette as this of the Fitzwilliam Museum. The author has produced a critical study of what is known of Minoan costume, revealing the cut and the materials employed by the inhabitants of Crete in the sixteenth century B. C.

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