

LACE,
ANCIENT AND MODERN.

COMPRISING

A HISTORY OF ITS ORIGIN AND MANUFACTURE, WITH
INSTRUCTIONS CONCERNING THE MANNER
OF MAKING IT.

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NEW YORK :
SHARPS PUBLISHING COMPANY.
1880.

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PREFACE.

LACE and gems are to women what stock and real estate are to men, and are the crowning glory of woman's attire; but, while many are familiar with facts in regard to gems, few are wise in lace lore, for little has been published upon the subject. The student in lace, therefore, is obliged to pick up a scrap of information here and a crumb there, and usually finds both unsatisfactory.

In Europe the love of lace at one time amounted to a passion, which was only broken up by the French Revolution and other European wars. At present lace is again extremely popular, and still growing in favor on both sides of the Atlantic. A history of its origin and manufacture, therefore, will not only prove highly interesting, but will supply a long-felt want, alike to the dealer, the wearer and the student in lace.

The author has gleaned from many sources the material for the book. Many interesting facts have been obtained from the work of a deceased English author; files of the London, Paris and New York papers; reports of the International Exhibitions; from various publications deposited in the New York libraries; from Madame Carter, teacher of lace-making; and from obliging merchants of the Empire City.

I N D E X.

	PAGE.
ANCIENT LACE, - - - - -	89
ANCIENT LACES REVIVED, - - - - -	231
BABY LACE, - - - - -	215
BARBARA UTTMAN, - - - - -	61
BEDFORD PLAIT, - - - - -	213
BLONDE, - - - - -	226
BRETON, - - - - -	220
BRIDAL LACE, - - - - -	74
" VEIL OF EMPRESS JOSEPHINE, - - - - -	76
BRUSSELS POINT A L'AIGUILLE, - - - - -	168
" POINTS, - - - - -	168
BURANO POINT, - - - - -	140
CARNIVAL LACE, - - - - -	107
CARRICKMACROSS, - - - - -	214
CASHMERE, - - - - -	229
CHANTILLY, - - - - -	224
CLUNY, - - - - -	218
CUTWORK, - - - - -	89
DARNED NETTING, - - - - -	98
DRAWNWORK, - - - - -	93
DUCHESS, - - - - -	196
EDICTS CONCERNING LACE, - - - - -	52
ENGLISH FASHIONS IN LACE, - - - - -	19
FRENCH " " " - - - - -	34
GENOA POINT, - - - - -	199
GUIPURE, - - - - -	228
" D'ART, - - - - -	236
HONITON, - - - - -	210
IRISH POINT, - - - - -	214
KNOTTED POINT, - - - - -	111
LACE IN CONVENTS AND CHURCHES, - - - - -	13
LILLE OR ARRAS THREAD, - - - - -	205
LLAMA, - - - - -	229
MACHINE LACE, - - - - -	251
MACRAME, - - - - -	231
MALTESE, - - - - -	217
MATERIALS USED IN MAKING LACE, - - - - -	83

	PAGE.
MECHLIN, - - - - -	203
MERMAID'S LACE, - - - - -	131
MODERN BRAID LACE, - - - - -	240
OLD BRUSSELS PLAIT, - - - - -	200
ORIGIN OF LACE, - - - - -	9
PATRONS OF LACE-MAKING, - - - - -	20
PATTERNS IN LACE, - - - - -	67
PILLOW LACE, - - - - -	182
PLAIT APPLIQUE, - - - - -	205
PLAITED LACE, - - - - -	113
POINT LACE, - - - - -	124
" D'ALENÇON, - - - - -	154
" D'ARGENTAN, - - - - -	161
" D'ESPRIT, - - - - -	222
" DE FLANDRE, - - - - -	198
" " FRANCE, - - - - -	148
" " MEDICI, - - - - -	199
" " VENISE, - - - - -	198
" GAZE, - - - - -	176
" " APPLIQUE, - - - - -	180
PORTUGUESE POINT, - - - - -	146
PRINCESS OF WALES' BRIDAL DRESS, - - - - -	80
PRINCESS ROYAL'S BRIDAL LACES, - - - - -	79
QUEEN VICTORIA'S BRIDAL LACES, - - - - -	77
REGENCY POINT, - - - - -	213
RETICELLA, - - - - -	103
RÙSSIAN LACE, - - - - -	208
SPANISH FASHIONS IN LACE, - - - - -	47
SPANISH FLAT POINT, - - - - -	141
SPANISH POINTS, - - - - -	141
" RAISED POINT, - - - - -	144
SPIDERWORK, - - - - -	100
TORCHON, - - - - -	218
TROUSSEAU OF EMPRESS EUGENIE, - - - - -	77
VALENCIENNES, - - - - -	188
VENETIAN FLAT POINT, - - - - -	130
" GROUNDED POINT, - - - - -	138
" RAISED POINT, - - - - -	133
YAK LACE, - - - - -	229

LACE, ANCIENT AND MODERN.

CHAPTER I.

ORIGIN OF LACE.

NETTING and embroidéry are of extremely ancient origin, but we have no authentic record concerning the existence of lace until about 1400. Europe has always been the centre of the lace industry, its invention being claimed by both Italy and Belgium. Without doubt, Italy produced the first point and Flanders the first pillow lace; but it is impossible to tell which was the earlier production, as the mediæval records throw but little light upon the subject. Italian reticella, which is the oldest needle-made lace, evolved from cutwork, which was an open embroidery, filled in, usually, with lace stitches; afterward reticella gradually merged into point. Pillow lace, probably, sprung from netting.

Almost from the beginning mention is made in' the bible of embroidery and netting. In Exodus, Aholiab is spoken of as an embroiderer in blue; in the description of Solomon's temple nets of checker-work are mentioned; and in Isaiah occurs the passage, "They that work in fine flax and weave net-work." The ancient Egyptians used

netting to border state or festival garments, and upon the bodies of mummies has been found a net-work of blue beads. Still it is probable that lace proper was not known in Oriental countries, as no record or other evidence of it exists. Even at the present day, when we have all manner of fanciful trifles, curious carving and embroidery in Japanese and Chinese work, and exquisite shawls, scarfs and hand-made carpets from India, we have nothing from these countries in the way of lace, except a drawnwork which appears on some tissues from China or Japan. Even Turkey manufactures nothing except a crochet guipure, although in the harems a silk guipure is made with the needle, which seldom appears in the market.

It was anciently the custom for women to wear veils over their faces in Christian churches, and a writer of the second century complained that these coverings ministered to vanity rather than modesty, as they were so rich in material and elaborate in design; often exposing the face to view, from the fact of their being of silk netting, interwoven with gold and silver thread.

The first records of lace belong to Italy, and come from Milan, in the shape of an ancient document usually spoken of as the Sforza Inventory, it being a complete catalogue or list of an Italian wardrobe in 1493. As a matter of course, the articles therein mentioned must have been manufactured at an earlier date. This inventory was made for the purpose of properly dividing the wardrobe it described between two sisters, Angela and Ippolita Sforza Visconti. It mentions many curious and interesting things; among others, mosquito curtains, veils of gold network, reticella and groppi, the latter

being undoubtedly punto a gropo, the first knotted lace known. It also speaks of patterns for ladies' work.

Though lace-making was not practised in England at so early a date, in the wardrobe accounts of Henry VIII., a quarter of a century later, mention is made of articles ornamented with lace. In the Harleian Inventory, 1519, a pair of hose is spoken of as the property of King Henry, "edged with passamaine lace, of purple silk and gold, worked at Milan." Again, in the king's privy-purse expenses, 1530, is noted "eight pieces of yolowe lace, for the King's Grace," but where the "yolowe" lace came from does not appear.

Although no inventory or other documentary writing attests the fact of lace existing in Belgium as early as in Italy, Baron Reiffenberg, who gave some time to research upon the subject, declares that lace caps were worn in Belgium before 1400, the fact being proved by paintings bearing date of the fourteenth century. In the church of St. Gomar in Lierre, and the collegiate church of St. Peter's at Louvain, are paintings of the fifteenth century in which lace appears as an article of adornment upon the costumes displayed, or portrayed by the artist's skill. In St. Peter's at Louvain is an altar-piece by Quentin Matsys, dated 1495, in which a young girl appears making lace with bobbins upon a pillow. The inference derived from this is that pillow lace-making was generally practiced at this period, or it would scarcely have been chosen as a subject for the painting.

To Italy, however, most modern writers concede the earliest invention of lace. Its manufacture was for a long time confined exclusively to convents, and its use to the Church, hence it derived the name of "nuns' work," bear-

ing it in some parts of Italy and Spain to this day. From Italy, Spain and Greece learned the art of lace-making, and France learned her point d'Alençon; but Flanders taught pillow-lace making to Germany, France and England—in fact, all Northern Europe.

Gold and silver lace, which, properly speaking, is not lace, but a sort of braiding and festooning of gold or silver wires, was invented at a very early date, long before lace proper, and was used to decorate royal robes and martial trappings.

CHAPTER II.

LACE IN CONVENTS AND CHURCHES.

NUNS of all ages have been accustomed to devote their leisure time to needlework. Possibly, to all but those who were exceptionally devout, the Pater Nosters, Ave Marias, and other numerous prayers which they repeated daily and hourly, as well as the fasts and vigils they kept for the good of their souls and those of their less pious friends and the faithful at large, were rather trying upon mind and body when unrelieved by anything approaching recreation, and so they were driven to their needle to vary, even in a slight degree, the monotonous routine of their lives. For themselves they had taken the vow of poverty, and could not appropriate anything in the line of fancy work to their own use, and so they derived great consolation in decorating their churches—the altars, *prie-dieus*, images of the Saviour, Virgin and saints, as well as the priestly robes, graveclothes, and other articles connected with the service of the Church, with the most artistic needlework they could devise.

In ancient days even monks were not ashamed of being considered skillful with the needle. In some of the pattern books for embroidery, cutwork and laces of the sixteenth century, men are represented as sitting at a lace or embroidery frame. Indeed, some of the pattern books of this period were designed by monks or priests. The St. Geneviève monastery in Paris collected a large

number of these books, afterward bequeathing them to the St. Geneviève library, where they may still be seen.

Long before drawnwork, cutwork and lacis were used to any extent upon ordinary wearing apparel, nuns were celebrated for making them, and nearly all the churches were rich in the possession of the most rare and elegant articles of needlework that taste could devise or time and patience execute—work not wrought in one lifetime, but which occupied the spare moments of many lives. For when one pair of hands failed, or the eyes directing them grew dim, others, younger and stronger, took up the task, and so, in time, the work was finished, devotion to the church making it a labor of love. These articles were carefully preserved, and many of them remain almost intact, having, through great care, withstood the ravages of time in a remarkable degree. The linen, tapestry and silk used for this work, however, was almost imperishable, as the preserved specimens show.

The inventories of ancient churches still exist, and serve to give some idea of the articles most decorated. One, in Paris, of the Church of the Oratoire, in the seventeenth century, speaks of veils for the host. One of these is of white taffeta bordered with guipure lace; another is of satin, with white flowers in similar lace. In the Convent of the Visitation at Le Puy is the lace trimming of an alb twenty-eight inches long, and of superb scroll design. This is of point d'Angleterre. In the inventory of the sacristy of the Benedictine Monastery, at St. Aligre, in 1684, nearly everything mentioned is trimmed with lace, much of it, however, being gold point d'Espagne. In the inventory of Massillon's Chapel at Beauregard, 1742, albs are trimmed with point d'Aurillac, and veils

with point d'Espagne. A writer in 1691, in speaking of the images of the saints in a French church, says: "St. Winnifred was in a point lace commode, and St. Dennis with a laced hat and embroidered coat and sash."

At the time of the dissolution of the Spanish monasteries in 1830, a large quantity of the most exquisite specimens of nuns' work was thrown suddenly upon the market, and found eager purchasers. Much of this lace was Spanish point, but there were many rare pieces of work not met with elsewhere. Some interesting relics of the ancient work of Spanish nuns have been found in the convent of Jesú Bambino. Here, ages ago, these sisters taught to novices their art. Some of the specimens—many of them being unfinished—were sent to Rome. We give a portion of one, the work of Sister Felice Vittoria, left unfinished at her death, the thread still hanging from the work.



NUNS' WORK.

When, in the twelfth century, St. Dunstan was disinterred, his body being removed from his coffin in the Cathedral of Durham, his grave-clothes were found to be ornamented in curious ways—the linen with embroidery and cutwork; the cloak or cope, as well as the maniple, being of the most exquisite embroidery. The latter was adorned with gold lace, of that kind of guipure which was anciently worked over parchment. The sheet thrown over the body had a deep linen fringe, woven into a border representing figures of beasts and birds, with branching trees between. These relics are in the Chapter Library of Durham.

The manner of making this ancient work was generally considered as a secret of the Church, as only the nuns were skilled in the art. Gradually, however, the knowledge of their handiwork spread abroad—at first through Italy, and thence into the other countries of Europe—until, about 1450, it came into use for ornamenting royal as well as priestly robes, household linen as well as grave-clothes, and finally was even worn by the peasantry. In the convents, instruction was given to the novices; and at last they opened schools in which children, and women also, were taught to make lace and other work. Even the daughters of kings were sent to be instructed in these womanly arts. Similar schools are kept up to the present day in many countries of Europe. In 1826 two nuns from the convent of La Providence, at Rouen, started a lace school at Dieppe which proved very successful, being patronized by the Empress Eugenie and other noble ladies of France.

Nuns and priests generally have done much toward spreading the knowledge of lace work in more modern

times, and Father François Régis is held in great veneration by the people of Auvergne, who consider him the patron saint of lace-making. In 1640, when an edict against the wearing of lace by any person in the province was put in force by the Parliament of Toulouse, in order to check the lace industry, the poor lace-makers were reduced almost to starvation. Father Régis bade the sufferers put their trust in God, and then set out for Toulouse, where, by his remonstrances and eloquent statements of the case, he prevailed upon Parliament to revoke the edict. He afterwards advised the lace-makers concerning the disposition of their manufactures, which, being followed, led them to send to Spain and England the product of their labor, the result being unusual prosperity for the province. Dying soon after, the good father was canonized for this and other beneficent acts, and is held in grateful memory and adoration as St. François Régis.

The laces of the Vatican and Holy Conclave are magnificent in the extreme, defying description. Those belonging to each cardinal, however, are sold at his death, and often purchased by one newly elected. Pope Clement IX. was famed for presenting rich laces to his friends.

Many Catholic churches of Europe are in possession of rare laces, presented by reigning sovereigns and members of the nobility who are strong in the faith. At the Church of the Madre a Dios, in Lisbon, was exhibited for many years the bridal dress of Princess Barbara, sister to King Joseph of Portugal. After her marriage to Prince Ferdinand of Spain, in 1729, she repaired to the church and offered her bridal robe and jewels to the blessed Virgin. The dress was of Portuguese point lace,

beautiful in fabric and design ; it was put in a glass case, and exhibited to curious visitors for many years, but, at the time when the French occupied the Peninsula, the robe disappeared. It was supposed to have been appropriated by one of the imperial generals, or, to use the term applied to stealing in time of war, it was confiscated by one of them.

In the cathedral of Granada, in Spain, is a lace alb, said to have been presented by Ferdinand and Isabella, of rare beauty and great value. In the seventeenth century albs of Brussels point were worn by the clergy. Altar-cloths in French churches were trimmed with Argentan point. Albs were also ornamented with point de France, the Church following in a certain degree the prevailing fashions in lace. A point de Venise alb in old rose point is still preserved in the Musée de Cluny.

Only for the care given to ancient lace and relics of rare needlework by the Church, we should have few specimens at the present day. Two prelates of the Church purchased a set of lace which once belonged to Marie Antoinette. It was offered for sale in the time of the first Napoleon, and was bought and consecrated to the use of the Church. It consisted of squares of old point de Flandre, each different from the other, beautiful in quality and curious in design.

CHAPTER III.

ENGLISH FASHIONS IN LACE.

SINCE 1450, the period when lace ceased to be devoted to the use of the Church exclusively, it has been greatly sought after by the royal families of Europe, and been subjected to many a caprice of fashion. During the sixteenth and seventeenth centuries, and a portion of the eighteenth, it was used in the most lavish manner, appearing on nearly every article of dress or household use to which it could possibly be applied. Its manufacture at this period added more to the support of the peasantry and middle classes of Europe than any other one industry known. For half a century after the beginning of the French Revolution it was worn sparingly or cast aside almost altogether; since that time its use has been resumed for ladies' costumes, infants' wear, and many purposes of household decoration. It is still subjected to fashion's changes, the favorite of to-day being forgotten in the popular choice of to-morrow.

Though France set the fashions in the days when lace was used by men and women alike, as it does at the present time, many of England's sovereigns had wills of their own, and, though usually following the footsteps of France in the matter of dress, they sometimes introduced into their courts styles of their own choosing.

The first articles of womanly adornment partaking of the nature of lace were the caul, or net, and the veil. The latter was one of the primitive head-coverings of

women, and was worn within and without the church. It has always been considered as belonging to feminine apparel exclusively, and, though men grew to wear nearly all manner of lace and lace-trimmed articles, they never usurped the veil. In ancient days, as well as in the middle ages, it was thought to be a necessary appendage to the head of a modest woman, and no lady was respected who appeared in the street without it. Before lace was in general use, network and tissue of various sorts, thin lawn and gauze, were all used to form veils.

Matilda of Scotland, queen of Henry I. of England, in her portrait taken about Christmas, 1115, while she and her royal husband were spending the festival season at the abbey of St. Albans, is represented as wearing a white gauze veil, arranged squarely over the brow, and surmounted by a gold crown. The veil flows behind her shoulders, with lappets. This portrait, which, without doubt, is authentic, is preserved in a handsome illuminated volume called the Golden Book of St. Albans, now in the British Museum.

Eleanora of Aquitaine, queen of Henry II. of England, in some of her portraits taken about the year 1154, appears with her hair braided and bound with jewels, and over all is thrown a square of fine gauze, which supplied the place of a veil.

Berengaria of Navarre, queen of Richard I. (Cœur de Lion) is represented with a veil in all her portraits. In one she wears a flowing robe of rich brocade, and a veil of what appears to be figured gauze, with a crown above it. In another she appears with her hair parted above her brow, and a transparent veil, open on each side like a Spanish mantilla. Her long hair flows free beneath it.

At this time—1191—embroidery in gold and silver, with laces and fringes of the same materials, were much worn, mingled with the royal ermine. Richard himself is described as wearing a mantle of striped silver tissue, brocaded with silver half moons, and a scarlet bonnet brocaded in gold with figures of animals.

Veils continued to be greatly worn, and at this time, as well as in the thirteenth century, the woman who walked in the street without one was liable to insult. Eleanor of Provence, queen of Henry III. of England, wore her hair gathered in a gold network, and over this was thrown a veil; this was in 1240. From this period, for three centuries following, the queens of England are represented in their portraits generally as wearing veils, the material having the appearance of white lace, but being in all probability plain or figured gauze. Among those represented with such veils are Philippa of Hainault, queen of Edward III.; Margaret of Anjou, queen of Henry VI.; Elizabeth Woodville, queen of Edward IV.; and Elizabeth of York, queen of Henry VII.

In the reign of Edward III. the government waxed wroth because the common people, and especially servant maids, wore veils that were fine in texture and extremely expensive in regard to price. Accordingly, an act was issued, in 1363, forbidding the wearing of silk veils, or those of any material that should cost more than tenpence. In the monument of Queen Philippa, in Westminster Abbey, she is represented as wearing a net, or caul of network, and this is supposed to be of similar style to the veils worn at this period; and, as a sort of crochet edging was manufactured at the time, it was

undoubtedly used as a trimming to these veils, for the Duchess of Exeter, who died in 1425, is said to have worn a caul of network with a needlework edging.

Katharine of Arragon, first wife of Henry VIII., introduced the Spanish mantilla into England, though at this time it was not made of the black lace of which, later, this coquettish garment was invariably composed. Before Henry had any but the most remote prospects of ever ascending the throne, and at the time of Katharine's early marriage with his elder brother Arthur, Prince of Wales, she wore a Spanish mantilla which partly veiled her face and form. It was composed of white silk, and was bordered with gold and precious stones. She never fully abandoned wearing this article of Spanish costume, usually appearing in a black mantilla veil. This fashion, though not extensively copied by the ladies of the English court, wrought a change in the wearing of the veil, black being substituted for the white material, which, until now, had been popular for this face-covering. Jane Seymour, Henry's third, and Katharine Parr, his sixth wife, both wore veils, and are so represented in their portraits, but they are black.

From this period, about 1542, the portraits of queens, except those taken in bridal costume, are without the veil altogether, this appendage being considered unnecessary for house wear, though still adopted for the street. Queen Mary, the daughter of Henry VIII. and Katharine of Arragon, being fondly attached to her divorced mother's memory, wore in her honor, and probably to gratify her own taste, veils of black lace or network. In her New Year's gifts is mentioned "a veil of black net-

work, flourished with flowers of silver and a small bone lace;" and after her death the inventory of her effects mentions "vales of black network."

That lace was used to ornament the hair of women even in King Henry's time is proven by a list of his plate taken in 1543, though the description is so obscure but little other information can be obtained from it. We give it intact: *Item*, oone picture of a woman made of erthe, with a carnacion Roobe knitt with a knott in the lefte shoulder, and bare hedid, with her heere rowlid up with a white lace set in a box of woode."

Queen Elizabeth, who succeeded her sister Mary in 1558, was the first sovereign of England who made any extensive use of lace, for the very good reason that during her long reign lace first became plentiful throughout Europe. She is said to have left three thousand dresses behind her, nearly all of them being ornamented with lace in a more or less lavish manner. Mention of veils is constantly made in her wardrobe accounts, and of laces wherewith to trim them. In 1584 occurs an entry for starching a veil of white cutwork, trimmed with needlework lace, the latter being in all probability reticella; for Elizabeth, unlike many English sovereigns who reigned after her, had no compunctions of conscience regarding the encouragement given to foreign manufactures by purchasing their finest laces, silks and other handsome textiles and trinkets. So great, indeed, was her love of finery, and her greed for possessing articles wherewith to adorn herself, she overhauled the wardrobe of Mary, Queen of Scots, on its way to its owner, who was in prison, and plundered it of any article of dress which pleased her fancy.

In Queen Elizabeth's New Year's gifts (1578) is mentioned "a veil of whitework, with spangles and small bone lace of silver." Veils, however, were less used in Queen Elizabeth's time than formerly, the ruff taking the most prominent place in the queen's affections, but bridal veils became a prominent feature in trousseaux.*

In the reign of Henry VII. (from 1485 to 1503) gold and thread laces were imported from Italy, though in limited quantities, and as yet it was little worn, especially thread lace, though sometimes mentioned in the royal wardrobe accounts of the times. In 1502, Elizabeth of York, queen of Henry VII. and mother of Henry VIII., pays "forty shillings for laces, rybands," etc., and other mention of lace is made from time to time, though rarely.

The first garment which was extensively ornamented with white lace was the shirt or smock. In the inventory of Sir Thomas L'Estrange, of Norfolk, is entered, in 1519, three ells of Holland cloth and one yard of lace for a shirt; and it is reasonable to suppose that shirts at this time were decorated in various ways, as a law of Henry VIII. forbids the wearing of shirts and partlets that are "garded and pynched," whatever that may have been, by any person below a knight in degree.

In 1556, Lady Jane Seymour presented Queen Mary with "a fair smock of white work, Flanders make," as a new year's gift, and more than a score of years later Sir Philip Sidney presents Queen Elizabeth with a smock of cutwork, which seems a strange gift. Queen Elizabeth, however, having been somewhat spoiled on account of her beauty and position, seems to have received this and similar gifts with evident satisfaction. Many were em-

* See chapter on Bridal Laces.

broidered, others trimmed with lace. One is described as wrought with black work and edged with bone lace of gold of various kinds.

Smocks are constantly mentioned, in and after the reign of Elizabeth, some wrought, some seamed through with cutwork, some seamed and trimmed with lace, at enormous cost; and these articles were trimmed with lace in the most extravagant manner up to the middle of the eighteenth century; even after the fall of Charles I. and during the period of Puritan rule, when lace-trimmed articles were preached against as vain and useless, Cromwell could not forbear to indulge his fondness for them.

Soon after the time when smocks began to be decorated with thread lace, nightcaps became very elaborate affairs, and were trimmed with cutwork and thread or bone lace in the most extravagant manner. In 1539, when Henry VIII. seized the correspondence of Lady Lisle to Sister Antoinette de Sevenges, it was found to be upon the treasonable subject of nightcaps, one half-dozen of those Lady Lisle had purchased of the good nun being too large, and not of the cutwork pattern selected.

Charles I. wore satin nightcaps, trimmed with gold and silver parchment lace, and Queen Elizabeth had similar articles of white cutwork, flourished with silver and set with spangles. It was while arrayed in one of these that the son of Lord Shrewsbury, while walking in the tilt-yard, caught a glimpse of her majesty, or, as the queen herself expressed it, he had seen her "unready and in her night stuff, whereat she was greatly ashamed."

James II. of England died, in the fashion set by Louis XIV., with a Mechlin lace nightcap on, which is still preserved as a choice relic at the museum of Dunkirk.

CHAPTER IV.

ENGLISH FASHIONS IN LACE—CONTINUED.

THE ruff was the first article of adornment worn by both men and women upon which a profusion of lace was displayed. Small ruffs were worn at first, and ruffles to match, about the wrists. As Queen Mary and her consort, Philip, are the first sovereigns of England in whose portraits ruffs appear, it follows that they were first introduced in England during Mary's reign. At this period, however, they were quite plain, being made of white cambric, and not trimmed with lace. They were called the Spanish ruff.

But when Queen Elizabeth ascended the throne she adopted ruffs most extravagant in size. To this day a standing fluted ruffle, if extra large, invariably bears the name of a "Queen Bess ruff," yet, in comparison with those worn by Queen Elizabeth herself, they appear but diminutive ruffles. For there was method in the queen's madness, or extreme fondness, for this peculiar article of adornment. With all her charms, her neck was undeniably yellow, and, to conceal it, she affected ruffs of monstrous size, wearing the largest in Europe, except those of Marguerite of Navarre, the first queen of Henri IV. of France. Besides, especially to a bright, pretty face, and where the form was inclined to be slender, the ruff was very becoming. When bordered by rich lace, fluted regularly with the poking-stick, and starched so stiffly there was no suspicion of irregularity or wilting

about it, it enveloped the head like the petals of a white lily, giving a graceful, flower-like appearance to the face. Whether Queen Elizabeth understood all this or not it is impossible to say, but certain it is that she so fully appreciated the importance of the effect of her ruff that she never appeared without one.

The ladies of her court were quick to follow her example, and, though imitation is said to be the sincerest flattery, the queen was not partial to this mode which her subjects took of expressing their approbation and admiration of her taste. Ruffs were tolerated, certainly, but only those of a certain depth, much narrower than her own. To enforce this law she had certain officers stationed at various portions of the city of London to cut all ruffs which exceeded the size allowed. Upon the other hand, no lady was allowed to expose her neck, especially if it were fair, or she was sure to be visited with the lasting displeasure of the queen.

The ruff was a very expensive article. Though the most popular method of ornamentation was to edge and seam it with elegant lace, many other trimmings were adopted. The queen's ruffs were a quarter of a yard deep, and usually double. A writer of her reign, in describing this article of dress, after mentioning many of its peculiarities, says: "Some are wrought with open worke donne to the midst of the ruffe, and, further, some with close worke; some with purled lace so closed and other gewgawes so pestered, as the ruffe is the leest part of itself." The ruffs of the queen were often trimmed with gold or silver lace and set with gems, the most beautiful being white with snowy lace and set with pearls. When ruffs of lawn were substituted for those

of cambric, the caustic writers of the day suggested that the next step would be to make them of spider-webs.

The manner in which these ruffs were laundried was something wonderful. Fluting-irons were then never dreamed of; indeed, starching itself was in its infancy—an art known to but few—and, though practiced by the lace manufacturers of Belgium, was unknown in England until the early part of Queen Elizabeth's reign. Madam Dinghen van der Plasse was the first starcher of London, and she came from Flanders about 1570. She not only starched ruffs for gentle dames and chivalrous knights, but also taught the art of clear starching to daughters of the nobility. Many of the ruffs were wired, in addition to the starch, but the nice art of stiffening them with starch alone was the most popular method. After being put through several processes to render them exactly right in point of stiffness, they were fluted in immense waves with iron poking-sticks. These sticks were made by blacksmiths especially for fluting ruffs, were large and round, of the proper length, and long handles were attached to prevent the heat from injuring the hand. The yellow starching process was not in vogue in Queen Elizabeth's day, but during the reign of James I. a Mrs. Turner set up as a yellow starcher. This process was practiced in England only, and was supposed to give a rich effect to the lace. The yellow hue sought after in lace at the present day is not due to starch, but because the art of lace-making is in such a measure lost that the fine old specimens which remain at the present day are necessarily yellow with age. This, however, could not have been the cause of the popularity of yellow starch in the time of King James, for lace was then in its first

prime, and few yellow specimens were extant, except they had become so by much bad washing and starching. Mrs. Turner was afterward hung for murder at Tyburn, in a yellow ruff of cobweb lawn, and some writers assert that this put an end to the fashion of using yellow starch, though it probably died a gradual death, unlike the woman who invented it.

The wardrobe accounts of Queen Elizabeth swarm with entries of articles used in making ruffs, for the quantity contained in a single article of the kind was positively alarming. Cambric, lawn, cutwork and all the various laces then in vogue were employed. In the wardrobe accounts of James I. are mentioned similar articles for like purposes, one being twenty-five yards of "fyne bone lace" to border a ruff. But this enormous appendage was constantly rebuked by the clergy and satirized by the poets and writers of the day.

The falling collar, or band, succeeded the ruff toward the close of the reign of King James, or about 1620, though Charles I., who succeeded him, in some of his earlier portraits appears in one. The band was at first narrow, but it speedily grew into a wide collar, which was made of linen and edged with the richest lace. In many instances this falling collar was made of lace altogether. Toward the last of the days of the ruff a sort of compromise between this and the collar was found in what was called a gorget; this being a collar of cambric and lace, without flutings usually, but standing up or flaring out in somewhat the same style as a ruff. The falling collar was adopted by men and women alike, for the dress of a gentleman of these times was quite as fanciful as that of a lady. With the fall of the ruff

came the end of the lace ruffles worn in the sleeves, and in their stead were adopted, as more in keeping with the band, flat cuffs turning back from the hand, sometimes composed of a strip of linen bordered with rich lace, or of lace entirely, but usually stiffened with starch in order to lie close to the sleeve. The falling collars were tied with a small cord and tassel, as with such an elaborate dressing of the neck a tie would be superfluous; but, after a time—and the collars held their sway through the reign of Charles I., the Commonwealth and into the reign of Charles II.—they were discarded, lace cravats were worn instead, and, with these, exaggerated lace ruffles soon appeared, falling over the hands. These were worn through the reigns of William III., Queen Anne and the three Georges, until, in the time of George III., lace was discarded altogether as far as gentlemen's wearing apparel was concerned, and, indeed, used very sparingly by ladies.

Lace aprons, though of French origin, found their way into England in Queen Elizabeth's reign. They were regarded with more or less favor for more than a century, and were frequently made of point lace, though always considered by many as a plebeian appendage.

William III. of England made the most extensive purchase of laces for his royal wear, among which was six point cravats, and "cutwork" for trimming twelve pocket-handkerchiefs. His queen, resolved not to be eclipsed in the matter of laces, indulged freely in the luxury of lace aprons. When this lady died the king went into mourning for her by curtailing his laces, using his razor-cloths simply hemmed. Having ceased to indulge in grief, the use of lace-trimmed razor-cloths were

resumed, and £499 10s. were expended for lace to trim twenty-four new night-shirts for his majesty.

Night-robcs came in for their share of lace ornamentation soon after this fabric was used to trim other articles of underwear. Upon the marriage of Frederick, Prince of Wales, son of George II., the Princess of Wales is described as wearing the most superb night-robe of rich lace.

Gloves, handkerchiefs, fans, household linen, bathing wrappers—nearly everything that could be trimmed in this manner—was ornamented with lace. Lace lappets were worn upon the hair, often in mantilla fashion; shawls and scarfs were wrought of the finest lace. Infants' wardrobes, bridal trousseaux, even shrouds and grave-clothes, were richly bordered with the fashionable trimming.

Lace rosettes were introduced upon low shoes, and worn by gentlemen especially, in the time of James I. Lace garters were also worn at this time, and were often of fine lawn, as wide as a sash, the ends elaborate with lace. These broad garters were considered especially suitable as an accompaniment to shoes with rosettes, and were tied in a large bow just below the knee. With high top boots the canon—a flaring bit of linen bordered with lace, to cover the top—was worn, or, with very broad flaring tops, ruffles of lace were resorted to in order to fill the open space; below this was fastened the spur, in comical contrast.

The commode was an exaggerated head-dress of lace, rising in row after row of plaitings, usually a box-plait in front, over the forehead, and side-plaits on either side. The lace used was very wide, and stiffened with starch.

This commode was adopted in England in the reign of William III. and collapsed in Queen Anne's time, whereupon, according to the *Spectator*, ladies were reduced from seven feet to five. When this commode was in the height of its glory Addison also remarks that the men appeared as grasshoppers beside the women.

From the time of Queen Elizabeth lace grew more and more plentiful, and also in greater favor steadily, until the downfall of Charles I. Then it received a check, the Puritans having plainer views of dress, though many of them could not resist the fascinating power of lace. It was not so generally worn during the Commonwealth, but, after the Restoration, grew more popular than ever. Charles II. wore it upon all occasions; but the "good William and Mary" expended more money upon their laces than any other sovereigns of Europe. In 1694 the lace bill of Mary amounted to nearly \$10,000 for the year, and this, we must remember, was at a time when there was but little money in circulation, and prices were, in consequence, very low. But, extravagant though Mary may have been, her husband was still more lavish in his use of lace, his private bill for this article being for a year—in 1696—over \$12,000. Queen Anne was less extravagant, but lace-trimmed sacques and lace flounces of every description flourished in her day. At the beginning of the French Revolution, during the reign of George III., England copied France in the wearing of gauzes and tissues, and lace gradually declined. Gentlemen threw it aside, adopting a plainer dress, which is still in vogue. But when, years afterward, ladies again began to wear lace, the manufacture of many of the rarer kinds was found to be a lost art, and those who had valuable

collections had been so careless as to preserve very little of what was the rarest and best. Queen Victoria has given encouragement to English lace-makers, however, and during her reign the manufacture has increased, and a new love of lace has sprung up among Englishwomen. Mrs. Fanny Bury Pallister collected much documentary knowledge concerning lace, and was the chief patroness of a lace exhibition at South Kensington, for which many ladies of rank loaned valuable collections. The present fashion in England is to copy after the royal family and wear Honiton upon nearly every occasion, thus encouraging home industry.

In the days of William IV., shortly before he was succeeded by Victoria, a petition was sent to his wife, Queen Adelaide, in behalf of the distressed lace-workers, whereupon she sent them, among others, an order for a dress of Honiton sprays, which were to be put on fine net as a foundation. The design was of flowers formed into wreaths, the initial letter of each flower, as it was placed in order, spelling her name. The flowers were arranged as follows: Amaranth, Daphne, Eglantine, Lilac, Auricula, Ivy, Dahlia, Eglantine.

CHAPTER V.

FRENCH FASHIONS IN LACE.

LACE was but little worn in France until the time of Henri III. It is true the fraise, as the ruff was called in France, was invented especially for Henri II., about 1540, to conceal a scar upon his neck, but this fraise was at first unornamented by lace, and was quite unpretentious. In the time of Henri III. it reached an enormous size, and a writer of his day likens the head of a man decked out in one to the head of John the Baptist on a charger. Henri III. was so much attached to his ruffs, and so particular about their appearance, that he was often known to flute them with poking-sticks himself. In the reign of Henri IV. the fraise was worn alternately with the rabat, a turn-down collar, but Marguerite of Navarre, Henri's first queen, wore ruffs of enormous size, larger even than those of Queen Elizabeth. The ruff of Queen Marguerite however, as seen in her portraits, differs from that of Queen Elizabeth, in parting in front and terminating in long pointed lace ends, exposing her throat and neck to view. Queen Marguerite was passionately fond of lace, particularly point coupé and point à l'aiguille, as her wardrobe accounts show. Henri IV. strove at one time to set an example of simplicity in dress to his subjects, discarding lace and other ornaments; but little notice was taken of this by the lace-loving nobles of his Court. Marie de Medici, second wife of Henri IV., whom she married in 1600, brought with her from Tuscany

Italian laces of gold and thread, and a love of Italian lace generally. Her fraise or collarete was stiff, and high at the back, well-wired and spreading out like a fan. When her first child, Louis XIII., was born, the Pope sent a consecrated layette of linen, trimmed with the richest point, for his use, a custom which continued at the birth of each dauphin. After the assassination of Henri, and during the regency of Marie, lace was used more lavishly than ever; but later, when her courtiers desired her to increase their pensions, which were inadequate considering the amount they were obliged to spend in lace, she issued a law to regulate superfluous habits, which forbade the wearing of laces altogether.

Flemish points next became popular at the French Court, rivaling those of Italy, and when Anne of Austria married Louis XIII., in 1615, Spanish laces were also introduced. Anne did not take kindly to the fraise or collarete, but substituted the rabat, wearing also berthes of exquisite lace, and the outside cuff, which, whether of lace or embroidery, whenever introduced by fashion (as was recently the case), still bears her name. Her hand was small, fair and beautifully shaped, and this cuff of soft lace, usually in two rows of deep points, set it off to the best advantage.

The Court of France now reveled in lace. The ladies wore the high or falling collar according to the dictates of their tastes, long, narrow, lace-trimmed aprons, and dainty caps of the same frost-like fabric. The gentlemen wore the deep rabat, almost covering their shoulders like a cape, and of the richest point, or bordered deeply with the favorite lace. With the low shoe a large rosette of lace was adopted, and the lace garter, tying in a bow

below the knee, slightly inclining to the inside. The favorite manner of dressing the feet, however, was in very fine boots, with enormous tops flaring out like a huge funnel, so very bulky as to render walking an art, and walking gracefully an impossibility; these boot-tops were filled in with row upon row of Genoa point. Canons were also worn—flaring strips of linen, edged with lace and tied below the knee to cover the open tops of the boots, resembling a large collar in shape. Rheingraves were adopted for a similar purpose, being a sort of pantalette, composed of a straight strip of linen, the bottom hemmed and bordered with lace, the top gathered and tied round the knee with a draw-string.

Cinq-Mars—Louis' favorite of an hour—is said to have worn the most exquisitely-trimmed boots of any gentleman in France, and at his death he left three hundred pairs, all elaborately decorated with lace, in various styles; canons, rheingraves or plaitings of point.

Gloves, at this time, were rather long, and were pulled up on the wrists without buttons, the backs of the hands being embroidered in gold or silver thread, the tops finished with gold, silver or point lace.

Louis XIII.—morose, fickle and captious, sincere in little save animosity toward his queen, which feeling Richelieu seemed to share—alternately forbade the wearing of lace, and revoked the edict; yet his whims had little effect, especially so far as restricting the use of lace was concerned. The birth of Louis XIV., however, reconciled him to Anne in some degree, and when, in dying, he appointed her regent, she was able to indulge her love of lace and all that was luxurious and beautiful to her heart's content; though, through the influence of Mazarin,

the young king is said to have been reared amid plain surroundings. The Court of Anne of Austria, however, was proverbial for its cleanliness, its rare laces, jewels and general grandeur.

Louis XIV., like his father, issued various edicts, especially prohibiting the points of Italy and Flanders; but, as yet, France was not a lace-making country. Judging from the portraits of Louis, however, he was inclined to inherit his mother's love of lace, for his canons were of the richest Genoa point, and nearly as deep as a bed-valance. After his marriage with the Infanta of Spain, point d'Espagne and other Spanish laces were worn at the French Court in her honor. The gold and silver points became more popular than the points of Italy and Flanders, until Colbert established the manufacture of point de France, and thereafter this lace was adopted by Louis and his Court almost exclusively. When the Grand Dauphin was born, he was presented to his father in a cap and wrap trimmed with deep rich point de France. Infants' robes, caps, shawls and cradle furniture were richly ornamented with lace, the poor babes being nearly smothered in it at their christenings.

The rabat, or falling collar, continued popular until early in the regency of Anne of Austria, when long perukes or wigs came into favor. These wigs were made up of a great quantity of hair, and fell in curls down the back and over the shoulders, which, together with lace, jewelry and other prettinesses, gave to man an effeminate appearance. As this wig covered the collar almost entirely, except in front, it was thrown aside, and cravats and lace ties used in its stead. Louis XIV. is represented in all his portraits with this wig, its long

ringlets carefully arranged; and so great a stickler for etiquette and propriety was he, it is said that no one, not even his valet, ever saw him without it.

Fontanges, commonly called commodes in England, now became popular. They originated, it is stated, in a novel way. During a hunt, in which the king took part, the hair of one of the ladies became unbound, and she hastily tied her lace pocket-handkerchief about her head with the ribbon which had fastened her refractory locks. The king was charmed with this careless yet graceful head-dress, and requested her to wear it that evening. She did so, and the style was admired and immediately copied by the other ladies of the Court. It grew, at last, into such an exaggerated form that the ladies, upon entering their carriages, were said to be obliged to go down upon their knees. This fashion, pretty in moderation, but absurd when row after row of lace made the ladies seem to be carrying steeples about upon their heads, continued in favor for many years.

The Steinkirk now became the rage. Lace cravats had been worn since the rabat was banished; and when Marshal Luxembourg and William of Orange fought against each other on the field of Steinkirk, in 1692, the French princes who participated in the action found their lace neckties had become unfastened. Hastily giving them a twist, and drawing the ends through a button-hole of the coat to keep them out of the way, they dashed into the fray, and won it, too. So, thereafter, it was for a long time the fashion for both ladies and gentlemen to wear Steinkirks in memory of the day—the gentlemen in the manner described, and the ladies with the lace cravat carelessly twisted, and the end fastened in front of the

bodice at the left, with a fancy pin similar to the scarf-pins of the present time. The English wore these Steinkirks, too, not in honor of the day, but because it was the fashion.

Lace now became greatly used in France to decorate the churches and robes of officiating priests. England, being a Protestant nation since lace became plentiful, had no occasion for displaying it in this manner; but in France the Church followed in a certain degree the fashions of the Court in regard to lace. So in the time of Louis XIV. point de France became the most popular and general ornamentation for church and funeral robes. It also was greatly used in trimming household linen, table-cloths, napkins, towels, bathing wrappers, and in some cases a flounce of the lace encircled the bath-tub. This led to the custom of ladies receiving callers while taking their bath, a strange proceeding as it appears to us, yet, after all, no worse than taking a bath in the ocean in company with friends. The French ladies, therefore, when a caller was announced just as they had entered their bath, gave orders for their visitor to be shown up at once, where the hostess might be seen attired in the most tasteful of bathing robes, embroidered and lace-trimmed, with perhaps a flounce of lace about the bath-tub, and the water perfumed and rendered milky by the use of some favorite extract, as wholly at her ease as though seated in her *salon*, and arrayed in the most attractive costume.

CHAPTER VI.

FRENCH FASHIONS IN LACE—CONTINUED.

THE fashion of wearing lace ruffles in elbow sleeves, came in vogue during the latter part of the reign of Louis XIV., and continued in favor for many years. Ladies of rank wore them from choice and by rule, for there was a great deal of ceremony regarding the wearing of them. One, two or three lace ruffles, therefore, were adopted, according to age, occasion or station, and the etiquette concerning them was nearly as long as the moral law, and far more rigidly observed.

The gentleman also, early during the reign of Louis XV., wore ruffles at the wrists, called manchettes or pleureuses (weepers), which fell over the hands, half concealing them. Some writers assert that these deep ruffles were introduced for the purpose of affording an easy hiding-place for cards, when gentlemen wished to cheat at the game. This, however, is scarcely probable, for all gentlemen wore them, young and old, and those occupying the meaner stations in life as well as the noble and wealthy.

Jabots invariably accompanied these manchettes, and, between the two, the shirt was completely hidden, hence the origin of the old saw about "ruffles instead of a shirt." These appurtenances to a gentleman's toilet were considered necessary for night as well as the day, though the night jabots and ruffles were usually of a less expensive lace. Point d'Alençon was the favorite for full dress,

and Valenciennes, or something similar in quality, for night. Pages, valets and the upper class of servants invariably wore lace.

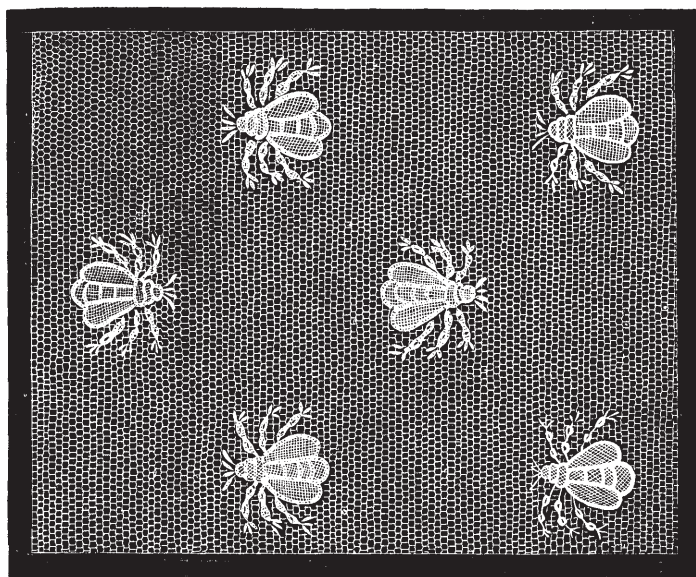
The use of lace, however, in France, was carried, perhaps, to a greater extravagance in the ornamentation of bed canopies, coverlets and linen than in anything else, for in bedsteads and bed-hangings the French excel. The ivory bedstead of the Duchesse de Beaufort, in the days of Henri IV., with its rich hangings and drapery of lace, was a marvel, as was also the gold bed of Versailles. Invalids, in France, were accustomed to receive their friends in their bed-chamber, and, upon such occasions, the bed-curtains, counterpane and pillow-covers were composed of lace, sometimes lined with silk or satin, either white or colored, while the invalid wore a most elaborate lace robe, or, if it were a gentlemen, he wore a bed-gown of the finest cambric, with the usual jabots and manchettes. There was also great etiquette concerning the receiving of friends *couchée*, since it was a great breach of decorum for a person of lesser rank to recline in the presence of one of greater, who was sitting or standing. This embarrassing state of affairs was met in a novel manner upon a visit of Louis XIII. to Richelieu, during the minister's last illness. A second bed was prepared, upon which the monarch reposed during the interview. In case of the invalid being a lady, the affair was more readily managed. The beautiful Madame de Récamier, of whom it is said she could truly boast of having half the celebrated men of Europe for her admirers, without ever losing one of them for a friend, was noted for her choice entertainments as well as her beauty and rare conversational powers, being one of the

society leaders in the first Empire. It was in 1802, when Paris was in the early glory of Napoleon's reign, that Madame de Récamier issued invitations for a grand ball. The evening came and the guests assembled. Madame, however, was not to be seen when they entered the *salon*. She was indisposed, suddenly confined to her bed by illness, but would receive her guests in her chamber, which, as is customary in Paris, is near one of the principal drawing-rooms. Accordingly, they were ushered into her presence, where, upon a gilded bedstead, looking as fair and graceful as a lily, she reposed.

Her bed-curtains were of rare Brussels point, as was the counterpane, and both were lined with pale rose-colored satin, the pillows of cambric, richly embroidered, and elaborately trimmed with Valenciennes. Madame wore a white robe, literally covered with point d'Angleterre, and she received her guests in such a graceful manner that she carried all hearts by storm. Napoleon himself was among the invited, and never did one of her entertainments prove more thoroughly charming, for when her guests retired, at a late hour, they could think and speak of but one thing, and that was how angelic Madame appeared, and how devoted she was to society.

Afterward, when in 1810 Napoleon married Maria Louisa, he expended fabulous sums upon the laces for her trousseau; but one of the chief articles of interest was a complete set of bed furniture of point d'Alençon, which was made expressly for the royal bed-chamber. The set was composed of a tester, or top piece, curtains encircling the bed, counterpane and pillow-cases. The imperial arms and emblems were in the centre, or formed the principal figure, while the ground was thickly dotted

with imperial bees, arranged so that the rows of bees alternately faced in opposite directions. The illustration shows a portion of the ground.



When, in the following year, the imperial prince was born, a sum was expended for his layette which almost equaled that expended at the time of the marriage; for Napoleon I. was remarkably fond of lace, probably because Josephine admired and expended almost fabulous sums upon it, and then, too, he was especially attached to point d'Alençon, being proud of it as a French production. The layette of his long-wished-for son was magnificent in the extreme, being adorned with Alençon point, as was the layette of the prince who was called the fourth Napoleon, though never Napoleon IV.

After the banishment of Napoleon I. the fashion of

using lace profusely in France declined for a time, in nearly as great a degree as it did at the period of the French Revolution. Louis XVI. and Marie Antoinette used it less freely than the previous sovereigns of France, and the revolution broke up almost entirely both the manufacture and the wearing of it.

Lace, however, was worn somewhat after the downfall of the First Empire, but not until the beginning of the Second was the fashion of wearing it revived to any great extent. In the trousseau of the Empress Eugénie lace played a conspicuous part, many single pieces being worth a small fortune; and the Court of France, when she ruled it—as she ruled the fashionable world at large—again appeared resplendent in lace. Alençon point was her favorite, and though the Brussels point à l'aiguille is a finer and more costly lace, which can only be afforded by royal or extravagantly wealthy purses, yet France, who set the fashions for the civilized world, gave the preference to her own Alençon, hence its great popularity. As Eugénie's trousseau was rich in lace, one single dress flounce of Alençon point costing over \$4,000, so the layette of the little Prince Imperial was the most magnificent ever known. The robes, skirts, shirts, caps, and other similar articles prepared for the use of this wee scion of imperialism—and there were twelve dozen of each—were composed of or elaborately trimmed with Alençon point. The christening robe, cap and mantle were of this favorite lace, and the caps and aprons of his nurses were all trimmed with it. His bed-curtains, coverings and pillow-cases were also of Alençon, with their accompanying quilts of eider-down, that wrapped him lightly in the summer weather, or more closely in

the cooler days and nights of winter ; but what fabric has yet been invented by human hand which could shelter even a prince ever so little from the winds of adversity ? When, an exile from fair France, he fell in far Zululand, pierced by relentless savage spears, how sharp and strangely bitter the contrast between this and the day when his birth was heralded by the thunder of cannon, the shouts of the multitude, and the homage paid one born to the imperial purple, when the people saw only the beginning : that an heir was born to a prosperous royal house, and no one could guess the end.

Since Eugénie is banished from France, though the display of lace is less magnificent than before, it is still in favor—still used to a great extent in the trousseaux and layettes of the rich, and also forms an important part of the garniture of fashionable costumes generally. But woven laces have, in a great degree, superseded those made by hand, and it is not probable that hand-made laces will be worn in the future to as great an extent as they have been in the past, though those who can afford them still cling to and treasure them as rare artistic productions.

Lace, in France, is now worn more or less by all classes, and as France still sets the fashions for the world, lace is used to a great extent, though the cheaper grades appear even on rich toilettes, as the imitations are many of them executed so cleverly they can hardly be detected from the hand-made by any but an expert. For a time, in white laces, cluny was used for nearly everything ; then one of the cheapest laces—torchon—took the lead for more than a year. At this moment a better lace—Breton—is most in favor ; and some of the bolder

fashion leaders predict that Mechlin—a finer lace still—will soon take its place for select purposes; while for more ordinary uses the light and pretty French lace called point d'esprit will be greatly in demand. Valenciennes can be applied to almost any use, and on that account never loses ground.

In black laces guipure held great prominence for a time, but gave place to a lace which, in the better qualities, is a perfect imitation of the black thread lace which is manufactured in France. A black Spanish blonde, in bold designs, occasionally disputes the supremacy of this French lace, but as it cannot be applied to so many purposes, it is far less popular.

CHAPTER VII.

SPANISH FASHIONS IN LACE.

EXCEPT in the use of black and white blonde—especially the former—and gold and silver laces, the Spaniards are not a lace-wearing people. Like Italy, the laces made in Spain were for a long time consecrated to the use of the Church, and afterward exported to France and England, the two lace-wearing countries of Europe. Even in Belgium, until in later years, little lace was worn, except simple edgings to border the caps of the peasantry, and a few of the choicest points to deck the robes of royalty.

In the trousseaux of Spanish royal brides, veils and dresses of Brussels or Alençon point are in demand, and Portuguese point also in a certain degree; but while England followed the lead of France in fashions concerning laces as well as other fabrics, Spain, copying after the French in various minor things, clung tenaciously to many of the characteristics of her own national dress.

The Spanish señora having, doubtless, arrived at the conclusion that the mantilla is a becoming article of dress, besides being adapted to the climate, and giving little trouble in its arrangement, clings to it year after year, as did her mother and her great grandmother before her. She may be fickle in many things—in love, friendship, and in her likes and dislikes generally—but

she is constant to her mantilla, wearing it upon all occasions.

Some writers declare that lace was worn to some extent in Spain in the time of Ferdinand and Isabella, near the close of the fifteenth century, and quote, as evidence of the fact, the lace alb presented to the Cathedral of Granada by them; yet this proves nothing further than that, as has already been stated, lace was greatly used in the churches at this period. No mention of it is made in the wardrobe accounts of the Spanish sovereigns until a much later date, and little lace was exported from Spain until the seventeenth century. There is one account of black Spanish lace being used for Queen Elizabeth's ruffs, but she was not, usually, partial to this lace. During the reign of Louis XIV. much point d'Espagne was used in France, especially after the marriage of Louis with the Infanta, but this was a heavy gold lace, often worked with silks in bright colors.

This lace was greatly used by the royal families of Spain for the adornment of the black dresses worn by the señoras, for trimming carriage curtains of the nobility, bed-curtains, and even the uniforms of army officers, while silver point d'Espagne appeared on the uniforms of an order of soldiers formed from the nobility. The celebrated Valladolid banner of the Spanish Inquisition was trimmed with point d'Espagne of the finest gold.

White lace came into use to some extent in trimming underwear and bed linen during the seventeenth century. French jabots and manchettes were introduced, but soon forbidden by law, a law which seems to have been obeyed. Spanish noblemen, however, wore ruffs of moderate size, and also falling collars.

The mantilla was worn in Spain from the close of the sixteenth century, but at the beginning it was made of silk instead of lace. A century later black lace was used in its manufacture, and soon after it was made in one piece. It is always of silk, the thread being of a very fine quality. In delicacy of design the Spanish blonde laces are inferior to the French, but there is a certain boldness in the pattern which is strikingly becoming to its dark-eyed wearers. There are three mantillas, or, rather, three separate styles of mantilla in the wardrobe of every Spanish señora who lays claim to being at all distinguished or fashionable, and the quality of the garment in question varies greatly according to her wealth or rank. For ordinary wear the mantilla is made of black silk, with a trimming of black lace or velvet, sometimes both. The second mantilla, which is used for choicer purposes, is of black blonde trimmed with a border of rich lace, or it is a black blonde of Spanish pattern, woven in some elaborate design. This mantilla is worn more than either of the other two, and answers for nearly all full-dress purposes. Upon rare State occasions, however, the third mantilla, which is supposed to be the acme of all that is grand and graceful, is displayed. This is of white blonde—too often, alas! a dirty white from long use and much wearing. It is principally worn at bull-fights, but is also considered especially suitable for birthday festivals, or the feast of Easter. Of the three, the black lace mantilla is the most becoming, and a Spanish señora or señorita who possesses even ordinary charms is especially captivating when arrayed in it, for custom and suitability unite to make it a charming addition to her dress. Even those who are old and ugly are rendered passable by this

attractive wrap and head-dress combined. The reverse is true of the white mantilla. Spanish women invariably grow stout in middle age, or they become wizened, with faces like parchment. But no matter how old, or ugly, or toothless is the crone when she goes to a bull-fight, she will wear a white lace mantilla. She can afford to look the reverse of charming, but she cannot afford to commit such a flagrant breach of etiquette as to appear at a bull-fight, or on Easter Monday, in a mantilla composed of any other material than white lace.

Spanish ladies seem more attached to their mantillas than any other article of dress, and often appear in one of the finest lace, while the remainder of their costume, with the exception of a rare jewel or two, may be very simple, often, indeed, shabby in the extreme. They are partial to thin gauzy black dresses, with innumerable flounces bordered with black or gold lace; but whatever the dress may be, the mantilla must be of excellent quality. One reason, perhaps, why these señoras take such comfort in this one article of apparel is that it cannot be sold for debt, and whatever misfortune may overtake them, the law protects them against being obliged to part with their favorite mantilla.

The fan is another object of a Spanish woman's particular esteem, and a popular style is gilt or gold sticks with black or gold-colored satin, covered with black lace. Or, it may be white satin, with white or black lace trimmings; but to meet the requirements of a pretty fan, it must be ornamented with lace in some manner. The Spanish señoritas manipulate a fan with the most charming grace. They use it to accent their words, to show anger or approbation; they half screen their faces with

it, knowing well their bright dark eyes, which they understand so well how to use in the most effective manner, appear brighter than ever when peeping over the edge of a handsome fan.

So the costume of a Spanish lady gains nearly all of its piquant character from the use of lace. A woman of any other country, however much lace she may add to the attractiveness of her costume, can still make a most becoming toilette without it, but the absence of lace in the dress of a Spanish lady would be like the play of "Hamlet" with that melancholy prince left out altogether. And as Spain has never secured a foothold in colder climes, but her dominions are all situated where the sun shines warmly the long year through, her daughters can wear their laces and wave their fans at all seasons, without being frightened into laying them aside at the approach of winter.

After the marriage of the Empress Eugénie there was quite an intimacy between the French and Spanish Courts, the pretty Empress clinging to her native tongue and people—to the former with such tenacity that, though she might use French in discussing Love, Art or Fashion, yet, whenever vexed and inclined to scold, she invariably took refuge in Spanish. To her lady friends in Spain she made many gifts of laces, especially the French point d'Alençon. In 1855 she gave to Queen Isabella and her mother, Queen Christina, two elegant costumes—to the latter one of rare point d'Alençon. The skirt was composed of flounces of this lace, while the bodice was trimmed with it in a most artistic manner.

CHAPTER VIII.

EDICTS CONCERNING LACE.

No other article of adornment or apparel has been the subject of so many laws, edicts or proclamations as was lace from the sixteenth to the nineteenth century. These edicts caused not only great fluctuations in the price of lace, occasioned by the varying demand, but they also led to a large amount of smuggling, which for a long time was carried on in so clever a manner it was almost impossible to detect it. Aside from this, these edicts were often the cause of great distress among the lace-makers, who were unable to sell their manufactures after some royal proclamation forbidding the wearing of lace was put forth, and, consequently, they were often reduced to the verge of starvation; while those laws forbidding the wearing of foreign laces, though advantageous to home industry, led to a vast amount of smuggling.

Edward IV. of England issued various laws concerning apparel, but these did not allude to lace. In the reign of Henry VII. gold thread and lace were imported into England from Venice, and laws were issued to prevent those dealing in them from selling at scant weight, or providing that every pound should weigh fully twelve ounces. In the "acts of apparell" of Henry VIII. a fine of \$10.00 and forfeiture of the garment worn was imposed upon all men below a knight in degree who presumed to wear a laced shirt. King Henry also provided by law for the importation of various laces into England. Queen Mary

issued a proclamation forbidding all below the rank of a baron to wear cutwork ruffles wrought outside of England. Queen Elizabeth issued various laws regarding the wearing of lace generally, and in regulating the size of ruffs, but she did not forbid the purchase of foreign laces by those whom she allowed to wear them, or refuse to use them herself. She was very fond of all manner of novelties in dress, and obtained all she could, both domestic and foreign; but she strove, by numerous proclamations and fines, to repress the use of lace and other articles of ornamental dress, though these laws were often disregarded.

James I. granted numerous monopolies to various favorites, among others one to the Earl of Suffolk, for the importation of gold and silver laces. The laces of Italy and Flanders were also extensively imported at this time. These monopolies had a tendency to depress the home manufacture of lace, and caused great distress in several lace-making districts of England. Through the efforts of his queen the manufacture somewhat revived, and as lace was worn in great profusion during the reign of Charles I., it continued prosperous until the time of the Commonwealth, which was a dark time for the lace-makers of England, as by laws, proclamations, a few examples and much expostulation, the making as well as the wearing of lace was frowned down as absurdly vain.

Charles I. had issued an act prohibiting the importation of bone or thread lace, and, after the Restoration, Charles II. enforced this act, though he wore all manner of foreign laces himself. Afterward he put forth a law forbidding the importation of foreign laces of nearly every soil, and all persons found importing or bringing them into the

kingdom were to forfeit the lace and pay a fine of \$500. This was in 1662. The lace which caused the most annoyance to English manufacturers was the Flemish pillow, or bone lace as it was then called, for the English lace, though copied after it, was far inferior to the Flemish, both in quality of the thread and workmanship, as well as design. King Charles afterward allowed the importation of foreign lace by one John Eaton, in sufficient quantity to supply his own majesty and the royal family, under pretense that this lace would serve as patterns for the English lace-workers.

But the most effective law of all concerning the importation of lace into England was passed during the reign of William III. by the English parliament in 1698. This law forbade the importation of "bone lace, loom lace, needlework point and cutwork" under a far heavier penalty than had ever been imposed before, besides forfeiture. Flanders was at this time subject to the Spanish government, and it became so incensed as to pass an act forbidding the importation of English wool into the country, which caused such general distress among the wool-growers and merchants of England as to lead to the repeal of the act prohibiting the importation of Flemish lace, England retiring from the conflict badly worsted. John Cary, a Bristol merchant, in his "Discourse on Trade," says this retaliation by Flanders "lessened our exportation of woolen manufactures by about £100,000 per annum."

Queen Anne issued a proclamation in 1711 prohibiting the importation of gold and silver lace, which at this time became in great demand. Although the law prohibiting the importation of Flemish lace had been repealed, all

other foreign laces of any beauty or value were forbidden, including the points of France, Italy and Spain.

Smuggling was carried on to an unusual extent in England, and we find as early as 1627 mention made of "sundry packages" on which the custom had not been paid. Although the edict regarding Flanders lace had been revoked it was still in force so far as other favorite laces were concerned. George III. desired to protect home manufactures, but the lovers of foreign laces were resolved to wear them. Constant seizures were being made, and when the king's sister was married to the Duke of Brunswick, the Court, in defiance of the order, had their costumes adorned with foreign laces, which the officers did not scruple to confiscate and destroy. During this time lace was conveyed to England in every possible way. It was hid in dolls, in boxes with false bottoms, and even in bread and bottles. Even coffins containing dead bodies were used to hide away laces and thus evade the custom-house officers, though in time these officials came to search the corpse, usually with good result. One was found to be only a head, with hands and feet, the body being false and crammed with lace; another had its limbs wrapped in the choicest point. The utmost vigilance failed to stop smuggling in England until free trade laws were passed, when it died a natural death.

In France, edicts concerning dress, and particularly the wearing of lace, began about the middle of the sixteenth century, but did not have the best effect, for the reason that, though the French kings were excellent at sending forth such laws and proclamations, they set very bad personal examples in economy, and most especially in regard to wearing lace, for they, as well as their subjects, seemed

to have gone regularly lace-mad. Henri IV. did make one weak little struggle to dress plainly, but even this sacrifice upon the good king's part had little effect in restraining his luxury-loving people from indulging in their fondness for fine apparel. Flemish laces were forbidden to be worn, or imported even; but Henri's first, and also his second, queen, as well as the nobles generally, disobeyed both these commands. Marie de Medicis, his second wife, after his death and during her regency, though very fond of lace, was at length obliged, through the necessity to retrench the expenses of her household and her courtiers, to prohibit the wearing of both lace and embroidery, which had the effect to relieve her from immediate embarrassment, though this result was but temporary.

Her son, Louis XIII., in reality cared less for pomp and fine dress than did the French sovereigns generally, though neither over-good nor wise in most matters. He issued half a score of edicts against lace, many of them being very absurd, and provoking a number of satires by the poets and writers of the day. One, the "Révolte des Passemens," is particularly amusing, and interesting and valuable from giving the names of all the laces then worn in France. This was published during the reign of Louis XIV., in 1661. It represents the different laces meeting in order to decide what is best to be done. They conclude they had better retire to their own countries, as they are nearly all foreign; but a French lace rushes in at this moment and declares for war. When they come to consider the matter they recollect that they all know something of war, as they have nearly all been in battles, as generals of the day were extensively rigged out in lace.

One had gone as a cravat, others as ruffles, etc. A council of war was held; they organized and went forth boldly to battle, to conquer and abolish Parliament altogether. At the first charge of the enemy, however, they unfortunately take refuge in flight, becoming greatly terrified in spite of their boasted valor. They are all captured and sentenced to various terrible fates. Some are to be made into tinder, others converted into paper, still others to be twisted into rope and sent to the galleys; and the poor gold and silver laces, being the instigators of the rebellion, are doomed to be burned alive. Love, however, intercedes for them, and they are all at last pardoned and restored to favor at Court. This poem was written in a peculiarly happy and sparkling style, but the author had never seen an English translation of it.

As edicts failed to banish lace, or prevent the people from wearing it, during the reign of Louis XIV., Colbert, then minister, wisely resolved to make France a lace-producing country. Accordingly he brought from Italy and Flanders the most skillful lace-workers, and established extensive manufactories under their tutorship in a dozen different cities of the kingdom. The result was as perfect a success as he could have desired. This was the beginning of the point lace industry of France.

Louis XIV. urged the wearing of point de France—as the result of Colbert's experiment was called—both by edict and example, and, in consequence, it flourished surprisingly, soon becoming the most important manufacture of the country. It continued prosperous, and in favor at Court, from 1665 to 1683, when, on account of Colbert's death, it received something of a blow; but this was slight in comparison to the effect which the revoca-

tion of the Edict of Nantes had upon it in 1685. The principal seat of the manufacture of the French points having been established at Alençon, the town gave its name to the lace, which dropped its name of point de France for that of point d'Alençon.

The revocation of the Edict of Nantes sent four thousand lace-makers away from Alençon. Many settled in Holland and founded a manufactory at Amsterdam. Frederick William, Elector of Bradenburg, issued an edict in favor of the fleeing lace-makers, which caused them to crowd into his dominions, and it was not long before Berlin alone possessed four hundred and fifty lace manufactories. Various parts of Germany were enriched by the presence of these artists, and France saw her folly when she had to buy her laces from that country.

This also led to fresh importations of Flemish lace, and as the fabric was still in favor at Court, and edicts continued to be issued concerning it, smuggling became very prevalent in France. It ceased for a time, however, when Napoleon I. endeavored to re-establish the industry, but in the early days of the Republic smuggling was very prevalent. Dogs were made use of as lace smugglers at this time, even as they are now employed to smuggle Swiss watches. In order to prepare these dogs for service they were made to undergo a siege of starvation before leaving France; and when about to leave Belgium, a large skin was stuffed with laces and drawn over their emaciated forms, which gave them the appearance of an ordinary dog. In due course of time the dog-smuggler returned to his home with a valuable cargo of precious laces. These unlawful proceedings having been discovered, an effort was made to

stop them, and, during the short period of sixteen years, 40,278 of these irresponsible smugglers were put to death. Later, the edicts concerning the importation of laces having been revoked, smuggling ceased almost altogether. As the other countries of Europe wore but little foreign laces, few laws regarding them and their importation were issued, except in England and France, the only laws being necessary were a few for the protection of home industry, and, as a rule, the fewer of these promulgated, the more flourishing the manufactures.

CHAPTER IX.

PATRONS OF LACE-MAKING.

THE nuns who established schools for giving instructions in the art of making lace were its first patrons. The earliest of these schools were in Italy and Flanders, the latter being at that time a Catholic country. Much good resulted from the founding of these institutions, for lace-making soon became the means of gaining respectable livelihoods to many who had previously been in great want, the cheapness of flax enabling even the very poorest to obtain materials for their work.

The making of lace has always, in Italy, been more or less under the patronage of the Church, but in Belgium the Emperor Charles V. caused the art to be regularly taught to the young in all the schools as early as the middle of the sixteenth century. This custom has been kept up almost without intermission to the present day, and has, no doubt, been the chief cause of the almost uninterrupted prosperity of the lace manufacturers of Belgium, which, from the time that Flemish pillow laces first came into demand in France and England, has suffered few reverses and fluctuations compared with the lace industries of other countries.

In Spain and Portugal, as well as Italy, the nuns were the principal patrons of lace-making. In France, however, little lace was made until Colbert started the manufactories of point and pillow laces in 1665. In Normandy, however, the wives and daughters of fisher-

men made a coarse kind of guipure, Valenciennes, and also copied to some extent after the laces of Flanders from the beginning of the sixteenth century. At a still earlier period the women of the mountainous district of Velay made a cheap lace, and a similar production was wrought in Auvergne, which was used to trim underwear and for other purposes. It was the manufacture of these laces—the centre of the district being Le Puy—which met with a reverse at the time when Father François Régis interceded with Parliament in their behalf. Except the countenance given to point de France by Louis XIV., the sovereigns of France gave little patronage to the lace industry. Colbert's masterly plan, however, was productive of greater advancement in lace-making than that of any other known person. Napoleon I. endeavored to revive point d'Alençon, giving it all the encouragement in his power; and Napoleon III. and the Empress Eugénie followed his example, so that the lace manufacturers of France are to-day in as flourishing a condition as the introduction of blondes and machine laces will allow.

Barbara Uttman, the wife of a rich mine-master in Annaberg, was almost as great a benefactor to the poorer classes in Germany as was Colbert to those of France, although the result of her labors may have been less beneficial to the country at large, for they were far less extensive, and existed at a much earlier date, when the markets were not so great nor the remuneration for the work so large. Some, indeed, accord to Barbara Uttman the invention of pillow lace; but as this lace was made in Flanders previous to 1561, the period of the beginning of her labor, it could not rightfully be accorded to her,

though for her earnest interest in the work, and able management of it, she deserves the highest honor and praise. The story of her having learned lace-making from a woman of Brabant is the more probable of the two. The fact is universally acknowledged that she sent to Flanders to procure teachers of pillow lace at the time of setting up her establishment in Annaberg. Here she taught and manufactured laces of various designs, and the industry spread into the neighboring towns until thirty thousand workers were employed. Her manufactory was established under her own name, her husband, Christopher Uttman, having, it appears, enough to do with his mines; though, only for being the husband of Barbara, he would, in all possibility, have never been known to posterity. Barbara died while yet comparatively young, in 1575, but her good works and their influence lived after her. She lies in the cemetery at Annaberg in a handsome tomb, which has a long and affectionate inscription, showing the grateful memory in which she was held by her people; and in the Green Vault at Dresden is a small ivory statue, embellished with gems and enamel, representing her seated in a folding chair, her feet resting upon the lower portion of a standard which supports a pillow for lace-making. As, aside from the results which followed the introduction of the art in the country by Barbara Uttman, but little lace has ever been made there, she may certainly be regarded as almost the sole patron of lace-making in Germany. The country, more than a century later, had an impetus given to its lace industry by the workers who fled from France after the revocation of the Edict of Nantes, and similar refugees established the manufacture of lace in Switzerland.

The earlier English sovereigns gave little encouragement to the production of lace. When a number of Flemish refugee lace-makers sought a home in England, in 1572, Queen Elizabeth exercised a mistaken zeal in not only refusing to harbor them, but in having them forcibly expelled from the country, thereby nipping in the bud what might have proved of great good to England. Later sovereigns strove to make the manufacture of bone lace profitable by keeping out Flemish laces, but the early lace industry of England was not prosperous, at least, in comparison with that of most Continental countries of Europe. The foundation of what it had, however, was laid by a few of the scattering Flemish exiles, or at least they helped to strengthen somewhat a tottering foundation. James I. managed to blight it to a great extent by granting importing monopolies, but his queen, Anne of Denmark, strove to make amends for the ill-advised course pursued by her husband, by giving it what protection she could in patronizing it, and using domestic laces largely for her own wardrobe and that of her children. The making of Honiton grew somewhat prosperous, at length, though lace was never a leading manufacture of the country. Queen Adelaide, wife of the old sailor king, William IV., encouraged it to some extent, as had George II. and George III., and Queen Victoria has patronized it in a still greater degree, until it is now almost as prosperous as in the days when loom lace was unknown.

Lace-making in Denmark was introduced by fugitive monks at the time of the Reformation, and Elizabeth of Denmark, queen of Christian II., is also credited with first causing its production in the country; possibly both aided, though but one lace establishment has ever existed

in Denmark, that being situated at North Schleswig. Christian IV. gave it encouragement, and in 1712 some women from Brabant settled at Tönder, making what is called Tönder lace.

St. Bridget is said to have founded lace-making in Sweden, at Wadstena, on her return from Italy, though this is also disputed. There are, however, at the Northern Museum at Stockholm, some altar cloths in rich point, said to be the work of Swedish nuns before the monasteries and convents were abolished, and it is probable, therefore, that nuns introduced the work; though whether St. Bridget or Swedish nuns is a matter of little consequence, since the lace manufactures of Sweden are not extensive or important.

The Duchess of Hamilton, afterward Duchess of Argyll, introduced lace-making in Scotland, forming a sort of home, or school, in 1752, where orphan girls learned to make a simple lace of a lozenge pattern. A few years later, children in the schools generally were taught to make lace, or "pearlin" as it was universally called; but the custom, as well as the industry itself, soon died out.

We have no account of lace being made in Ireland until the close of the seventeenth century. About 1700, the Dublin Society was formed, though not regularly incorporated until many years later, and the members strongly encouraged bone lace-making in Ireland, especially by the children. Lady Denny was the chief patroness of the industry at this time, and the Society commissioned her to offer prizes for the best specimens of lace-work. A Mrs. Armstrong, of County Kilkenny, also employed and instructed girls in making lace. Lady Bingham founded

and supported a lace manufactory in County Mayo, which is still prosperous. Lady de Vere instituted the manufacture of Irish point at Curragh, using her Brussels point as patterns, and the result was such a complete success that Louise, Queen of the Belgians, happening upon a dress of this lace, was so much pleased with it that she purchased it and took it to Brussels, thereby literally "carrying coals to Newcastle." Charles Walker introduced the manufacture of Limerick lace in 1829 at Mt. Kennet, in Limerick, and a school established at Belfast by Miss Jane Clark imitated successfully Spanish and Venetian points. There is still a lace school in County Cork under the patronage of the nuns of the convent at Mallow.

The Countess of Erne has also established schools for Valenciennes in County Fermanagh. Other schools exist, but the emigration of young Irish girls to the United States has interfered greatly with the enlargement of the lace industry.

Greece, though termed the cradle of embroidery, as well as the cradle of liberty, learned her lace-making from Italy. This one naked fact history vouchsafes us, but seems to have omitted altogether any account of the patrons of the art.

Russia makes little fine lace, though Peter the Great established a manufactory of silk laces at Novogorod, which has since died out. Another, more successful, was begun in Moscow by a Russian lady. This establishment makes what is called Moscow point.

In 1872 the Princess Marie Chigi Giovanelli and the Countess Andriana Marcello established a school for lace-workers at Burano. An old lace-worker, named Cencia di Scarpariola, who had not forgotten the mode of

making Venetian laces, was employed to teach the different methods and stitches. The school was placed under the charge of Anna d'Este Bellorio. Burano, a small island near Venice, had formerly been the seat of manufacture for the grounded Venetian points, which failed to compete with those of Brussels and Alençon, and the manufacture was discontinued altogether. The school established in 1872, however, has prospered and really been of great benefit to the island. The lace-making in the school has been varied, no one point, however, being manufactured, though both ancient and modern points are copied with great skill—among them the ancient Venetian, both flat and raised, the Venetian grounded, the early Brussels point or point d'Angleterre, and point d'Alençon. These reproductions nearly equal the original laces, and are very encouraging to the patrons of the school, as well as creditable to the pupils and lace-workers. The fishermen's wives on the island have also adopted the plan of employing their leisure in making lace, and, though still in its infancy, this industry may win back some faint glimmer of the ancient glory the lace-makers of Italy enjoyed.

CHAPTER X.

PATTERNS IN LACE.

THE patterns or designs in lace have varied greatly during the four centuries in which the fabric has been generally known, but at all times they have been influenced in a measure by the prevailing taste or fashion of the period in which it was made—so much so that an expert in lace can fix with absolute certainty within a few years of the date of its manufacture, and, in laces of comparatively modern make, can state also the country which produced them.

The designs have, therefore, been classified into five separate styles, no two resembling each other in any remarkable degree, although the style of one period following upon another began to vary gradually until the new design was fixed in a uniform manner, and quite unlike that which preceded it. The five different styles are, first, the Mediæval, which prevailed up to 1550, at which time lace-work was confined to churches and convents. This style is quite remarkable, and is made up of curious figures, often grouped together—hideous monsters, sacred emblems, birds, beasts, scroll-work, trees, wreaths and symbols of various kinds. Second on the list comes the Geometrical style, which was greatly in vogue for a period of about seventy years, or from 1550 to 1620. This style was as unlike the Mediæval as possible, being composed of triangles, diamonds, squares, fragments of circles, lozenges, wheels, and all manner of sharp angles

and geometrical designs. This style came in favor when lace was first emancipated from the Church, or devoted to general purposes. The object of the lace-workers seemed to be to rid it of all sacred symbols, even at the expense of taste in design; and even the patterns which did not represent sacred subjects seemed so connected with them that a general change was adopted. There was, therefore, a stiffness and exactness about it—a certain regularity which was, in some designs, almost painful. There was also a difference, quite as marked, between Mediæval and Geometrical lace—the former was almost universally worked upon the articles it adorned, while the latter was made movable in order to trim various objects at will, as articles of personal use would scarcely ever wear so long as the trimming, which, being about the edges, did not receive much strain, and might answer for a second garment. Mediæval lace, being often worked upon, or of the threads of the material which it ornamented, could not be removed except by a laborious transferring process, which was quite unsatisfactory, and, indeed, scarcely ever necessary upon articles devoted to church use, which had little wear and were most carefully preserved. At this period, too, art, comparatively speaking, was in its infancy.

Early in the seventeenth century a new life seemed to be given to every branch of art then known and new birth to others. Painting, sculpture, mosaic and marquetry works, inlaying with metals and precious stones, artistic dress, furniture and household decoration, became the passion of the hour. As if by magic, clever artists and workmen endowed with wonderful skill sprang up in various countries of Europe, representing every depart-

ment of art. This period has been called the Renaissance, and, in many respects, the works then performed have not since been surpassed. Lace at this time became a most artistic production; new, graceful patterns were substituted for the old, angular ones, and the style, workmanship and design of the lace of this period has never been equaled by later efforts.

The Renaissance style in lace is as far as possible removed from the Geometrical. It is rather flowery, being composed of sprays, flowing garlands and festoons of leaves and flowers, mingled with scroll-work. These were distributed over the lace rather closely at the beginning, but latterly at greater distances, the grounds being a variety of handsome lace stitches, and all put together in exquisite combinations. This style dates from 1620, and holds its sway for a full century by the force of its beauty alone.

But time and the people must have changes, even though they may be from better to worse, and for worse it certainly was when the styles of the Renaissance degenerated into the Rococo. Instead of artistic carvings in house decorations, the ormolu and gilding of the Rococo period are now seen, and lace-work, like other arts, seems to decline. The designs become more angular and disconnected; stiff, upright bouquets, with scarcely a drooping flower, are set closely together, uncompromising in their dignity and angularity, leaving little room for a ground of any sort. This Rococo style extends from 1720 to 1770, and, at first, some of the careless grace of arrangement which characterizes the Renaissance clings to it; but this, in time, is altogether lost.

From 1770 the fifth, or Dotted style, gradually comes in vogue, a decided improvement upon the Rococo, cer-

tainly, yet lacking the fresh and spirited grace of the Renaissance, and being rather insignificant in design than otherwise. The bouquets still appear, but they have shrunk into small proportions, are placed far apart, the ground between being powdered with open or closed dots, small flowers, rosettes, bees, etc. This style, the last distinct one invented, continued in vogue until 1810. Soon after, machine laces began to supplant those made by hand, and from this, and because the demand was far less than formerly, lace-workers could not earn a living by their skill, and so the manufacture seemed almost to die out. Yet, not quite this, for, as an old Danish woman said, "The lace trade slumbers, but it does not die;" and though the art of making many of the rarest kinds is, to all appearance, lost, and clever inventors may contrive and improve machinery until it works like some human thing, yet there will always be found lovers of art in the world to copy and improve upon the old designs in hand-made lace, and a certain market for it, too, among the wealthy and those who have a passion for procuring what is difficult to obtain. Rarity alone makes many things dear to avaricious eyes, but artistic rarities are dear to us all.

The present patterns among lace workers partake, in some degree, of all the five general styles, and some of the old designs have been copied by skillful fingers intact. As a rule, each country has peculiar patterns of its own; for instance, the Valenciennes of France and of Belgium differs in pattern, and can at once be recognized by a person learned in lace-lore. Aside from this there have been, at all times, special patterns invented for special purposes. The arms of royalty or nobility have, in many instances,

been wrought in lace made to order for kings and princes ; and there have been found original artists in every period who stepped aside from the old beaten track to shape rare and cunning devices of their own. All Mahomedan lace-workers—and there are but few—refrain from introducing figures of animals or any living thing in their laces, as this is forbidden by the Mahomedan law. The Moors at one time manufactured a chequered lace, upon which the representation of a single living thing never



DEFEAT OF THE SPANISH ARMADA IN POINT D'ARGENTAN.

appeared. For many years the lace-makers of Antwerp clung tenaciously to one pattern, until their products in this line were called *potten kant*, or pot lace, the design being always a vase or flower-pot. This pattern was also worked in other countries.

A family in England preserves a curious piece of lace, upon which is worked Tilbury Fort and queer old ships, said to have been made in memory of the defeat of the Spanish Armada. It is in Argentan point, but was

probably the work of some skillful English lace-maker. It was once the property of Queen Charlotte, wife of George III. of England, and was labeled "Queen Elizabeth's lace." It is very doubtful, however, if Queen Elizabeth ever saw it.

We give a section of this curious lace in the cut on previous page. The design is well executed and the ground clear. Many other pieces of lace, peculiar in design, commemorative of some particular occurrence, exist, but they are seldom seen except in special collections, or as heirlooms in old families.

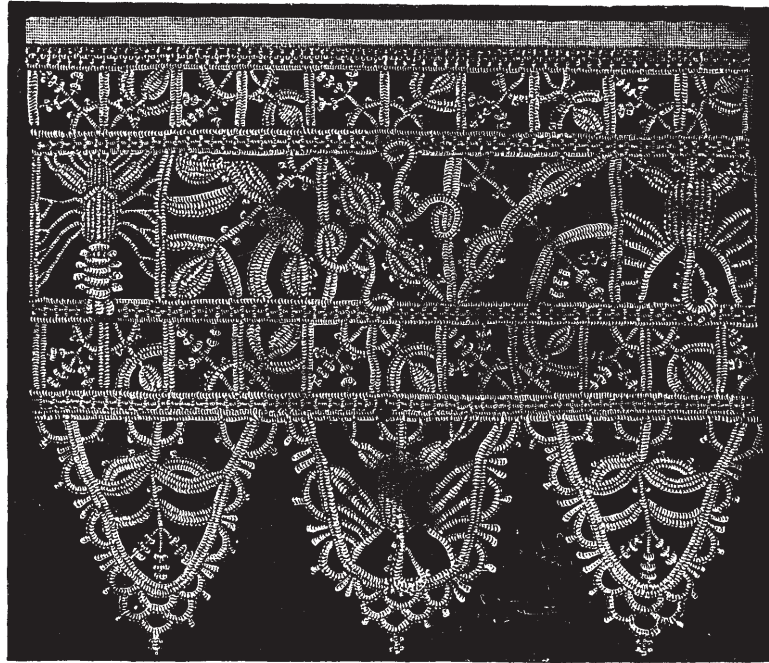
Pattern books for lace have abounded since 1527. The older ones contained designs for cutwork, drawnwork, darned netting, reticella, and the other laces of the day. One, by Quintelle, said to be published in Cologne in 1527, and another by P. Quinty, bears the same date. The former, in a second edition, bears the portrait of Charles V., who established a lace school in Belgium. Taglienti's pattern book, however, issued in Venice about 1530, is the most noted of these early productions, having been pirated from by all the other publishers of pattern books throughout Europe for many years after. In 1530 another was published in Paris by F. Pelegrin. Zoppino, in Venice, put forth another which bears different dates, one being 1529 and the other 1532. In 1534 one was published in Augsburg, by Schartzemberger, but this had many embroidery patterns. Indeed, nearly all had embroidery designs of some sort. Vorsterman, of Antwerp, issued one without date, but as he worked from 1514 to 1542, the book must have been published between these two dates, probably near the latter. Venice then issued several similar books, four appearing before 1550. Later,

others were published in Paris, Lyons, Zurich and Frankfurt-on-the-Main. The greater number, and most important ones during the sixteenth century, were from Venice, by Valvassore, Pagan, Torello, Bindoni, Foresto, Calepino, Franceschi, Vecellio, Valvassore's heirs, and others. Vinciolo's, which was published in Paris, was composed of various parts, and went through almost numberless editions, as did Vecellio's, near the close of the sixteenth century in Venice. Vinciolo's book was again published in Paris, in 1623, and dedicated to Anne of Austria. One by Mignerak, Paris, 1605, was dedicated to Marie de Medici.

CHAPTER XI.

BRIDAL LACE.

EVER since the period when lace was first used as an article of personal adornment it has been considered especially appropriate for decorating bridal robes, as well as the garments of the lady guests at marriage festivals and ceremonies. Italian reticella was the first needle-made lace known, and though its patterns were unusually geometrical, two or three of its styles were made for especial



ANCIENT BRIDAL LACE.

purposes, with corresponding designs. Chief among these was bridal lace, which was executed in the same manner as reticella, and differed from it only in being invariably made of white flax-thread, and in having its pattern woven of crests, symbols and devices of the family of the bride who wore it, or that of her husband, though often of both. It was much in vogue in Italy at the beginning of the seventeenth century, and was worn upon the wedding day and at the festivities following it.

The design on previous page is from a piece of Italian bridal lace, and is composed of the intermingled devices of the families of Delle Revere and D'Urbino.

Bridal lace of this description was put aside after marriage, being carefully laid away amid sprigs of lavender or other perfume. In many instances, and especially if the bride died young, it was brought forward and used to deck her burial robe. In the south and eastern portions of France this was the invariable custom. In Italy, however, it was often handed down as a precious heirloom, the eldest daughter wearing it upon her marriage day, particularly if a short engagement prevented her from having lace made especially for herself, as the process consumed considerable time, the lace being handmade, and requiring an adept in the art to work out original designs, and those who were especially skillful were often engaged upon previous orders.

This custom of having the bridal lace made especially for the wedding, of designs belonging to the two houses which were to be united, was easily followed in the countries of Italy and France, where the engagement was considered quite as binding as a marriage; but it would hardly find favor in the United States, where engagements

are broken at the last moment to gratify a mere whim, and no one wonders at or scarcely remarks it. In this case much bridal lace would become worthless before it was worn, and prove dreadfully inconvenient to the modern young lady whose trousseau, prepared for her wedding with one lover, is often used at her marriage with a second or third, so quickly does another engagement follow the one previously broken.

Although the ancient Italian bridal lace is among the things that were, it is still the fashion, especially in the royal families of Europe, to have the lace which adorns the bridal dress, whatever its quality or style, as well as the veil itself, worked in a pattern in which the royal arms, crests or emblems are displayed. Sometimes, indeed, the whole dress is composed of rare lace worked in national designs.

The Empress Josephine of France was married in a dress trimmed with beautiful lace, her veil being a present from the city of Brussels. It was of the most exquisite point lace, for which the city presenting it is so justly famed; the groundwork was like a cobweb in texture, with a graceful pattern of delicate flowers. In each corner were wrought the imperial crown and cypher, encircled with tasteful flower wreaths. This veil was very long, extending far over the train.

Nor were the bridal laces of Napoleon's second bride less beautiful in design. They were not altogether of Brussels point, being ordered by the Emperor himself, and partly of his favorite lace, of which he was so proud as being French manufacture—point d'Alençon—costing an almost fabulous sum.

Napoleon gave generous orders, aside from this, for

Brussels point á l'Aiguille, both before and after his marriage with the Empress Maria Louisa, for her personal use, and the layette of their son, the King of Rome.

Queen Victoria, being a sovereign in her own right, had the privilege accorded her which few women enjoy—that of choosing her husband; and, as a matter of course, the selection of her own bridal laces. Being patriotic, and wishing to encourage the lace manufacture of her realm, her wedding dress and veil were of English Honiton. The lace industry of the country was at such a low ebb it was a difficult matter to collect a sufficient number of skillful workers to complete the dress within a reasonable length of time. It was made at Beer, a small fishing village, whose workers have always shown much taste and skill. The sprigs were worked separately, and when enough were completed the flowers and other designs were connected by a variety of lace stitches. The workers all wore large white aprons and mob caps, and seemed much elated at being chosen to fill the order for the royal bridal lace. The robe cost a thousand pounds, and was beautifully done, the effect being very graceful and pleasing.

One of the most elaborate trousseaux on record, however, was that of the Empress Eugénie. At the date of her marriage—January 29th, 1853—the Alençon makers were so scattered and few in number it was impossible to procure a veil of this French point. Flounces and other lace garnitures could be had in abundance, but as the veil could not be obtained in Alençon, it was of point d'Angleterre, and the bridal dress was ornamented with the same lace, in order to correspond. The majority of the dresses, however, were trimmed with Alençon.

The trousseau was composed of fifty-four dresses. Mme. Vignon made those for the morning and Mme. Palmyre those intended for evening wear. Among the morning dresses was one of fine embroidery and Valenciennes and Mechlin lace. The robe was lined with white, rose and blue silk. In the evening dresses was one of velvet with flounces of blonde lace decked with bees and crowned eagles in gold. Another was of blue velvet richly trimmed with point d'Alençon; and still another was of pearl-gray satin with nine flounces of Brussels point à l'Aiguille.

There was a civil and a religious marriage, and elaborate costumes were prepared for each. For the civil marriage, which was performed at the Tuilleries on the 29th, Madame Palmyre made two dresses, one of rose-colored satin, profusely ornamented with point d'Angleterre, the corsage and bottom of skirt being draped with bunches of white lilac. The second dress prepared for this ceremony was of white satin, covered with point d'Alençon, an exquisite pattern, and profusely ornamented with diamonds. The empress chose to wear the rose-colored satin, but at the religious ceremony, which was celebrated at the Church of Nôtre Dame on the 30th, she wore a white velvet costume, with an immense train, which was covered with rich point d'Angleterre. The corsage was with basques, heavily trimmed with lace, and sparkling with diamonds. Upon her head she wore a diadem and crown of diamonds and rare sapphires, with orange-blossoms mingled in her hair.

The trousseau of the empress was remarkable in having laces of nearly every description employed in it, there being more foreign than French laces used. Afterward

the empress strove to encourage the Alençon as well as other lace industries in France, giving them all the encouragement in her power.

Queen Victoria's eldest child, the Princess Royal of England, who was the namesake and especial pet of her mother, was married in 1858 to Frederick William, then Crown Prince of Prussia only, but now Prince Imperial of Germany. The wedding of the Princess Royal was attended with much pomp, for her father, Prince Albert, was then living, and the Queen seemed to enter into the spirit of the occasion with a greater zest than she has since shown at the marriage of her other children. When the Prince of Wales and the Princess Alice were married she was in the deepest mourning, and too sad and dejected to appear in public; and though she has since laid aside the deeper habiliments of woe, she seems to take little interest in public displays of any sort.

The Princess Royal's bridal dress was of white moiré antique, the petticoat trimmed with three flounces of Honiton lace, each flounce headed with wreaths or festoons of orange-blossoms and myrtle. The bodice was ornamented with Honiton lace, myrtle and orange-blossoms, arranged in a bouquet, with trailing sprays. The train was of moiré, lined with white satin, bordered with satin ruchings, and over these a handsome flounce of Honiton headed with orange and myrtle to match the remainder of the costume. The veil was fastened with Spanish and Moorish pins, and was also of Honiton lace, the design being alternate medallions of rose, shamrock and thistle, with a rich groundwork of leaves of the three national flowers scattered carelessly here and there between the medallions. The princess wore a necklace.

ear-rings and brooch of diamonds. Her wedding gifts were very handsome, the Emperor William presenting her with some rare jewels, and the King of the Belgians, in accordance with his usual custom, gave her a magnificent lace gift. It was a superb dress of Brussels point *Gaze*, valued at \$10,000, which was said to be a marvel of beauty.

Upon this occasion Queen Victoria wore a train of rich mauve velvet, ornamented with three rows of wide Honiton lace, the corsage being covered with lace and sparkling with diamonds. She wore the famous Kohinoor as a brooch. The petticoat was of mauve and silver moiré antique, with a deep flounce of Honiton lace. The Queen wore a royal diadem of diamonds and pearls.

The bridal laces of each of the Queen's daughters—the Princesses Alice, Helena and Louise—were also of the English Honiton, the patterns being like those of the Princess Royal, of the national flowers, the rose, shamrock and thistle. The designs were not precisely similar, yet they did not differ sufficiently to merit separate descriptions.

When the Princess Alexandra of Denmark was married to the Prince of Wales, in 1863, her laces, in deference to her husband's country, were Honiton also. The corsage and petticoat of her dress were white satin, with chatelains of orange flowers and myrtle, and also a garniture of puffs of tulle and flounces of Honiton lace. Her train was of silver moiré antique, beautifully ornamented with tulle puffs, Honiton lace and bouquets of orange and myrtle. Her veil was also of Honiton, fastened with a wreath of orange-blossoms and myrtle. The pattern of her veil and lace flounces was also of the

rose, shamrock and thistle; but to these designs were added the Prince of Wales feathers, making an attractive combination. The princess wore a necklace, ear-rings, and brooch of diamonds and pearls, presented by the prince, rivièrè of diamonds by the corporation of London, a diamond bracelet given by the ladies of Leeds, and an opal and diamond bracelet from the ladies of Manchester.

When Prince Alfred, the Duke of Edinburgh, was married to the Princess Marie of Russia, it was in the Winter Palace, at St. Petersburg, where the marriage dress, in accordance with the climate, was trimmed with ermine instead of lace.

But when Prince Arthur, the Duke of Connaught, wedded the Princess Louise Margaret of Prussia, March 13th, 1879, her bridal costume was ornamented with rare laces in exquisite patterns. The dress was of white satin, both dress and train being profusely trimmed with point d'Alençon, the veil, which was long and flowing, being of the same beautiful lace, and both veil and flounces in a design of orange-blossoms, roses and myrtle, the latter a favorite flower with Queen Victoria, and also the German emblem of marriage. The veil did not fall over the face, but was attached to a wreath of orange flowers. The handkerchief was of point d'Alençon also, the monogram of the princess being wrought in the lace in one corner, and in the opposite corner was the Prussian eagle. The fan was of Alençon point, attached to a pearl frame, and, like the handkerchief, had the monogram of the princess, the eagle, and also a floral design. The ornaments were elegant diamonds. Among the wedding presents of the duchess was a complete garniture of Brussels point *Gaze*, a gift from the King and Queen of the Belgians.

In the recent royal weddings no profusion of lace has appeared, except in the trousseau of Queen Mercedes of Spain. This was the gift of King Alfonso, and contained many lace and lace-trimmed costumes, fans, mantillas and smaller articles, adorned not only with Spanish laces but foreign points also. The young Queen was especially fond of lace as a garniture, and in all her portraits is represented as wearing it. At her bridal, January 23d, 1878, her dress was of white satin ornamented with lace, and she wore a white mantilla veil. Over her brow was a light crown of diamonds. Among her bridal gifts were gems of rare value as well as rich laces, from her husband and other crowned heads of Europe, the whole array of gifts and trousseau being so extensive and superb as to awaken the wonder of those who obtained the privilege of examining it as to how the fair young queen would manage to wear them all, a doubt soon set at rest by her sad and early death, following so soon upon her marriage that the bridal laces were still a theme for appreciative tongues when her burial robes were donned.

CHAPTER XII.

MATERIALS USED IN LACE.

THE most ancient laces were made of silk thread, gold or silver. Flax was used later, and for centuries it was solely employed for all laces denominated "thread," whether point or pillow-made. At the time when hand-made laces were in their glory, sought after by king and court, and the industry employed half, at least, of the women of the lower classes of Europe, the flax thread used was all spun by hand.

The flax grown in Belgium is finer and better adapted to making lace thread than that of any other country in the world. At one time, when England strove to increase her lace manufactures in order to compete with Flanders, it was found impossible, and the chief reason given was because the flax grown, no matter how carefully cultivated, was far inferior to that of Flanders. The meer at Haarlem was also considered the best place for bleaching the flax-thread in all Europe. The flax is grown at Brabant, Courtrai, Tournay and St. Nicholas, and usually steeped at Courtrai, on account of the clearness of the waters of the river Lys, another celebrated place for bleaching. In Belgium the flax is not now prepared for spinning by those who cultivate it. When the crop is gathered it is sold to factors, who subject it to the steeping, scutching, and all processes necessary to render it ready for spinning.

For many laces, and especially Brussels point, the

thread used is still a cobweb, so even it is and fine. The spinning, therefore, requires a skillful and experienced hand, and so much time and labor is expended upon it that the material itself is very valuable before it passes into the lace-maker's hands. This exceedingly fine thread was first spun in Mechlin, but it is now chiefly manufactured at Brussels, Ghent and Antwerp; also, to some extent, at Lille, Manchester, and other places; Brussels thread, however, bearing the palm in point of fineness.

Darkness and dampness are conditions most favorable to the production of the finest thread, and usually considered indispensable. The spinner, therefore, sits in an underground room, in perfect darkness save for one ray of light, usually sunlight, which is thrown upon the thread as it comes from the distaff. She spins flax of the finest quality, which has been carefully prepared, and as the thread, when drawn out, is scarcely visible to the naked eye, both sight and feeling must be keenly alert, for the touch assists the eye in detecting the slightest unevenness. So sensitive does the spinner's touch become, that every trifling variation in the size of this cobweb is quickly discovered, and the wheel is stopped and the defect remedied at once. A background of black cloth or paper is arranged for the thread where the light falls upon it, to assist the sight in rendering it as distinctly as possible.

Sitting steadily day after day in the gloom and dampness of this cheerless room, the face of the flax-spinner grows very white; her fingers are worn from the constant attrition of the thread, fine though it be; for, as the constant dropping of water will wear stone, so this ceaseless, weary spinning wears the fingers sharp and thin.

The eyes grow dim from the perpetual strain upon them; often, indeed, their sight goes altogether while their owner is yet young in years. Owing to the unhealthfulness of the work, and the extremely high prices hand-spun thread commands, the work pays better than ordinary labor, yet the industry is steadily diminishing. It is to be hoped that at no distant day machines will be improved to such an extent as to be able to produce thread as fine as that which, so far, can only be made by hand, for then this trying and unhealthy labor would be abolished at once. As yet, no machine has been manufactured "whose touch is as gentle as a woman's," the trouble being that the friction is so great as to break the delicate fibre. As the dry air also snaps it, there is no remedy against the underground rooms, for artificial wetting does not answer the same purpose. The amount of thread which these women draw from a single pound of flax is almost beyond belief. In Brussels, from one pound of the flax, thread has been produced which is worth in value from \$1,000 to \$3,000. What wonder, then, when the thread is so costly, that the laces into which it is wrought are almost priceless? And more especially when a few yards of the lace manufactured from it may be the constant work of one busy woman's lifetime, or, at the very least, the work of her life's prime.

Recently, however, since pillow laces have been so successfully imitated by loom-woven lace, since cotton has become so cheap and plentiful, and the machines for producing fine thread from flax or cotton are growing yearly more and more perfect in their operation, machine-made thread is fast superseding the hand-spun, and cotton is often employed instead of linen, not only in the machine-made and cheaper pillow laces, but also in many

of the finer kinds. It is hard to detect the difference between cotton and flax after it is made up into lace, but adepts say the linen is slightly softer than the cotton; it is also considered more durable. As modern point and hand-made pillow laces are manufactured in less quantities than formerly, the choicest of these are still made from flax thread spun by hand.

The cotton thread used in Nottingham, bobbin-net and other machine laces, as well as that employed for the loom-made imitations of the pillow—Valenciennes, Mechlin, Cluny, Honiton, Torchon, Maltese, Russian, Breton and others—is but slightly twisted and made from the very finest material, usually of that kind called “Sea Island cotton,” though the small islands where this superior cotton grows are scarcely large enough to supply material for all the thread and textiles which are stamped with their name. The thread manufactured in Scotland is considered the best. Lace-makers are partial to using cotton, as it does not break in the working so easily as flax.

Black flax and cotton threads are employed, to some extent, in the manufacture of a few laces, usually French. The black thread laces, however, are losing ground, as they do not preserve their color, or, rather, the black dye soon fades. Black cotton thread is greatly used in the cheap black netting and other loom laces, though usually the thread is white when woven and afterward dyed.

Black silk thread is used to a great extent in manufacturing French and Spanish laces. The early nuns, in both Italy and Spain, spun their own thread, whether of flax or silk, and it was for a long time called “nun’s thread.” The black silk used in lace-making is of the best quality that can be obtained, and has for a long time

been spun altogether by machinery. There is a large spinning establishment at Barcelona, Spain, where black silk thread of a very superior quality for laces is made. This thread is extensively used for French and Spanish blondes, for Chantilly laces and the silk guipures. The silk thread for Chantilly lace is prepared without gloss, and for this reason many suppose Chantilly to be a black flax-thread lace. Sedan also spins black silk lace thread, and it is produced to some extent in other parts of France, and also in England.

White silk is prepared for blondes and white guipures, and colored silks in smaller quantity at Barcelona.

Llama thread, used to make a lace bearing the same name, is generally supposed to be manufactured from the hair of the llama, an animal common to South America, which is domesticated in Peru, and used as a beast of burthen. The hair is naturally brown and mottled, and as it is said to prove utterly useless, it is hard to discover why the worsted lace, which is generally manufactured of a wiry worsted thread, is called llama lace. Both black and white thread were used for the purpose, but it is now in little demand. The thread used for white cashmere lace is similar, but softer in texture.

Yak thread is also of wool, and used for a very coarse, cheap guipure, copying the simpler and more open patterns of the silk guipures. Mohair and alpaca threads are employed in laces of similar names; sometimes used for trimming cheap black dresses.

Aloe fibres have been prepared into a sort of thread from which the peasants of Spain, Italy, Portugal and some of the Mediterranean islands make a rude lace of little durability and value.

Gold and silver threads for lace are made in a variety of ways. The gold is of a very fine wire, drawn out until as pliable as cotton or flax, and wound so closely over a silk thread as to conceal the silk foundation altogether. This gold wire is usually in reality silver, with a very slight coating of gold, and much cheating has been done in the manufacture and sale of gold thread. The finest is altogether of gold, which varies in quality according to the purpose for which it is designed, and that with considerable alloy is said to wear better than the purer gold.

Silver thread is of silver wire wound over silk; fine twisted threads of gold or silver are also used for making lace.

CHAPTER XIII.

ANCIENT LACE.

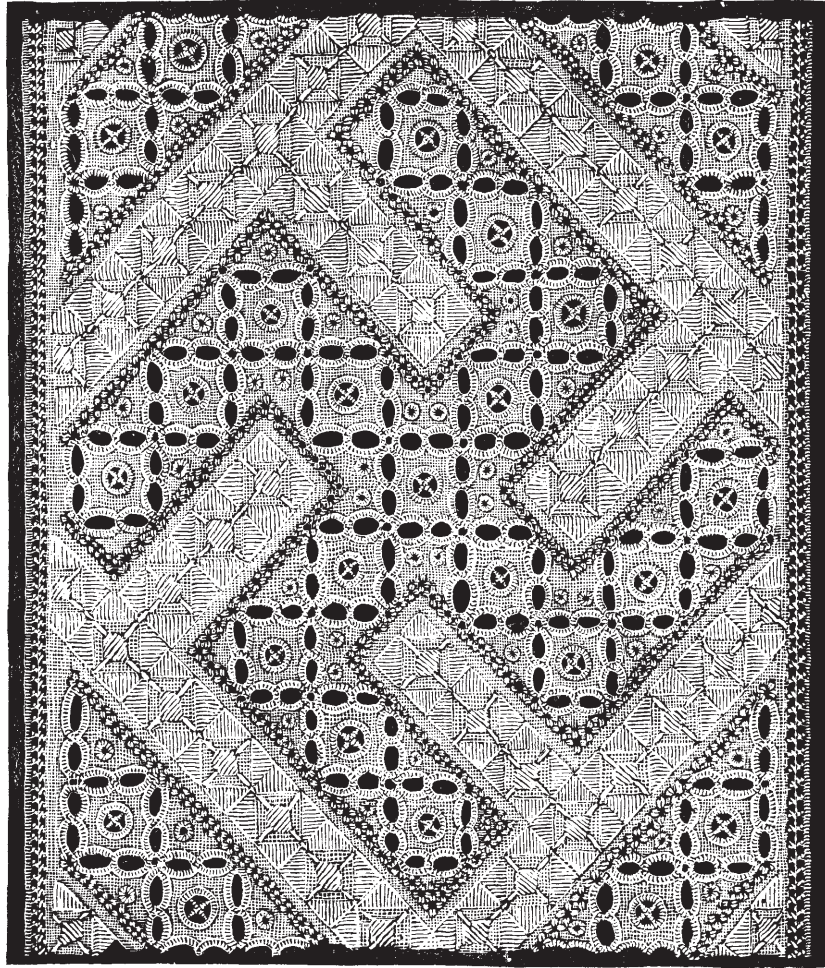
THE mediæval laces were few in number, but extremely elaborate, though the majority of them were heavy in design. They were made entirely with the needle, except when linen or network was used for a foundation. When the latter was used, the figures were darned in ; when the former, a portion of the threads of the linen were drawn and the remainder worked with thread into fanciful patterns, or figures were cut out, button-holed and then filled in with all manner of stitches, the heavy part usually being embroidered. Later, the needle-made laces led to point, and the knotted and braided laces gave rise to the use of the pillow.

There are but six distinct varieties of ancient lace—Cutwork, Drawnwork, Darned Netting, Reticella, Knotted Lace and Plaited Lace. As being the most ancient, we give the first place to

CUTWORK.

Although this is declared by some to belong more properly to embroidery than to lace, it certainly deserves a place in a history of the latter, for cutwork seems a sort of connecting link between the two. At first, cutwork was introduced into linen embroidery in small designs, very similar to the openwork embroidery of the present day. The open spaces were small and unpre-

tentious, only the larger being filled in with lace stitches of any sort, and these were usually very simple.



CUTWORK AND LINEN EMBROIDERY.

The above illustration shows one of these earlier designs. Gradually the open spaces grew into larger and

bolder proportions, and while the smaller were often left unfilled, the larger were closed up with a variety of open-work stitches. The linen was usually cut out in some geometrical design—squares, diamonds, triangles, the Maltese cross being the most common. These lace stitches led to making an ornamentation for altar-cloths, robes and articles of wearing apparel of lace stitches alone; this was the first real lace, and was called Reticella.

Cutwork, therefore, while it sprang from embroidery, merged into the Italian reticella,* and from being mingled with embroidery, reticella came to be employed with both in ornamenting the same article; then the embroidery was dropped in connection with it, cutwork appearing with reticella only, and finally it was superseded by the latter altogether. It was, until toward the latter period of its popularity, worked upon the article it was designed to ornament, never appearing separately.

Cutwork was made in a variety of ways. The first, already mentioned, was to cut out of the linen used for the foundation the shapes desired, these being filled with lacework designs, button-holed, darned or overcast. Later, it was usually made in an altogether different manner. Threads of strong linen, fine or coarse, according to the work, were arranged in a frame, forming squares, intersected by various other designs, stars and smaller squares. When these threads had been arranged and drawn tightly in the frame after an approved design, a piece of fine open cloth, then called quintain and afterwards known as French lawn, was gummed at the back of the threads. When dry, the lines of thread were neatly and firmly overcast, and this done, the quintain between the lines

was entirely cut away, which left a mere skeleton or network of the overcast threads, which was filled in with stitches or left entirely open at the pleasure of the worker.

Sometimes—and this was the most tedious and expensive kind of cutwork—the threads, after being gummed upon the quintain, were button-holed, and when the superfluous cloth was cut away the open spaces were divided up by threads and stitches, circles being ornamented with lace wheels of various sorts, and squares or diamonds with intersecting lines. Sometimes, as in the older style, the cut-out figures, when small, were left quite open.

In the earlier wardrobe accounts of Queen Elizabeth cutwork is mentioned under the name of *opus scissum*; later accounts, however, gave it the name by which it is generally known. In one instance the entry made is as follows: “A mantel of lawn cutwork wrought throughout with cutwork of pomegranates, roses, honeysuckles and cum-crowns.” Again appears: “One yard of double Flanders cutwork, worked with Italian purl;” also “Three suits good lawn cutwork ruffs, edged with good bone lace.”

Cutwork can be traced as far back as the twelfth century. The most ancient relics of ornamental work in existence are cutwork and embroidery. The former often appears in ancient paintings. In Hampton Court Palace is a painting of the “Last Supper,” by Sabastian Ricci, in which the table-cloth is bordered with cutwork.

It was mostly worked in convents, and especially in Italy and the south of Germany. It was made with colored silks, gold and silver threads, but usually with flax thread. It was scarcely attempted in England, and

though made to some extent in Flanders, the Italian was considered the finest. In Italy it was called *punto tagliato*, and in France *point coupé*.

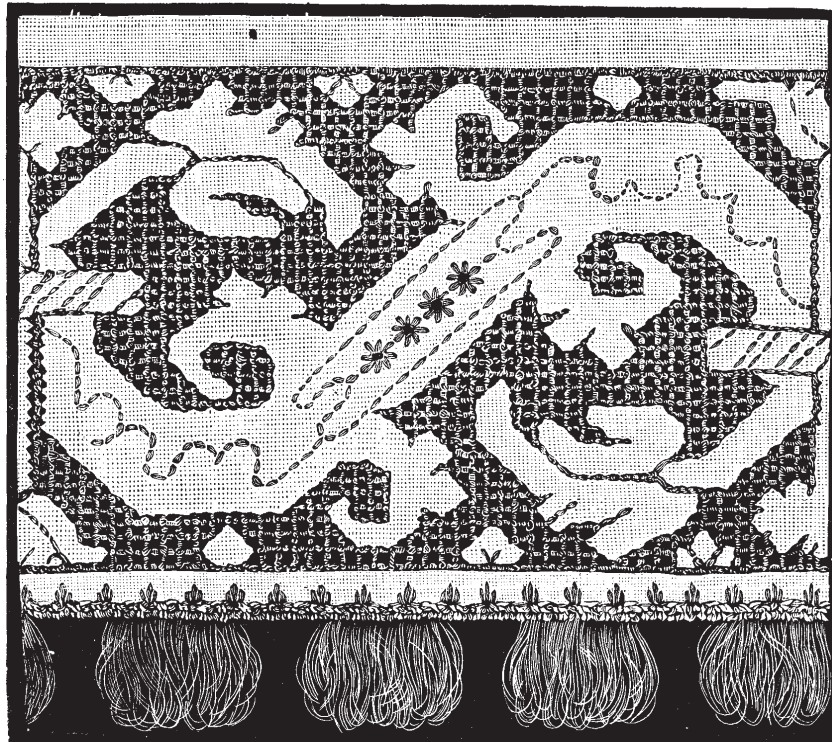
Cutwork is but little manufactured at the present time, though it is occasionally met with in Sweden and Denmark. Collars and cuffs are made of it, decorated with stars, crosses and geometrical designs, but it always presents an ancient appearance, as though it was a relic of mediæval days.

DRAWNWORK.

This is almost, if not quite, as ancient as cutwork. It was at first rather rude and simple in design, as indeed it is at the present day; but early in the seventeenth century it became more artistic in style and execution, and many beautiful laces were successfully copied in drawnwork.

The most ancient manner of working it was to take a piece of linen, the cloth might be coarse or fine, but the threads must be even, to make the work appear well. Both warp and weft threads were then drawn out in clusters, leaving only a network ground; generally three threads of the material were left at equal distances apart, in order to give strength to the work. These threads were then overcast, or rendered firm by a single stitch at each intersection. Sometimes a design was first marked out upon the linen, and the threads to be drawn out were clipped all along the outlines of this design, care being taken to leave the three threads needed to form the groundwork intact on every side. This solid portion was then embroidered, often with colors, while the groundwork of threads was overcast or button-holed, thus appearing like regular square meshes.

This illustration of drawnwork is in the renaissance style, in which a flowing pattern is left in the solid linen, while the threads in the ground are drawn, and the remaining ones overcast in the manner just described.

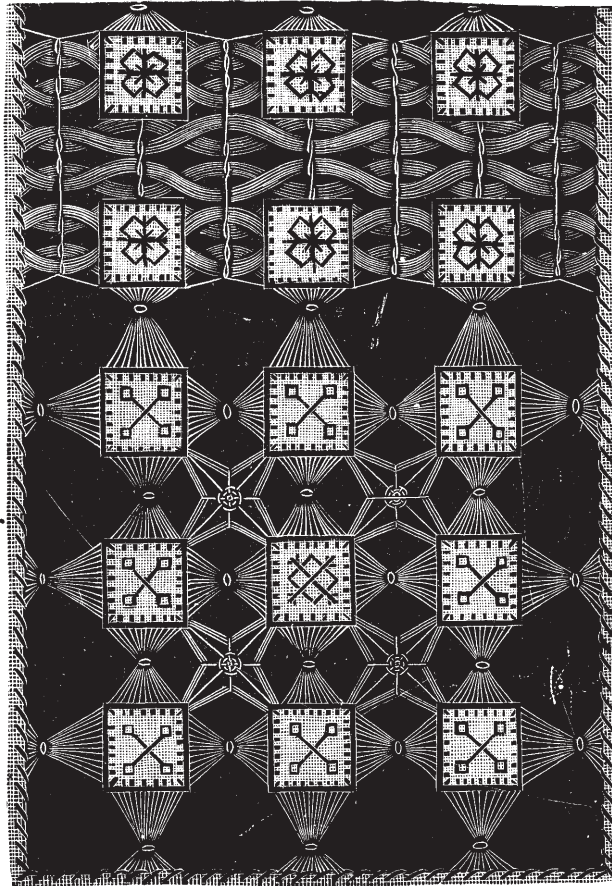


DRAWNWORK—SEVENTEENTH CENTURY.

The embroidery was often in colored silks, and the threads were also overcast in colors, but linen was usually preferred for the groundwork, on account of its fineness and the strength of its wiry thread, silk being altogether too soft for the purpose.

Later, the finest linen and lawn were employed. In this

the pattern was marked out and outlined by a thread run around it, the design being delicate sprays of leaves or flowers. It was then button-holed with fine flax thread, the



MODERN DRAWWORK.

threads of the fabric designed for the ground were clipped and drawn in regular but small spaces, the remaining threads being overcast with the finest flax, which left a ground of

delicate, square meshes, like those of the finest lace. The edge was button-holed in points or scallops, or the threads were fringed and knotted in some intricate pattern. By this means delicate and beautiful work was obtained which closely imitated lace.

Drawnwork, though very ancient, was never practised to as great an extent as cutwork, darned netting or reticella; later, it could not compete with point or pillow laces, yet to a certain extent it has dragged along a poor existence, and is in some countries nearly the only kind of lace-work known. It continued in Russia, being used to decorate towels, table and bed-linen, only coarser patterns being employed for this purpose.

In the illustration entitled Modern Drawnwork is shown a specimen of that used for household linen. This work was employed almost invariably to decorate the home-manufactured linen of our grandmothers and great-grandmothers less than a century ago, in our own country. In many instances, however, the weft threads were only drawn out, and then crossed or knotted together at regular intervals with the needle and a strong thread.

In several of the countries of South America this work still exists; for, though settled by Spaniards and Portuguese from countries where early lace-making was practiced, only the ruder kinds seem to have been attempted. Drawnwork, however, is quite common in Chili and Brazil. Whether it was introduced into the United States by early Spanish or Danish settlers it is impossible to say. It was little practiced in France and England at this time, though known to the Dutch settlers of New York.

In Denmark the finest specimens of drawnwork are

made at the present day, some closely resembling lace, and called "point" by courtesy. Germany also manufactures it to some extent, as well as Sweden. These appear in a limited quantity in the markets, though they do not bear a remarkably high price. They are usually known as Tönder lace, Swedish lace, and as Hamburg and Dresden point. Some of the last-mentioned kinds are of great beauty, and it is hard to believe they are made from drawn muslin.

Drawnwork was known in Italy as *punto tirato*, in France as *broderie de Nancy*. It was also anciently called *opus tiratum*, and in England it is sometimes termed Indian work.

CHAPTER XIV.

ANCIENT LACE (*continued*).

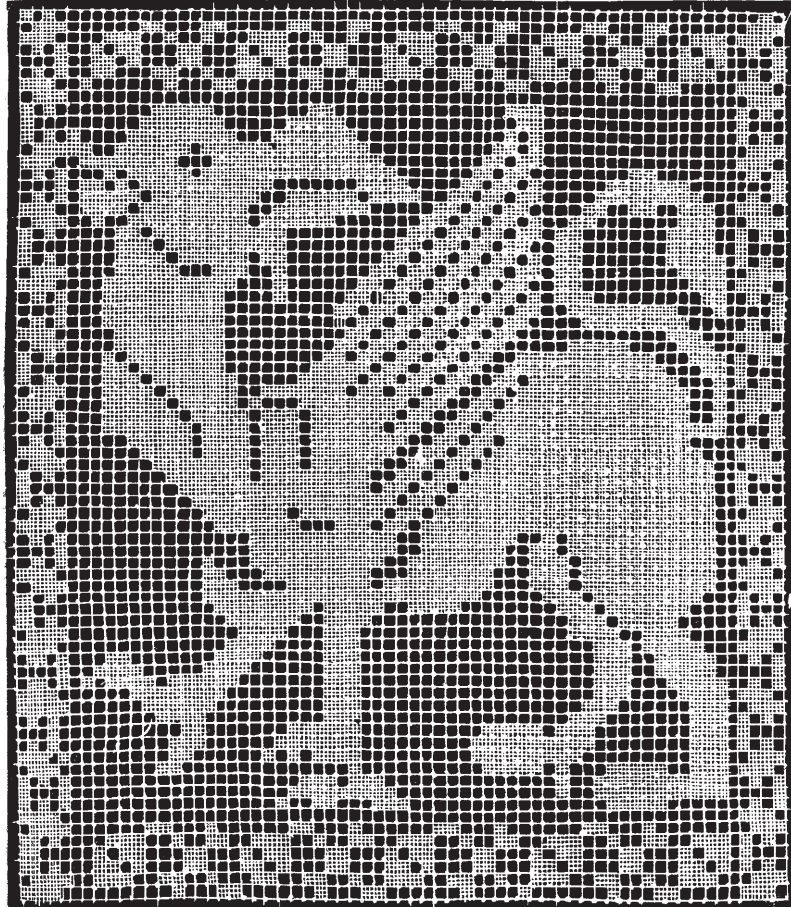
DARNED NETTING.

NETTING is of very ancient origin, and darned netting dates back as far as cutwork, though not so far as embroidery. It is impossible to give the date of its first existence, but it is generally acknowledged to have been practiced by experts in the art of needlework in the thirteenth century all over Europe; for, while cutwork, drawnwork and the ancient laces were confined to one locality, darned netting seemed more generally known.

The ancient name of darned netting was *lacis*; it was also called *opus araneum*; in Italian, it was *punta a stuora*; in Spanish, *puntas de randas*; in French, *point conté*.

It was extensively used for coverlets, for bed and window-curtains, for bed-valances and other draperies, being less employed as an article of personal adornment than other primitive laces. While used for church purposes exclusively, it was put on altar-covers, grave-clothes and the like, and often represented scriptural groups and the figures of saints, mingled with lozenge patterns, foliage or flowers. Some of these pieces were very elaborate, though they could scarcely be called true to life, since only an expert could decipher the meaning of the rather clumsy figures. Afterward Gothic monsters became popular; these appeared in a multitude of forms.

The illustration represents one of these monsters. Still later, flowers, birds, bees and foliage were taken for models, and beasts of various kinds.



ANCIENT DARNED NETTING.

The netting used was silk or linen, and the pattern was put in with the regular darning stitch, being often outlined with a heavy thread. The threads used were

either linen, silk, gold or silver. Often upon a ground-work of colored silk net, the figures were darned in with a variety of other hues, usually strongly contrasting with the ground. It was often worked in squares, one square being filled with a figure, the next one being of plain net, and so they alternated throughout the work.

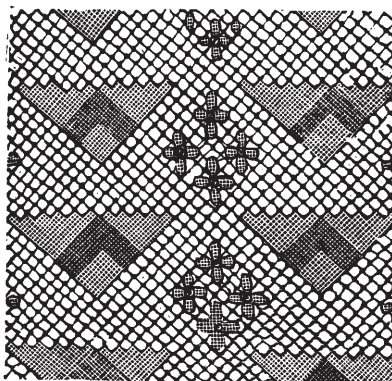
The early pattern books were devoted almost exclusively to darned netting, giving curious and strange designs. In one published in 1587 is given for a pattern the seven planets, together with the mythological characters of various kinds. The patterns of renaissance period are the most graceful, being composed of various flowing wreaths, flowers and scrollwork.

Spiderwork was a name given to one variety of ancient darned netting; indeed, some of the oldest specimens of it preserved bear this name. Some apply it generally to all darned netting of one period, but it is more properly given to some peculiarly delicate specimens which were darned with fine thread upon net composed of close, light meshes. The work being unusually fine and airy it was given the name from its fancied resemblance to a spider's web.

The specimens of spiderwork which have withstood the ravages of time, either from their unusual strength or from particular care, and are preserved as relics in lace collections, partake more of the geometrical than the mediæval style. Three pieces of this lace are mentioned in the Exeter "Inventory," dated 1327, and there are specimens bearing quite as old a date in the Bock collection of the South Kensington Museum, England.

The illustration we give is one of these specimens, and bears the date of the thirteenth century. It is of silk

network, and the pattern has been described by a writer well versed in ancient laces as being "small embroidered shields and crosses," though to any ordinary mind the figures appear more like forget-me-nots and triangles. Another specimen of a century later, also of silk, has a mediæval gammadion pattern, consisting of alternate small squares and a larger figure which somewhat resembles a double X, though one letter is attached to the top of its mate instead of being placed beside it, as is now the custom.



SPIDERWORK.

Darned netting, like drawnwork, lived through the age of pillow and point lacework, and still exists in the age of loom laces. It was manufactured, however, in greater quantities than drawnwork, being more easy of execution, and for a long time was almost the only thing in lacework adapted to household draperies, as other work of this character was too expensive and elaborate to be used except in small quantities. The darned netting of the present day, however, is mostly devoted to tidies and

small articles of home manufacture. Lately, a darned netting of strong flax-thread, the natural color, has been revived, called antique lace or *guipure d'art*. This is made into squares, edgings and insertions, and is devoted to ornamenting curtains, cushions, counterpanes, pillow shams and similar articles ; for, like the darned netting of ancient make, it seems peculiarly adapted to this class of ornamental drapery, holding a comparatively humble, though honorable, place among laces, and though unlike that of ancient date, which had no rival in this line, it is still very popular on account of its strength and beauty, though it is obliged to compete with the cheaper products of the loom.

CHAPTER XV.

ANCIENT LACE (*continued*).

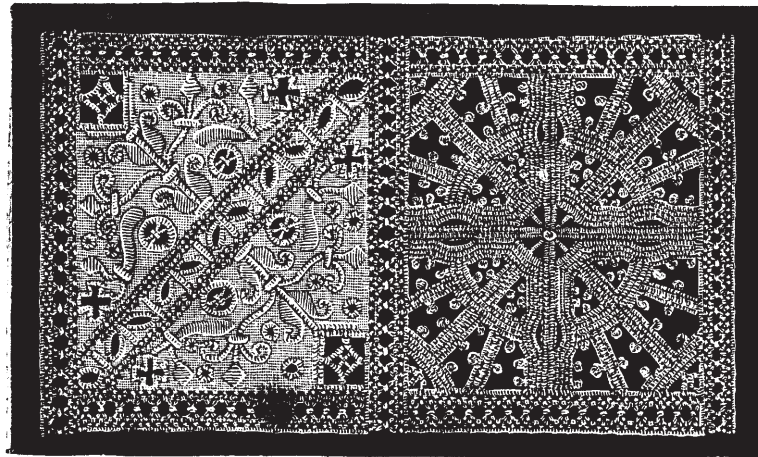
RETICELLA.

THIS is the first needle-made lace of which we have any account. Like all the earlier laces it was extensively made in Italy and the Ionian isles, being called in the latter, Greek lace. This last was much coarser than the Italian, the Venetian reticella being the finest produced. It was made in nearly all the convents of Italy, and gradually spread into Spain, Germany, France, Flanders, and, lastly, England. The Italian designs were copied in Vinciolo's pattern-book of 1587, and were used all over Europe, the English patterns only having a distinctive character—they displayed more stitches than the Italian, but were, upon the whole, poorly executed; in reality, comparatively little reticella was made in England.

Reticella evolved from cutwork, as did point lace at a much later date from reticella. The first two were often confounded, although they were very unlike. Both were called nun's work, and both were invented by Italian nuns; besides, they often appeared worked side by side, and this will readily account for one being taken for the other, and especially at first, when both were comparatively little known. Alternate squares of cutwork and reticella were often worked together.

In the design given below, which is one of the sixteenth century, linen embroidery and cutwork are mingled in one square, the other is reticella.

This lace is mentioned in the Sforza inventory of 1493, and in the sixteenth century became the favorite trimming for the costumes of the nobility of Europe. As it was made entire of flax or silk thread, it was suitable both for articles of underwear, for ruffs, collars, caps, robes,

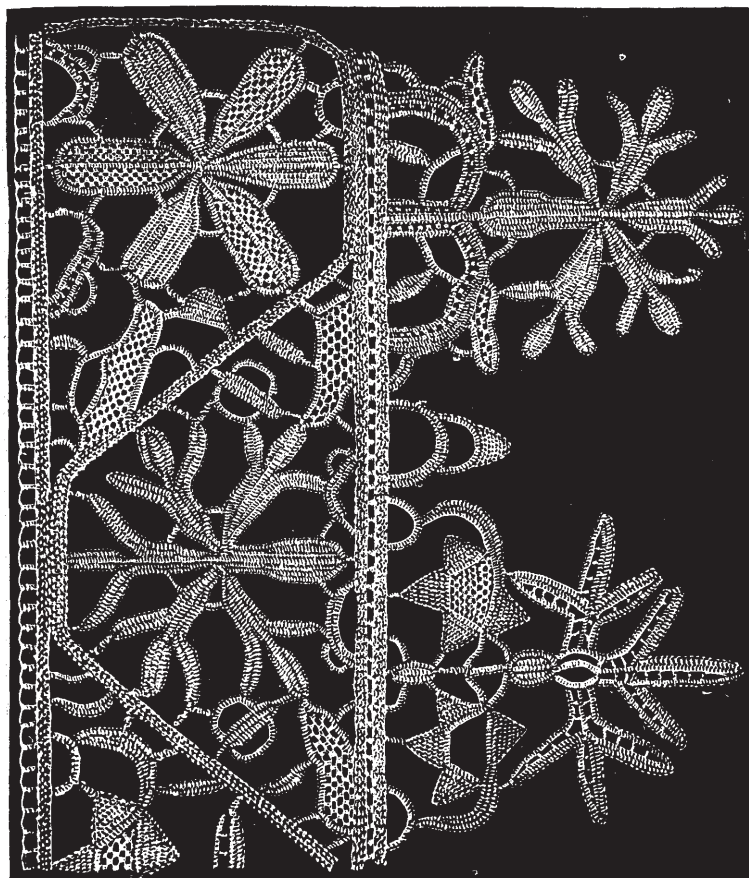


CUTWORK, LINEN EMBROIDERY AND RETICELLA.

dresses, for infant's layettes, and for ornamenting the robes of priests and bishops.

It was made by fixing threads in a linen or plaited thread-frame, these threads being in groups, or sometimes radiating from a common centre, thus forming a sort of groundwork or foundation for the figures of the pattern. The thread-frame was tacked to a piece of parchment, and over the foundation was worked in various shapes button-hole, rope and Genoa stitches. The button-hole

stitch is familiar to all; the rope stitch is made by simply winding the foundation with the thread used in working; and the Genoa stitch is made by passing the needle



RETICELLA.

containing the thread over and under two or three foundation threads alternately, as in darning. When the pattern was completed, the last touches were put

to the work in the way of numerous picots, or knots and dots.

Reticella changed in design, according to the period in which it was worked. The mediæval patterns were first in vogue to a small extent, then geometrical, with a partiality toward wheels and circles.

The specimen which we give on the preceding page is from Corfu, the design being somewhat Oriental. Only the coarsest productions of ancient reticella remain, as the finer have either become worn, or, under the infliction of repeated starchings, have rotted away. A few specimens may still be found in old convents and churches, but these are coarse in quality and inferior in design.

Within the past century attempts have been made to produce imitations of this lace, but usually they have been quite unsatisfactory. Mlle. Dugrenot, a French lady, however, has met with excellent success, having reproduced it in the most perfect style. She exhibited an exquisitely beautiful specimen at the International Exhibition of 1867.

Francesca Bulgaria recently instructed the Florentine schools in the art of making this lace, but her success was not remarkable. Since it is entirely produced by the needle, and evidently requires experience to render the worker expert, it is scarcely probable that it will ever again be made to any great extent, as the call for it is very limited, and only ancient specimens valued. The most interesting and really valuable pieces of reticella now in existence may be found in the convents of Milan.

Reticella was worked in almost endless designs, but the patterns were coarser than those of the laces of the

present day. It may be said to belong almost exclusively to the sixteenth century, as it was little worked, if at all, previous to that date, and early in the seventeenth century it was superseded by points.

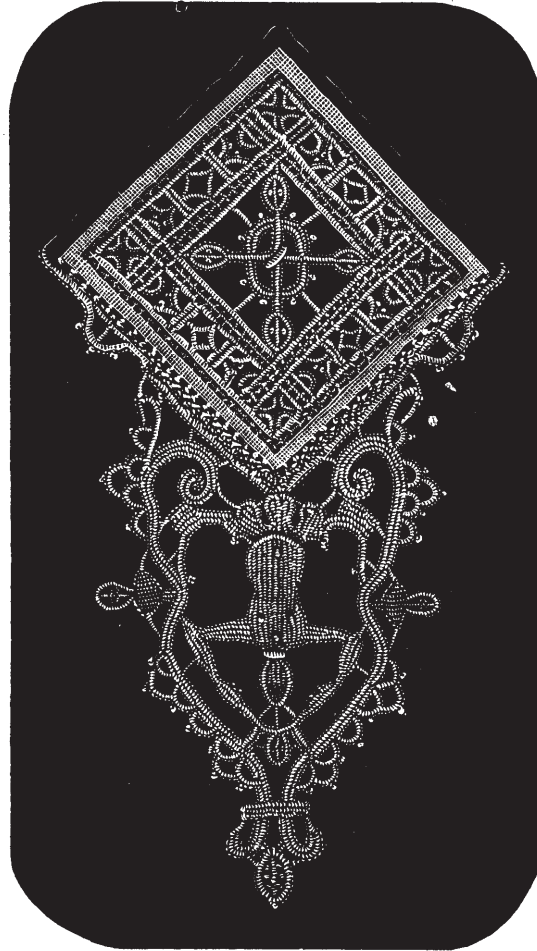
It bore few names, however, being *reticella* to nearly all countries; aside from this, it went by the name of Greek lace, though only the coarser productions, and in Italy it was called *punto d'aere*,⁽³⁾ and sometimes *punto a reticella*. When made in special designs, however, it went by various names, the famous bridal lace of this period being *reticella*, and carnival lace also.

The latter was made in the same manner as *reticella*, and was extremely popular in Italy toward the close of the seventeenth century. It was manufactured exclusively for carnivals and masquerades, and no lady's toilette was considered complete unless it could boast a few pieces of carnival lace.

Its peculiarity consisted in its pattern alone, which was made up of grotesque figures of various sorts—clowns, fools' caps, and the paraphernalia of carnivals generally, or whatever would remind one most forcibly of the occasion on which it was to be worn. Many of these designs were very cleverly executed, and the lace was treasured as heirlooms in the families to which it belonged, seldom seeing the light of day, except at the carnival season. Being remarkably durable on account of the strong flax thread generally used in its making, it was almost imperishable, some pieces being retained in families long after the rage for making it had died out.

On page 108 is a specimen of this lace which was worked in the sixteenth century, being of Italian production. The piece is admirably worked, the square in

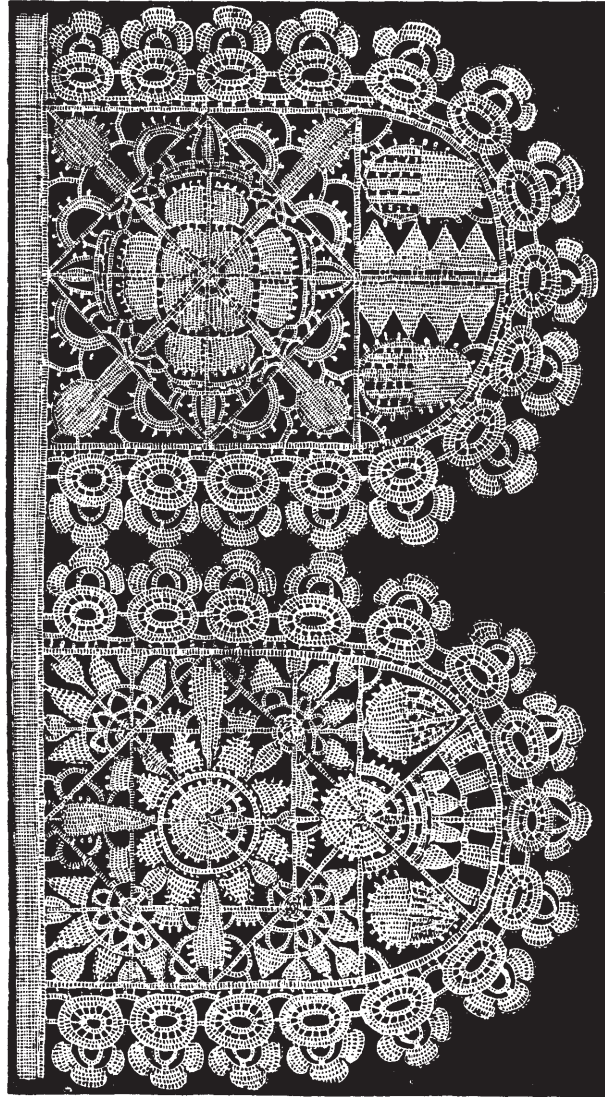
the heading showing fine button-hole and rope stitches almost exclusively, the dots being small and clear. The



CARNIVAL LACE.

clown in the point is wrought in Genoa stitch, as is a portion of the surrounding work, while the edge is fine

button-holing, which, being arranged in tiny scallops with occasional dots, resembles to some extent modern tatting,



ENGLISH RETICELLA, SEVENTEENTH CENTURY.

though the stitch is made with the needle instead of a shuttle.

Beetles were introduced in reticella toward the last of its popularity, their numerous legs being easy to work in the button-hole bars. The early Renaissance style rendered these latter productions rather more graceful than former ones, introducing scrollwork, marguerites and foliage, which, though imperfectly rendered, was more pleasing than the stiff, unmeaning figures and the angular designs of the geometrical period.

England manufactured reticella to a small extent during the seventeenth century; and, in fact, nearly all the attempts at point lace in England, until very recently, were of the reticella type. The patterns are rather more modern than those of the Italian or Greek reticella, and resemble to a certain extent the fine Irish crochet work, being scarcely lighter in design or finer in material and execution than the crochet, which is usually of flax thread, and worked in very pretty patterns. The reticella manufactured in England, however, was of a very limited quantity, as it was scarcely attempted until the time when that rich old lace was superseded by lighter and more modern productions.

CHAPTER XVI.

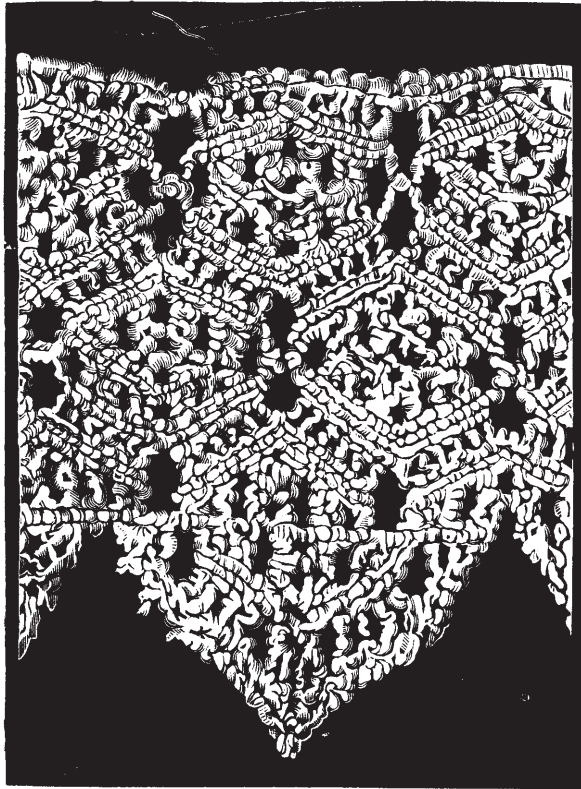
ANCIENT LACE (*continued*).

KNOTTED POINT.

THIS is an ancient lace, mention being made of it in the Sforza inventory, 1493. In Taglienti's pattern-book of 1530 are given special designs for it, by him styled "gropi." Little space, however, was given to knotted point in this or other pattern-books of the day, a proof that though known at this time it was not so popular as reticella, though it flourished, after a fashion, long after reticella was laid aside.

The manufacture of knotted lace was confined to Italy and the Ionian Isles almost exclusively. It was worked, as its name denotes, by knotting the threads together, and the style was, at best, quite heavy, almost clumsy in fact, it being impossible to carry out any effective design in this manner, and especially without the aid of the pillow. The knotted lace of this period, therefore, was primitive in pattern and rather stiff in effect. It could, in consequence, be little used, except to border table covers and window or bed drapery, though some of the finer designs were employed for trimming garments. The threads used were coarse flax or finer silk, and gold and silver tissue. The flax thread was usually in an unbleached state, and often so coarse as to be like a heavy cord.

The illustration is of Italian make. This lace was called in Italy *punto a gropo*. It flourished in the latter part of the fifteenth, and, to a certain extent, throughout the sixteenth century, but in the seventeenth it was



KNOTTED POINT.

eclipsed by the point and pillow laces, then in their prime. But few specimens of old knotted lace can be found at the present day, even in Italy, and it is never met with elsewhere.

In the eighteenth century it was revived under the name of macramé, which appeared in lighter and more graceful patterns, being knotted upon a pillow, though, even in macramé, coarse flax thread is often preferred, as more closely resembling the ancient lace, and also more suitable for ornamenting heavy draperies.

In the old knotted laces the only patterns consisted of clusters of knots alternating with more open spaces, the designs quite irregular or approaching the geometrical style. During the sixteenth century the pillow was adopted for knotted point, but as Italy, with the exception of Genoa, was never celebrated for pillow laces, and Flanders did not take kindly to knotted point, this scarcely rendered it more popular than before.

PLAITED LACE.

This is the most modern of what are termed mediæval or ancient laces, though gold and silver lace was braided from the beginning, and for a long time the plaiting was extremely simple in design and manner of execution, the material alone rendering the production valuable. It was called "passament," and resembled to a certain extent the simplest patterns of what we now know as passementerie. Afterward, the gold-plaited laces were christened point d'Espagne, from the fact that Spain manufactured the choicest of these.

When the pillow was adopted for knotted point and other laces, it was found that plaiting was a much easier method than knotting, besides being admirably adapted to gold and silver threads. By the use of the pillow, gold lace could be plaited far more elaborately than without it, consequently the pillow was soon used altogether

in the manufacture of metal laces of all sorts. Gold lace has been worn to some extent ever since the fifteenth



PLAITED LACE.

century, in simple braids at first, and only adopted by kings or warriors of high rank. Then it became a popu-

lar garniture for court dresses and trains, being greatly worn by the French Court, until at present it is but little manufactured, and only employed for military decoration, or to bedeck the liveries of servants of royalty.

At all times gold and silver laces have displayed little art in their construction, the designs being quite regular and uniform, but little ingenuity being shown in their manufacture, probably because the wire is a little stiff for being wrought in complicated designs. The pattern-books of both the sixteenth and seventeenth centuries contain many devices for plaiting gold and silver laces, but these varied little. Italy made the first gold lace, then Spain, and afterward, to some extent, France, under Colbert's administration. The latter was a copy of the Spanish production, and was called *point d'Espagne*, though, like most imitations, it was inferior to the original article. It is now scarcely manufactured, except at Seville, Barcelona and Valencia.

The plaited thread laces, however, exhibited much ingenuity in design and workmanship. Flax thread was used, both the natural tint and white, also silk threads of various sizes and colors. These plaited laces were the lightest of any produced at this time. Both *reticella* and knotted point were rather heavy, and plaited lace allowed the worker to strike out in a new path, working pointed and scalloped edges, and also making insertion. In the beginning, *reticella* designs were copied, but the Genoese workers at length cast these aside, adopting the lozenge pattern, and making the work much lighter in every respect. Some of these (see page 114) were so open as to suggest a certain poverty of design, but the contrast from the heavy laces previously worn was so great that this

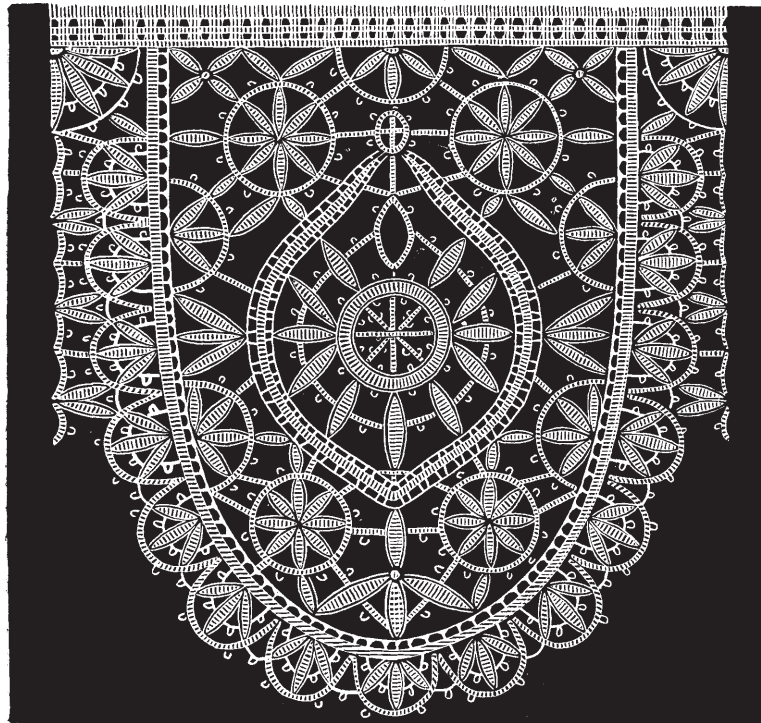
was scarcely considered a disadvantage. On account of being so light, the plaited laces were much used to border ruffs, and also used to some extent for the deep cuffs at



GENOESE COLLAR LACE.

the wrist. The illustration shows one of the lightest of the designs in plaited lace, and has the Vandyked border so popular at one time.

The plaited laces of Genoa were greatly in favor during the latter part of the sixteenth century, or until



GENOESE PLAITED LACE.

the falling collar was adopted, which was in the early portion of the seventeenth, when they were found too light to answer the purpose. Their extreme lightness, being just what was required to plait in a ruff, was quite an objection in the plain falling collar, and consequently

a heavier lace was needed. Genoa plaited lace, therefore, was at once made in heavier patterns, and the Genoa stitch, used in working reticella, was mixed with the plaiting. This Genoa stitch was used for the heavier parts, and many of the outlines; the lighter portion of the design was plaited. This combined production of the pillow and needle was especially popular for collars and cuffs, and was generally denominated collar lace (see illustration on page 116).

This style of lace, of which we give an excellent representation, was worn for many years, and appears to such an extent in the portraits of the period, until its rosettes and scallops are familiar to all.

The Genoese also made a lace similar in design to this collar lace, but it was plaited upon the pillow entirely, and, consequently, somewhat cheaper in price.

The illustration on preceding page is taken from a section of a collar which has been carefully preserved for nearly two centuries. It is made of fine Lombardy thread. At present Genoa makes only silk guipures and modern macramé.

Plaited lace was imitated, from the time of its first popularity, in tape and braid, as point and pillow laces are at the present day. In the most elaborate of these ancient imitations the braid was first plaited upon the pillow, and then laid in place and connected with brides and numerous lace stitches.

The modern laces, which spring from the ancient plaited lace, are the silk and thread guipures, the Maltese and the Cluny; but these may be more properly classed among modern pillow laces.

CHAPTER XVII.

MODERN LACE.

SOME writers advance the theory that the idea of lace-making was suggested to woman by a spider's web. This idea is very reasonable, from the fact that some lace stitches—the filling up of wheels, rosette-centres and the flimsy brides that connect the heavier figures of the design when regular grounds are not employed—form an almost exact copy of a spider's web. Although the heavier ancient laces undoubtedly sprung from cutwork and embroidery, one of the lightest kinds anciently known was termed spider-work.

Again, we have writers who aver that the finest patterns of modern lacework are derived from the fantastic shapes the frost takes upon window panes; and, since frostwork and spiders' webs were in existence long before lace was dreamed of, we are unable to dispute the fact of these assertions, even if they seemed less reasonable than they now do.

For several centuries the making of lace has been one of the most popular of the art industries, and as an article of adornment it rivals jewels of gold and gems; for lace, properly worn, gives an air of delicacy and refinement to the wearer. But there is a vast difference between lace and gems, from the fact that, while gold and precious stones have an intrinsic value before the hand of the lapidary or artificer has touched them, lace, which equals in value all but a few of the rarest gems, is fabricated from

the cheapest and simplest things in nature—the silk-worm's web or the fibre of the flax plant, the latter being poor, weedy-looking, with a most unassuming flower. An art industry, indeed, it may be called, since its costliness is the result of patient artistic labor alone.

During the period when lace was so extensively manufactured and worn in immoderation by the French and English Courts the writers of the day gave much attention to ridiculing or praising it. In 1651 a Flemish poet, Jacob Van Eyck, eulogied in Latin verse the making of lace. "Of many arts," he said, "one surpasses all the threads woven by the strange power of the hand, threads which the dropping spider would vainly attempt to imitate, and which Pallas would confess she had never known. For the maiden, seated at her work, plies her fingers rapidly, and flashes the smooth balls and thousand threads into the circle. Often she fastens with her hand the innumerable needles, to bring out the various figures of the pattern. Often again she unfastens them, and in this, her amusement, makes as much profit as the man earns by the sweat of his brow. The issue is a fine web, open to the air with many an aperture, which feeds the pride of the whole globe; which encircles with its fine border cloaks and tuckers, and shows grandly round the throats and hands of kings; and, what is more surprising, this web is of the lightness of a feather, which in its price is too heavy for our purses."

Lace went by the name of "passament" in both England and France throughout the sixteenth century. All braided gimps were known by this name, as well as gold and silver lace, and this is, in all probability, the reason it was bestowed upon lace. The French name, *dentelle*

was not given to it until it had a toothed, or what we call a pearled, edge. In Italy lace is called by three different names—*merletto*, *trina*, and *pizzo*, the last in Genoa. In France it is *dentelle*, in Spain *encaje*, in Germany it is termed *Spitzen*, and in Holland *kanten*.

Lace is composed of two distinct parts—the ground and the pattern. The network ground, made up of round, square or hexagonal meshes, is often spoken of by its French name, *réseau*. Ancient laces did not have this ground, neither did early points, nor do guipures. In these laces the ground is made up of long or short bars of thread, which connect the figures of the pattern together in an irregular manner, and in the more elaborate laces these bars are covered with fine button-hole stitches, and edged with dots or picots.

Sometimes lace has a ground made up of large meshes surrounding one part of the principal pattern or design, and small meshes about another portion, thus producing the effect of a more elaborate pattern by simply varying the ground. When the heavier design is connected by bars, which are usually called by their French name, *brides*, the more irregularity they show the more tasteful the work. The pattern, whether it be flower, scrollwork, or other figure, is also termed the *gimp*.

Lace has two edges. One is straight, for the purpose of sewing upon the garment it is designed to decorate; this edge is called the footing. Sometimes a very narrow, straight bordering, like a fine lace braid, is made separately and sewn on the edge to strengthen it; this is also called the footing when disconnected, as well as when sewn on the broader lace. When this separate footing is not employed, a stronger thread is introduced into the extreme

edge of the lace to give it body. The other edge of lace is usually scalloped or Vandyked, made firm by a thread, which is a trifle heavier than the other portion of the ground, except in cases where the heavy part of the pattern comes to the extreme border of the scallop or point. This edge is finished with a short, light, feathery fringe called the pearl or picot.

Many varieties of lace, especially the pillow, have insertions also; these insertions seem to have been first made at Genoa of the plaited lace described in the previous chapter. Insertions have the straight edge, called the footing, on both sides, and are never used for bordering, but for connecting, or, rather, dividing two portions of the garment, while lace proper is reserved for trimming the edge.

Before separate insertions were invented, garments designed for lace ornamentation through the centre had the different breadths united by what was called seaming lace. This was needle-made, of plain or elaborate pattern, wide or narrow, according to the garment decorated or the taste of the worker. If the two widths of cloth to be connected had a selvage, these selvages served as a foundation for the seaming lace, which was always connected with the cloth. If there was no selvage, the edges which were to be connected were first hemmed before the seaming lace was begun. When used upon linen, flax thread was employed; but if the article chanced to be silk, then silk was used for the seaming lace, of similar or contrasting color. The stitches used in making this seaming lace were similar to those in reticella or the earlier point laces, though usually not so fine. This lace was popular for sheets, pillow cases, cushion cloths, shirts,

gowns, and many articles of outer apparel. Mention of it is often made in the wardrobe accounts of Queen Elizabeth, King James and Prince Charles, who was afterwards Charles I. It is also employed at the present day in making up household linen in Denmark, Sweden and Russia.

Insertions of the present day do not differ from lace sufficiently to need a separate description ; they are almost altogether pillow-made or woven, and are manufactured usually of a pattern to match the lace to which they belong.

Modern hand-made lace is of two kinds, point and pillow, there being but few varieties of the former and many of the latter.

CHAPTER XVIII.

POINT LACE.

VENICE originated point lace, first producing it about 1620.

Point is made on a parchment pattern, and entirely with the needle. *Only one stitch* is used in making it—the button-hole stitch, worked tight or loose—and it is marvelous how many variations of it will be found in a single piece of lace.

But four different countries in Europe have ever produced point lace in any great degree. It is true that time and circumstance have occasionally scattered isolated point lace workers among other countries, but their productions almost invariably partake of the characteristics of the district where they learned the art, and if otherwise, their work appears in such extremely small quantities that it has no effect whatever upon the general market, being in most cases picked up by some lady who delights in whatever is curious in the way of lace.

✓ The centres for manufacturing point lace are four—Italy, Spain, France and Belgium, and in these countries the manufacture is limited to almost one city each. In Italy, Venice was the chief seat; in Spain, Castile; in Belgium, Brussels; in France, Alençon and Argentan.

✓ The real points are few in number, and half of these, being manufactured to little extent at the present day, seldom find their way to American markets, except they are procured to order for lovers of rare laces who have

the means to gratify their tastes in this particular; for so elaborate is the workmanship, and so scarce have the choicest patterns become, they are worth their weight in—not gold, but diamonds.

There are but eleven different kinds of point lace known to the commercial world. The name point, however, is incorrectly applied to many of the better kinds of pillow lace, and is also given to several modern productions, which, though properly point, are simply faithful copies of the old specimens, and therefore do not merit a special name. We hear of Irish and English points, but they are only copies of old Italian and Spanish laces, or the early point de France, with a few attempts to copy Brussels point. Again, we hear on every side of point d'Angleterre, which is not an English point at all, but of Brussels manufacture. It received this name from the fact of its being smuggled into England during the latter part of the seventeenth century, when it was against the law to sell Flemish laces there, or even import them to any extent. The lace-dealers, consequently, after smuggling it into the country, rechristened it point d'Angleterre, and then disposed of it as an English production. The name was at first applied to Brussels pillow lace, and later to a lace in which Brussels point and pillow were mixed.

The eleven different point laces are as follows :

- Venetian Flat Point,
- Venetian Raised Point,
- Venetian Grounded Point,
- Spanish Flat Point,
- Spanish Raised Point,
- Point de France,
- Point d'Alençon,

Point d'Argentan,
 Brussels Point à l'Aiguille,
 Brussels Point Gaze,
 Brussels Point Gaze Appliqué.

The Venetian points are often termed Italian flat and raised point. The Spanish raised point is also called Spanish rose point. All the points are at times termed point à l'aiguille—aiguille being the French word for needle; hence the term means simply needle-point. It is generally, however, applied especially to the early Brussels point, for the reason that the lace usually called Brussels point is only a pillow lace. Point d'Alençon is often spoken of as French point.

Fashion writers of the day, as well as reporters generally, on both sides of the Atlantic, in describing dresses worn upon some State occasion, have a fondness for saying that Mrs. So-and-so, or the Princess Someone, wore a dress trimmed with Brussels lace. This is very definite, indeed, since Brussels manufactures two points, and no end of pillow laces, in all amounting to more than half the hand-made lace the world at present wears. The reason is, because those who write up the descriptions know little of lace, and all who were not there to see must remain in ignorance of the kind really worn. In a recent report of one of the Queen's Drawing Rooms, which was published in a London journal, a lady is described as wearing a costume trimmed with "Carrickmacross point lace." Now there is no such lace in existence—the Carrickmacross lace being a pillow guipure. In this way all, except those who are well versed in lace lore, are led to suppose the number of points almost innumerable.

In choosing laces, if one is in doubt, the points may be

readily distinguished by the button-hole stitches which compose them.

Venetian raised point, Venetian flat point, Spanish raised and flat points, and the early point de France, are never grounded—that is, the patterns are connected by brides, and have not the mesh or network ground. Some of the later Venetian flat points were grounded. There was also a lace manufactured at Brussels in the early part of the seventeenth century which was of pillow flowers put together with needle-made brides. This lace was not made to any great extent, however, and was incorrectly termed point de Venice. Though not properly belonging to point lace, it merits mention. Needle-made flowers were sometimes mingled with those of plait, but this was not usually the case.

The Venetian or Italian, the Spanish points and point de France, are manufactured only to a very limited extent at the present day. Venetian points are no longer made in Venice, and are growing very rare. Point de France is only produced by a few isolated workers, who endeavor to reproduce the old patterns. The art of making the French point d'Argentan is lost, and Brussels point à l'aiguille has given place to the more modern and popular point gaze.

So it follows that there are but three kinds of point lace which appear in the general market, the others all being classed as specialties, and rare at that. These three are point d'Alençon, Brussels point gaze, and point gaze appliqué. Of these, point gaze is the most valuable and point d'Alençon comes next.

The Venetian and Spanish raised points and early point de France are the most expensive laces known, rare spe-

cimens bringing fabulous prices. Their value varies greatly according to width, design and quality; ordinary patterns, of average workmanship and fineness, one inch wide, are valued at about \$10.00 gold per yard. In wider laces the pattern is more elaborate, and the prices, as a rule, are more than double the inch-wide pieces.

The Venetian and Spanish flat points are not quite so expensive as those just quoted; the inch-wide patterns are worth about \$8.00 gold per yard, wider pieces are proportionately higher in price. The Venetian grounded point is much less expensive.

Point d'Argentan comes next in value; although this lace is no longer manufactured, it was made in France extensively up to the time of the French Revolution, and, therefore, is not by any means extinct, valuable pieces being purchased and repurchased, like jewels. Aside from this, it resembles point d'Alençon too closely to be considered of remarkable value on account of its growing scarcity. Exceptionally fine pieces bring exceptional prices, but the inch-wide is valued at about \$6.00 gold per yard.

Brussels point gaze ranks next, being the most beautiful and costly of modern points. The inch-wide patterns are valued at from \$5.00 to \$6.00 gold per yard.

Next in value are the early Brussels point à l'aiguille and the French point d'Alençon. The two laces resemble each other in a great degree. The Brussels point is not manufactured at present, except when mixed with pillow, and then it is called point d'Angleterre. These laces are worth, in inch-wide patterns, from \$3.00 to \$5.00 gold per yard, extra qualities and widths higher in proportion.

Lastly comes point gaze appliqué, which must not be confounded with the Brussels appliqué lace of pillow-made flowers. This lace is of needle-made flowers or other designs, worked in the manner of point gaze, and applied to fine Brussels net. The inch-wide are worth nearly the same as point d'Alençon, the price varying according to design and quality.

This list includes all the points known to the commercial world, though irresponsible dealers are addicted to the habit of giving wonderful names to laces, especially those of novel design, for the purpose of misleading the purchaser and obtaining an exorbitant price for the lace in question. Generally, the poorer the quality the longer the name, and it is invariably prefixed by the word point. It is always safest to purchase only of a responsible house, except one is an experienced judge of lace, though some choice specimens may occasionally be picked up in small hamlets of Europe, yet even these are growing fewer with each coming year.