

about for her; each little detail admirably conceived and carried out, adds variety and charm to the whole, without marring the harmony.

The scope of Milan lace not only permits, but demands a certain amplitude wherein to develop designs conceived on a large and abundant scale. It is the favourite lace for copes and sacred vestments, and when placed upon a purple or scarlet background its severely decorative character suits the sacerdotal garments. Besides, it is capable of bearing the coat of arms of the patron or the prelate to whom it is presented, or symbols and sacred texts; it is fairly solid, too, easy to wash and less costly and tedious to make than others.

Sometimes the braid is tighter and narrower than usual and is induced to turn and return upon itself, and then we have that spiral lace which is sometimes mistaken for Venice Point, so closely do they resemble each other. Many people termed these spirals « Genoese laces » from the somewhat slender reason that the leaf of a book depicting twisting patterns was once discovered at Albissola. Why should it not have been possible for a Milanese lace-worker to have taken her sampler with her to Albissola? Were there not travelling Sisterhoods who wandered through Italy, even crossing its frontiers sometimes, always accompanied by their pillows, their bobbins, their sample-books, and their extraordinary power of creating just those laces best adapted to the special requirements of their cult?

When a lace is spoken of as Venetian, or Genoese, or Milanese or of Abruzzo, it does not mean that the work was executed in that precise locality or by a native worker; what is intended is an indication of the type of lace which arose and developed characteristics in the place whence it takes its name. This spiral lace has all the qualities of Milanese lace and none of the Genoese type.

To take another example, the scarf (formed of two strips joined together) reproduced in No. 223 is a piece of Milanese work manufactured, very likely, at Vienna. Here it is the exotic design which betrays the mixed origin and gives the exquisitely worked lace an unfamiliar and even disconcerting aspect. The foundation is unmistakably of Milan and is but ill suited to the delicate toilé which demands a finer net; the siren, flowers, trellis and crowned double-headed eagle are creatures of another race, speaking a language not to be comprehended by the groundwork to which they have been allied by fate. It is of interest to learn that this lace comes from the noble old house of Passalacqua of Milan and family tradition asserts it belonged to Maria Theresa of Austria. Perhaps the work was designed by a German and executed or superintended by Milanese lace-makers or nuns domiciled in Vienna.

Anyway, if Genoa boasted bobbin-laces which were the most celebrated and the most difficult to copy, one is forced to admit that, as a whole, the Milanese



No. 223 — Two laces joined to form scarf. Example of hybrid lace, German-Milanese. Negrotto-Conz.

lace-makers were the most artistic of all. Their method is so simple and plain that it leaves greater scope for freedom of design and for play of fancy, untrammelled by those shackles which were fixed upon Venice by the poverty of her technique, and on Genoa by its excessive difficulty. Milanese laces are the most varied of all; sometimes we see two backgrounds, net and little bars, alternating with a curious effect. The great liberty of method was accentuated by the frequent use of the crochet-hook, to which Venice rarely, and Genoa never, had recourse.

To sum up, we may say that Venice invented the art of bobbin-lace, but becoming vain of her prowess in the regions of needle-lace, she threw aside the despised bobbins. These fell into the hands of her rival, Genoa, who trampled on all obstacles standing in the way to success, and finally emerged triumphant, while Milan chose a lowlier and easier path along which to travel until she reached her goal, and created a flourishing industry composed of elements both practical and artistic.



No. 224 — Lace with background of two different varieties. The braid, which is continuous, forms the figure of the siren from top to bottom alternately. Rucellai, Florence.

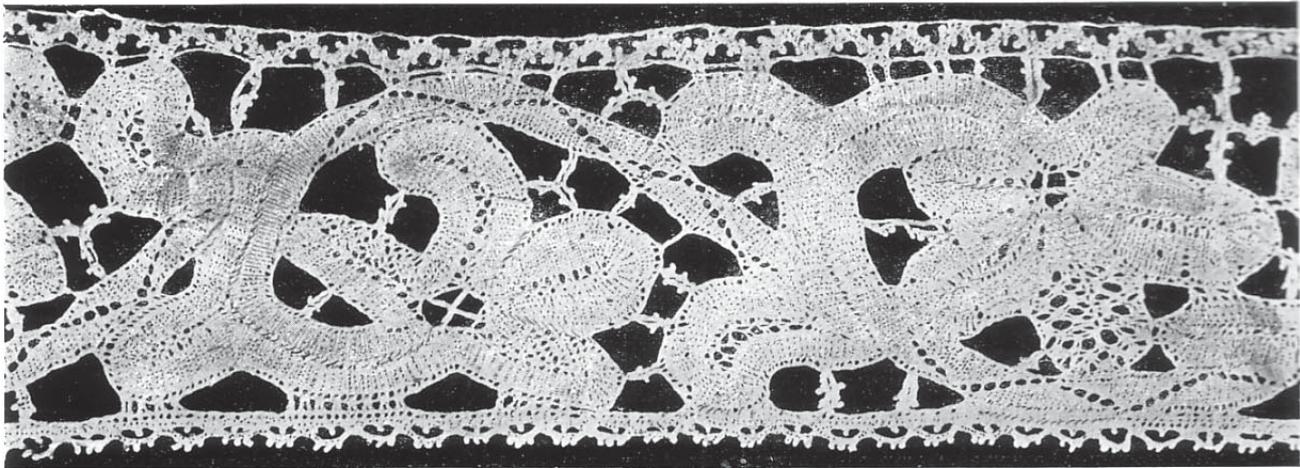
III.

M I L A N .

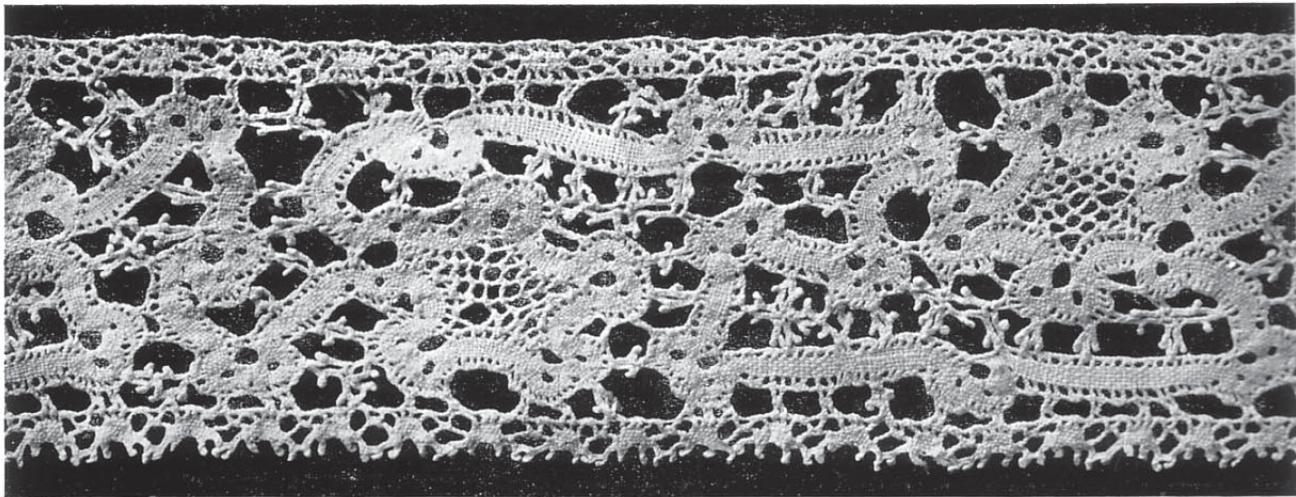
PLATES

MILAN — XVI-XVII CENTURIES.

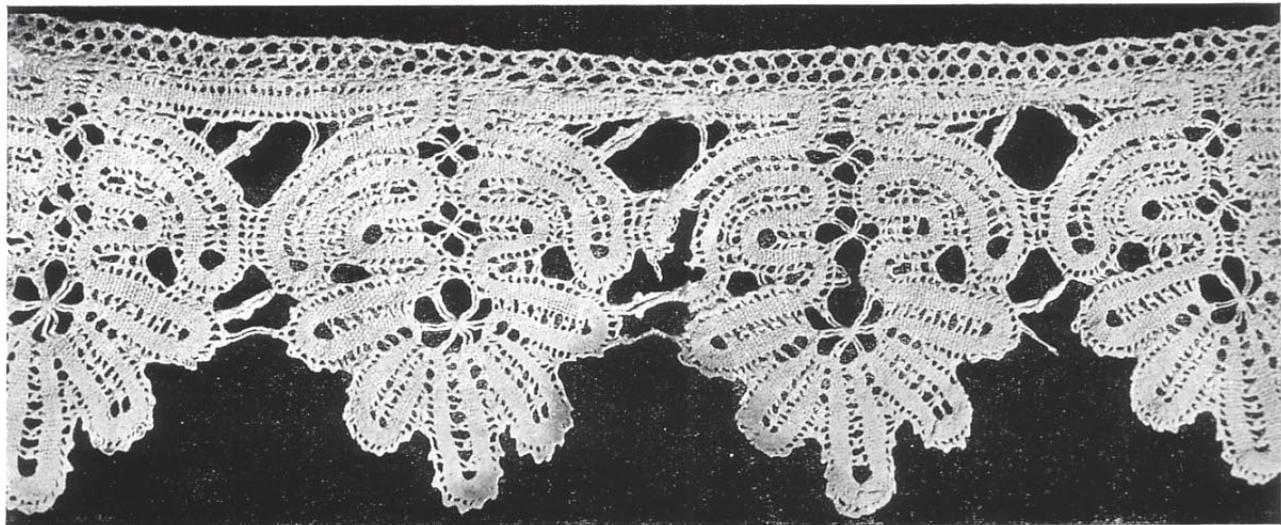
225



226



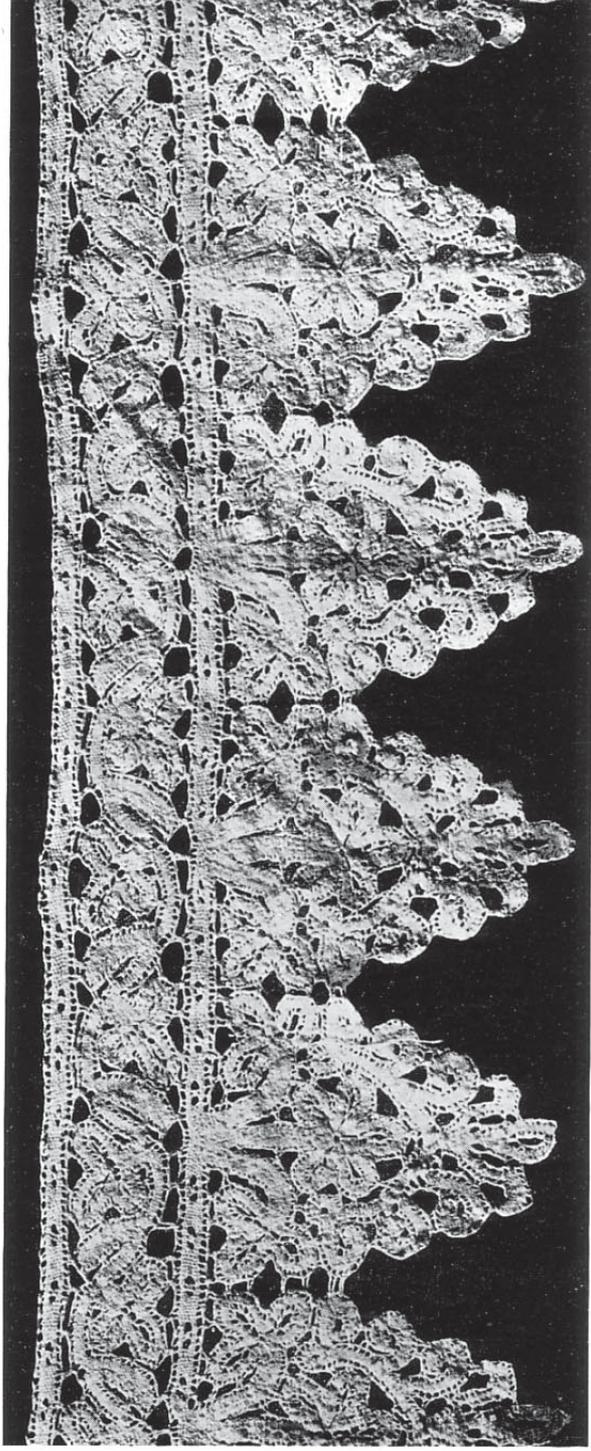
227



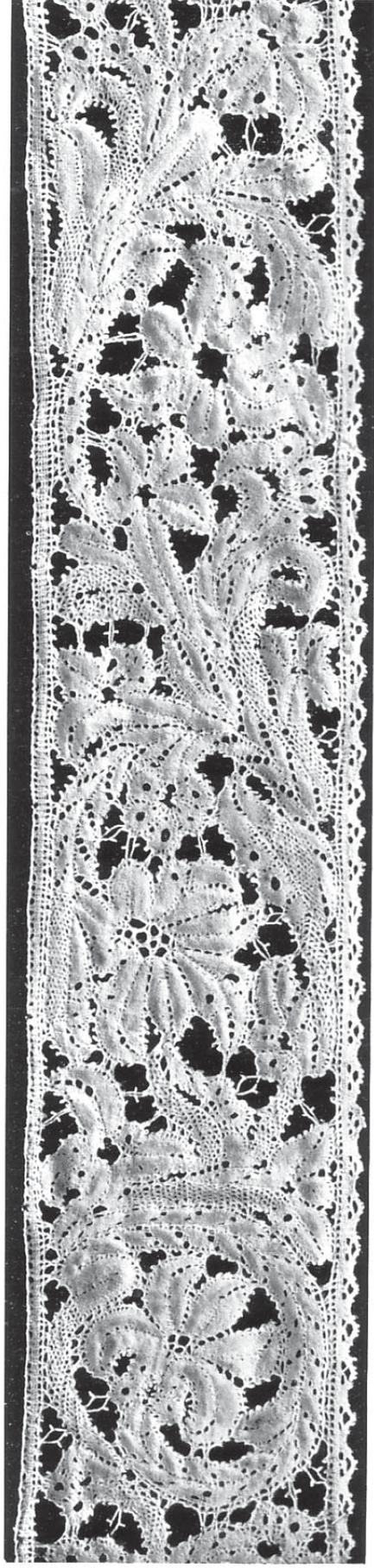
Laces with continuous braid design.

No. 225 — Marchesa del Carretto, Turin.
Nos. 226, 227 — Signora Errera, Brussels.

MILAN — XVI-XVII CENTURIES.



228

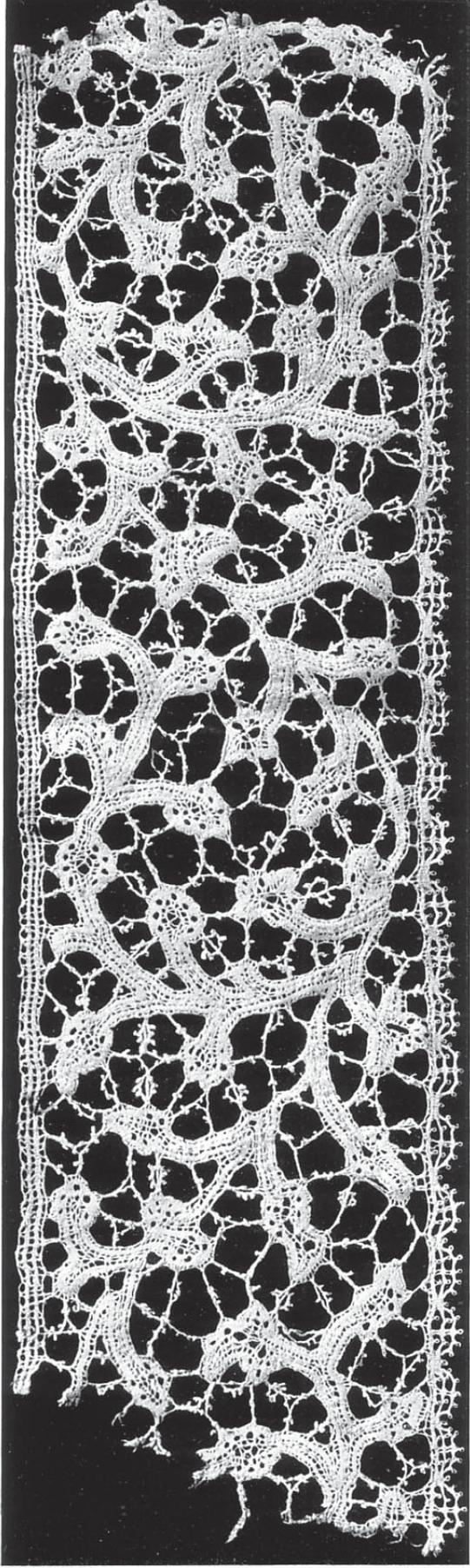


229

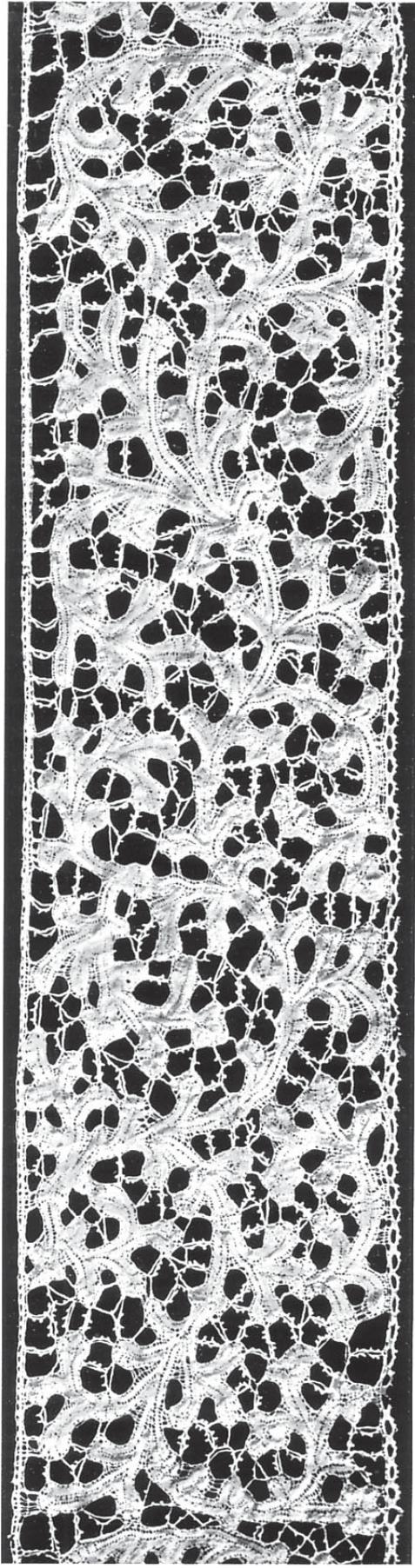
Lace with continuous braid design.

No. 228 — Insertion and edging. Points are not often seen in Milan lace, which finishes usually with a horizontal line distinguished from the selvedge by a tiny festoon, as in No. 229. Signora Fichera, Rome, and Ristori, Florence.

MILAN — XVI-XVII CENTURIES.



230



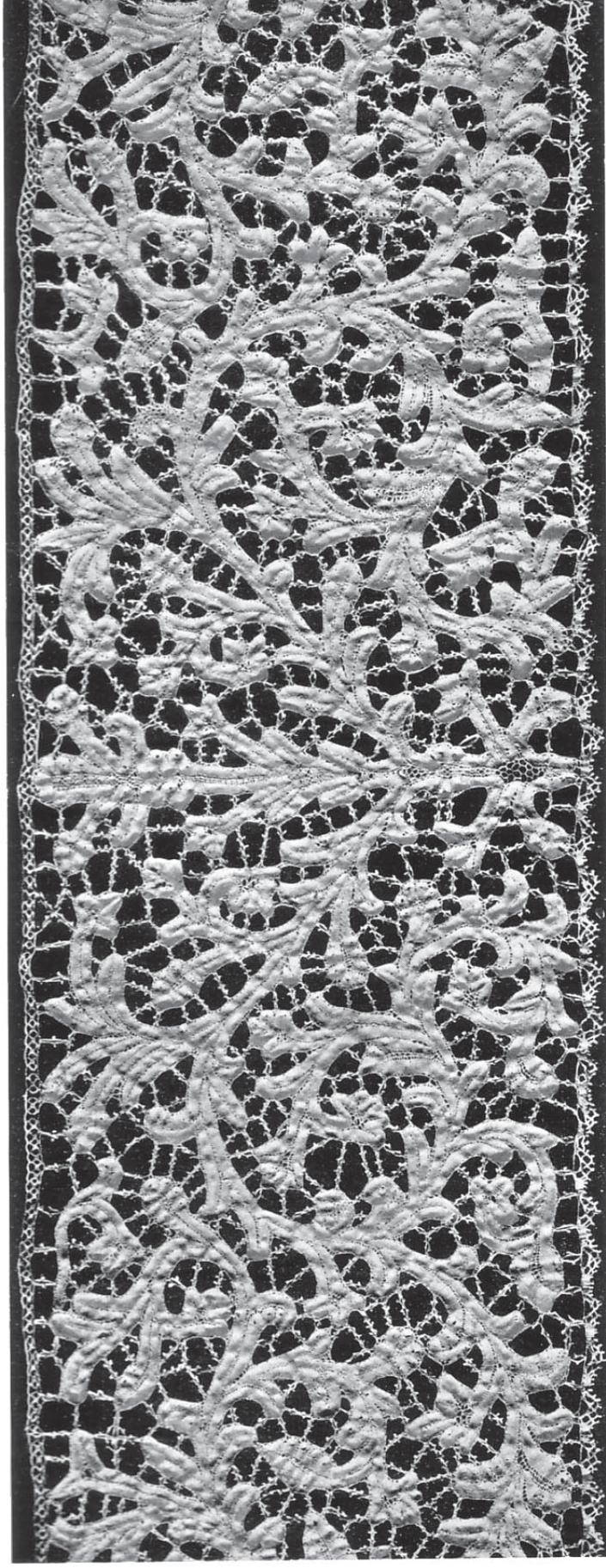
231

Laces with continuous braid design.

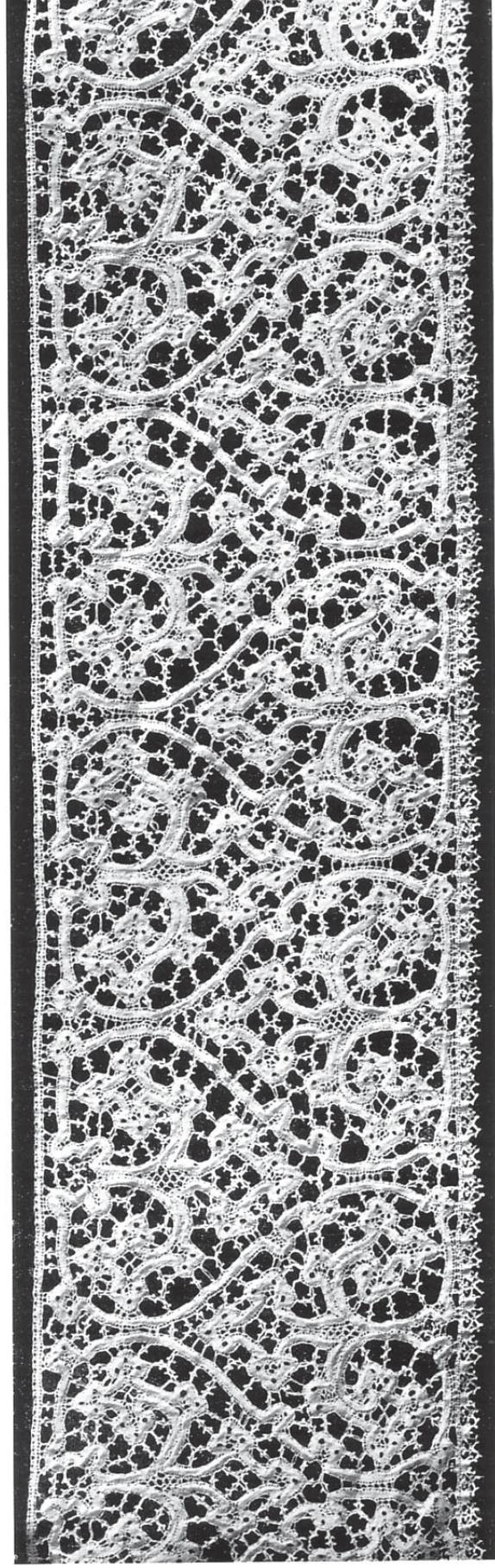
No. 230 — Signora Supino, Bologna.

No. 231 — Ristori, Florence.

MILAN — XVI-XVII CENTURIES.



232



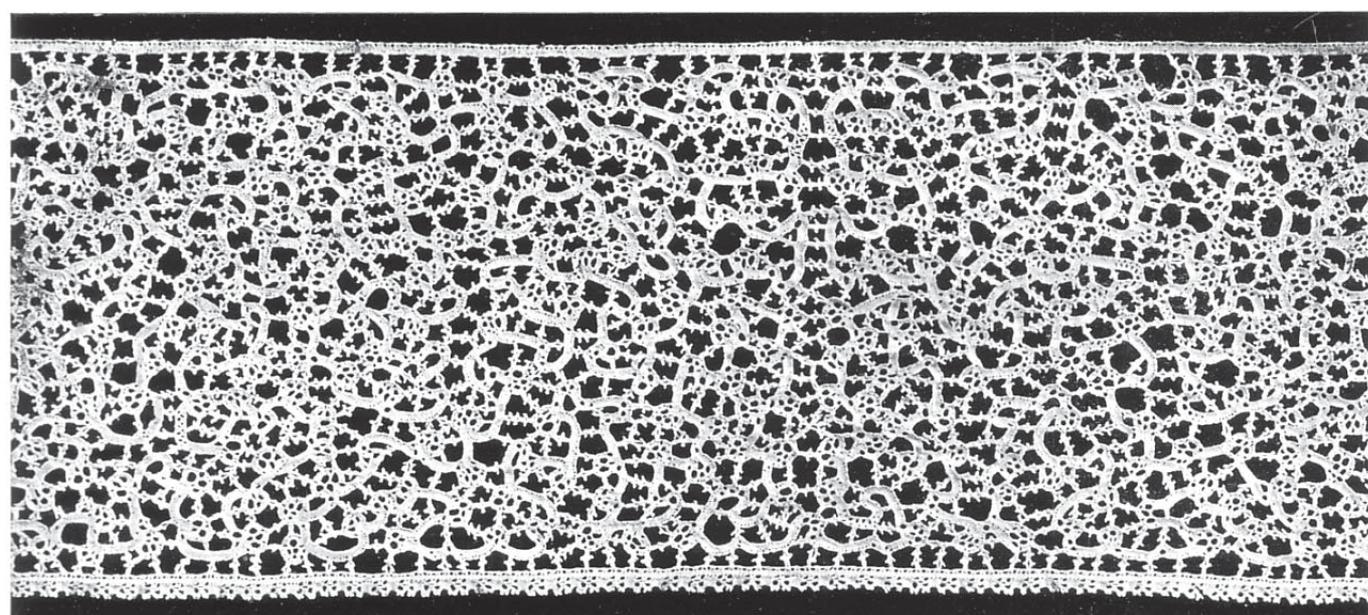
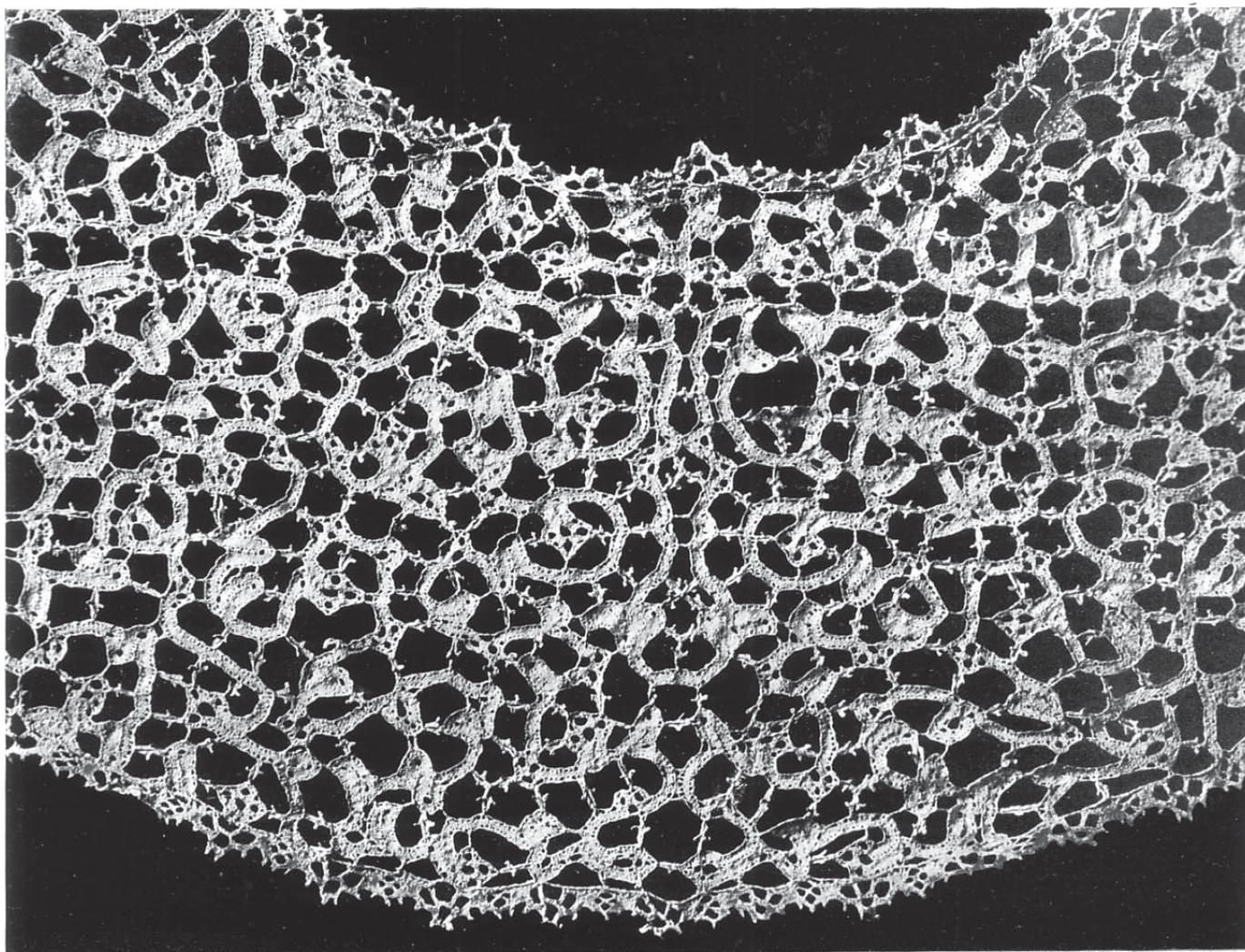
233

Laces with continuous braid design.

No. 232 - The Ida Schiff Collection, Florence.

No. 233 - Ristori, Florence.

MILAN — XVII-XVI CENTURIES.

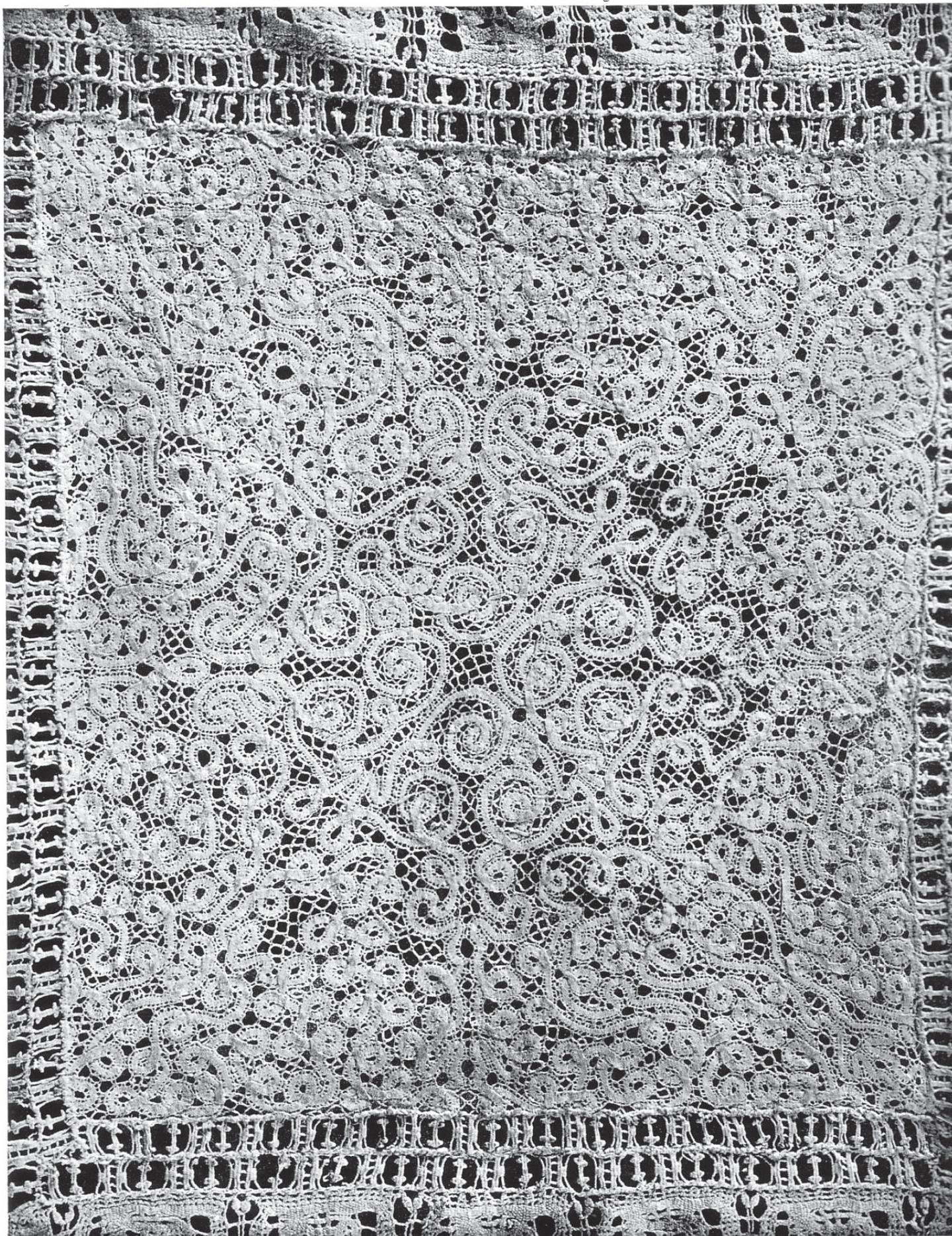


Lace with spiral design and continuous braid.

No. 234 — The Ida Schiff Collection, Florence.

No. 235 — Ristori, Florence.

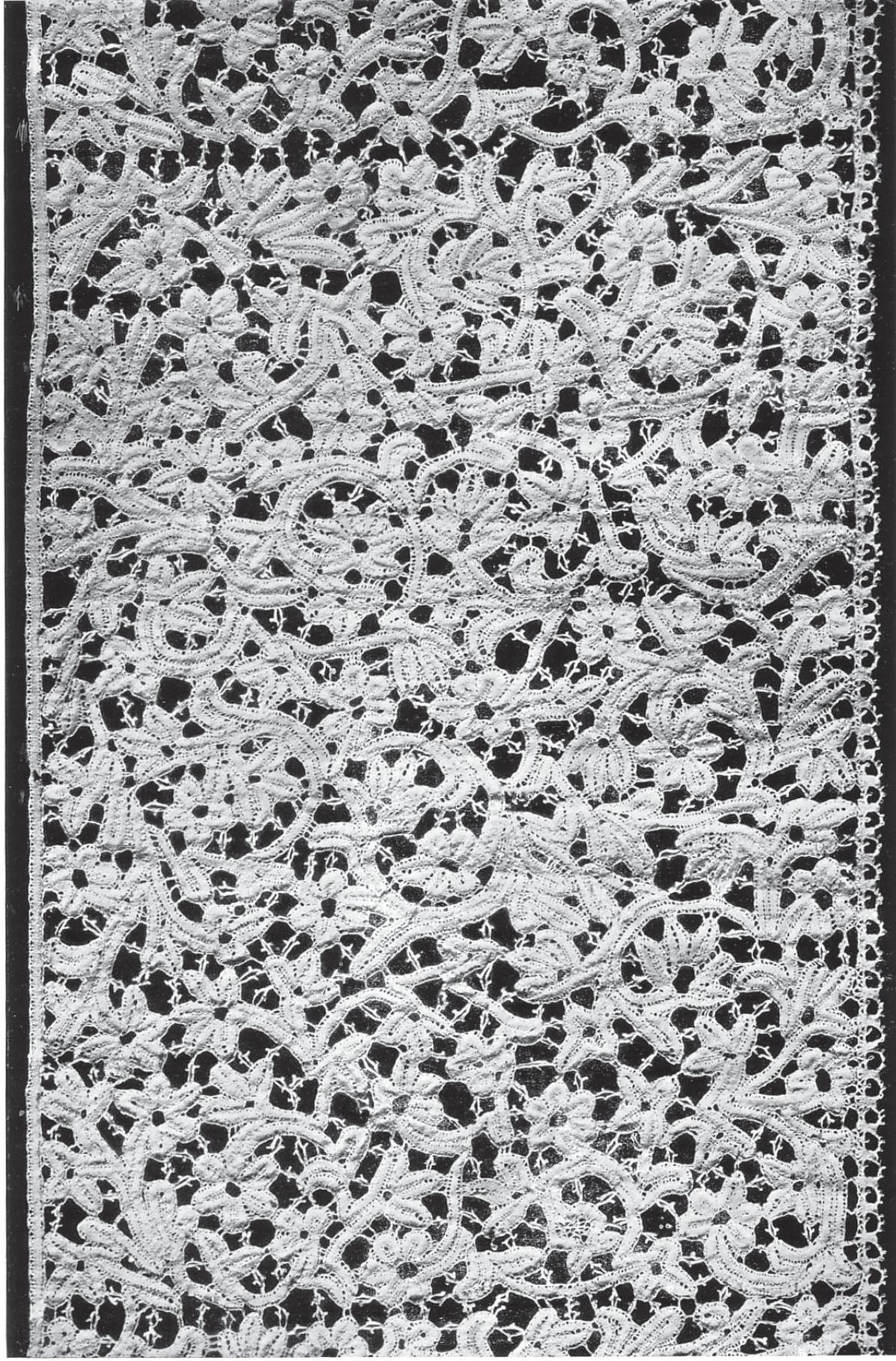
MILAN — XVII CENTURY.



No. 236 — Lace of spiral design on foundation. Round it, a border of drawn thread work.

Madame Levier, Florence.

MILAN — XVII CENTURY.



No. 237 — Trimming for alb with continuous braid.

Ristori, Florence.

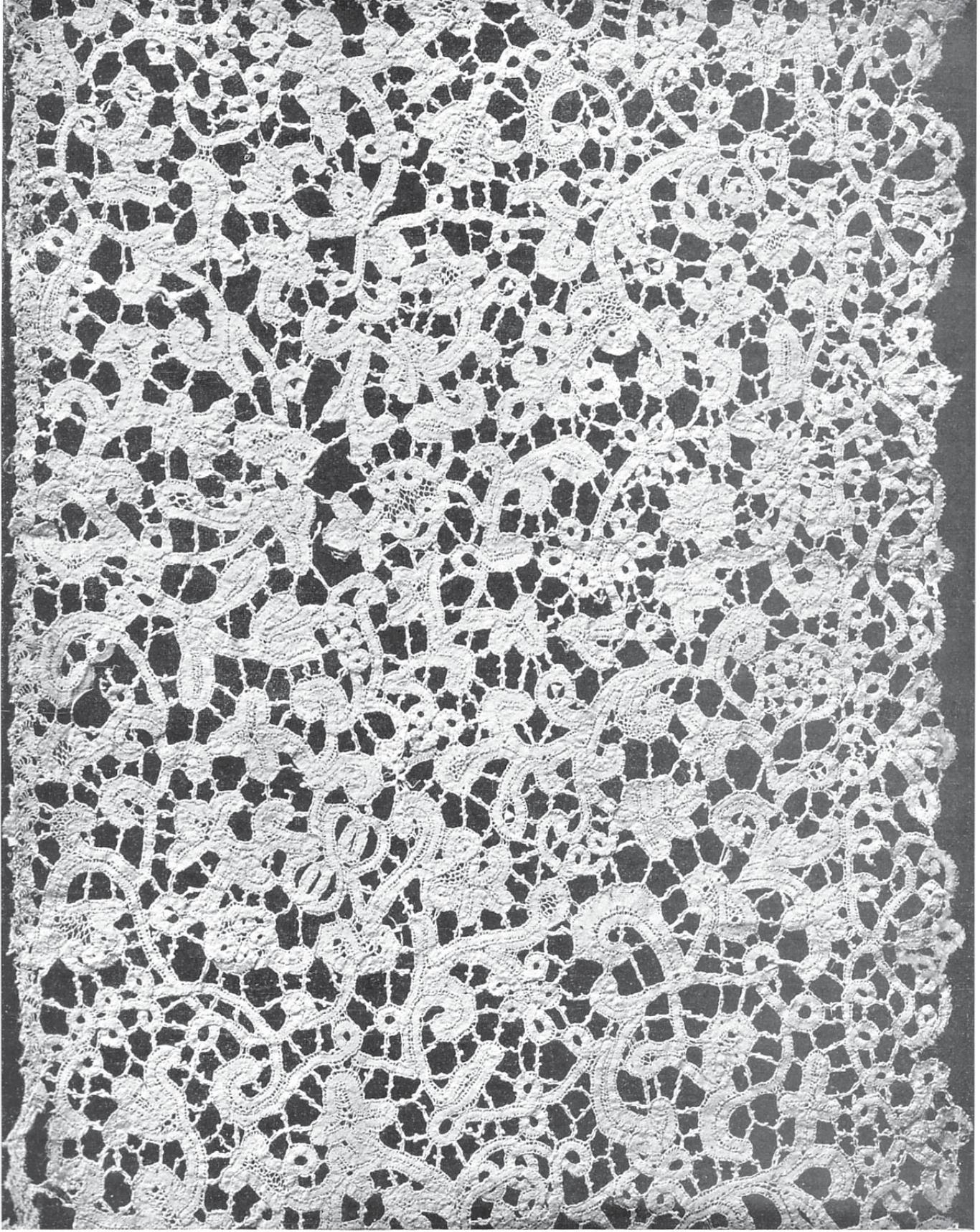
MILAN — XVII CENTURY.



No. 238 — Trimming for alb with continuous braid.

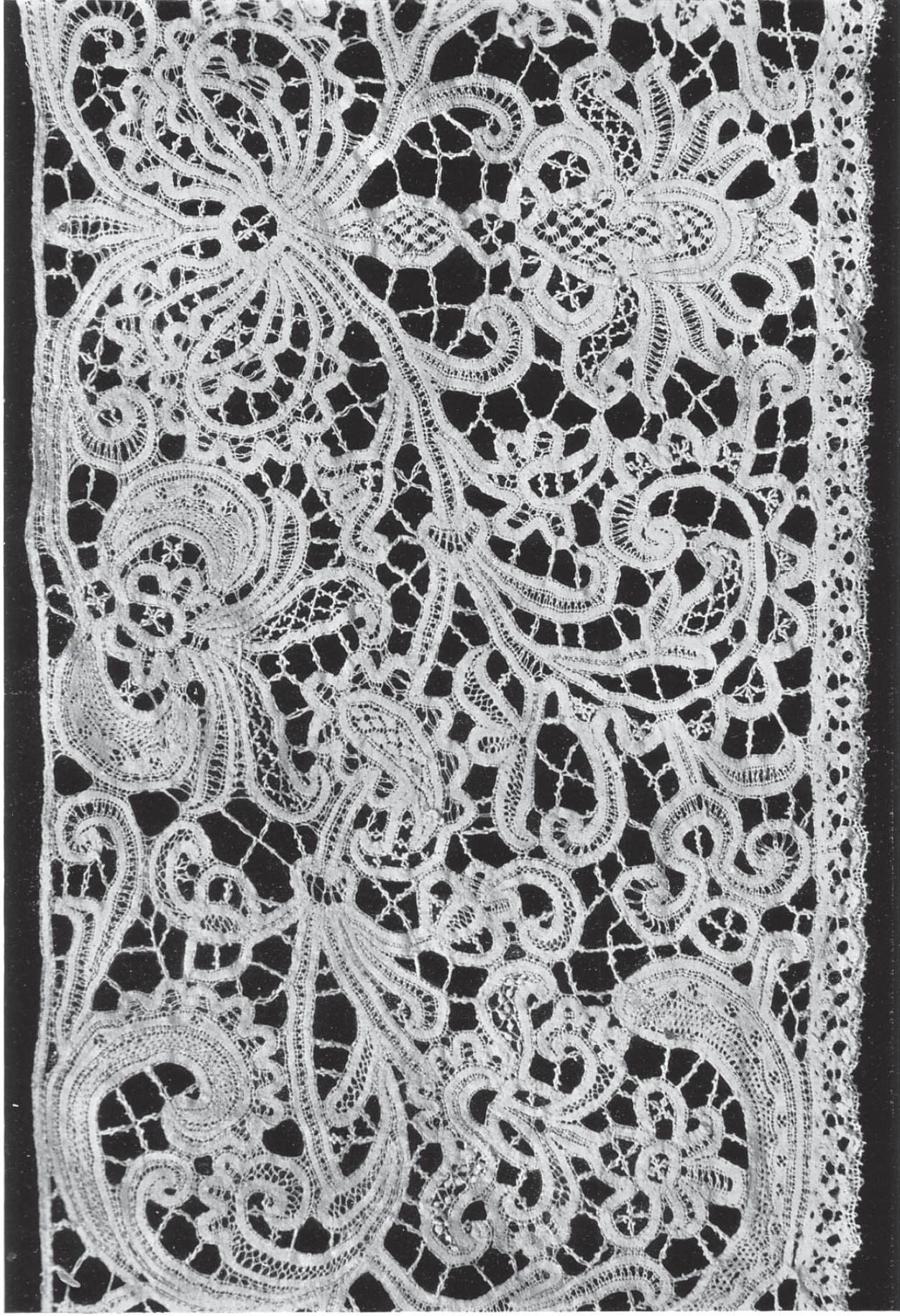
The bars of the background are so simple, smooth, and even that they look almost like net. Signora Ruggeri, Volterra.

MILAN -- XVIII CENTURY.



No. 239 — Trimming for alb composed of wide insertion with continuous braid, forming ever-varying designs.
To which is joined an edging of exquisite workmanship of the same type. Ristori, Florence.

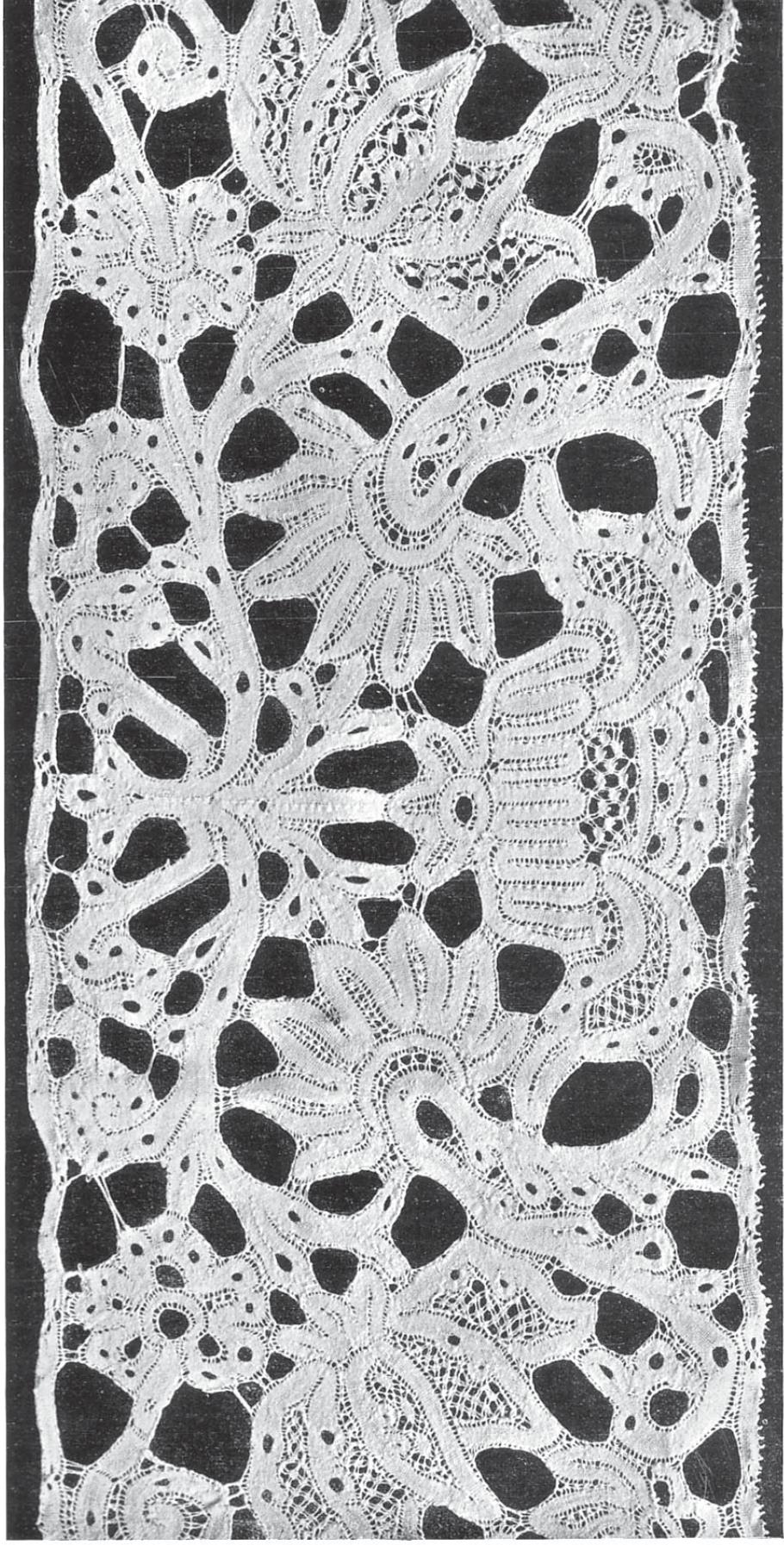
MILAN — XVII CENTURY.



No. 240 — Trimming for alb with continuous braid and various open-work designs.

Contessa Brandolin, Venice.

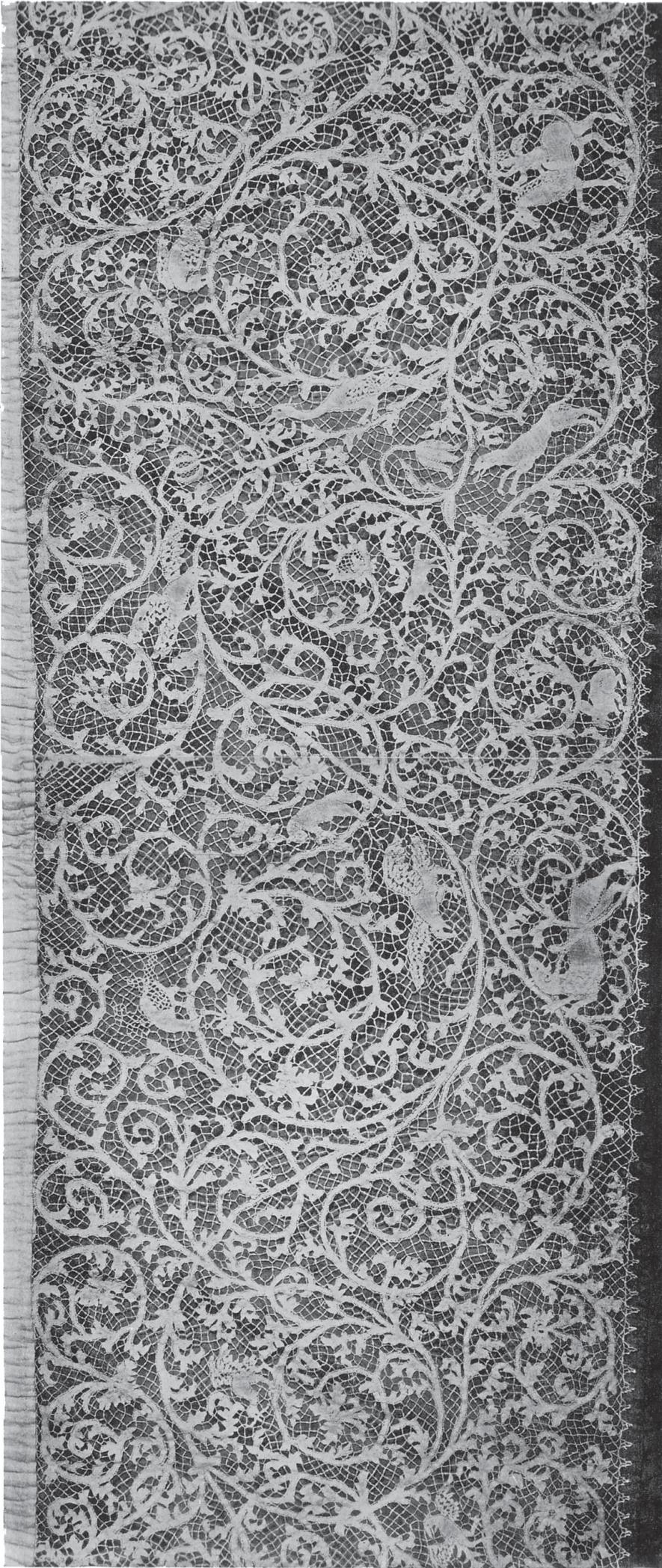
MILAN XVII-XVIII CENTURIES.



N. 241 --- Lace without foundation, with various openwork designs, usually called « Raphaellesca ».

Birkenruth, Rome.

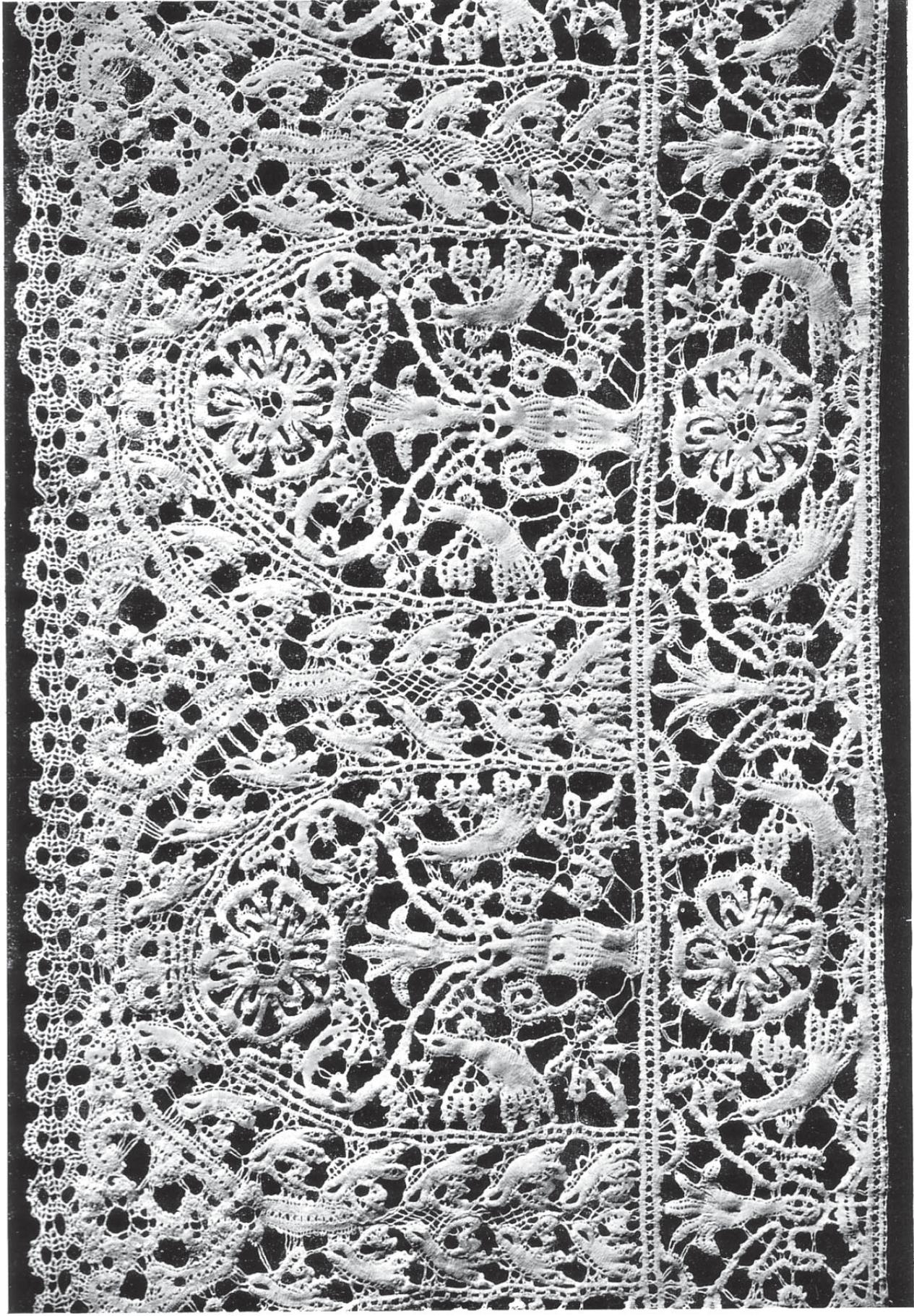
MILAN — XVII-XVIII CENTURIES.



No. 242 — Alb-trimming.

The braid proper to Milanese laces is here all non-continuous and irregular and takes the shape of branches, leaves and flowers composing a whole remarkable for perfectly balanced beauty and proportion. The animals and a little Love, all correctly portrayed and full of expression, are executed separately in *toile*. In this piece the background has been added last; the bobbins, assisted by a hook, unite all the figures: in a foundation curiously fashioned of bars set close together and fairly regular like a light Genoese *armellezza*. Exhibition of Sacred Art, Ravenna, 1904.

MILAN — XVII-XVIII CENTURIES.



No. 243 — Lace for high wired collar.

As nearly always is the case in Milanese lace, this piece has the appearance of a wide insertion, in which are incorporated the points surrounded by a light edging; a smaller insertion serves as base from which the arches spring. The principal design is a vase with branching flowers; on the handles are perched birds and round the points are swarms of little birds. In the minor insertion the same design is used. Sangiorgi, Rome.

MILAN — XVII-XVIII CENTURIES.



No. 244 — Lace with two foundations.

The little motifs on the barred background as well as those on net are perpetually varied, the braid taking the form of leaves and flowers. Signora Mortara, Bologna.

MILAN — XVII-XVIII CENTURIES.

245



246

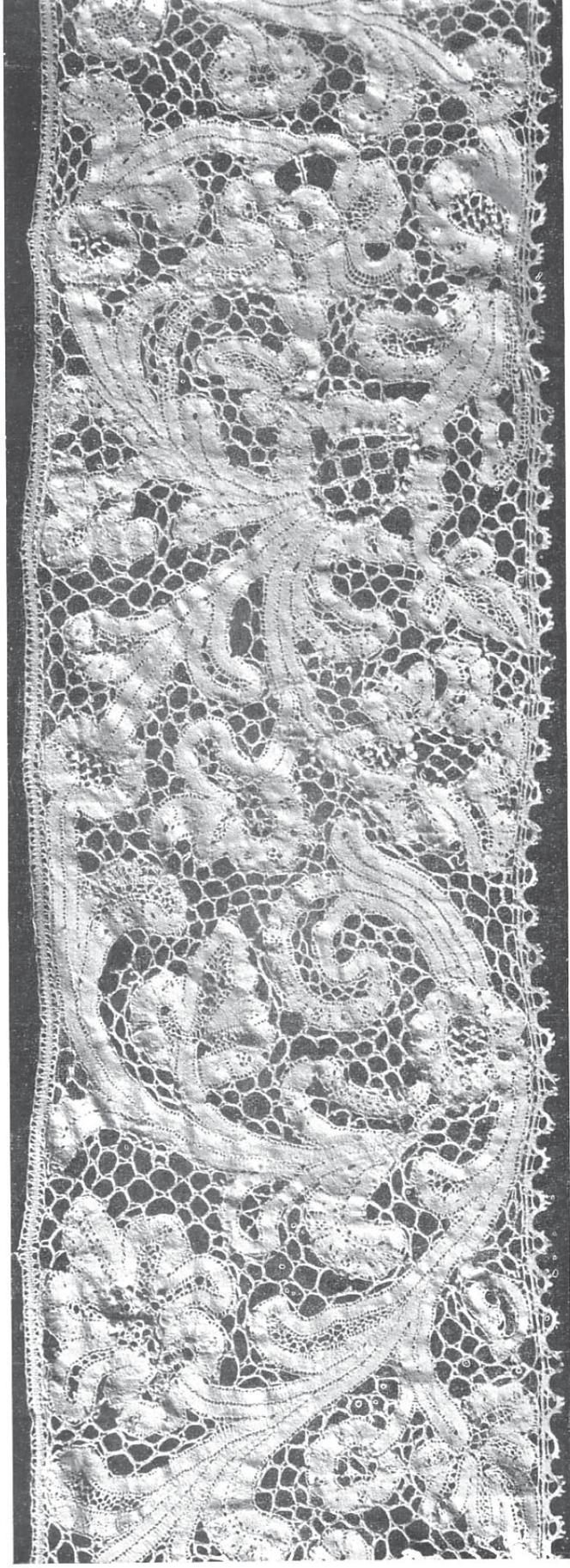


Figured laces on net foundation.

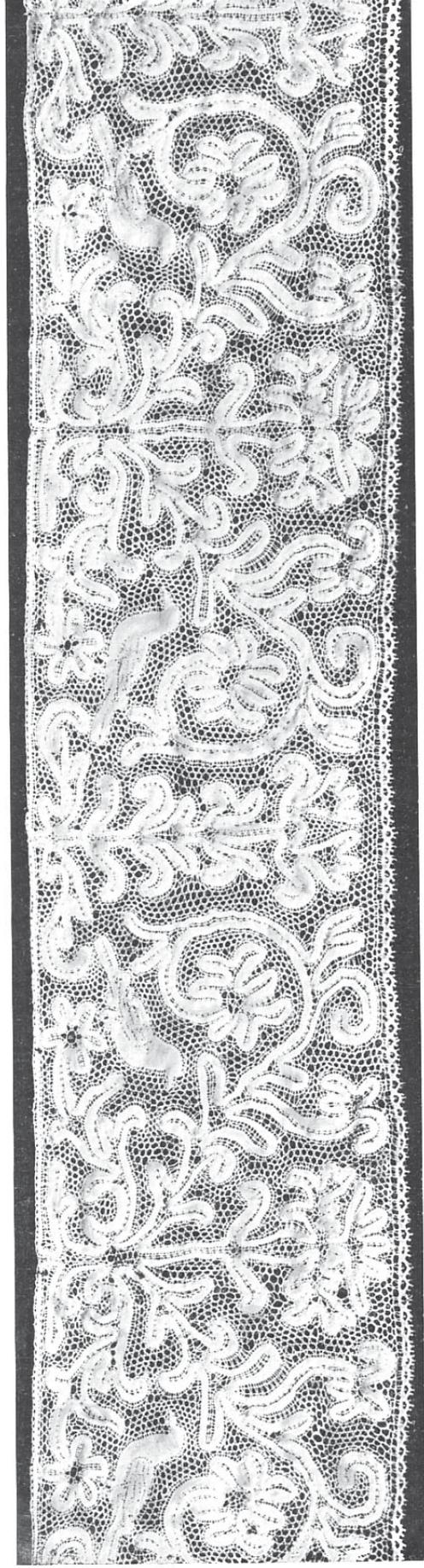
No. 245 - A fountain with lions and birds. Sangiorgi, Rome.

No. 246 - The principal design of branches and volutes is traced in the continuous braid. The birds, varying in size and attitude, are worked separately. Ristori, Florence.

MILAN — XVII-XVIII CENTURIES.



247



248

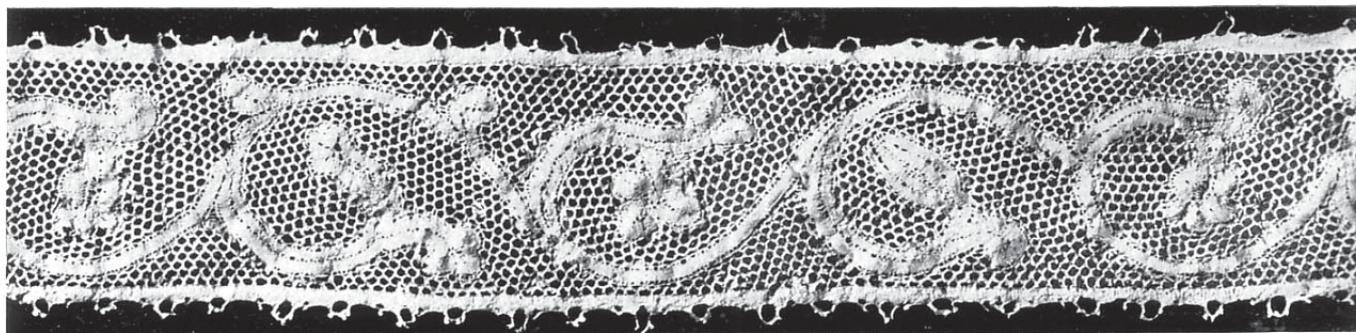
Figured laces on foundation.

No. 247 — The Ida Schiff Collection, Florence.

No. 248 — Ristori, Florence.

MILAN — XVII-XVIII CENTURIES.

249



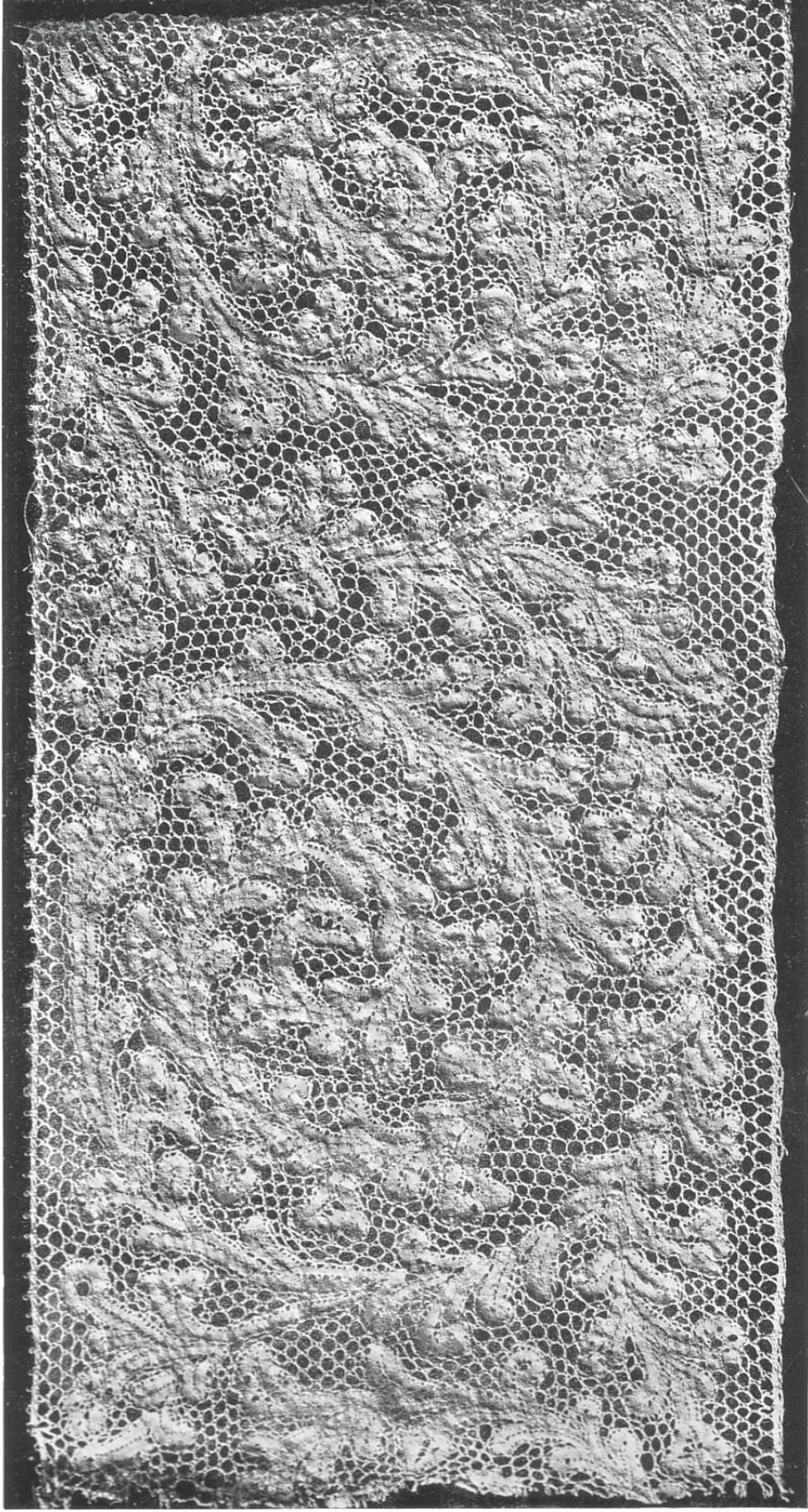
250



Lace with continuous braid on foundation.

No. 249 — The Ida Schiff Collection, Florence.
No. 250 — Citinesi, Florence.

MILAN - XVII-XVIII CENTURIES.



No. 251 — Lace with continuous braid on foundation.

The Ida Schiff Collection, Florence.