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### **Transcriber's Notes:**

Inconsistencies in spelling (for example "fogliami" vs. "foliami") have generally been preserved as originally printed. All corrections made to the text are listed at the end of this ebook.

# **SEVEN CENTURIES OF LACE**

SEVEN CENTURIES  
OF LACE



MRS. JOHN HUNGERFORD POLLEN

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*BY*

MRS. JOHN HUNGERFORD POLLEN  
WITH A PREFACE BY ALAN COLE, C.B.  
AND 120 FULL-PAGE ILLUSTRATIONS

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## PREFACE

DEAR MRS. POLLEN,—Having examined the admirable photographs to your lace collection, and the letterpress which you have written to accompany them, with a view to meet your wish that I should make revisions and suchlike where I thought necessary, please allow me in the first place to thank you for having entrusted me with what has been a very congenial work, and to say that I really have but few suggestions to offer. Such as they are, they amount to little more than amplifying, and slightly modifying here and there, what you have written.

Your glossary of terms used in describing lace and cognate work is very full, and contains several Italian terms which strike me as being unquestionably of technical value in supplementing information put forward in the best English works on lace-making.

Upon the introductory part of your attractive letterpress you also asked me to freely express an opinion, giving it such a shape as to make it suitable for use as a preface to your work. I now do this with considerable diffidence, notwithstanding that during a good many years I have had a large number of specimens of lace before me, including probably some of the finest ever made. You had the initial advantage of inheriting lace of incontestable origin and antiquity, and also of finding specimens in different countries where facts and traditions of their manufacture could be ascertained on the spot.

For so long a period as that from, say, the sixteenth to the eighteenth centuries, men derived as much satisfaction in acquiring and wearing laces as women then did. But *autres temps, autres mœurs*, and closely as our sex may at one time have run yours in the appreciation of lace, yours has outstripped and beaten ours. This, of course, is as it should be, for skill in all forms of needlework and dainty thread-work has practically been the monopoly of women from the time of Penelope forwards, notwithstanding the strict observance of the rule laid down by St. Benedict that the members of his Order should be expert in the use of both pen and needle (as they were for centuries); or the records of the seventeenth century, that boys attended lace-making schools in Devonshire, and that English tailors and labouring men often made good saleable lace in their leisure time during the eighteenth century.

With your suggestion that many sorts of white thread ornamental work, from which a development of needle-made and bobbin-made laces can be traced, are of earlier date than the sixteenth century, I entirely agree; and in corroboration of this, various public collections, within comparatively recent times, have secured from disused ancient Coptic cemeteries in Egypt fragments of elaborate nettings and Saracenic examples of that kind of work which you identify with the Italian "Sfilatura" and "punto a stuora." This last-named stitch is virtually the stitch used in tapestry-making, and it often appears on a small scale in intricate, drawn and whipped thread Persian linen embroidery, the practice of which is assuredly of great age. These methods of stitching for ornamental purposes appear to have been well known in countries coming at some time or another under the direct influence of Saracenic embroiderers; but it is interesting to note they are not identical in character with that of buttonhole stitching, which plays so important a part in lace-making.

The essential feature of the fabric now recognised as lace lies in its being wrought independently of any visible foundation such as linen or net; it is essentially a textile ornamentation depending upon special design, which can be rendered, so far as needle-point lace is concerned, by variations of the buttonhole stitch—the "punto a festone" in Italy, and "point noué" in France—which is distinctively a looping, and not a whipping or weaving, stitch; and so far as bobbin-made lace is concerned, by twisting and plaiting threads together.

The genesis of ornamental design for such laces is, I fancy, pretty well established through the classification of kindred designs, beginning with those involving simple abstract and geometric forms; these are gradually succeeded by others with conventional and more varied devices, suggesting plant and animal life; and these followed by others in which definitely realistic renderings of actual things are aimed at. Thus, very broadly, we have three typical groups, and of the first your photographs Nos. [3](#), [6](#), [7](#), with [29](#), [30](#), and [86](#), give examples; of the second group there are examples in photographs Nos. [11](#), [12](#), [16](#), [17](#), &c.; and the third group is illustrated by Nos. [36](#) and [37](#), [90](#) to [93](#), and [116](#).

The sixteenth-century Italian pattern books are mainly concerned with designs for lace of the first group as distinct from embroidery on linen or net. The period of the second group is established by the laces one finds represented in paintings by such painters as Vandyck, Rembrandt, Gonzales Coques, Mignard, and Hyacinthe Rigaud, whilst the generality of the designs in the third group is safely attributable to designers employed towards the end of the seventeenth century, and during the eighteenth by the Royal or State subsidised manufactories of France, about which several local records, quoted by Mademoiselle Despierre in her book on the Points d'Alençon, are particularly interesting. Laces of rather indeterminate design, such as those which we call peasant laces, have, as a rule, a quaint treatment of pattern, the origin of which is, I think, almost invariably to be referred to some carefully designed prototype; but the charm of such peasant laces lies chiefly in the goodness of their texture combined with a distortion of forms, which arises from the workers' naïveté in misunderstanding the parent design. The really

valuable work was that of sympathetic and skilled workers, done directly from well-designed patterns.

Now the origin of needle-point and bobbin-made laces is, I think, Occidental, or European, and not Oriental; and the three broadly indicated pattern groups are accompanied by three equally recognisable sorts of texture. The first of them is comparatively stiff and wiry; the second more lissom and inclined to tapiness; and the third, still more lissom, becoming gauzy and filmy in quality. Delicate, filmy laces, common to the eighteenth century, could not, therefore, I think, have been dreamt of in the sixteenth century; neither at that time was there a conception of the tapey, and at times linen-like, laces made in the early part and middle of the seventeenth century. Hence we seem able to rely upon an apparent procession of design types, running concurrently with an equally apparent procession of qualities of texture. By keeping in mind these combined successions of pattern and texture one is enabled not only to classify laces, but also to account for later survivals of old types, as well as for the approximate dates when old and new types severally have arisen.

It is evident that the French word "dentelle," which is a comprehensive term for laces, came from the "dents," or tooth-shaped borders and edges of lace made soon after the beginning of the sixteenth century. At the same time, there had been during two centuries earlier, a fashion of jagging or cutting into points or scallops the borders of cloth silk and velvet costumes, gowns, hoods, and long sleeves. But when the notably increased use of linen shirts, with cuffs and small collars just showing beyond the outer garments occurred in the sixteenth century, white and coloured thread purlings and taut fringings or edgings were made for them, and so came to be called "points," "dents" and "punti" as the cut borders of cloth costumes had been. The latter fashion gradually obscured the former, and thus the terms "point," "dent," and "punto" were almost solely applied to ornamentation in real lace or in lace-like fabrics. In still later times, as you notice, point lace is generally understood to be the designation of needle-point lace, or "dentelle à l'aiguille," as distinct from the "dentelle au fuseau," bobbin or pillow-made lace.

I have been tempted to touch upon this matter of lace points, vandykes, and scallops because the border of the alb, said to have been worn by Pope Boniface VIII., consists of scallops of bobbin-made thread-work, and of a type of pattern and texture which I should say cannot very well be earlier in date than the middle of the sixteenth century. On the other hand, the ornamental thread-work done in "punto di treccia" and "punto a stuora," which fills large and small squares and remarkable five-sided figures, seems to have some Saracenic or Moorish character, and may possibly not be assignable to the sixteenth century with the same cogency of inference as applies to the scallops of Italian "merletti a piombini" on the border of the alb.

Whatever may be the result of further inquiries concerning the tradition of Pope Boniface having worn this alb, and therefore establishing its date as being late thirteenth century, I hope that you will retain it as an illustration in your book.

Whilst the majority of your photographs are from generally well-known varieties of lace, those from the earlier drawn thread-works and darning upon different makes of square mesh, net, or grounds of radiating, intertwined threads, are particularly interesting—and the entire series, accompanied by your descriptions, forms a most valuable encyclopædia of designs and textures to be seen in laces and cognate fabrics.

Believe me to be,

Yours very truly,

ALAN S. COLE.

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## INTRODUCTION

The idea of giving, by means of photography, full-sized reproductions of my specimens of ancient needle and bobbin-made lace, originated from a desire to avoid unfolding these delicate fabrics when my friends wished to see them. By arranging carefully that several of the photographs should give the exact size of each stitch of the work, seeing and handling the originals have been rendered practically unnecessary. Though many books on lace exist giving most valuable historic, artistic and technical data, none with which I am acquainted give the practical information I have found most desired, that is to say, full-sized representations of the pieces of lace. I therefore think that such reproductions of my specimens may have a wider interest than I had originally imagined, and accordingly I have now prepared them for general publication.

It is impossible to judge of lace from a mere picture of pretty and artistic drapery, or from portraits of great personages wearing lace collars or dress trimmings. Lace in pictures has, in the first place, been interpreted by the painter, and no pencil or brush can show more than the general effect. The stitches in the *toilé*, or ground of needle-point lace, amount sometimes to several thousand in every square inch; and the almost incredible fineness of the twists in the *réseau* of pillow laces makes identification very difficult, unless it is founded on observation of actual portions of the fabric. It can hardly be contested that, apart from some generally accepted deductions as to design and time of execution, the chief means of judging lace correctly lies in studying the *toilé* or clothing, and the groundwork of meshes or *réseau*. To assist in this, many of the examples of my lace in their actual size, and in some cases greatly enlarged photographs, are given.

[4]

I have illustrated and described only fabrics which, if not in my possession, have actually come under my observation, such as the two ancient albs of Eastern design, which, although hitherto unnoticed by Italian writers on lace, may, I think, claim to have formed a very interesting link between the Coptic or Egypto-Roman design, and that of the early Italian lace. To aid in a judgment on this point, I also illustrate some designs from early Coptic tombs.

The pre-Reformation "Pyx Veil" of needle-point linen work or *tela tirata* remains the property of the parish of Hessett in Suffolk. It is a supremely interesting object and unique, as far as I know, in the way it is worked. I therefore give two illustrations of it among the early sixteenth-century linen laces.

The period to which I confine my treatment of this art prevents my giving any account of the very successful and extensive revival of lace-making which has taken place all over Europe during the last sixty years. Italy, France, and Great Britain have already some hundreds of lace centres, while, from Denmark to Madagascar, Sweden to Ceylon, I have specimens of most excellent and praiseworthy industries. That these, as well as the very beautiful fabrics made now by lace machines, may prosper, must be the wish of all—and I believe that to study more and more carefully the models of the past will be the secret of success.

I classify lace as needle-point and bobbin-point. Numerous varieties occur in each, but I will only mention the three chief divisions I make in each class.

[5]

The three chief kinds of needle-point, "*Trine ad Ago*," are:

1. *Lacis* (or *Modano*) and *Buratto* work. (See Plates [8](#), [11](#), [17](#).) I include also under *Lacis* those varieties which are called in Italy *Sfilature*, as the ancient specimens are, I find, usually worked on a foundation of knotted *lacis*. See Plate [7](#).
2. Linen lace, comprising *reticello* work and *tela tirata*. See Plates [14](#), [19](#), [25](#).
3. *Punto in aria*—of which all later needle-point laces are varieties. See Plates [31](#) and [32](#).

The three chief ways of making bobbin-lace, "*Trine a fuselli*," are:

1. A tape, sometimes plain, sometimes ornamented, is made on the pillow. This tape is placed and arranged as wished and joined up on the pillow, but it is not cut or finished off, but continues to form the pattern until the lace is completed. See Plates [83](#) and [84](#).
2. Complete sprays or patterns are made on the pillow and finished off; these are afterwards joined by brides or by a *réseau*. See Plates [90](#) and [91](#).
3. The bobbins first used, continue and complete both pattern and ground of the whole length of the lace. See Plate [97](#).

I here give a Glossary, the result of inquiries tabulated during a stay in Italy some years ago. I cannot find any authoritative translation of the technical terms used to describe ancient lace, so I give my interpretations for what they are worth.

[9]

## GLOSSARY



	À JOURS OR MODES	<i>See</i> Fillings.
	ALB	The long linen robe (worn under the chasuble by priests at the altar) which is sometimes enriched with a border of lace, as well as with lace on the cuffs.
	APPLIQUÉ	When the ornamentation made separately is fixed and sewn by hand to a complete ground of bobbin or machine-made net.
	ARGENTELLA	A name given sometimes to lace made with either fillings or a complete background of the réseau called rosacé. This very pretty work occurs in both Venetian and French needle-point of the eighteenth century. ( <i>See</i> Plate <a href="#">60</a> .) But it is a mistake to use the word as denoting a distinct make of lace.
	AVORIO	<i>Ivory. See</i> PUNTI.
	BOBBIN-MADE LACE	<i>See</i> PILLOW-LACE.
	BONE POINT	<i>See</i> CORDONNET. This term was also applied to early bobbin-made lace made in England with bone bobbins.
[10]	BRIDES, OR BARS	Ties or loops between the edges of details, forming the pattern, and connecting them together. Brides are often adorned with picots, or little knots, and are then called brides picotées, when they have no picots they are brides claires. Brides occur both in needlepoint and in bobbin-made lace.
	BUTTON-HOLE STITCH	<i>See</i> PUNTO A FESTONE.
	BURATTO	Lacis, with a twisted instead of a knotted foundation.
	CLOTHING	<i>See also</i> FOND and TOILÉ.
	CORDONNET	One or more threads used to outline or define the forms composing patterns of lace. The cordonnet in the heavier Venetian and Spanish point is usually substantial and bold, and in parts gradually swelling and diminishing to form reliefs on the lace, which then suggests an effect of carved bone or ivory. This gave rise to one of the meanings of the term, bone point. These relief portions were often enriched by rows or tiers of picots. In Alençon lace a horsehair instead of a stout thread was sometimes used as a foundation for the cordonnet, which was closely over-cast with button-hole stitches.
	COTTA	The short white linen robe worn by servers and at times by priests. This, like the alb, is sometimes trimmed with lace.
[11]	FILET	<i>See</i> LACIS.
	FILLINGS	These are termed in French modes or à jours, and are the ornamental work (made either by needle or by bobbins) introduced into any enclosed place in the toilé, or elsewhere in the lace.
	FOND	<i>See also</i> CLOTHING and TOILÉ. The word fond, or foundation, denotes the close parts in either needle-point or pillow lace, which were made first, and then joined together by bars or brides, or by a réseau. In some laces the whole work proceeds concurrently.
	FUSELLI	Bobbins.
	GROPPO	A knot.
	GUIPURE	A term long used for any lace of a heavyish texture made without réseau. It is now often used for lace made with a tape, but it applies more correctly, perhaps, to gimp work.
	IVORY STITCH	Or PUNTO-AVORIO. So called because the effect when closely worked makes a surface like ivory, as it is quite without the slight rib which shows in punto a festone, which is the stitch usually found in the various punti in aria. <i>See</i> No. 6, Plate <a href="#">8</a> .
[12]	LACIS OR LASSIS	Derived from Latin <i>laqueus</i> , a noose, in English, Lace. A foundation of net, or filet, with a pattern darned into it. The net for the Italian lacis, called punto a maglia quadra, as well as for the French filet or lacis, was made very much as fish-nets are now made; the darning-stitch was called punto a rammendo. In Buratto lacis, sometimes called punto di Ragusa, the twisted network was made by passing the foundation threads forwards and backwards in a frame.

(See No. 3, Plate 8.) The name Buratto comes from the sieves made in this way in Italy for sifting grain and meal.

MACRAMÉ	Derived from the Arabic. It is a hand-made, knotted fringe, called Moresco in Spain.
MAGLIA	Mesh.
MEZZO PUNTO	A description of lace in which the pattern is formed with a braid or tape, and the brides and fillings are of needle-point work. See Plate 55.
MODANO	A general name in Italy for lacis work with square mesh.
MODES	See Fillings.
PICOTS	Loops or knots added to brides, or, indeed, to any part of the lace, for its enrichment.
[13] PILLOW LACE	Lace made with bobbins on a pillow; this lace is called in Italian trine a fuselli, or sometimes merletti a piombini, as in making the coarser lace the workers attach pieces of lead to the bobbins.
POINT LACE	Strictly speaking, should always mean needle-made lace, as the term is used too generally in respect of either needle-made or pillow-made lace to be of much value as a definition without further qualification.
POINT DE NEIGE	A name sometimes given to fine Venice needle-point lace, with many small raised flowers and clusters of picots--which give the effect almost of snowflakes. See Plate 50.
PUNTO	A stitch.
PUNTI	In the earliest needle-point lace-work on linen or net the punti, or stitches, were as follows:
PUNTO A RAMMENDO	(sometimes called PUNTO DI GENOVA). Darning or ladder stitch. This is the stitch used in lacis work. See enlarged stitch Nos. 1 and 3 of Plate 8.
PUNTO A STUORA	Matting stitch. This stitch is used to make the centres of geometrical patterns in lacis and reticello work. It looks like the centre of a round mat or basket. See enlarged stitch, No. 1, Plate 8.
PUNTO TAGLIATO	Work on cut linen.
PUNTO A TELA	Linen or cloth stitch.
[14] PUNTO TIRATO	Work on linen, which is begun by pulling threads from the linen without cutting it. See TELA TIRATA, enlarged stitch, No. 5, Plate 8.
PUNTO TRECCIA	Or tress stitch--so called from the threads of linen being left loose, and only caught here and there by a few stitches, so looking like a tress of hair. See Plate 8, and top border of No. 2, Plate 29. Treccia also means plait. Later stitches were:
PUNTO AVORIO	See IVORY STITCH, enlarged stitch, No. 6, Plate 8.
PUNTO IN ARIA	Needle-point lace worked without any foundation of net or linen, hence the term, aria--in the air. See Plate 31.
PUNTO A FESTONE	Buttonhole stitch: in French point noué. The term "a festone" comes from festoon--a garland hanging in a curve--the stitch being often used when edging lace to form curves or festoons round the edge or the patterns of lace. The buttonhole or looped stitch is used in constructing the toilé, or fond, and also to cover the cordonnet and brides of needle-point lace. Until the advent of the réseau this stitch was almost the only one used in Venetian needle-point. See enlarged lace Plate 49, and Plate 52.
[15] PUNTO RICCIO	Literally curled stitch: this is a variety of punto scritto, but the name will easily be understood on looking at the specimens--as they are adorned with the tendril-like curls, which gives the name to this stitch. See No. 3, Plate 28.
PUNTO REALE	This is really an embroiderer's stitch, and in English called satin stitch; in linen lace it is usually associated with punto tirato.

	PUNTO IN RILIEVO	Raised or rose stitch.
	PUNTO SCRITTO	Literally writing stitch, as this stitch is used for marking names and generally for outlining work. In English it would be called short stitch.
	QUADRO	A square (as in punto a maglia quadra, or square mesh net).
		Term used for what may be called the mesh background of both needle and bobbin-made lace. The réseau connects the toilé, or more solid parts of the patterns together by filling the spaces between them with fine meshes, the make of which is very varied especially in the pillow laces.
[16]	RÉSEAU	The two réseaux of Alençon needle-point are shown in No. 1, Plate <a href="#">9</a> , and the réseau à feston of Argentan is shown in No. 3, Plate <a href="#">9</a> , the réseau of the Venice point à réseau in No. 2, Plate <a href="#">9</a> . The needle-point réseau of the Brussels lace is No. 4, Plate <a href="#">9</a> ; and the bobbin-made Brussels, now called vrai réseau, is No. 5, Plate <a href="#">9</a> . The réseaux of the bobbin laces are shown on Plate <a href="#">10</a> .
	No. 1	The maglia di Spagna, or Spanish mesh; this was also much used for fine silk laces or ruffles. <i>See</i> Plate <a href="#">112</a> .
	No. 2	The réseau called sometimes point de Paris, and also fond chant; it was used for Paris pillow-made laces, as well as at Chantilly for silk Blonde laces. It also occurs in pillow laces from Italy and Flanders.
	No. 3	The réseau of early Valenciennes, called the round réseau. <i>See</i> Plate <a href="#">108</a> .
	No. 4	Réseau of Mechlin lace. In this two sides of each mesh are of plaited threads, the other four of twisted threads.
	No. 5	Réseau called cinq trous, characteristic of much Flemish lace. <i>See</i> Plates <a href="#">99</a> and <a href="#">100</a> .
	No. 6	Réseau of later Valenciennes, called square réseau, and of late years almost the only réseau used in Yprès lace. <i>See</i> Plate <a href="#">109</a> .
	No. 7	Réseau of Buckingham lace. This also corresponds with the réseau used in Lille and Arras pillow laces. <i>See</i> Plate <a href="#">107</a> .
[17]	RETICELLO	The word is derived from rete, a net, and is usually descriptive of the patterns in which repeated squares, with wheel or star devices and such-like, depending upon the diagonals of each square, are the prevailing features. In needle-point lace these openwork patterns are usually of buttonhole stitching. The squares are partly cut out of the linen material, the threads not cut are sewn over with punto a rammendo forming a frame for the rest of the work. (Plate <a href="#">29</a> .) The reticello pattern is also carried out in early bobbin-made lace. <i>See</i> Plate <a href="#">86</a> .
	ROSALINE	A modern Italian name for the fine Venetian point called point de neige. <i>See</i> Plate <a href="#">50</a> .
	ROSE-POINT	Any needle-point with raised work on it. This raised work may be sometimes suggestive of recurrent blossoms, but the word "rose" in this connection is technical, and merely means raised.
	SFILATURA	Drawn thread work. A variety of lacis. <i>See</i> No. 1, Plate <a href="#">28</a> .
[18]	TELA TIRATA	Or drawn work. The linen is sometimes "drawn," that is to say, threads of both warp and woof are removed from the entire piece to be worked, only leaving three or four threads each way. The pattern is then darned in so as to appear like the original linen. I believe the identical threads drawn out are sometimes used for this. The remaining threads are then sewn over to form the background of small squares. ( <i>See</i> No. 5, Plate <a href="#">8</a> .) A second way is only to draw threads from the background, cutting some of the cross threads, and leaving the original linen to form the pattern, as in No. 4, Plate <a href="#">8</a> .
	TOILÉ	Is the clothing, "fond," or closer texture in the pattern of both needle- and bobbin-made lace. Toilé is so called because it resembles toile or linen. The various details of the toilé in needle-point lace are usually outlined by a buttonhole stitch cordonnet, or sometimes merely by a single thread, and are then fitted to each other to form a complete design. This fitting together of the several parts is well exemplified in No. <a href="#">40</a> , Venetian cut linen lace, in which the fond is really of toilé, cut and joined by brides. In all the other

specimens the toilé is wholly of needle-point work. In the earlier needle-point laces brides were used, but in later ones the whole background usually consists of a réseau.

TOMBOLO

Lace pillow.

TRINA

Lace. TRINE AD AGO, needle-made laces; TRINE A FUSELLI, bobbin-made laces--Italian terms in present use.

[19]

## SEVEN CENTURIES OF LACE

[21]

Many books giving patterns for lace-making were produced in the sixteenth century, but few of them afford any technical instruction in the art, and all assume that lace was already in demand throughout Europe. We need not therefore take these interesting little books into consideration in determining the antiquity of lace, although they are of great assistance on the question of design, as they constantly show by introducing the gammadion and other symbols, the survival of the Oriental tradition.<sup>[A]</sup> This is also clearly shown in the numerous specimens of embroideries and woven silks made in Sicily and Spain in the thirteenth and fourteenth centuries, and preserved in our own and Continental museums.

The earliest specimens of lace stitches in my possession are on pieces of Coptic linen work from tombs of the third to the fifth century from the collection of Mr. R. de Rustafjaell. The threads purposely left loose in the weaving are held by punto a rammendo worked in white linen thread. A background of coloured worsted is afterwards added,<sup>[B]</sup> (See Plate 4.) It is interesting to compare the towel, No. 1 in Plate 28, which in my opinion has probably been worked in the same way, that is, the weaver has omitted the woof threads, leaving only the warp threads to be drawn together by needlework. The bobbin-lace found in the same tomb is illustrated in Plate 5.

[22]

The first mention of lace-making in Europe that I know of is an old rule of the thirteenth century for English nuns, cautioning them against devoting too much time to lace and ornamental work to the detriment of work for the poor.<sup>[C]</sup>

This *laz* or lace was doubtless *lakis*. This *lakis* or network, now called *modano* in Italy, was the earliest foundation for the work of needle-made lace "trine ad ago." We find in the Appendix to Dugdale's History of St. Paul's mention of work of "albo filo nodato" knotted white thread. This was noted at a Visitation made in 1295.<sup>[D]</sup> But pieces of this opus sfilatorium have also been found in Egyptian tombs. Early specimens often have the gammadion or symbol of the cross. See Plate 4.

A roll of the possessions of the Templars after their suppression in 1312 includes an inventory of the goods of Temple Church. One item of this is "one net which is called *Espinum* to cover Lectern, 2s."<sup>[E]</sup> We must look to the specimens existing from early times in Europe, and to contemporary testimony, whether of painting or sculpture, to enable us to fix the date of these interesting productions of human industry—the early *lakis* and linen laces. Embroidery on silk, in which many of the lace stitches were used, has a very early record.

[23]

Here we need only cite the many magnificent examples of embroidered Church vestments, chasubles, copes, &c., so freely produced from the thirteenth century onwards, of which the wonderful Dalmatic of the ninth century in the Vatican Treasury, the Syon Cope of the thirteenth century in the Victoria and Albert Museum, together with others, are to this date in excellent and almost perfect condition.

Now, if we remember that albs and other linen vestments used at Mass have been for centuries as necessary and important as the outer ones of silk, it must be allowed that while such a wealth of decoration was lavished on the latter, adornment of the former was not likely to have been omitted. I am, therefore, of opinion that much of the *lakis*, *tela tirata*, and *reticello* work generally ascribed to the fifteenth and sixteenth centuries, may more correctly be considered to be earlier in date. That few of such ancient specimens remain is no doubt due to the linen thread being less durable than the silk and also to that arch enemy of lace in all ages, the washerwoman. As silk and gold embroidery could not be washed, it survived. All who have to care for Church vestments at the present time know that albs and other linen objects for Church use are comparatively short-lived, and it must be remembered that lace in early times was chiefly made for Church purposes.

After consulting illuminated manuscripts of the eighth and ninth centuries, I have come to the conclusion that there is in them strong evidence of lacework having been employed to ornament the albs worn even at those periods. St. Mark, in a Gospel (now in the Bibliothèque Nationale,



Paris) said to have been written for Charlemagne, wears an alb which appears to me to be of this kind. Also in the Bibliothèque Nationale, Paris, is a twelfth-century Bible, called the Bible of St. Martial, in which the Bishop is pictured wearing a highly ornamental alb under his gothic-shaped chasuble. He grasps his pastoral staff in one hand, and with the other he receives the precious Book.<sup>[F]</sup>

On the question of design, as indicating the date of lacework, I am of opinion that the early geometric character of primitive design was sooner modified than is generally thought to be the case.

[24] We find, for instance, in an eighth-century "Gospel" in the Bibliothèque Nationale of Paris, a scroll ornament painted with vine leaves, grapes, &c.

Why should not this have inspired a laceworker of the same period to attempt a similar design? At a little later date a "Sacramentaire" has most realistic flowers and leaves ornamenting the initials in the Manuscript. These beautiful works of art were executed by religious persons and monks, probably of the Benedictine Order. A great part of the lace made at the same time was undoubtedly the work of nuns. What more likely than that mutual assistance was given to carry out the principal aim of both—the ornamentation and glory of the Sacred Scriptures, and the services of the Church?

Many of the earlier albs are decorated with *passemens* or *apparels*, which are squares or oblongs of ornamental work often enriched with gold thread. These were sewn on the lower part of the front of the alb and on the cuff of the sleeve. The alb preserved at the Cathedral of Sens, and said to have been worn by St. Thomas of Canterbury, is ornamented in this way. In some of the old books of patterns for lace, the straight-edged laces are all called *passemens*, and only the pointed ones *dentelles*, or *pizzi*.

Later the *apparels* gave place to ornament worked on the linen itself, and often forming a continuous band of decoration more or less wide round the edge. A tombstone on the floor of the church of St. Sabina in Rome has a recumbent figure with an alb decorated with a band of this kind. The inscription denotes that the figure represents a German abbot, named Egidius Varnsprach; the date is 1312. Later still, lace of all kinds was merely sewn on to the alb as a flounce, in the way usually adopted at the present time.

[25] As far as I am aware, only two complete albs of early linen lace exist. They are both of very fine texture, the thread of the linen having been spun with great care and the weaving very closely done. The oldest is the alb, Plate 1, which is said to have been woven and ornamented by St. Clare of Assisi and her nuns, and is still preserved in the monastery of that place. The tradition is that it was worn by St. Francis of Assisi. I was fortunately able to examine it closely and to obtain details of the lacework, which is worked on the linen itself in *tela tirata* and *punto reale*. Symbolic animals and chimeras are introduced, but the polygonal character of the design is preserved throughout, and establishes, I consider, its Coptic derivation.

[26] To confirm this, I need only instance the fact that these, and other earliest known specimens of laces and linen lace existing, are almost identical in design with the forms familiar to us from the discoveries in Coptic tombs in Egypt from the first and third centuries onwards. These designs, simple and formal as they appear, are really full of meaning. Mr. Albert Gayet has pointed out, in his history of Coptic art, that the law of polygonal evolution only completed in the eleventh century the course it had steadfastly pursued from the beginning. He continues: "It seems a far cry from the early Greek tradition to this time. But the Coptic artist was never in sympathy with the Greek striving towards realism. He wished to express, not the image itself, but the impression conveyed by the image. He preferred the thought to the concrete form. The divine idea, which to the Greek must mean a precise representation, he prefers to render quite otherwise. The fidelity of the Coptic artist to this polygon renders it the key to all his art. His first efforts are blunders, but he is not discouraged, he continues without hesitation to follow his ideal. He finds in the philosophy of the polygon the impression he wishes to convey of the ideal and the invisible. His composition, according to the Gnostic definition, has its secret side, hidden under the emblem shown, while the emblem shown has also a hidden side. Then by the superposition of *entrelacs*, or strap-work, he conveys the idea of evolution, or things (mysteries) turning and repeating themselves indefinitely, but always in an inflexible circle." For example, a number of star-centred octagons, formed by a network of lines, will have a cross in the centre—other little crosses may be traced in each star—and in the arabesques of the corners crosses may also be found. "Everywhere, even in the most closely packed work, this symbol can be found; the most abstract geometrical combinations are still subject to the same system. Polygon places everywhere and always the sign of the Faith."<sup>[G]</sup>

I must also make a quotation from the learned Dr. Rock, which, though written nearly forty years ago, is so apposite while considering this beautiful lacework from Assisi and its Eastern derivation.

Strengthening our idea that the old Egyptians had borrowed the cross as a spell against evil, and a symbol of eternal life, is a passage set forth by Rufinus, A.D. 397, and by Socrates B.C. 440.

"On demolishing at Alexandria a temple dedicated to Serapis, were observed several stones sculptured with letters called hieroglyphics, which showed the figures of a cross. Certain Gentile inhabitants of the city who had lately been converted to the Christian faith, initiated in the method of interpreting these enigmatic characters, declared that the figure of the cross was considered as the symbol of future life."<sup>[H]</sup>

"We know that modifications of the form of the cross have been found on monuments already discovered; others may turn up with the so-called 'gammadion' found upon Egyptian stuff of such an early date. The recurrence of the gammadion upon Christian monuments is curious. It is shown in the catacombs, and in numerous later instances. Christianity widened the meaning of this symbol and made it teach the doctrine of the Atonement of Calvary, and that Christ is our corner-stone. In the thirteenth century it was taken to be an apt memorial of His five wounds and, remembering the stigmata of St. Francis of Assisi, this gammadion became the favourite device of such as bore that Saint's name."<sup>[I]</sup>

[27]

No less than twenty varieties of these polygonal ornaments, many of them introducing the gammadion, are to be found in the lacework of the Assisi alb. See Plate 3.

The tradition mentioned by Dr. Rock of the device of the gammadion being identified with St. Francis may, I think, have originated in the circumstance of his having worn this alb. In Plate 6 I give two examples of early Italian punto reale of the same kind although very inferior in variety and in workmanship, but in most of these early "cartiglia," as this work is called in Italy, the polygonal idea is still predominant.

The other complete alb is also of linen lace, and is said to have been worn by Pope Boniface VIII. in 1298. (See Plate 2.) It is preserved in the Treasury of the Sistine Chapel in the Vatican, where I had an opportunity of examining it closely and of obtaining the technical details I give. As to its possible history I may note that St. Nilos and his monks were driven from the East by the Saracens at the end of the tenth century, and came to Italy, where they were welcomed by Pope Gregory V. He established them in the monastery a few miles from Rome, where their successors still worship with their Eastern rites. The famous alb may have been brought by these very monks or those who followed them from the East.<sup>[J]</sup>

[28]

Then, as now, specimens of the world's treasures of art and handicraft arrived in Rome from all parts of the known world. I see no difficulty in recognising the antiquity of this alb. That the great Pope Boniface VIII. wore it is only a tradition, and no evidence is afforded or vouched for by the authorities at the Vatican. One evidence of its origin should not be overlooked which is the material, which I believe to be the real Byssus, or fine handspun linen from the plant *Linum usitatissimum* not at that time available in Europe. Dr. Bock remarks that this Byssus was much sought for in early Christian times under the name of Byssus of Alexandria.<sup>[K]</sup> The linen of the Assisi alb is of the same texture, which I can only describe as crisp and wiry, notwithstanding that in many parts it is much worn; on handling the linen it reminded one at once of the linen of Egyptian mummy cloths, and the Italian curators of both albs, while I must say profoundly indifferent as to the questions of design and execution, which interested me most, were all quite certain that they had known no linen texture resembling it in Italy. It was impossible not to call to mind in this connection, "Fine linen with brodered work from Egypt was that which thou spreadest forth to be thy sail."<sup>[L]</sup> The linen of the alb of Pope Boniface is slightly finer than that of the Assisi alb, and is heavily worked with lace ornaments of an Eastern character. The repeated geometrical patterns, or rosettes symmetrically grouped in squares, are worked by the needle in punto a rammendo (see Plate 3), and the curious stitch called punto treccia, or tress-work, is introduced, as well as the punto a stuora, or matting stitch. It may be observed that in such early lacework the punto a festone, or buttonhole stitch, is never, or very rarely found, though afterwards it became almost the only stitch used in all needle-point, until the advent of the réseau.

[29]

In the alb of Pope Boniface there is no buttonhole stitch—the ornaments in squares called quadri were inserted in the linen of the alb, and were surrounded by rows of punto tirato worked in the linen itself. The flounce and insertions, or "falsature," of pillow-made lace were evidently added at a later date.

It is interesting to see in the fresco by Giotto (1276-1337), preserved in St. John Lateran, that Pope Boniface VIII. is supported by two ecclesiastics, one of whom is wearing an alb with what appears to be lace on the sleeve.

The tomb of the same pope, and of others of about the same date, afford still more cogent evidence. In the Crypt of St. Peter's, Rome, Pope Boniface VIII. is represented in full pontifical vestments lying on a bier which is draped with a richly ornamental pall; this is raised to show a linen cloth with a border of reticello work in what is termed by a learned writer "the well-known geometrical design of the thirteenth century." The Pope wears an alb with an ornamental border which is repeated on the sleeves.

The fact is, of course, acknowledged that linen cloth was used for bed-linen, towels, and other articles. For albs, linen, and linen only, was ordered by the rubric; therefore, if one sees an alb represented, whether by painting or sculpture, the intention to represent linen is implied. And, if ornamented, the intention to represent linen lace is clear in many instances, although the painter or sculptor cannot, of course, give us a facsimile as satisfying as the photographs we have here.

I will here refer to the well-known pictures by Giotto and his school. One in the Louvre, of the birth of St. John the Baptist, has most unmistakable lacework on the linen of the bed, and on the long towel gracefully depicted as hanging from the shoulder of one of the attendants.

A fresco, also by Giotto, in the Basilica of Assisi, represents the figure of the Divine Infant in a shirt with reticello ornament.

[30]

Duccio di Buoninsegna (1260-1340) and Lorenzetti (1276-1348) may be mentioned among many others, as in their paintings linen cloths are rendered with unmistakable needle-point ornament.

It is quite clear that these laces were in general use before the fourteenth century, although it is not surprising that few specimens remain to us.

The pattern of the laxis, or sfilatura, in Plate No. [7](#), is geometrical, with an Eastern tendency, as in Pope Boniface's alb. It is singularly like the dresses of saints in some of the Ravenna mosaics, and the more ancient stitches can be seen in the specimen given, but there is no buttonhole stitch.

In describing the design of this piece of old laxis, I am again tempted to quote M. Gayet's description of lace found in the Coptic tomb. He says: "It is lace as it is made to-day. All the threads of the réseau are drawn together to one point, and the meshes start from the centre like rays crossing and recrossing and thus forming various patterns." The pieces of network from these Coptic tombs, preserved in the Victoria and Albert Museum fully justify this description, and no doubt the Eastern tradition can be traced in Plate [7](#).

As we have seen, the ornament of the earliest laces was simple, or quasi-simple, in design; but even then the craving to represent life often appears. The band down the front of the Assisi alb, for example, has a row of stags thoroughly subservient to the distinctly polygonal idea.

In Plate [11](#) a portion of an early laxis or modano border is represented. Conventional peacocks and numerous smaller birds are added to the central design of I.H.S. in Gothic letters—quaint little angels are at the ends of some of the rays. The inscription has so far found no interpreter.

The altar-cloth in Plate [12](#) may possibly have been made for Richard II.; his two wives were both French, and this piece has the stag, which was the royal device.

[31] No. 1 of Plate [13](#) is an interesting border of Sicilian laxis, the design Eastern, introducing the gammadion, the netting is all made obliquely. Two stitches are used for the pattern, the punto a rammendo and also the punto scritto. A vandyked border of punto avorio is added.

In Plate [14](#) the squares of laxis or modano are alternated with linen worked with reticello. The design in each square is different.

The effect of the gold thread added to the pattern worked in punto a tela, or linen-stitch, in Plate [15](#), is very good, and there is much variety in the execution of this piece.

No. 1 of Plate [16](#) is laxis of possibly German work with a design of vine-leaves and grapes worked in punto a tela. No. 2 is a vandyked border of English laxis with a pattern of large and small blossoms—the larger ones resemble Tudor roses. Both these pieces have the punto riccio introduced.

Plate [17](#) is a specimen of laxis called buratto in Italy, as the netting is twisted and not knotted. The pattern is punto a rammendo, worked with very coarse thread, but the result is satisfactory. This piece must be early sixteenth-century work.

The two examples of buratto work in the following plate, Plate [18](#), are much more finely worked with punto a rammendo. The narrow border is probably the earliest.

Alençon has certainly more romantic associations than any other lace-producing town. For the making of lace at Alençon did not begin only with the establishment of that industry in 1660, of which I shall speak later. More than a century before that date Marguërite d'Angoulême, Duchess of Alençon, and afterwards Queen of Navarre, while living at her castle of Alençon, worked and caused to be worked, beautiful ornaments for albs and other articles for use at the altar of St. Leonard's, her parish church. Some of these are preserved in the Alençon Museum; a specimen of early laxis is especially interesting, worked in squares with radiating threads, and the centres worked with punto a stuora as in Plate [17](#). The specimen of laxis, with gold thread introduced similar to that in Plate [15](#), may very likely be the very piece alluded to by Clément Marot in his odes to Queen Marguërite. She died in 1549.

[32]

"Elle adonnait son courage  
A faire maint bel ouvrage  
Dessus la toile et encore a  
Joindre la soie et or."  
"Vous d'un pareil exercice  
Mariez par artifice  
Dessus la toile a maint tract  
L'or et la soie en pourtract."

Another interesting record of this Queen is to be found in a manuscript of the expenses of "Madame Marguërite," sister of the King (Francis I.). "For 60 yards fine Florence lace for her collars."<sup>[M]</sup> This lace was probably fine punto in aria worked in points, as in Plate [30](#), but it may, of course, also have been bobbin-made lace similar to the edging in Plate [29](#).

The earliest example of tela tirata here is a piece representing St. Francis of Assisi and events of his life, Plate [19](#). Under the saint's feet is an inscription imperfectly rendered by the pious worker. St. Michael is above, and still higher is the Madonna and many emblems or perhaps fancies of the worker. This lace may have been worked in Assisi itself in the thirteenth or fourteenth century.

Another early specimen has a man in armour with a helmet of thirteenth-century shape. See Plate [20](#).

Another piece, Plate [21](#), which is very fine and was no doubt worked for a wedding, represents a

bride and bridegroom standing dressed in sixteenth-century costume and surrounded by attendants. Below is a hawking party with dogs.

[33] The infant's swaddling band, Plate [22](#), is interesting, as these bands are no longer ornamented.

The specimen of tela tirata No. 1, in Plate [25](#), is of singular make, the whole piece to be worked being prepared by drawing threads at regular intervals. These same threads are then darned in with a needle to form the pattern. In this specimen a small piece has been unpicked to show the way the threads were drawn before beginning the work. This method has, I believe, not hitherto been noticed, as the plan of cutting threads and leaving the pattern in the linen is more usual; but, of course, no cut threads at all remaining in the work rendered it more even and durable, and so justified the extra trouble.

No. 2 of Plate [25](#), is a piece of tela tirata with punto reale similar, though coarser in make, to the work on the Assisi alb.

Three specimens of sixteenth-century linen work, Plate [28](#), are reduced in size; one is on a huckaback with a fine macramé fringe. The drawn work of this piece is beautifully done. The cloth in the centre is worked in punto riccio and has a border of punto avorio and a curious fringe. The third is cut and worked in punto riccio and reticello, and has a border of bobbin-made lace.

In Plate [29](#) we have two examples of reticello, the linen almost entirely cut away and hidden by the different stitches. The punto a stuora is still used for the centres, as we have seen in the earlier laces, and the punto a festone appears for the first time. In the second example we have a curious combination of three laces—an upper border worked almost exactly like the very early lace of Plate [7](#); then comes an insertion of reticello, and finally a border of Venetian bobbin-lace (merletto a fuselli). This is early fifteenth-century work.

[34] We now come to the third division made in needle-point lace—the punto in aria, which may be said to be the starting-point of all subsequent needle-point laces. No linen or netting being used the worker had to construct her lace—in aria—out of nothing, and a splendid opening it gave, as we shall now see, for invention and for execution. This punto in aria, worked into points, was extensively used for personal adornment: these points gave the name of pizzi to lace, a name which still survives in Italy as comprehensive of all lace, as the name dentelle is in France. The first examples I give here are the two dentated (or vandyked) borders of Plate [31](#).

The chalice cover, Plate [32](#), is a very interesting combination of reticello and punto in aria; the lines of the cut-linen foundation are carried across and form a lattice behind the punto in aria devices. The beautifully worked waved pattern circling round the design may be intended to represent St. Peter's chains: the Saint stands with the Scriptures in one hand and the Keys in the other, and has a winged cherub on each side; the edge is of punto in aria.

The reticello pattern of Plate [33](#) is beautifully rendered in punto avorio and punto in aria. This piece, unlike the specimens given before, has no linen foundation, and therefore is classed as punto in aria and not as reticello or cutwork.

The corporal border of Plate [34](#), of very conventional floral pattern is, I think, undoubtedly of German early seventeenth-century work.

The border of the Venetian cloth in Plate [35](#), is a very fine specimen of punto in aria. The two insertions, of which one is given, are alike. They have strange winged and tailed animals alternating with scrolls and vases. The vandyked border is a wonderful piece of work containing altogether forty-eight small figures, and, as is often the case in Venetian work, the figures, birds and animals have tiny black glass beads for eyes. The animals have loops of fine buttonhole stitch to denote manes.

[35] A very interesting and beautiful piece of punto in aria is Plate [36](#). The design is still reminiscent of the East; the flowing interlaced flower-stems, with animals introduced, have quite a Persian effect. But the beautiful rendering of the pendant flowers, and the true love knots, as well as the heraldic device of the Visconti (the crowned serpent) mark the elegance and freedom of the Renaissance. It was, no doubt, made in Venice in the late sixteenth century.

The punto in aria trimming for the neck of an alb, Plate [37](#), is a very remarkable piece, and the execution full of interest. The work is entirely without foundation. The figures are clothed with mantles of very beautifully worked network, called in Italy mezza mandolina. The edges of the mantles are worked in punto avorio. Realism is attempted by representing the features in relief, and little black beads are added to the eyes.

A curious border of the Venetian rose-point is No. 1, Plate [38](#), worked entirely in punto a festone. Birds and serpents occur, and the thick cordonnet which outlines the pattern is also used to denote the scales of the serpents and the feathers of the birds, tiny black beads mark the eyes as in Plate [37](#). The edging is of very fine punto avorio. A specimen of the so-called coralline Venice needle-point is also on this Plate.

In Plate [39](#) we have a very interesting specimen of needle-point as applied to personal use—a lady's camisa, or shirt, of the sixteenth century. The linen has a square hole cut for the head, and this opening is beautifully worked in punto in aria. The sleeves are ornamental with oblique bands of cut-work, and the seams everywhere worked with drawn stitches and insertions of punto avorio. The handwoven linen is in good condition, although the garment must have been much worn, as the cuffs have been replaced by bobbin-made frills, trine a fuselli. It is doubtful whether three hundred years hence any linen garment worn at the present time will survive.



[36] From the beginning of the sixteenth century the fashion began of working portions of the lace separately, and joining them together by brides, and modes or fillings were also introduced, into the pattern. Later, from about 1630, the réseau ground was introduced, covering the whole space between the patterns; the patterns themselves also changed, and from being geometric and conventional became more and more realistic. The stately lace of Venice, however, may be said to have always preserved its conventional tradition, whether in the heavy rose or raised point or the delicate point à réseau.

Venice obtained her pre-eminence of lace-making in the sixteenth century. The flat point is probably the earliest distinctive lace; but this was soon enriched by work upon work, stitch upon stitch, which gave the name of rose-point or punto in rilievo. The characteristic ornament in the heavy so-called gros point de Venise consists of conventional blossoms like leaves and scrolls treated as though carved in ivory or bone, and to it applies the title of punto tagliato a fogliami. The brides are sometimes quite plain, but later are adorned with picots.

We now come to the period when lace, so long only made for church purposes, was very extensively made and used by lay persons for their personal adornment, and for furnishing purposes. The bed cover Plate 40 was, no doubt, one of many made for a household of simple tastes; the coarse linen is cut into a fine flowing pattern edged with buttonhole stitch, and ornamented with various fillings. But in houses of greater pretension the use of the richest rose-point became lavish, not only on the dress of the mistress, the collar of the master, but on table covers and hangings of every kind. Examples of this splendid lace are given in No. 42 and following plates. No. 44 has, perhaps, the finest toilé; but the design of No. 45 is very beautiful. No. 46 is a flounce for an alb of very fine scroll design with brides picotées and occasional raised work; the beauty of the pattern is better seen in the enlargement, Plate 47. The paten cover, No. 48, and the enlargement of it, No. 49, give a complete idea of the style and execution of this lace.

[37]

The design of the flounce, No. 51, is of the style usually associated with point de France, the stitches and brides picotées are identical in workmanship with the Venetian point. It was probably made at Alençon, Sedan, or one of the other lace-making centres which were started upon the importation of Venetian laceworkers into France after the middle of the seventeenth century.

The specimens of Spanish rose-point, Nos. 53 and 54, show the stately and elaborate design, rather overloaded with ornament, which is characteristic of this lace.

The Venetian point à réseau was made from about 1650 in Venice and Burano. The cap shown in No. 56 has a beautiful flowing design of a scroll with flowers and leaves, and brides connecting some portions of the design. The main ground is of small mesh réseau worked the length of the lace, which is often the case in Venetian work, though I have never seen it in Alençon lace, the réseau being, as far as I know, usually worked across the lace by the early French workers. (Later, the réseau of the Alençon lace was worked obliquely, as can be seen by examining Plate 67, and the specimens I have seen of modern Alençon are also worked in this way.)

Plates 59 and 60 show interesting specimens of this very rare Venetian lace. No. 2, in the latter plate, is probably a specimen worked in France.

The ground of No. 59 is of brides picotées arranged into hexagonal meshes, a ground which is chiefly associated with the point de France, and this specimen was no doubt from Alençon.

About 1660 important centres of lace-making were developed and subsidised in France by the Government at Alençon, Paris, Sedan, and other places, and the French needle-point then made was scarcely to be distinguished from the Venetian. This was to be expected, as the first workers of lace of this kind in France were imported from Venice. In a letter to Colbert, the minister of Louis XIV., dated 1665, Catherine de Marcq writes, "I am starting for Alençon with four Venetian lace workers."<sup>[N]</sup>

[38]

As our King Charles II. revived his father's edict against foreign lace at about the same time (1662), it would almost seem a concerted action to check the Italian and Flemish superiority in the fabrication of the finest lace, whether needle- or bobbin-made. But although the French were successful in part in rivalling the Venetian needle-point, the finest bobbin-lace of Flanders was never approached by the English workers, and now, of course, can never be equalled, as the secret of the thread used in the finest laces, such as Angleterre, Binche, etc., is lost.

Nothing was too ambitious for the Venetian or French designers of the seventeenth century. Coats of arms under canopies, scriptural or classical figures, wreaths and vases of flowers, were frequently worked into the same design for a piece of lace. The subsequent changes of design which took place in the Alençon lace are most interesting to note, the patterns gradually losing their Venetian character. In No. 61 vases and pots of flowers are introduced, and the floral patterns of the specimens which follow become more and more realistic in drawing.

Towards the end of the reign of Louis XVI. enormous quantities of lace were required for the new fashion of frills and flounces, and the change in design is much marked by the adoption of borders of very light effect, the réseau ground being spotted with little sprigs, slender riband devices, and dots or pois, whence the term semé de larmes. (See Plate 66.) In the numerous specimens shown, the changing fashion can be marked, until in Plates 64 to 67 the Venetian character of the designs of Alençon needle-point has quite disappeared. The patterns are practically designed for borders only; and the réseau is, as I have said, spotted with tiny sprigs, or dots. The expression semé de larmes is said to have arisen in allusion to the misfortunes of Queen Marie Antoinette, by whom much lace of this style was worn.

[39]

In needle-point made at Argentan we find a style and design such as we should expect from its close neighbourhood to Alençon. The sole peculiarity of the Argentan workers was that, not content with the almost incredible toil involved in the lace of Alençon, they actually worked the whole réseau of their lace over in buttonhole stitch, thus making those compactly stitched hexagonal meshes which are distinctive of this wonderful fabric. The Argentan réseau was sometimes introduced into lace made at Alençon and elsewhere. The specimens, Nos. [68](#) and [69](#), are representative of this rare lace.

The two specimens—one of silk and one of linen thread, Nos. 1 to 2, Plate [70](#)—I consider to be Portuguese, from the curious though rather handsome and effective jumble of design which is often found in Spanish and Portuguese work.

The Brussels needle-point of No. 3, Plate [70](#), and Plate [71](#) and Plate [72](#), must seem poor and thin when compared to the preceding laces. But it is very beautiful in its own delicate style, and has been called the laciest of laces. The réseau is very fragile, hence the name sometimes given of point de gaze. The designs shown have not the complete realism aimed at in the Brussels lace of the present day, but have a charm of their own which I confess attracts me more than all the brilliant improvements of the last sixty years.

The two specimens of darned work on bobbin net, Plates [73](#) and [74](#), especially the latter, are remarkable for the beauty and variety of the work.

[40] Plate [75](#) and Plate [76](#) have specimens of the beautiful and intricate work called Tönder muslin lace made in Denmark in the eighteenth century. The following, Plate [77](#), is lace of the same kind but made in South Germany. I obtained these pieces in Leipzig forty years ago.

Number 2, in Plate [76](#), has a design and fillings which almost recall those in the finest Alençon laces of the late seventeenth century.

Plate [78](#) has four specimens of eighteenth-century Dutch linen lace made for caps; it is called Gouda lace; the fillings are very well done.

In the Manila fibre lace, Plate [79](#), No. 1, the ground is entirely worked over by the needle into small squares, giving the appearance of network. This is done in the same way as the earlier tela tirata, the threads drawn together and sewn with wonderful regularity, without any thread being cut.

The two specimens of needle-point, Plate [79](#), Nos. 2 and 3, made entirely of human hair, are rather difficult to render in a photograph. They are evidently copied from Venetian patterns, and the various shades of hair used have a very pretty effect, while the execution of such fine work in so fragile a material must have demanded extreme skill and deftness of hand. They were made about 1800, at the Bar Convent, York.

A very interesting piece of old English needle-point work is No. [80](#), a cap of Holy, or Hollie, work. A close réseau is worked by using a stitch very similar to buttonhole stitch, and the effect is of a texture very like the cambric it adorns. The pattern is made by missing stitches, forming small holes.

Hollie lace was chiefly used to decorate infants' caps, etc., for baptism, and the pot with flower, reminiscent of the Annunciation, the Holy Dove, etc., were devices frequently introduced into the patterns. Collars of this work are mentioned in Queen Mary Stuart's inventories.

Number 2, Plate [80](#), is a specimen of Limerick run lace.

[41] Three pieces of Irish needle-lace, Nos. 1 and 2 of Plate [81](#), are praiseworthy as very early specimens of this industry. The designs are nondescript, but many of the stitches are well executed. A bobbin-made tape is introduced in No. 1. No. 3 is the so-called Carrickmacross lace; a muslin and machine net foundation is neatly outlined by fine whipped stitches; and buttonhole-stitch brides picotées are used to join the patterns after the background is cut away. This lace was first made after the famine of 1846.

## [43] **BOBBIN-MADE LACE**

[45] The earliest bobbin lace was made by using the same threads for the whole of the lace, thus, when the pattern had been pricked out and the requisite number of bobbins charged with thread, the plaiting and twisting the threads into lace was begun.

The starlike effect in the old Malta laces was very simply made by taking fourteen bobbins to work a strip of the required length; this was then joined up as required into a pattern of more or less regular and starlike form, partly, no doubt, to imitate the older geometric designs. The same bobbins were used throughout. See Plate [83](#).

The same style of making is more beautifully carried out in the two patterns of Plate [84](#). The lace

in No. 1 is unfortunately very much worn, but the way the bobbin-made strip is arranged to make flowerlike forms is very ingenious; the ground is completely covered and yet nothing is awkward or crowded. No. 2 is also a very fine example of this simple bobbin work. I consider both to be early Venetian.

[46] Number 1 of Plate [85](#) is a typical pattern of the lace which, originally no doubt inspired by the East has become universal under the name of "peasant" lace. We find it in Russia, Hungary, Dalmatia, Spain, Sicily, Sardinia, in fact wherever lace was made at all, this pattern with slight variations is supreme. Ceylon and India produce very similar lace, as also does South America. I have therefore made no special reference to these peasant laces, as although quite satisfactory from the point of view of utility, they are only otherwise interesting as the product of an industry much to be encouraged.

Numbers 2, 3 and 4, on Plate [85](#), may be considered as showing a transition state, as in all three there is an attempt to add a background to the toile or tapelike pattern.

Number 4 is a specimen of old Maltese lace now no longer made.

Number 1 in Plate [86](#) is of reticello pattern and a very successful imitation of the needle-point linen lace.

Number 2 is a fine example of the same style worked into points or pizzis, and is probably Venetian.

Numbers 3, 4 and 5, are examples of Genoese plaited lace.

Number 5 is especially notable as recalling the Eastern tradition.

Plate [87](#) shows two specimens of Genoese lace. No. 2 is what is sometimes called collar lace, and sometimes Vandyke lace, from the very general use of it in portraits by that great painter. No. 1 is Genoese fringed lace. In both the starlike groups of little "grains of corn," as they are called, are characteristic of Genoese lace, as they are now considered to be of Maltese. But the Genoese patterns were only introduced into Malta and Gozo about sixty or seventy years ago. One can but be glad of the success of an industry so profitable to the industrious peasantry of those islands, but it is impossible not to regret the total disappearance of the old style of lace-making. The old patterns are not in demand for the modern market, which is chiefly French, and the lace is principally made with silk imported from France.

[47] I find that it is often supposed that no specimens exist of ancient Maltese lace. It is, however, well known there that lace was made in Malta and Gozo at all events as early as about 1640. The early flounce (Plate [80](#)) was bought in Valetta more than fifty years ago, and inquiries made convince me that it was made, as my Maltese informant expressed it, "before the time of Lascaris." The Maltese often use the expression "time of Lascaris" or of "Carafa," "Manoel," etc., to date anything. These were the names of different Grand Masters before the islanders invited English occupation in 1800. There is no doubt that the disturbance caused by the French occupation affected lace-making so that it fell into abeyance, but before that time great quantities of these simple, strong and useful laces were made, principally, of course for church use. The narrower edgings (Plate [98](#)) were used for the fine white lawn head-dresses worn with the beautiful national gala dresses, now only preserved by the great Maltese families as relics of the past.

Number 1, Plate [88](#), is a very curious early pattern called gotico in Italy.

Numbers 2 and 3 are Sicilian peasant laces.

Number 4, Tuscan peasant lace called piedi di gallini (fowls' feet).

Number 5 is a Tuscan peasant lace called zeccatello.

Plate [89](#) illustrates six peasant laces from Russia, Madeira, Portugal, Ceylon, and Le Puy, made before 1850.

In the Genoese laces in Plates [90](#) and [91](#) we have examples of what may be called the second manner of bobbin lace. The patterns of conventional sprays and flowers are made on the pillow separately, and afterwards joined by brides picotées, also bobbin-made. In the lace made in this second manner, in which many laces were made at successive periods in Milan, Genoa, Brussels and Honiton, the threads forming the connecting brides, and later the réseau, can be detected by looking on the reverse of the lace, as they are seen passing behind the patterns. An example of this carrying threads across is shown in the Honiton lace, Plate [118](#).

[48] Plate [92](#) represents one of the finest examples I have seen of Genoese bobbin lace, trine a fuselli. The design is of gracefully arranged scrolls and flowers, and includes five birds which are introduced in the most spirited manner. The several tapey shapes, made separately and joined by brides, form the complete design or pattern, the fillings between them are very good, and include the starlike work characteristic of Genoa. This illustration is on a reduced scale in order to show the pattern of the lace. Plate [93](#) represents the exact size of the same lace.

Plate [94](#) is a flounce of Milanese bobbin lace, trine a fuselli. The pattern is of scrolls and flowers, a heraldic crowned eagle and small birds, with various fillings in the spaces enclosed. A very strong réseau connects the whole.

Plate [95](#), a flounce of the same lace, has a very beautiful flowing design of scrolls, with a background of the characteristic réseau of Milanese work.

The Milanese alb flounce (Plate [96](#)) is a very fine piece of much later date. The spaces enclosed

by the *toilé* or tapey parts are filled by bobbin-made fillings or *à jours*, of various designs, a very strong and evenly made *réseau* connects the whole.

The two specimens of Italian lace, Plate [97](#), are of very elegant design; they also have the *fond chant* pattern of *réseau*. This style of lace was made both in North and South Italy up to sixty or seventy years ago, but coarser thread was then introduced with disastrous effect.

In the narrow Maltese lace of Plate [98](#) we have in No. 1 the *réseau* called *mariage*; this lace, and Nos. 2 and 3, were made in Malta about 1780.

Turning now to the bobbin-made lace of Flanders, I begin with No. 1 on Plate [99](#), which has no less than three characteristic lengths joined to form one border. The straight edge, the rather abrupt design, and the *réseau cinq trous*, indicate a Flemish make of lace. The pattern No. 2 has the clear whiter thread outline. This lace is sometimes called *Trolle Kant*.

[49] The cap, Plate [100](#), is of later date; the *réseau cinq trous*, worked with a very opened out effect, can be observed in the fillings.

The early Mechlin lace resembles in design the *point d'Angleterre*, and, indeed, also the Alençon lace of the same date. It is most interesting to compare, say, the Mechlin, Plate [101](#), with the *d'Angleterre*, Plate [104](#), and the *Venise à réseau* of Plate [57](#). Yet the makings of the three laces are absolutely different—the Venice entirely by needle; the *Angleterre* is made in two different stages of bobbin work; the Mechlin, as is always the case, was made in the third manner, the threads originally started on the bobbins carrying the work to a finish, and ingeniously sufficing for *toilé*, *réseau*, and fillings. Later, Mechlin, for reasons already stated, became a mere border, as shown in Plate [102](#). It is no longer made. This is also the case with Binche lace (Plate [103](#)). A very beautiful *fond de neige*, used sometimes as a ground and sometimes as a filling or *à jours*, distinguishes this lace. The work is very fine and close, the edge is usually straight. It is sometimes called *fausses Valenciennes*.

Brussels gives its name to a variety of beautiful laces. The most renowned is the *point d'Angleterre*, made in great quantities during the later part of the seventeenth century for the English market. The designs, as on Plate [104](#), recall those of the *Venise à réseau* and of Alençon of the same period; the beautiful flowing garlands, the waved edge with varied fillings, the *brides picotées* forming the hexagonal *réseau*, will bear comparison with the Venice lace of Plate [57](#), and the Alençon of Plate [63](#). This truly wonderful *point d'Angleterre* has a very fine *toilé*; the flowers and scrolls were first made on the pillow and then joined by the *réseau* (*vrai Bruxelles*), long used for the highest class of all Brussels bobbin-made laces. Lace of this fineness is no longer made since the fine handspun thread cannot be obtained.

[50] Brussels lace followed the fashion which, as we have seen, obtained in France. In the late eighteenth century only a border was necessary, as lace was worn in a profusion of flounces and frills; and Plate [106](#) shows a border very similar in design to the Alençon of the same date. The delicate flowers and leaves are joined by the fine *réseau* mentioned above—namely *Brussels vrai réseau*, a title employed to distinguish it from machine-made net. This last was introduced during the first quarter of the nineteenth century, and soon gave a different character to Brussels lace, when the flowers made on the pillow were sewn (*appliqué*) to a simple net made sometimes by hand, but more often by machine.

In the Antwerp lace scarf, No. 1, Plate [107](#), the *fond chant* or *point de Paris réseau* is used, and here we have an example of *Potten Kant*, or *pot lace*, so-called because in early times the subject of the Annunciation, with the pots of lilies usually added, was introduced into the designs for it. The indication of flower-pots certainly occurs in many pieces, though not in mine, and no piece exists, as far as I know, with figures.

The cap of Lille lace, No. 2, Plate [107](#), has the simple twisted thread *réseau* characteristic of this and of Arras lace. It is not to be distinguished from the *réseau* often used in Buckingham lace.

We must again notice how similar the design in the fine old Valenciennes of Plate [108](#) is to that of Alençon needle-point of the same date. The *réseau* is closely plaited, and the *toilé* of the beautiful patterns compact and clear in definition. No outline or *cordonné* is used in Valenciennes lace. The early lace has what is called the round *réseau*, the later Valenciennes made at Yprès has a square *réseau* (Plate [109](#)). This latter lace is still made, but has not the charm of the eighteenth-century lace.

[51] The lace (Plate [110](#)) was probably made in Paris. It is very curious, with heraldic device of an eagle with a shield; dogs also, and stags, are introduced. It may have been made for a wedding about 1690. This lace is often described in the inventories of old families in France as *dentelle de chasse*.

The Blonde lace (Plate [111](#)) was made in Chantilly for a wedding in 1820.

Plate [112](#) gives three specimens of bobbin-made lace, with the so-called *maglia di Spagna*, or Spanish mesh. No. 1 is of linen thread, with a coarser thread introduced; but one should remark that this thread is not used to outline the pattern as in Flemish lace. I have not met this *réseau* in any Flemish lace. Nos. 2 and 3 are bobbin-made silk lace, and were ruffles for a Court dress-coat.

The black mantilla, Plate [113](#), has the *fond chant réseau* used as a filling, and, although bought in Madrid in 1840, it may have been made in France.

The difficulty of working the materials of gold and silver lace is so great that absolute regularity of either pattern or *réseau* is impossible. This, however, in my opinion, only renders these rare laces more interesting. Both metals are used in the characteristic specimen of sixteenth-century



Spanish lace, No. 1 in Plate [114](#).

Number 2 is a silver seventeenth-century lace from Genoa, the edge is a shell pattern, and several thicknesses of the metal-covered silk thread are used. Plate [115](#) has four patterns of seventeenth-century gold and silver lace made in Italy, probably at Lucca.

The Brussels lappet, made in 1849, Plate [116](#), was then considered one of the finest ever made, the pattern is pretty and realistic, and foreshadows the style since prevalent.

The Bedfordshire lappet, on the same plate, is far inferior in execution, but was made by a cottager at about the same time and has done good service.

[52]

Two patterns of Buckinghamshire lace, Plate [117](#), made about 1790, show more even workmanship than is generally seen in this lace. No. 2 has a likeness to the Mechlin and Lille lace of the same date; No. 1 is more like the Flemish Trolle Kant, and was, in fact, called Trolly lace. It will be observed that the fillings have the six-pointed star, or *fond chant réseau*, so prevalent in pillow lace.

There is a tradition that the art of bobbin-made lace was imported into Devonshire by emigrants from the Netherlands, flying from the tyranny of the Duke of Alva. Mr. Seguin, in his learned book, contends that the troubles in Flanders had completely destroyed the lace industry before Philip II. of Spain sent the notorious Duke of Alva there. I believe, however, both that lace-making existed before that time in England, and that the emigration had a beneficial effect on all English industry, although not an initial one.

I have given both the right and wrong side of the Honiton lace cap-border in Plate [118](#), to show the threads of the connecting *réseau*, passing behind the patterns, the thread making the brides *picotées* also passes in the same manner.

Plate [119](#) shows a remarkably fine specimen of Honiton bobbin lace. The flowers are made separately in this specimen, and are afterwards joined by twisted brides *claires* made with a needle. The design is of birds, butterflies, and the rose, shamrock, and thistle. It was, perhaps, made to commemorate the Union.

Plate [120](#) is of Honiton sprays applied to machine-made net.

Space does not admit of any attempt to give a complete Bibliography. I find that a mere list of books that I have consulted at different times would be too long. I will therefore only mention that the works of the following authors would be very valuable to those intending to pursue this subject.

[53]

A fairly complete list of Italian and German pattern-books will be found in Mrs. Bury Palliser's "History of Lace." And the works of Mr. Alan Cole, Dr. Franz Bock, Father Braun, S.J., Dr. Moritz Dreger and Dr. Ilg of Vienna, Dr. Daniel Rock, Mons. Seguin, and Mr. Verhaagen have all been especially useful; and while preparing this for the press I have seen with great delight the splendid book of illustrations of Italian needle lace compiled by Signora Elisa Ricci.

In concluding these remarks, I must say that I owe the first idea of writing on this subject to my learned and accomplished husband, Mr. John Hungerford Pollen. Much information was given me in long bygone days by Dr. Daniel Rock, and by another old friend, Mrs. Bury Palliser, who gave me one of my first specimens in 1862.

At the present time I owe many thanks for advice and supervision to Mr. Alan Cole, whose knowledge of lace is unsurpassed.

## Footnotes:

- [A] Eyn neu Kunstlichbuch, &c. Metre piere quinty Cologne, 1527.
- [B] Darning stitch exists in the British Museum on a piece of material woven from flax, and found in an Egyptian tomb. And chain stitch is seen on a fragment of Greek work of the fourth century, B.C., at the Hermitage, St. Petersburg.
- [C] "Ne makie none purses ... ne *laz* bute leave, auh schepied, and seouwed, and amended cherche clodes, and poure monne clodes."  
"Do not make no purses ... nor *lace*, without leave, but shape and sew, and mend, church-vestments and poor people's clothes."  
"The Ancren Riwle" (The Nun's Rule), p. 420, h. A.D. 1210.  
Morton's edition, Old English, 1853.
- [D] Dugdale, "St. Paul's," p. 316.
- [E] "Norfolk Archæology," vol. v. (Norwich 1859), p. 91.
- [F] Vol. viii., Plate 245, of Bastard's "Peintures et Ornaments des MSS." Paris, 1832-69.
- [G] Gayet, A., "L'art Copte." Paris, 1902.
- [H] "Hist. Eccles.," lib. v., c. 17.
- [I] Dr. Rock, "Introduction to Textile Fabrics at South Kensington Museum" (Chapman and Hall, 1870), p. cxxxix.
- [J] "The Pope, Gregory V. (996-999), and the Western Emperor, Otho III. (993-1002),

who was then also at Rome, went out to meet the strangers beyond the walls, and received them with all possible honour and respect. And out there in the Campagna, at Grottaferrata, St. Nilos at last built a home for his monks, and there he died. Grottaferrata has stood unchanged till now, no Pope has tried to destroy or Latinise it; after ten centuries, its monks sing out their Greek office in the very heart of the Latin Patriarchate, while outside the Latin olives shelter its Byzantine walls."—"The Orthodox Eastern Church," Adrian Fortescue, D.D. London, 1907.

- [K] Dr. Franz Bock, "Die textilen Byssus," Aachen, 1895.
- [L] Ezechiel, xxvii. 7.
- [M] Manuscript in "Bibliothèque Nationale." MS. FF2, 10,394.
- [N] Bibliothèque Nationale, "Lettres à Colbert," vol. 132, fo. 14 bis.

## PLATES



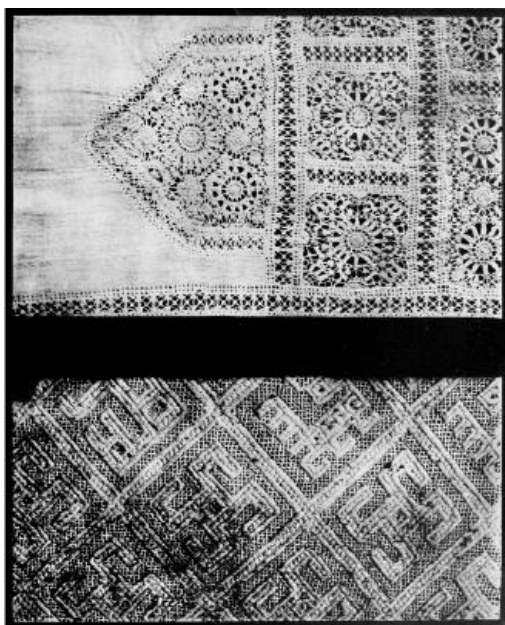
[See larger version](#)

**PLATE I. THE ALB, PRESERVED AT ASSISI, SAID TO HAVE BEEN WORN BY ST. FRANCIS**



[See larger version](#)

**PLATE II. THE ALB WHICH IS SAID TO HAVE BEEN WORN BY POPE BONIFACE, A.D. 1298**



[See larger version](#)

**PLATE III.**

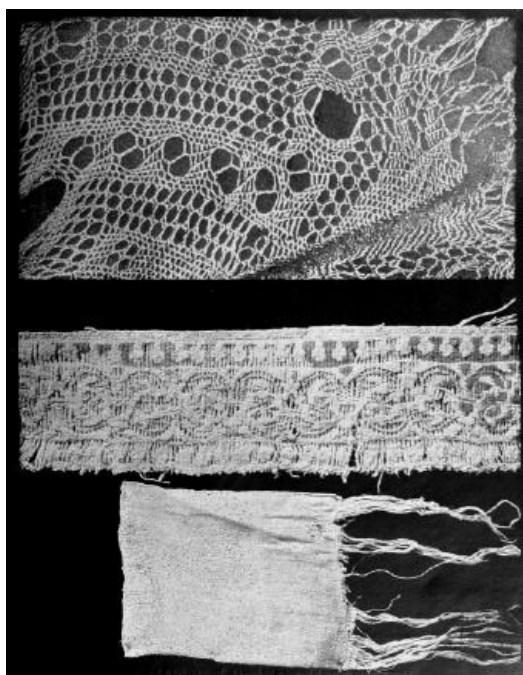
- (1) DETAIL OF THE ALB OF POPE BONIFACE VIII.
- (2) DETAIL OF THE ASSISI ALB.



[See larger version](#)

**PLATE IV. THREE PIECES OF NEEDLEWORK FROM EGYPTO-ROMAN OR COPTIC TOMBS OF THE SECOND AND THIRD CENTURIES**

One is part of a circular panel or roundel, and the other two are parts of girdles. The gammadion or symbol of the cross can be traced in all three: and the polygonal character of the design is similar to that of the Assisi alb



[See larger version](#)

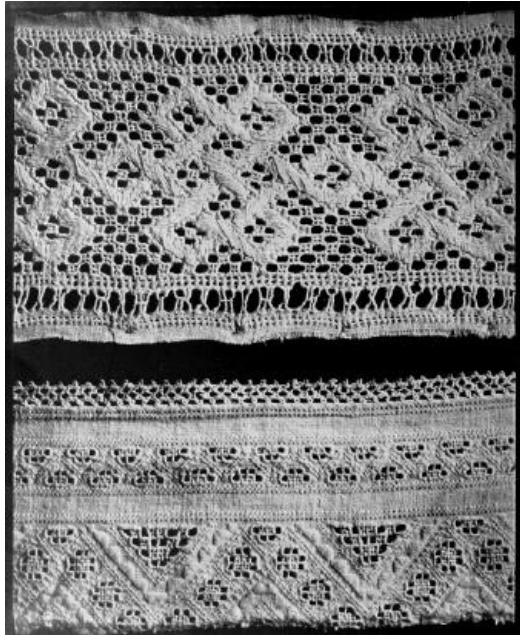
**PLATE V. (1) A PIECE OF BOBBIN-MADE LACE. (2) DARNED WORK WITH WHITE LINEN THREAD. (3) PORTION OF A MUMMY CLOTH**

No. 1 is a piece of bobbin-made lace, found in the Coptic tombs in 1903, and now in the Cluny Museum in Paris. Bobbins were found at the same time. I do not think this fabric was made on a lace pillow, but that a sort of frame with pegs was used to keep the bobbins separate

No. 2 is darned work with linen white thread, very similar to the Italian towel No. 1 in Plate XXVIII.; the background is afterwards darned in with coloured wool. This is also from a Coptic tomb of the third century

No. 3 is a portion of a mummy cloth of the Eighteenth Dynasty, 1700 B.C. The linen is very strong and of a wiry nature



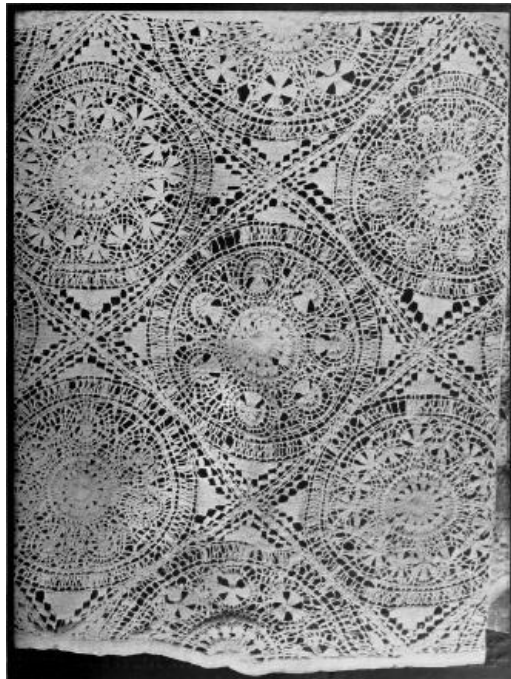


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**PLATE VI. TWO EXAMPLES OF ITALIAN TELA TIRATA AND PUNTO REALE**

Chosen as showing similarity to the work of the Assisi alb. Together 13 ft. 7 in. long

*Italian. 16th century*



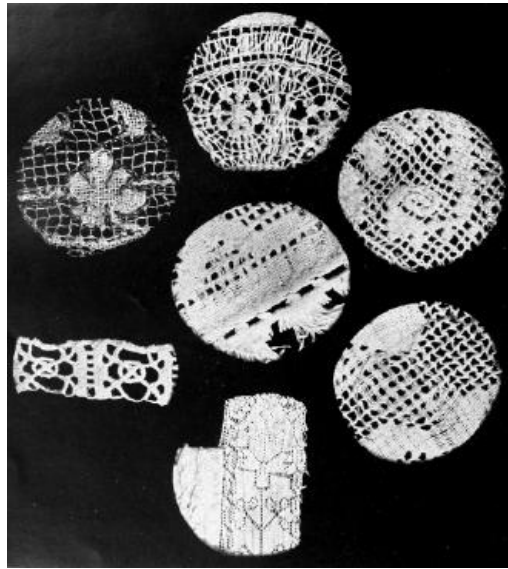
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**PLATE VII. AN EXAMPLE OF EARLY LACIS OR SFILATURA**

Chosen as showing similarity to the work of the alb of Pope Boniface. The square mesh netting has centres worked in matting stitch, punto a stuora; threads radiate from these centres and darning stitch and punto di treccia are both used to form various patterns, some cruciform

7 ft. 9 in. × 10 in.

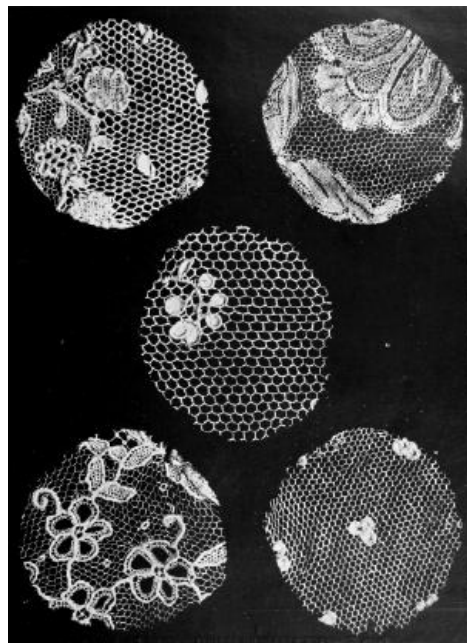
*Sicilian, 15th century*



[See larger version](#)

**PLATE VIII. SEVEN ENLARGED STITCHES USED IN LACIS AND LINEN LACE**

- No. 1. Early lacis work, showing the punto a stuora and punto di treccia
- No. 2. Lacis with square knotted mesh and pattern darned with punto a tela. In this specimen gold thread has been run round the pattern
- No. 3. Lacis with a twisted mesh, darned with punto a rammendo; this style is called Buratto in Italy
- No. 4. Tela tirata. The threads are only partly drawn, and the pattern left in the linen, some threads being cut
- No. 5. Tela tirata. In this style some threads of both warp and woof in the whole piece of linen are drawn: the missing threads of the pattern are then darned in again; the background is then sewn over as in the other style. No threads at all are cut, which makes it more even and durable
- No. 6. Punto avorio. The needle-made knots make a very even surface resembling ivory
- No. 7. English needle-point, called Hollie or Holy Work, a stitch which resembles the Alençon réseau in the working, as after completing a row the thread is passed back so as always to begin at the same point



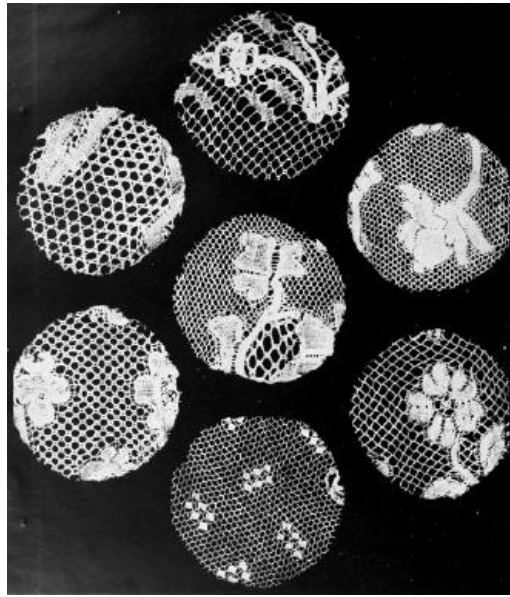
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**PLATE IX. FIVE ENLARGED VARIETIES OF RÉSEAUX**

- No. 1. Small and large réseaux of Point d'Alençon



- No. 2. Point de Venise à réseau
- No. 3. Point d'Argentan.
- No. 4. Brussels needle-made réseau
- No. 5. Brussels bobbin-made réseau



[See larger version](#)

**PLATE X. SEVEN ENLARGED VARIETIES OF RÉSEAUX**

- No. 1. Bobbin-made Maglia di Spagna
- No. 2. Bobbin-made Fond chant or Point de Paris
- No. 3. Round mesh bobbin-made Valenciennes
- No. 4. Bobbin-made Mechlin
- No. 5. Cinq trous réseau
- No. 6. Bobbin-made square mesh Valenciennes
- No. 7. Lille, Arras, or Buckingham réseau



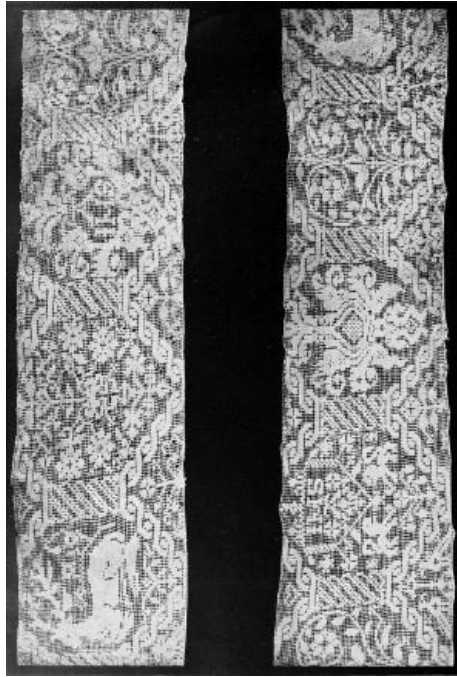
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**PLATE XI. BORDER OF LACIS OR DARNED SQUARE MESH NET. PUNTO A TELA OR LINEN-STITCH**

With religious inscriptions: a fanciful peacock and the letters I.H.S. surrounded by a glory of flames and by little angular angels

4 ft. 10 in. × 2 ft. 10 in.

*Italian, 15th century*



[See larger version](#)

**PLATE XII. BORDER OF SQUARE MESH LACIS**

Intended probably for an altar-cloth with a design of ornamental hexagonal compartments worked in linen stitch, in each of which are various devices, I.H.S. in a heart-shape above two heraldic lions, elsewhere a stag, pairs of birds, symmetrical devices of leaf and blossom, etc.

6 ft. × 10 in.

*French, 15th century*



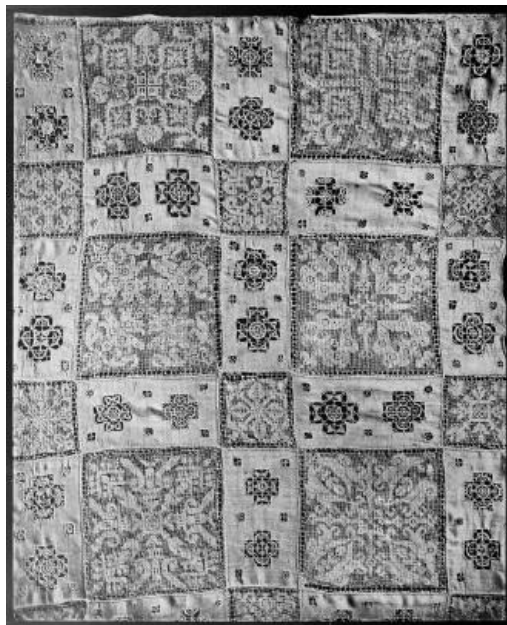
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**PLATE XIII. TWO EXAMPLES OF LACIS WORK**

No. 1. Lacis with gammadion, or early Christian symbol. 4 ft.

No. 2. Lacis cover, containing 39 squares of different patterns darned with punto a tela or linen stitch. The border is of bobbin-made lace. 2 ft. 1 in. × 21 in.

*Italian, 15th century*



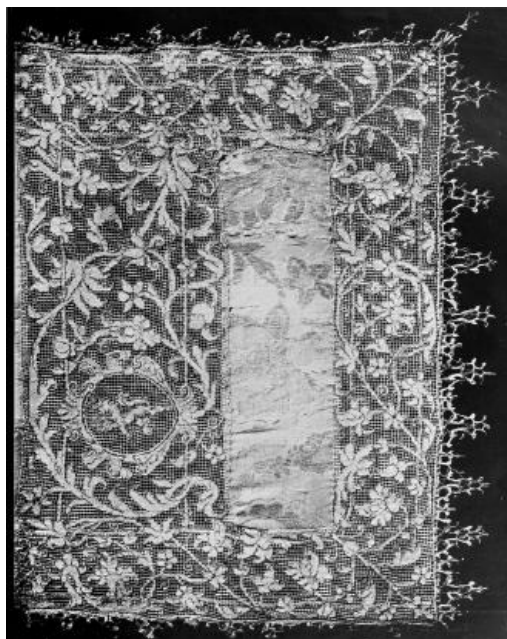
[See larger version](#)

**PLATE XIV. PART OF A QUILT**

Made of squares of laces work alternating with oblongs of linen in which are squares worked in needle-point called reticello or cut-work.

3 ft. 8 in. × 2 ft. 4 in.

*Italian, 15th century*



[See larger version](#)

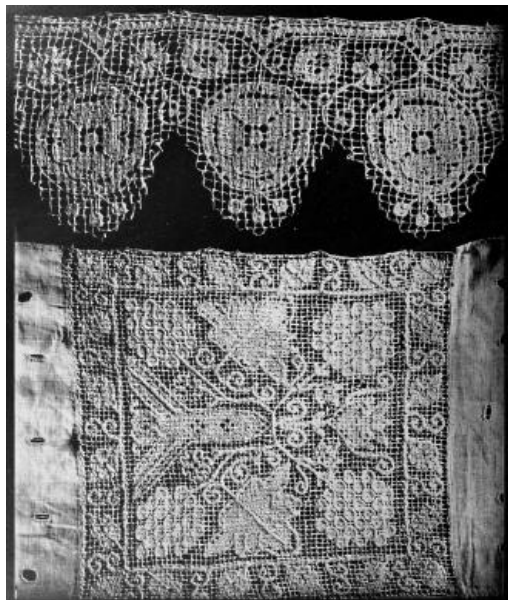
**PLATE XV. LACIS TABLE-COVER**

Of square mesh net worked in linen stitch with bold and graceful scrolls, leaves, etc., amidst which are cartouches of foliated shields bearing a heraldic lion in the centre. The pattern is outlined and enriched with gold thread, and the cartouches have a variety of stitches. It has a bobbin-made vandyke edging of lace (merletti a fuselli) with gold thread introduced into it.

5 ft. 6 in. × 22 in.

*Italian, 16th century*





[See larger version](#)

**PLATE XVI. (1) VANDYKE BORDER OF LACIS. (2) PART OF A QUILT OF SQUARES OF LACIS**

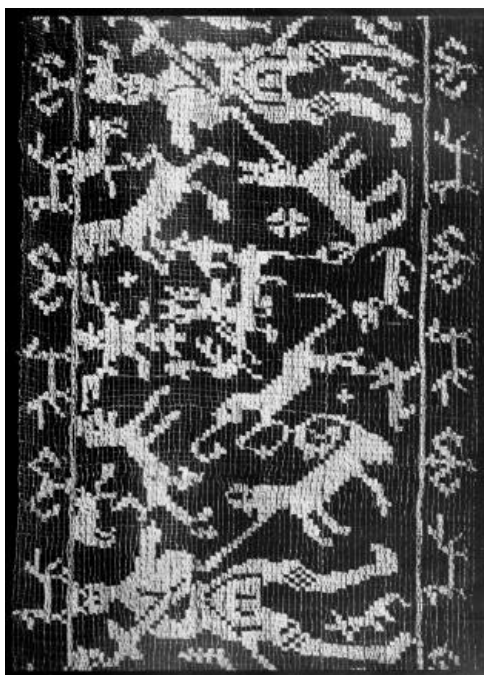
No. 1. Vandyke border of lacis knotted square mesh net darned in linen stitch with repeated large and small blossoms; the larger ones resemble Tudor roses. 4 ft.

*English, 16th century*

No. 2. Part of a quilt of squares of lacis, the one shown has a pattern of a vine: alternating with rectangles of linen decorated with small cut-work. 3 ft. 3 in. × 2 ft.

*German, 16th century*

The pattern in both pieces is outlined and partly worked with punto riccio



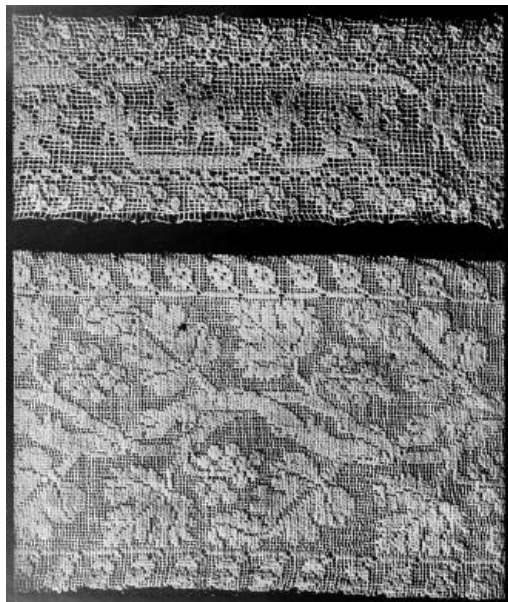
[See larger version](#)

**PLATE XVII. BORDER OF LACIS WITH THE TWISTED MESH CALLED BURATTO**

The design is worked in punto a rammendo with numerous armed men and animals.

5 ft. 9 in.

*Italian, 15th century*



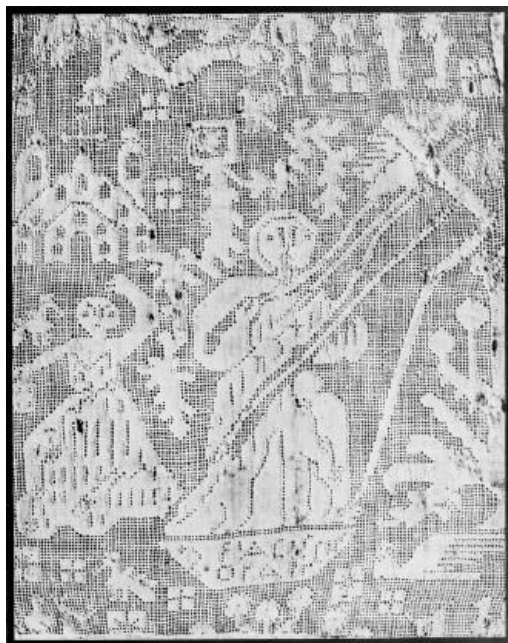
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**PLATE XVIII. TWO BORDERS OF LACIS CALLED BURATTO**

The darning or punto a rammendo of the edge pattern is in each case worked the reverse way to that employed for the main design.

Together 4 ft. 7 in.

*Italian, 16th century*



[See larger version](#)

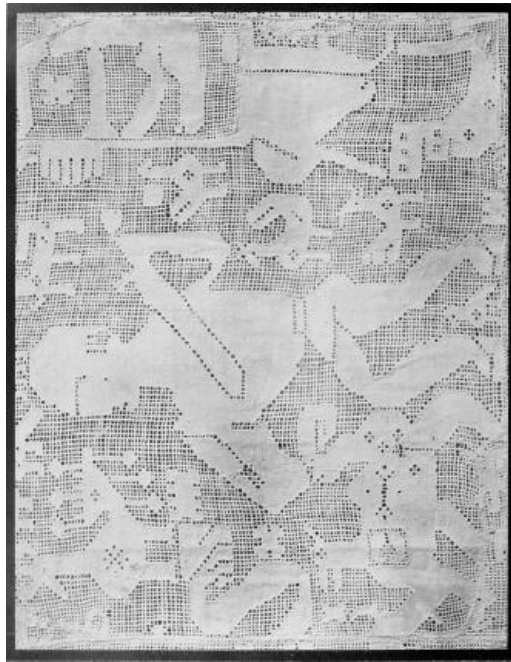
**Plate XIX. BAND OF TELA TIRATA OR DRAWN WORK**

The pattern left in the linen represents a variety of sacred and other subjects. A king and a queen between whom is an angel: St. Michael engaging Satan: St. Rafael holding Tobit by the hand, etc. The photograph shows a portion, representing St. Francis receiving the Stigmata; below are the words: S. Francisca. ora pr., above to his left a church

6 ft. 7 in. × 12½ in.

*Italian, early 14th century*





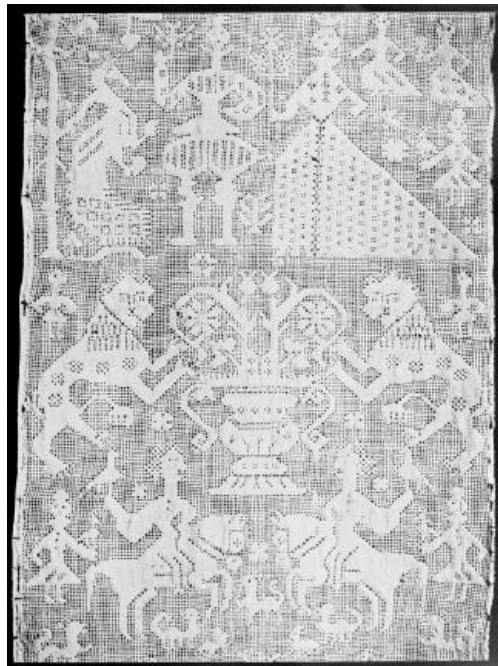
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**PLATE XX. PART OF A COVER OF TELA TIRATA OR DRAWN WORK**

The pattern left in the linen includes a man in armour, about to slay a curious beast; elsewhere are archaic birds.

3 ft. 2 in. × 21 in.

*Italian, early 14th century*



[See larger version](#)

**PLATE XXI. BAND OR FLOUNCE OF TELA TIRATA OR DRAWN WORK**

The pattern includes various figures, a wedding-party above two lions flanking a flower-pot: a hawking-party below

6 ft. 1 in. × 14 in.

*Italian, about 1540*



[See larger version](#)

**PLATE XXII. AN INFANT'S SWADDLING BAND OR "FASCIA" OF TELA TIRATA**

The pattern is of a conventional stem and leaf design. The edging on the sides is of bobbin-made lace of two patterns

3 ft. × 6 in.

*Sicilian, 16th century*



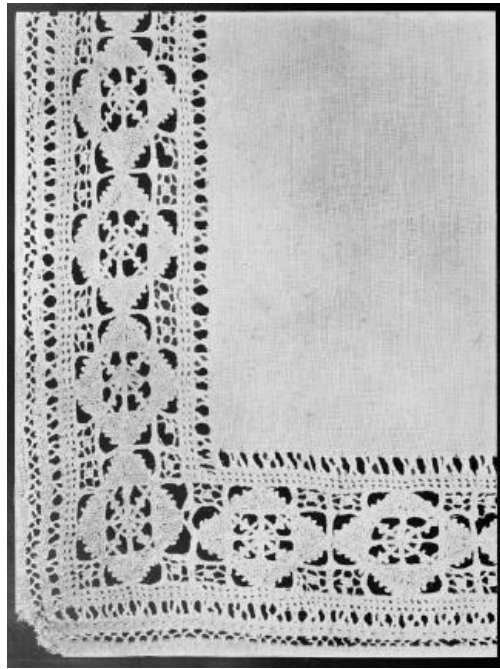
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**PLATE XXIII. BAND OF A VARIETY OF TELA TIRATA**

With a darned pattern in heavy thread of female figures alternating with birds; the vandyked edging is of punto avorio

10 ft. 6 in. × 5½ in.

*Sardinia, 16th century*



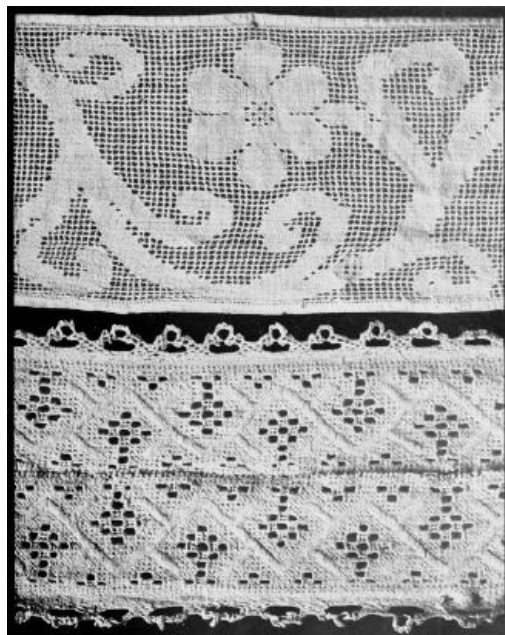
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**PLATE XXIV. LINEN CLOTH WITH BORDER**

Of tela tirata worked with looped and knotted stitches and reticello: the geometrical pattern is repeated without variation

25 in. × 17 in.

*Italian, 15th century*



[See larger version](#)

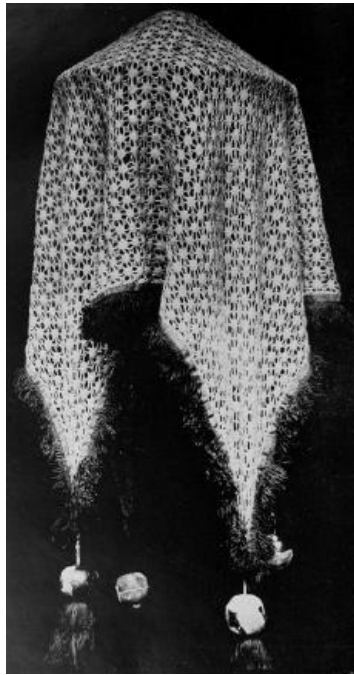
**PLATE XXV. TWO BANDS**

No. 1. Band of a variety of tela tirata or drawn-work: pattern a scroll with a flower: there are no cut threads in this work. 3 ft. 8 in.

No. 2. Band of punto reale and tela tirata with a bobbin-made edging. 4 ft. 11 in.

*Italian, 17th century*

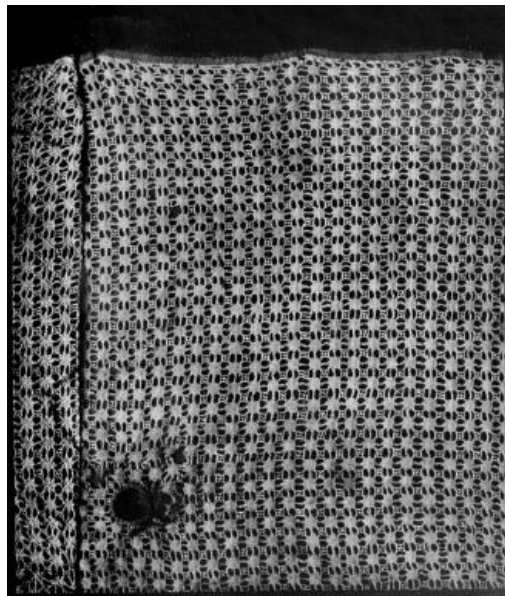




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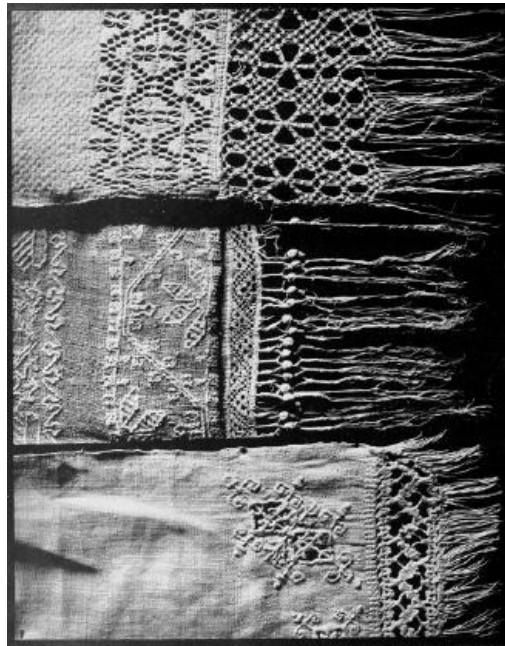
**PLATE XXVI. PYX VEIL OF TELA TIRATA, OR DRAWN THREAD WORK**

This interesting piece is a survival from pre-reformation times. It is 2 ft. 4 in. square and has no cut threads in it. The pattern is made by drawing 12 threads both of warp and woof and leaving small squares of 12 threads. The loose threads are then most ingeniously whipped over, forming a star-like pattern between the squares. The worker has passed her needle behind the squares 8 times so as to form a star at the back of each square, the corners have wooden balls gilt: and a silk fringe surrounds the whole



[See larger version](#)

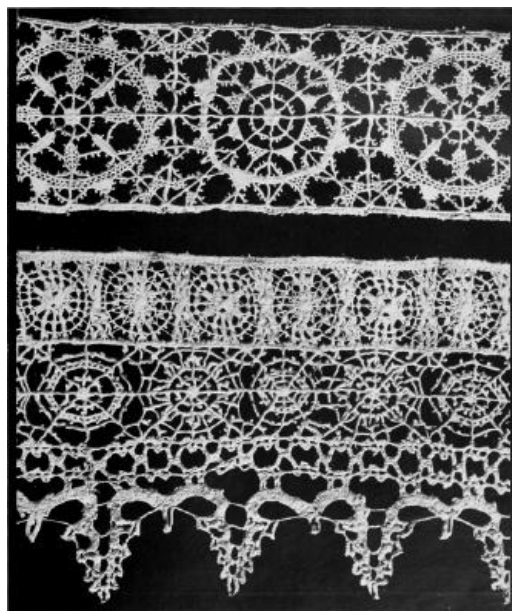
**PLATE XXVII. A PORTION OF THE PYX CLOTH, TO SHOW BOTH SIDES OF THE WORK**



[See larger version](#)

**PLATE XXVIII. THREE CLOTHS, FRINGED**

- No. 1 has a geometric effect worked on the drawn foundation: this style is called *sfilatura* in Italy; the knotted fringe is of *macramé*. 4 ft. × 2 ft.
- No. 2 has a design of birds and scrolls in *punto riccio*, a border worked in *punto avorio*, and a curious hand-made fringe. 6 ft. 6 in. × 2 ft.
- No. 3 is ornamented with *reticello* and *punto riccio* and has a bobbin-made edging and fringe. 3 ft. 6 in. × 2 ft.



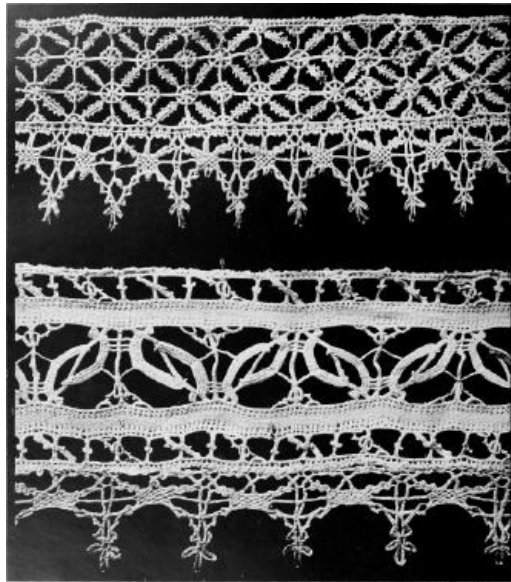
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**PLATE XXIX. TWO BORDERS**

- No. 1. Border of *reticello* or needle-point cut-work: the geometrical rosettes are repeated with very slight internal alteration. 9½ in.
- No. 2 is a curious piece consisting of two borders and an edging; the upper border is a mixture of *punto a festone*, *punto di treccia* and *punto a stuora* work. The vandyke edge is of bobbin-work (*merletti a fuselli*). 2 ft. 8 in.

*Italian, 15th century*





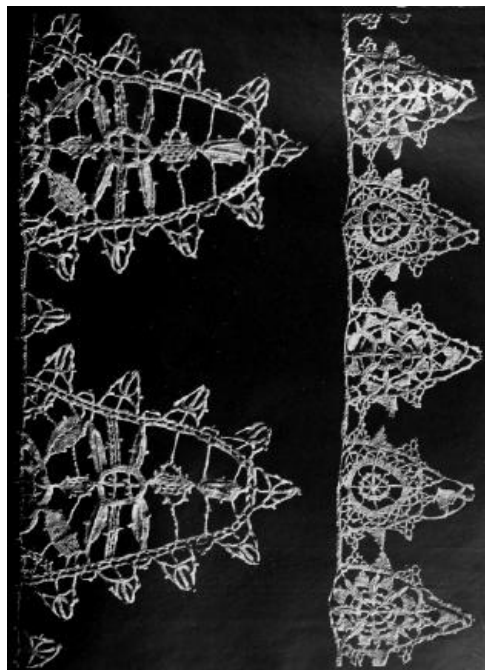
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**PLATE XXX. TWO BORDERS**

Of needle-point on linen, called reticello or cut-work. The pointed edgings of both pieces are bobbin-made lace, sometimes called plaited lace

Together 9 ft. 2 in. × 4 in.

*Italian, 16th century*



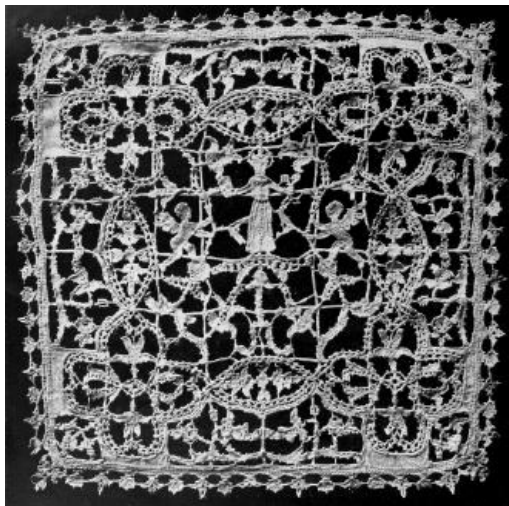
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**PLATE XXXI. TWO EXAMPLES**

Of dentated or vandyke edgings of needle-point called punto in aria, because it is made independently of any foundation.

Together 4 ft. 8 in.

*Italian, about 1550*



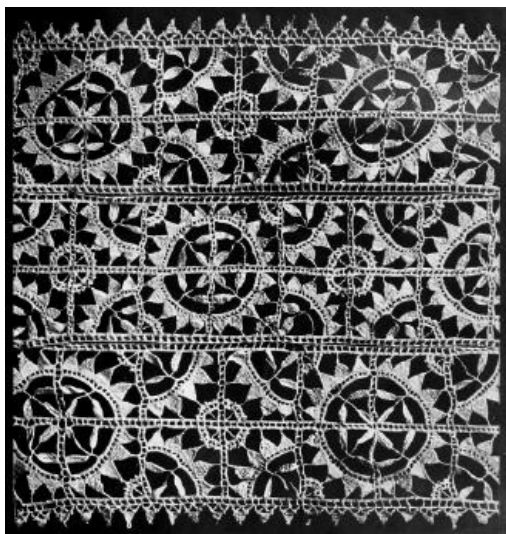
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**PLATE XXXII. CHALICE COVER OF RETICELLO AND PUNTO IN ARIA**

In the centre is the figure of St. Peter with the Bible in his right hand and the Keys in his left. Two winged cherubs hold portions of a long chain pattern which encircles the details of conventional foliage and flowers. A lattice of reticello work supports the punto in aria devices. The linen can be seen at the sides, which have an edge of punto in aria.

13½ in. × 7½ in.

*17th century*



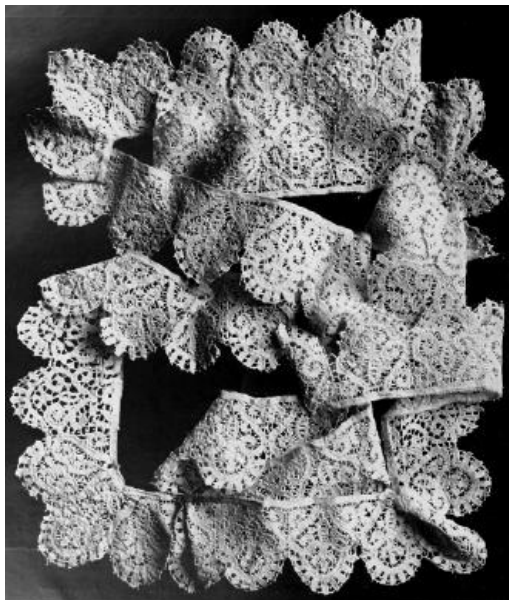
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**PLATE XXXIII. A RETICELLO PATTERN WORKED IN VERY FINE PUNTO IN ARIA AND PUNTO AVORIO**

A pointed edge is also finely worked in punto avorio.

5 ft. 8 in.

*Italian, 17th century*



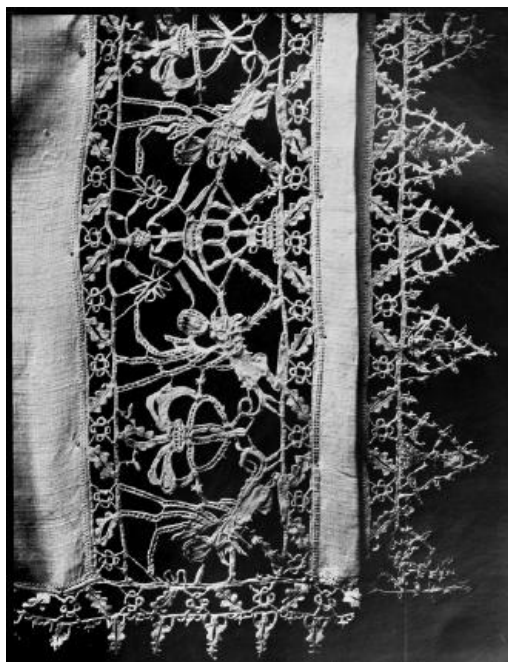
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**PLATE XXXIV. SCALLOPED BORDER OF A CORPORAL OF FLAT NEEDLE-POINT LACE,  
CALLED PUNTO IN ARIA**

In which the repeating conventional semi-floral forms are connected by small brides.

6 ft.

*German, early 17th century*



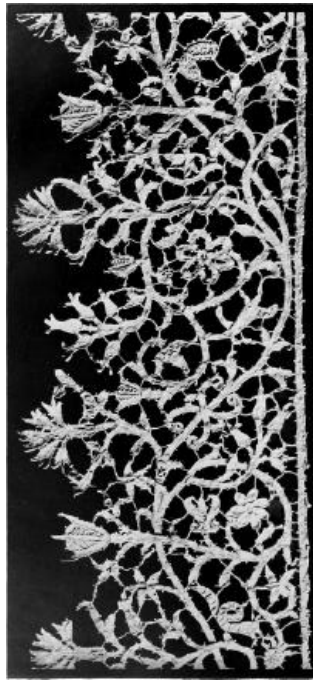
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**PLATE XXXV. A CLOTH WITH INSERTION AND BORDER OF PUNTO IN ARIA**

The border has a figure in each vandyke, either a lady with two birds or a siren; the insertion has strange winged and tailed animals supporting vases of flowers: all the figures, birds and animals have tiny black beads for eyes.

6 ft. 4 in. × 3 ft.

*Italian, 16th century*



[See larger version](#)

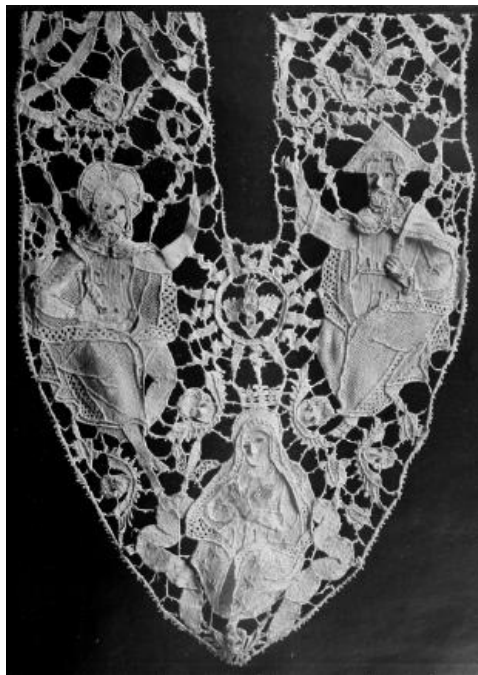
**PLATE XXXVI. NEEDLE-POINT BORDER OF FLAT NEEDLE-POINT LACE, CALLED PUNTO IN ARIA**

The design of open scrolling and continuous floral stems is arranged to form points alternately of carnations and hyacinths and includes stags, hounds, peacocks and other animals: the Visconti crest—a crowned serpent—is introduced, and the stems sometimes twist into true lovers' knots.

This piece was probably made for a wedding.

4 ft. 3 in. × 5½ in.

*Venetian, 16th century*



[See larger version](#)

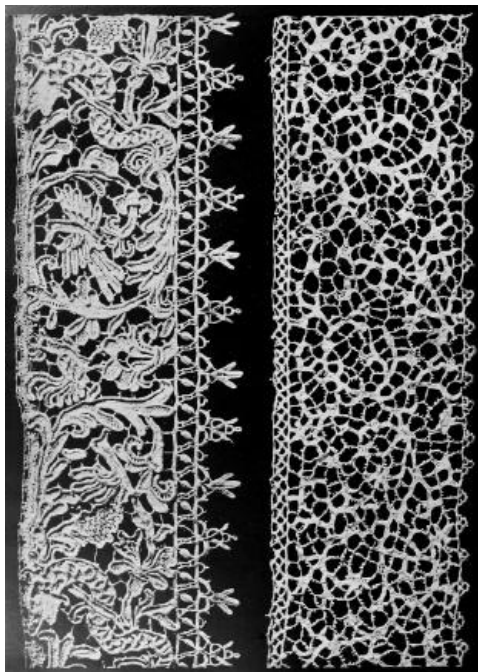
**PLATE XXXVII. ORNAMENT FOR THE NECK OF AN ALB OF PUNTO IN ARIA**

The Madonna, in a robe sprinkled with stars and crowned, is seated on clouds, her foot resting on the head of a cherub. The three persons of the Trinity are above. Cherubs and conventional flowers are introduced into the background: the robes are worked apart from the figures in a laces stitch called mezza mandolina. Small glass beads are added to the eyes.

18 in. × 6½ in.

*16th century*





[See larger version](#)

**PLATE XXXVIII. BORDER AND EDGING**

No. 1. Border of needle-point lace, called punto in rilievo or rose-point. Birds and serpents occur in the design and each portion of the pattern is outlined by a thick cordonnet worked in buttonhole stitch, punto à festone. This thick cordonnet is also used to denote the scales of the serpent and to accentuate the features of the birds, the narrow braid at the top of the lace is bobbin-made, the edging is of very fine needle-point called punto avorio.

11 in. × 3½ in.

*Italian, 16th century*

No. 2. Edging of flat needle-point lace à brides. The pattern is a somewhat confused rendering of a continuous scrolling stem type; the brides irregularly introduced have pronounced picots; and this feature has given rise to the title of coraline lace, on account of its suggestion of coral forms.

*Venetian, about 1660*



[See larger version](#)

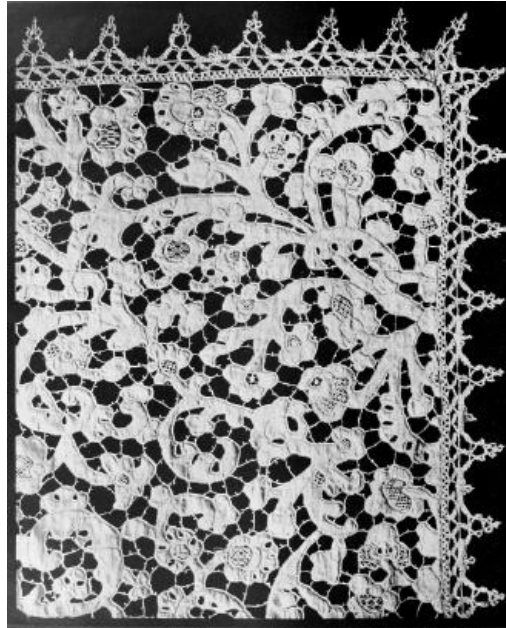
**PLATE XXXIX. A LADY'S CAMISIA OR SHIRT**

The back and front are in one piece with a square opening for the head: this is worked all round with a fine insertion and vandyked edge of punto in aria: the sleeves have oblique insertions of



reticello work. In the cuffs bobbin-made lace has replaced the original work

*Italian, 16th century*



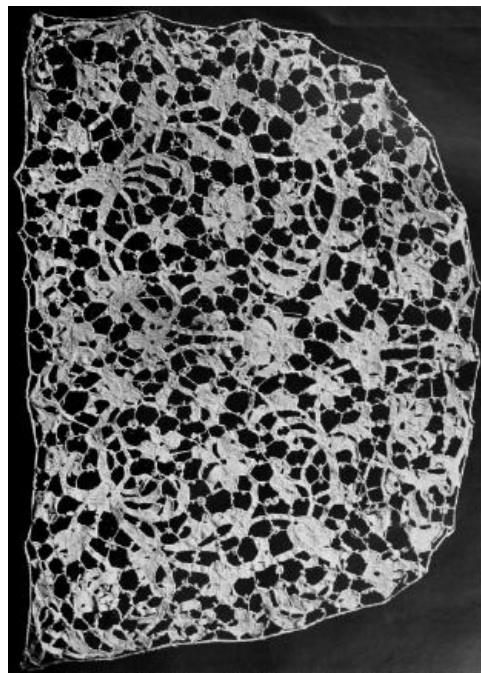
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**PLATE XL. BED-COVER OF CUT LINEN LACE (TELA TAGLIATA A FOLIAMI AND PUNTO A FESTONE)**

The pattern is of bold flowing scrolls, cut in linen, edged by buttonhole stitch, and joined by brides: a few modes are introduced into the blossom forms, the edging is of bobbin-made lace (merletto a fuselli).

7 ft. 6 in. × 4 ft. 8 in.

*Venetian, 17th century*



[See larger version](#)

**PLATE XLI. RABAT OF FLAT NEEDLE-POINT LACE À BRIDES**

The pattern is of well-balanced scrolls and conventional flowers enriched with a few simple modes and joined by brides variously picotées

11½ in. × 7½ in.

*Venetian, about 1640*



[See larger version](#)

**PLATE XLII. PART OF A DRESS TRIMMING OF VERY FINE NEEDLE-POINT, CALLED  
ROSE-POINT (PUNTO TAGLIATO A FOLIAMI)**

The pattern wrought chiefly in close toilé consists of scrolls and conventional flowers joined by very few brides. Intermixed with the toilé are variations of simple modes.

31 in. × 10 in.

*Venetian, about 1640*



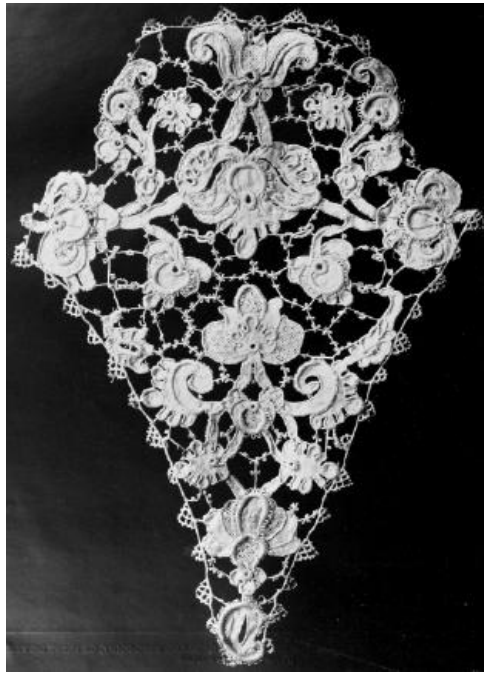
[See larger version](#)

**PLATE XLIII. PARTS OF A COLLAR OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT  
DE VENISE (PUNTO TAGLIATO A FOLIAMI)**

Pattern of continuous scrolls and conventional flowers frequently enriched on their raised cordonnets with picots and joined by brides picotées

5 ft. 9 in. × 3½ in.

*Venetian, 17th century*



[See larger version](#)

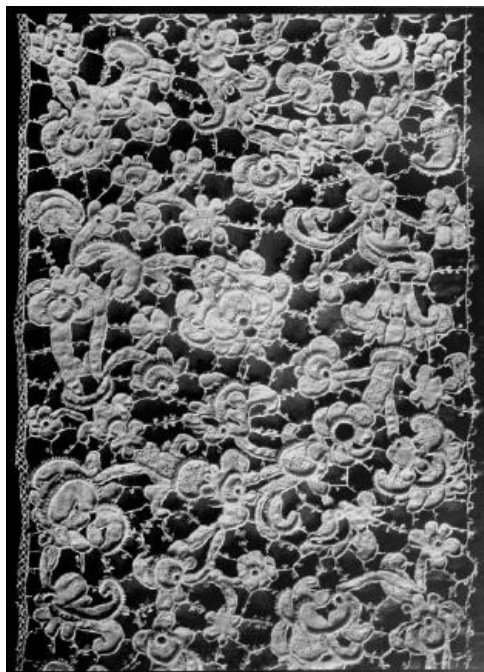
**PLATE XLIV. STOMACHER (FOR A DRESS) OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT DE VENISE**

(PUNTO TAGLIATO A FOLIAMI)

Pattern of conventional flowers joined by brides picotées: the clothing or toilé of these flowers is of very close work

10 in. long.

*Venetian, 17th century*



[See larger version](#)

**PLATE XLV. PART OF A FLOUNCE OF NEEDLE-POINT, CALLED ROSE-POINT, OR POINT DE VENISE**

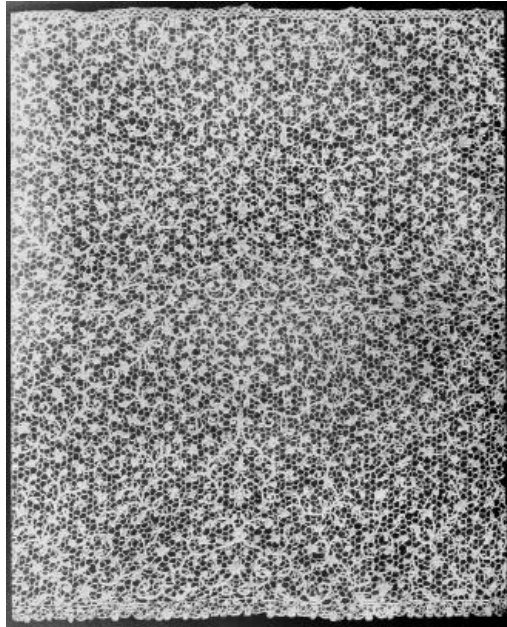
(PUNTO TAGLIATO A FOLIAMI)

A splendid scroll occurs in the pattern here shown which is rich with conventional flowers and double brides picotées

17 in. × 9½ in.

*Venetian, 17th century*





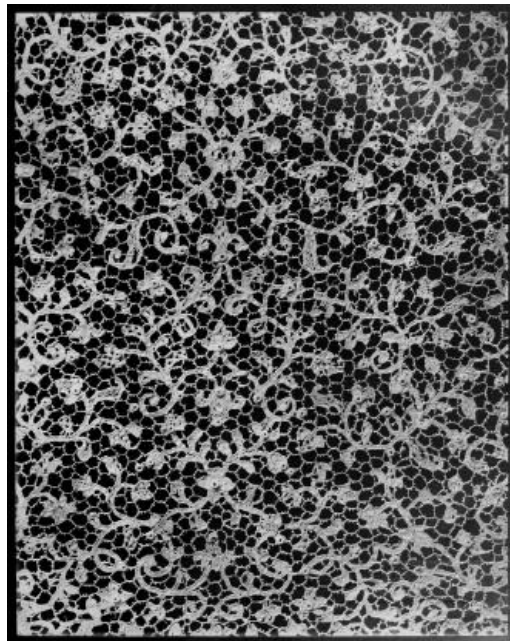
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**PLATE XLVI. PART OF A BEAUTIFUL FLOUNCE OF DELICATE NEEDLE-POINT OF  
RAISED OR ROSE-POINT LACE, KNOWN AS POINT DE VENISE**

The pattern consists of well-balanced elegantly scrolling devices, terminating in conventional leaves and flowers with occasional raised work on them, and is set in a ground of brides picotées arranged in hexagons. The style of many features in the design is French (Louis XIV.) and the specimen seems to be of Franco-Venetian origin

17½ in. × 19½ in.

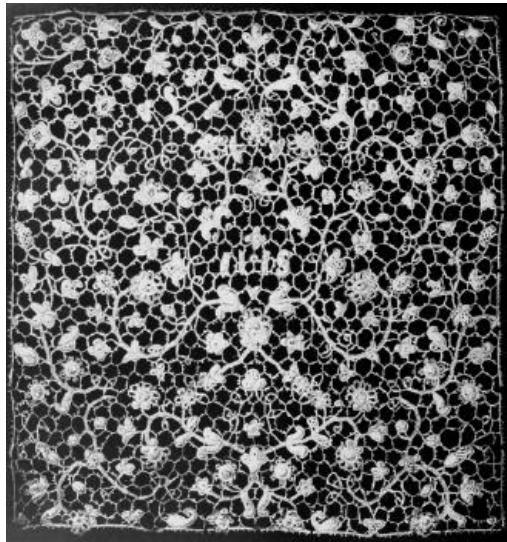
*Venice, 17th century*



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**PLATE XLVII. PORTION OF XLVI. ACTUAL SIZE**





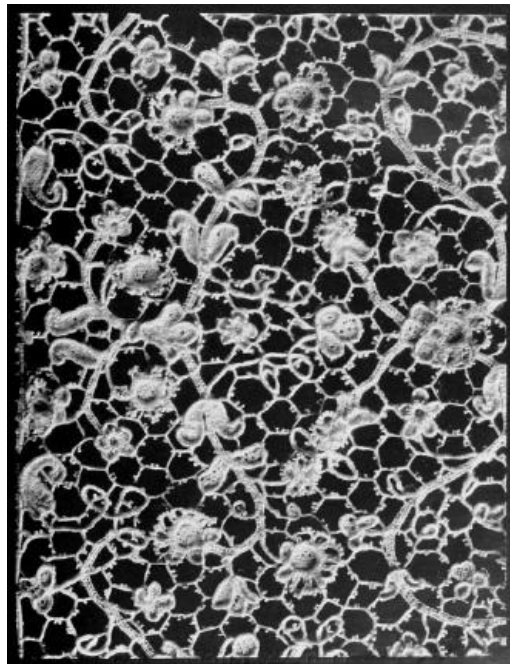
[See larger version](#)

**PLATE XLVIII. PATEN COVER OF NEEDLE-POINT RAISED, OR ROSE-POINT LACE, VERY SIMILAR IN STYLE AND GRACEFULNESS TO THAT OF No. XXXIII.**

The pattern consists of slender scrolls, with flowers enriched with massings or galleries of picots surrounding the letters I.H.S. at the centre

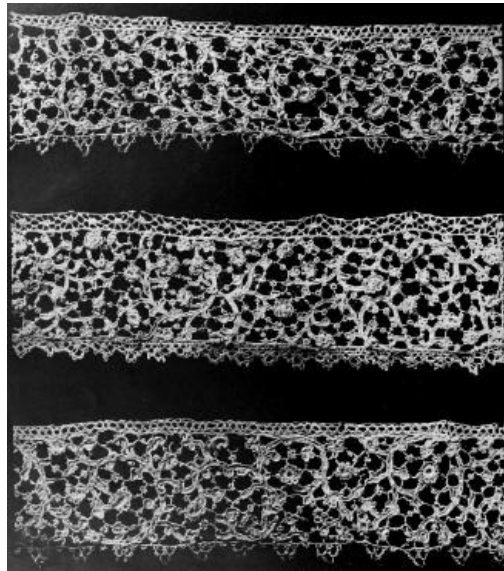
6½ in. square.

*Venetian, about 1670*



[See larger version](#)

**PLATE XLIX. A PORTION OF XLVIII., MAGNIFIED TO SHOW THE STITCHES**

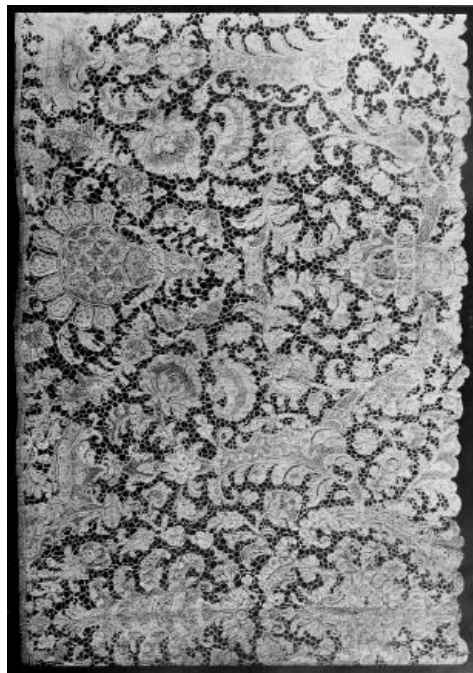


[See larger version](#)

**PLATE L. THREE BORDERS OF DELICATE NEEDLE-POINT RAISED OR ROSE-POINT LACE**

Sometimes called point de neige on account of the massings or galleries of picots on the raised rosettes. It is also called rosaline in Italy. Some authorities claim this style as French, and it is one that may be fairly termed *Franco-Venetian*, about 1670-80

Together 4 ft. 8 in. × 2 in.



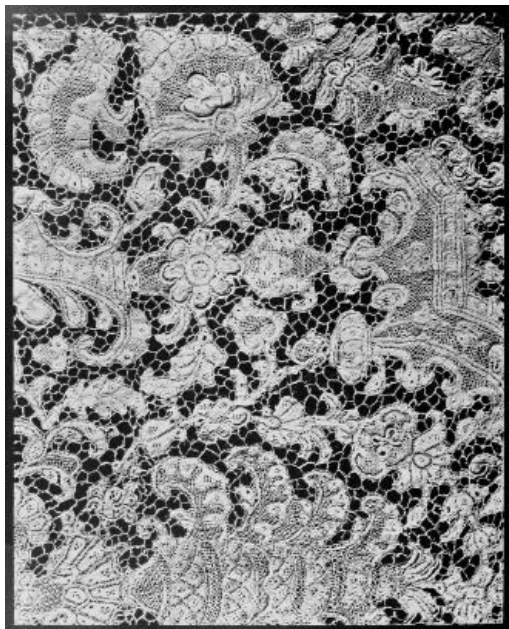
[See larger version](#)

**PLATE LI. DEEP FLOUNCE OF NEEDLE-POINT LACE À BRIDES PICOTÉES, USUALLY CALLED POINT DE FRANCE**

This handsome design, in the rendering of which the play of contrast as between toilé and simple modes is a salient feature, is composed of semi-realistic leaf, fruit and flower forms arranged symmetrically in groups which are repeated alternately through the whole length of the flounce. Accentuations of raised cordonnet are occasionally introduced.

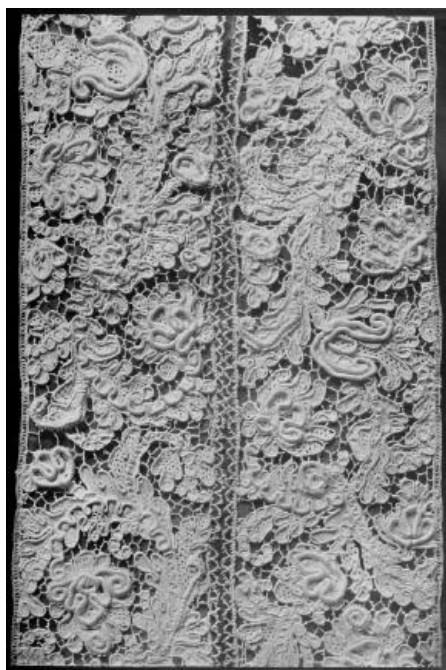
9 ft. 2 in. × 13½ in.

*French (Alençon or Sedan), about 1690*



[See larger version](#)

**PLATE LII. PORTION OF LI., ENLARGED**



[See larger version](#)

**PLATE LIII. BORDER OF NEEDLE-POINT RAISED LACE, CALLED SPANISH ROSE-POINT**

The fond or toilé of this lace is partly made of bobbin-made tape; on this is raised work, and gimps as well as buttonhole-stitched cordonnets of different dimensions outline and accentuate the rounded serrations and inner portions of the conventional foliage forms, into which are introduced many varieties of modes.

4 ft. 6½ in.

*Spanish, 17th century*





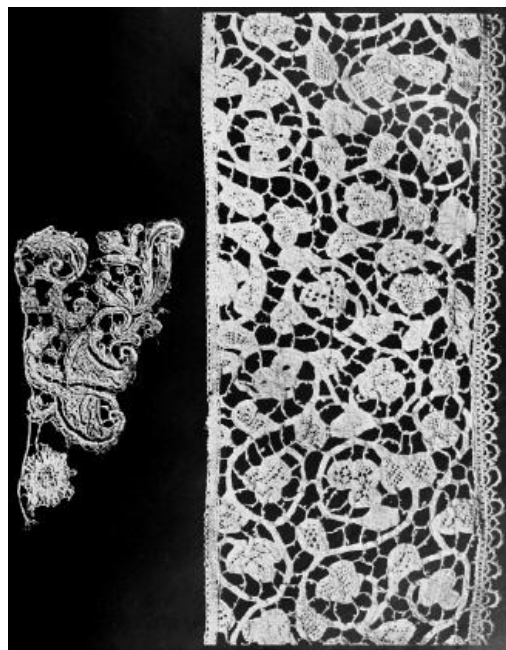
[See larger version](#)

**PLATE LIV. TWO SPECIMENS OF NEEDLE-POINT RAISED LACE, CALLED SPANISH ROSE-POINT**

(SLIGHTLY REDUCED IN SIZE)

This fond is partly of bobbin-made tape: on this is raised work of gimp and various cordonnets buttonhole stitched and edged with loops. These latter, from their sort of caterpillar effect, originate the fanciful name sometimes given of caterpillar point

*Spanish, 17th century*



[See larger version](#)

**PLATE LV. TWO EXAMPLES OF NEEDLE-POINT LACE**

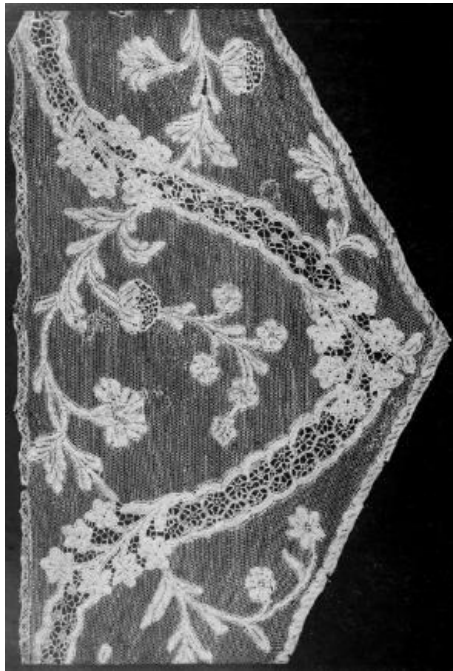
No. 1 is of silk needle-point lace with cordonnet, buttonholed in different sizes. This is a small portion, actual size, of the lace used to embellish the Jewish talith or silk mantle or scarf worn at prayers.

*Venetian, 17th century*

No. 2. Border of needle-point lace sometimes called mezzo-punto, as fine bobbin-made tape or braid is used to outline the pattern, two or three varieties of needle fillings are wrought within the tape forms. 19 in.

*17th century*





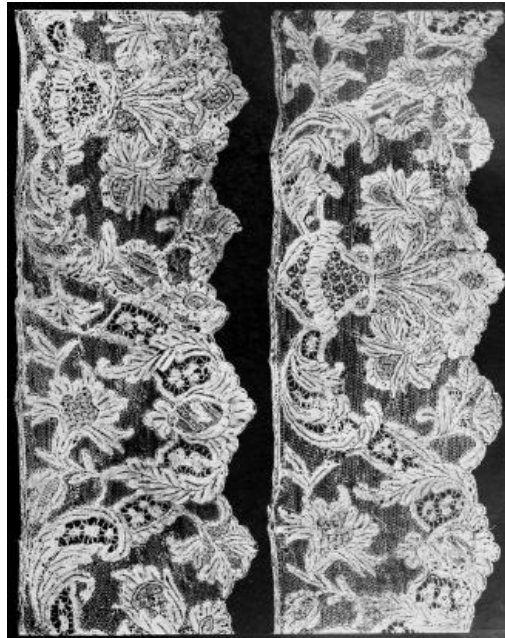
[See larger version](#)

**PLATE LVI. CAP OF NEEDLE-POINT LACE À RÉSEAU**

The design consists of a wavy open ornamental ribband device crossing a spray of conventional flowers. This lace may be distinguished from Alençon by the use of a single thread instead of a buttonholed stitch in the cordonnet as well as by the make and lay of the meshed ground, point de Venise à réseau. The style of the design is borrowed from the French of the latter part of the 17th century.

2 ft. 8 in. × 6 in.

*Venetian, late 17th century*



[See larger version](#)

**PLATE LVII. A BORDER OF NEEDLE-POINT LACE, VENETIAN POINT À RÉSEAU**

The leading masses of the pattern undulate, and between the undulations are either conventional leaves or flowers filled in with simple diaper modes and more openly arranged brides picotées.

3 ft. 5 in.

*Venetian, late 17th century*



[See larger version](#)

**PLATE LVIII. TWO EXAMPLES OF VENETIAN POINT À RÉSEAU**

No. 1. Needle-point lace usually called Venetian point à réseau. The pattern entirely covers the lace and is of conventional floral type: the fillings are very varied. This lace is not Venetian in design, and was probably made at Sedan.

6 ft. 5 in.

*Sedan, early 18th century*

No. 2 is a beautiful fragment, actual size, of Venetian point à réseau.

*Venice, late 17th century*



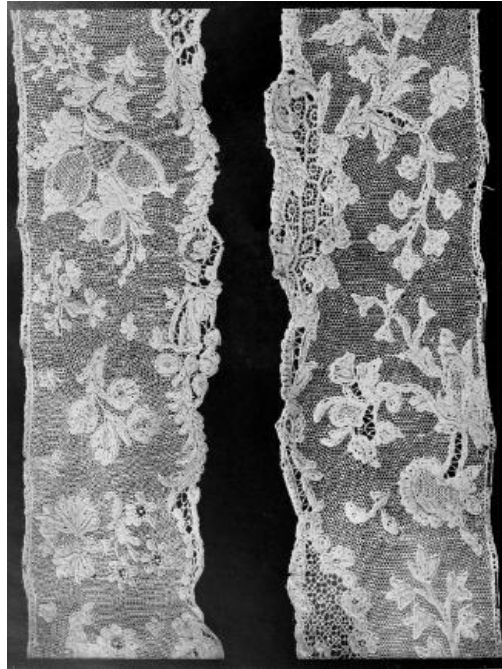
[See larger version](#)

**PLATE LIX. A BORDER OF NEEDLE-POINT LACE, POSSIBLY VENETIAN, THOUGH THE STYLE IS FRENCH**

The pattern is of leafy scrolls and conventional flowers well marked, enriched with light fillings and outlined with cordonnet of fine buttonhole stitching. The ground is of buttonholed brides arranged into hexagons strongly suggestive of Point d'Argentan.

6 ft. 6 in.

*(French (?) Alençon or Sedan) late 17th century*



[See larger version](#)

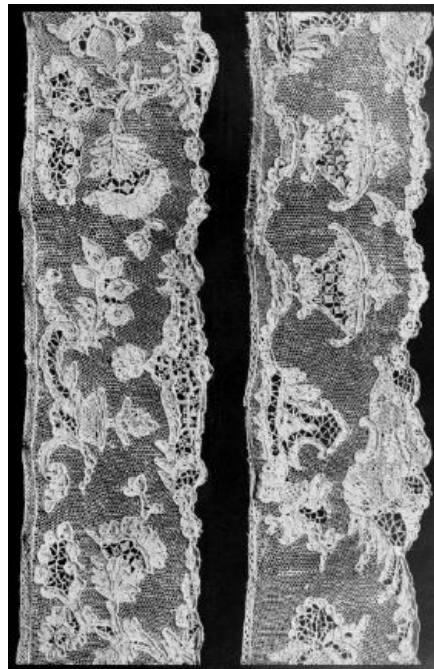
**PLATE LX. TWO PATTERNS NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

In No. 1 the pattern is Venetian in style and the fillings and réseau also mark it as from Burano.

In No. 2 the style is more French and it may be from Alençon: every detail of the patterns is outlined with a buttonhole-stitch cordonnet.

Together 9 ft. 6 in.

*Late 17th century*



[See larger version](#)

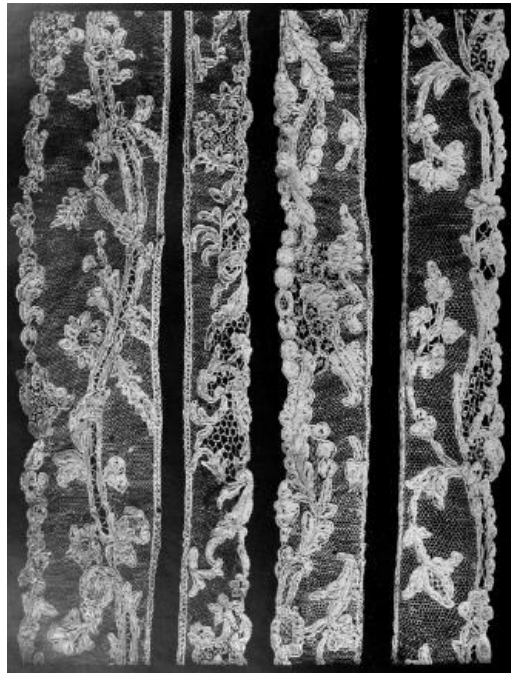
**PLATE LXI. TWO BORDERS OF NEEDLE-POINT LACE A RÉSEAU, CALLED POINT D'ALENÇON**

In the border small compartments are treated with modes or à jours and occasional brides picotées: a buttonhole-stitch cordonnet outlines every detail of the pattern.

4 ft. 8 in.

*Alençon, about 1710*





[See larger version](#)

**PLATE LXII. FOUR BORDERS OF NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

Together 13 ft. 6 in.

*Alençon, about 1740*



[See larger version](#)

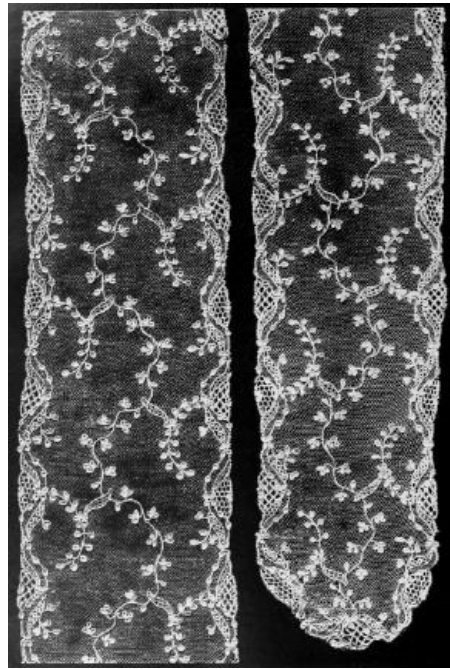
**PLATE LXIII. CAP-BORDER OF NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

The pattern consists of a wavy stem serrated, from which spring small sprays of flowers. The width is graduated and the length is without a join. The modes or fillings, at intervals along the edge, are of dainty star and other geometric devices and all particularly characteristic of French (Alençon) lace.

3 ft. 4 in.

*Alençon, middle 18th century*





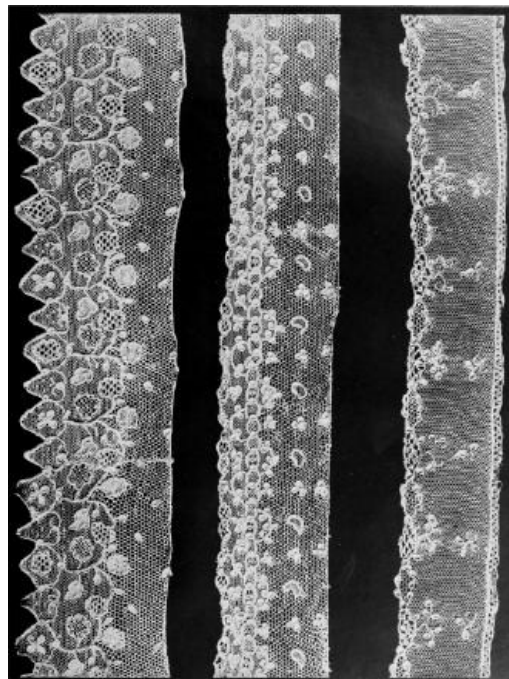
[See larger version](#)

**PLATE LXIV. BEAUTIFUL LAPPET OF NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

The pattern is of tiny wavy stems, having little leaves and peapods, which recur in the design of the outer border with lattice and honeycomb fillings enriched with minute picots.

4 ft.

*Alençon, late 18th century*



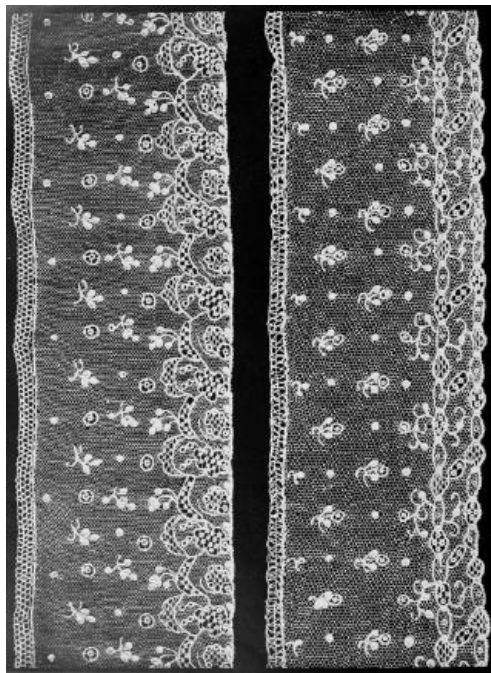
[See larger version](#)

**PLATE LXV. THREE PATTERNS OF NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

The ornamental design is mainly confined to the border, the réseau being sprinkled with dots, called pois or sometimes larmes (hence the expression semé de larmes).

Together 7 ft. 6 in.

*Alençon, late 18th century*



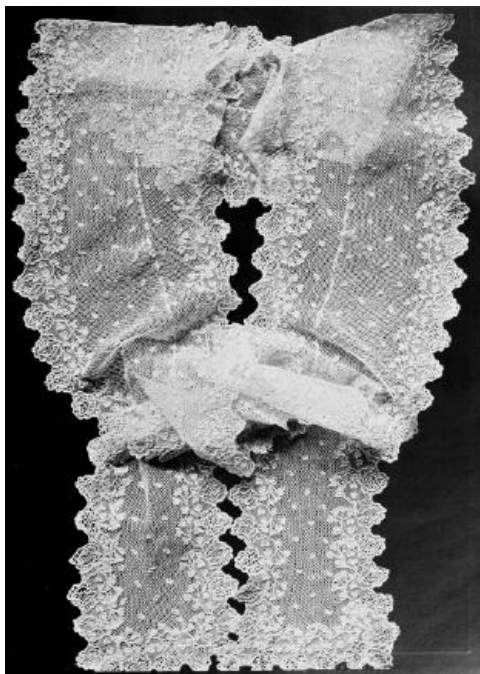
[See larger version](#)

**PLATE LXVI. TWO PATTERNS OF NEEDLE-POINT LACE À RÉSEAU, CALLED POINT D'ALENÇON**

The main ornamentation is along the border. The ground is semé de pois and little sprays, after the style of other such small devices, some of which gave rise to the term semé de larmes.

Together 9 ft. 10 in.

*Alençon, late 18th century*



[See larger version](#)

**PLATE LXVII. CAPE OF NEEDLE-POINT CALLED POINT D'ALENÇON**

This piece shows two sizes of mesh in the réseaux: the large forms the main ground, semé de larmes, whilst the finer is introduced as a mode in the border of pointed leafy forms.

5 ft. 3 in. × 5½ in.



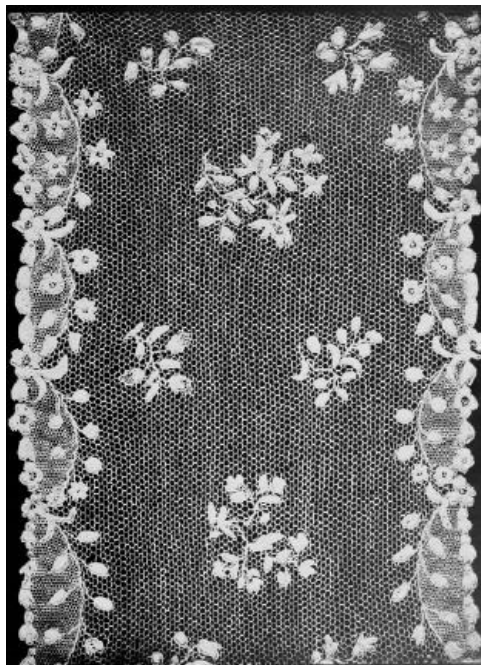
[See larger version](#)

**PLATE LXVIII. TWO BORDERS OF NEEDLE-POINT LACE**

Called point d'Argentan, on account of the make of the big mesh ground. The pattern of the first is similar to that of No. LXIII.; in the waved garland is a filling of very fine mesh (the Alençon ground). The pattern of the second is of the semé de pois or de larmes style and in the edge is a recurrent filling of fine Alençon ground. The main ground of both pieces is composed of hexagonal meshes worked over in buttonhole stitch, as in Argentan lace.

Together 4 ft. 10 in.

*Argentan. No. 1 about 1750. No. 2 about 1780*



[See larger version](#)

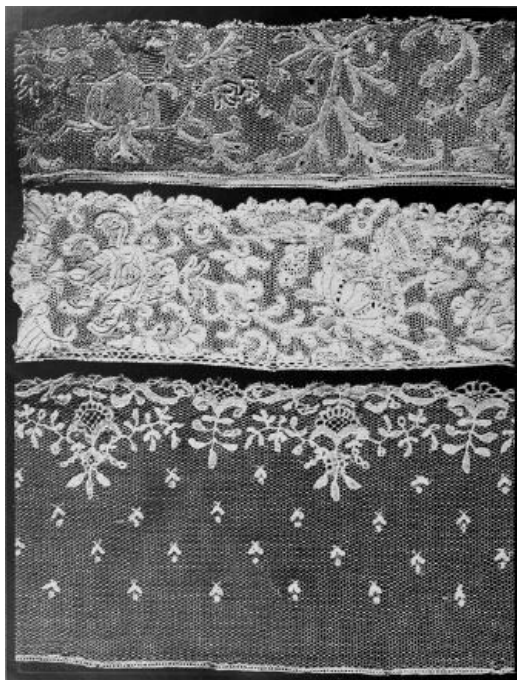
**PLATE LXIX. LAPPET OF NEEDLE-POINT LACE, CALLED POINT D'ARGENTAN**

The edge is formed by repeated curved sprays enclosing small spaces which are filled by a fine Alençon réseau: sprays of flowers also occur at intervals along the lace. The ground is entirely composed of hexagonal meshes worked over in button-hole stitch of Point d'Argentan.

4 ft. 2 in. × 7 in.

*Argentan, late 18th century*





[See larger version](#)

**PLATE LXX. THREE SPECIMENS OF NEEDLE-POINT LACE**

No. 1 is of silk lace à réseau and has a quaint stiff pattern of branches with birds introduced; a stout thread cordonnet outlines most of the pattern, that of the eye, wing and tail of each bird is overworked with buttonhole stitch.

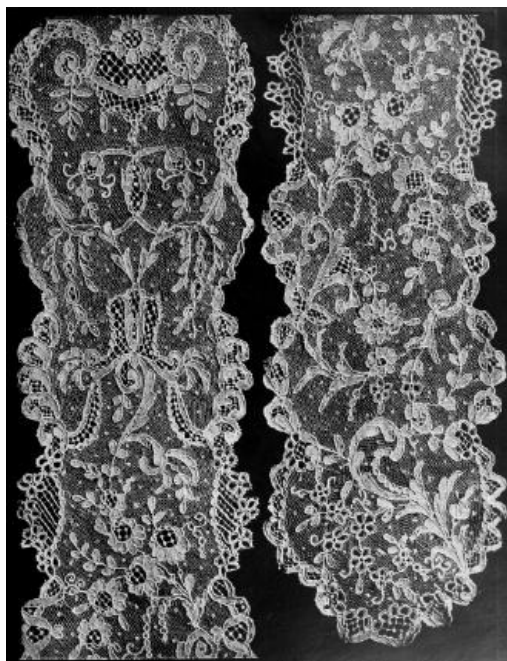
*Probably Portuguese, 18th century*

No. 2 is from a floral design treated with occasional buttonhole cordonnet as in No. 2.

No. 3. Border of needle-point, called "point de gaze" on account of the extreme delicacy of the bobbin-made réseau (vrai réseau de Bruxelles): the pattern is a flowery border with small sprays recurring in the ground in the style of the Louis XVI. period.

Together 3 ft. 3 in.

*Brussels, 18th century*



[See larger version](#)

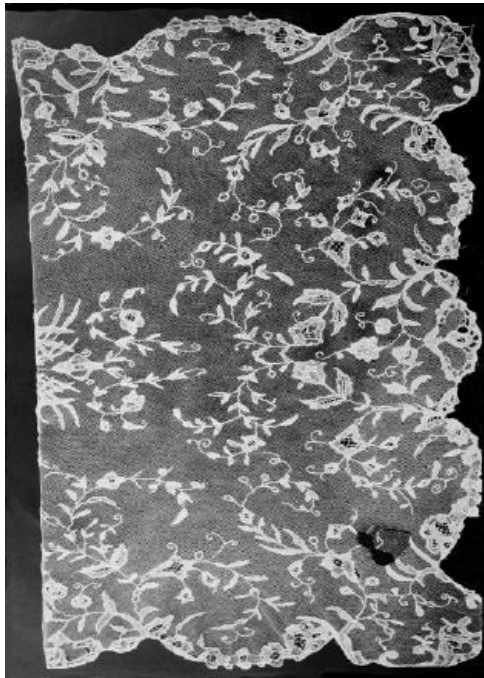
**PLATE LXXI. LAPPET OF NEEDLE-POINT LACE**

Called point de gaze on account of the delicacy of the réseau. The design of scrolls and flowers is chiefly worked in a rather loose toilé, outlined with a stout thread cordonnet and enriched with various open modes or fillings.

3 ft. 3 in. × 4½ in.

*Brussels, 1830*





[See larger version](#)

**PLATE LXXII. PART OF A SCARF**

Or veil of light needle-point fine stem floral pattern worked on a foundation of machine-made net  
6 ft. × 2 ft.

*Brussels, 1840*



[See larger version](#)

**PLATE LXXIII. FLOUNCE OF MACHINE-MADE NET WITH PATTERN DARNED ON IT**

This class of work is now usually called Limerick lace, but it was often made in England and in many places abroad

3 ft. × 7 in.

*Italian, about 1830*



[See larger version](#)

**PLATE LXXIV. PART OF FULL-SIZE COTTA OF NET WITH LARGE FLOWER PATTERN  
DARNED IN SILK INTO IT**

The work is very evenly done

*French, about 1839*



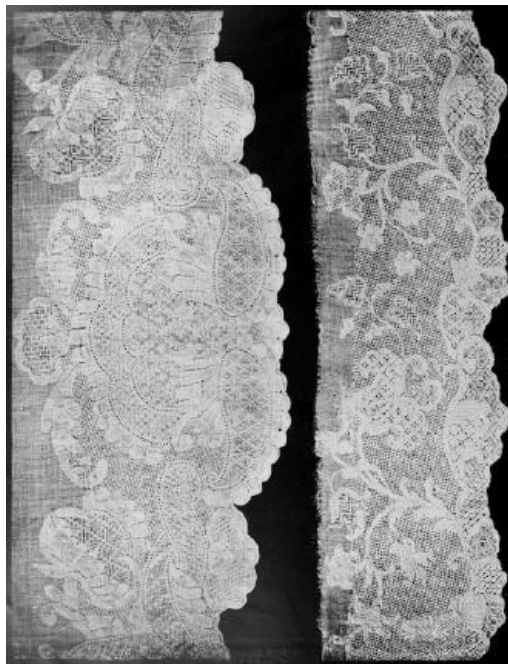
[See larger version](#)

**PLATE LXXV. A SPECIMEN OF THE EMBROIDERED MUSLIN WORK CALLED TÖNDER  
LACE**

This is formed of two thicknesses of muslin sewn in different patterns by the needle: in places the second thickness of muslin is cut away when the needlework is completed. The design is composed of leaf and floral ornaments gracefully shaped and somewhat French in style

12 in. × 8 in.

*Danish, 18th century*



[See larger version](#)

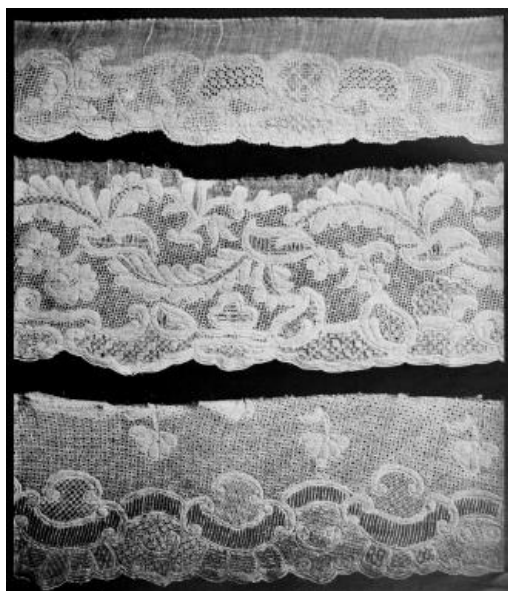
**PLATE LXXVI. TWO SPECIMENS OF THE EMBROIDERED MUSLIN WORK, CALLED  
TÖNDER LACE**

In No. 1 only one thickness of muslin is employed: the thicker looking parts of the toilé result from the passing of very evenly darned threads at the back of it

In No. 2 two thicknesses of muslin are used. The floral forms, much more slender than in No. 1, are defined with a stout thread cordonnet.

Together 5 ft. 10 in.

*Danish, 18th century*



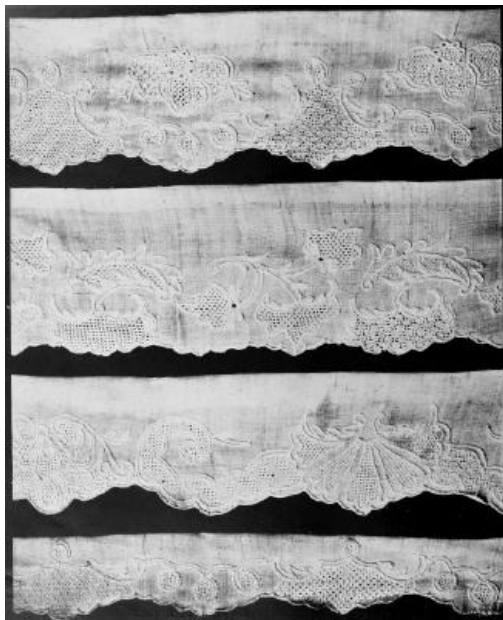
[See larger version](#)

**PLATE LXXVII. THREE PATTERNS OF MUSLIN LACE**  
From German Bohemia. Two thicknesses of muslin are used.

Together 7 ft.

*18th century*





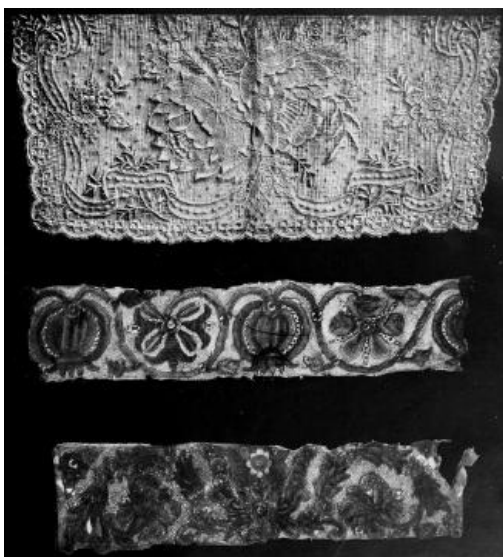
[See larger version](#)

**PLATE LXXVIII. FOUR PATTERNS OF DUTCH LINEN LACE**

The outlines of conventional floral patterns are in chain stitch, and the fillings very various and finely executed

Together 8 ft. 9 in.

*Gouda, 18th century.*



[See larger version](#)

**PLATE LXXIX. (1) MANILA LACE. (2 AND 3) LACE WORKED IN NEEDLE-POINT**

No. 1. A specimen of needlework called Manila lace, made upon a light cambric-like stuff woven from fibre of great fineness. The flowers are embroidered and the whole ground of square meshes is worked by the needle, in the same way as the tela tirata work

*Manila, about 1840*

Nos. 2 and 3. Lace worked in fine needlepoint stitches with human hair of different shades—the pattern is evidently copied from the Venetian

*English, about 1800*





[See larger version](#)

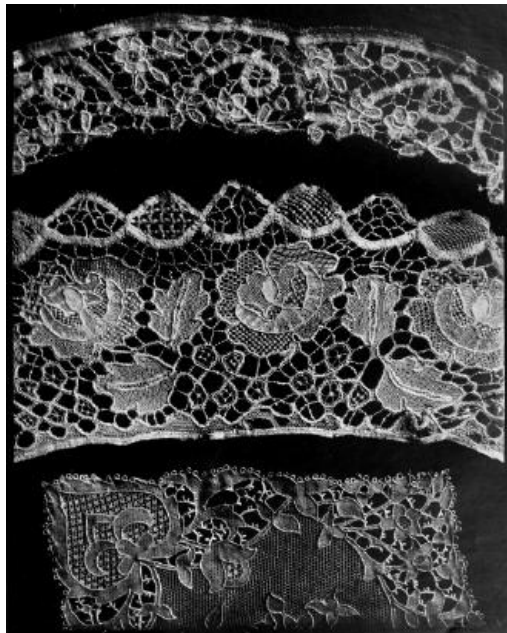
**PLATE LXXX. (1) INFANT'S BAPTISM CAP. (2) A CAP BORDER**

No. 1. Infant's Baptism cap with insertions of needlepoint lace called Hollie or Holy point: the design in the crown shows the doves and the pot with flowers reminiscent of the Annunciation

*English, 16th century*

No. 2. A cap border of Limerick run lace

*Irish, 19th century*



[See larger version](#)

**PLATE LXXXI. THREE SPECIMENS OF EARLY IRISH NEEDLE-POINT LACE**

No. 1 has a tape introduced. No. 3 is the so-called Carrickmacross lace (first made about 1848)

Together 6 ft.

*About 1848*



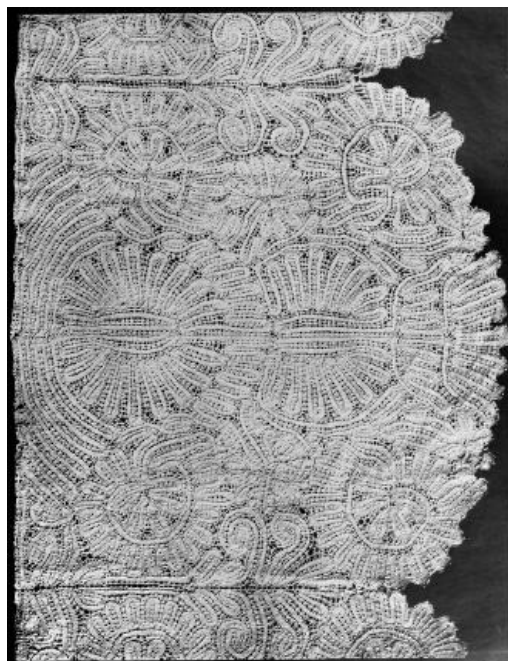
[See larger version](#)

**PLATE LXXXII. SPECIMEN OF KNOTTED AND TWISTED STRING OR THREAD WORK,  
CALLED MACRAMÉ**

This sort of work is often made by knotting the frayed ends on the edge of a woven material, or else separately by knotting strings of cords of linen or silk, the ends of which are fastened to a small cushion or pillow, but bobbins are not used in this work.

10 in. × 12 in.

*Italian, 18th century*



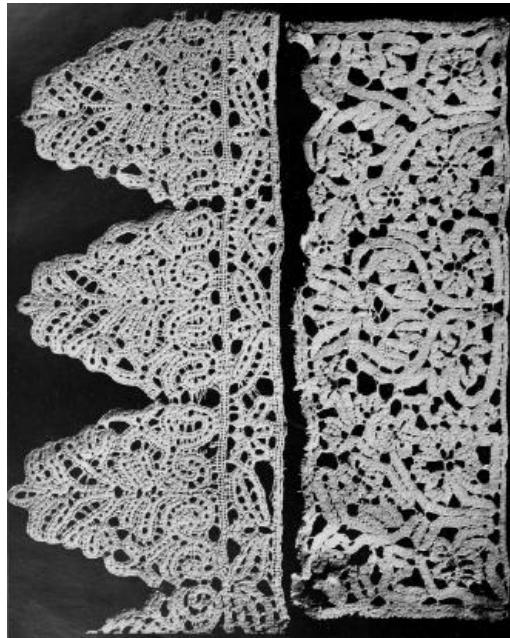
[See larger version](#)

**PLATE LXXXIII. FLOUNCE**

For an alb of bobbin-made lace, in the making of which a continuous braid is used to form the pattern. The lace is shaped on its lower edge into flatly curving scallops or mitres.

9 ft. 4 in. × 10½ in.

*Maltese, early 16th century*



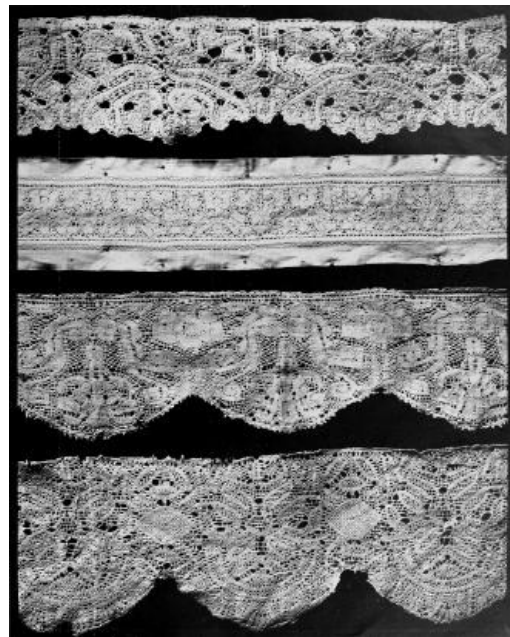
[See larger version](#)

**PLATE LXXXIV. TWO PATTERNS OF BOBBIN-MADE LACE**

No. 1 a design decidedly Eastern. No. 2 has a floral design. Both are made in the first manner, the pattern entirely carried out with the tape it was begun with, no brides or réseau being added

Together 4 ft. 7 in.

*Venetian, 16th century*



[See larger version](#)

**PLATE LXXXV. FOUR BOBBIN-MADE LACES (REDUCED IN SIZE)**

No. 1 is peasant lace of the familiar type

No. 2 a fine insertion to ornament bed-linen, with a conventional floral design

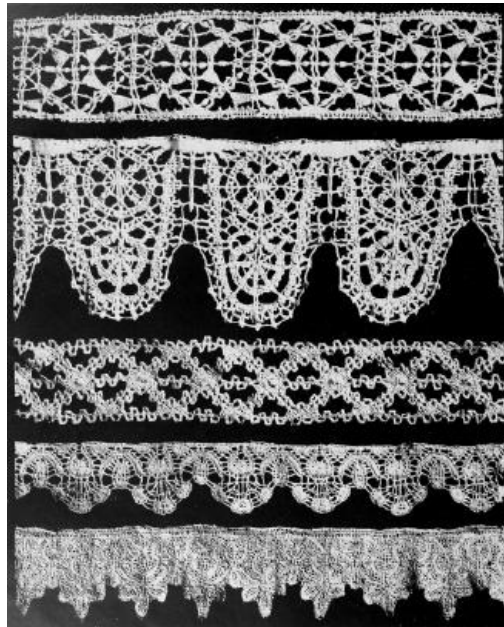
No. 3 a similar design in a coarser lace

No. 4 is a Maltese lace of the 16th century

Together 10 ft. 2 in.

*Italian, 16th century*





[See larger version](#)

**PLATE LXXXVI. FOUR BOBBIN-MADE LACES (REDUCED IN SIZE)**

No. 1 is a reticello pattern

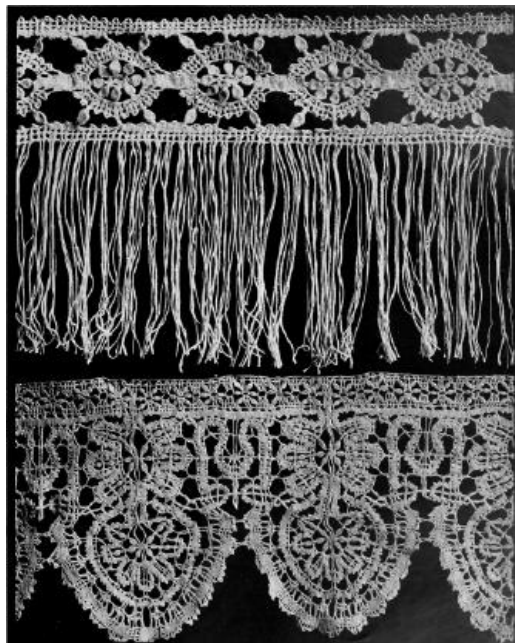
No. 2 is a vandyked pattern in so-called plaited lace

No. 3 is a simple plaited lace or gimp

*Italian, 16th century*

Nos. 4 and 5 are very fine examples of early Italian bobbin laces of 16th century.

Together 23½ yards



[See larger version](#)

**PLATE LXXXVII. BOBBIN-MADE LACE**

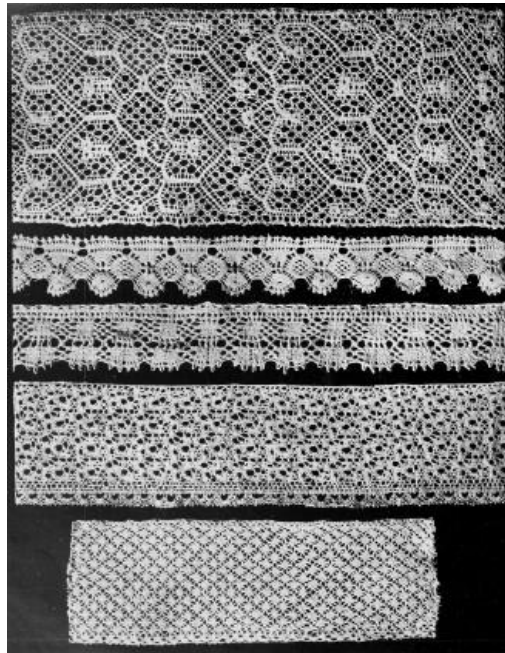
No. 1. Fringed edging of bobbin-made lace. In both pieces the characteristic little seed shapes are freely used

No. 2. Scalloped border of bobbin-made lace called collar lace, in which the ornament is formed chiefly by a continuous narrow toilé or braid. The same threads are used in the whole width of the lace

Together 3 ft. 2 in.

*Genoese, late 16th or early 17th century*





[See larger version](#)

**PLATE LXXXVIII. FIVE BOBBIN-MADE LACES**

No. 1 a curious early pattern of lace made in Umbria

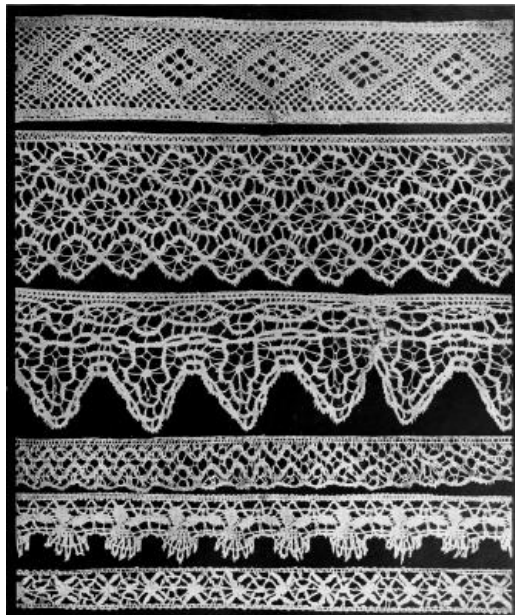
Nos. 2 and 3 are Sicilian peasant laces

No. 4 a lace called in Umbria piedi di gallina

No. 5 a peasant lace called zeccatello

Together 10 ft. 4 in.

*Italian, 16th century*

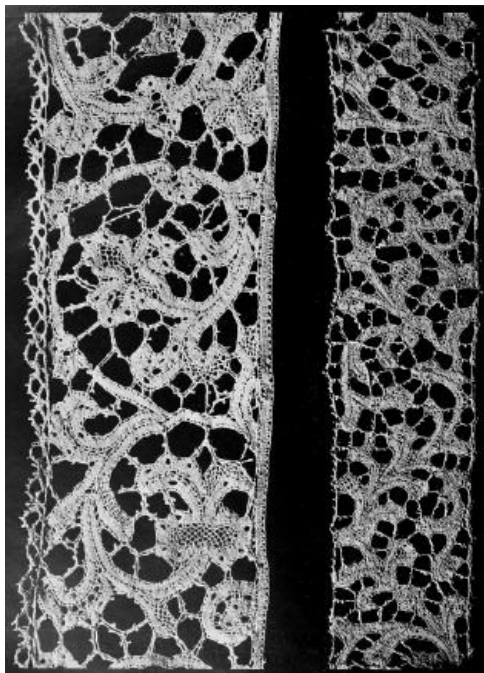


[See larger version](#)

**PLATE LXXXIX. SIX SPECIMENS OF LACE MADE BEFORE 1850**

One each in Russia, Madeira, Portugal, and Ceylon, and two from Le Puy in France

Together 14 ft.



[See larger version](#)

**PLATE XC. TWO BORDERS OF BOBBIN-MADE LACE À BRIDES**

The pattern of scrolls and leaves is made separately and joined on the pillow by single and knotted brides in the smaller piece and by double and knotted brides in the larger one.

Together, 8 ft. 7 in. × 5 in.

*Genoese, 17th century*



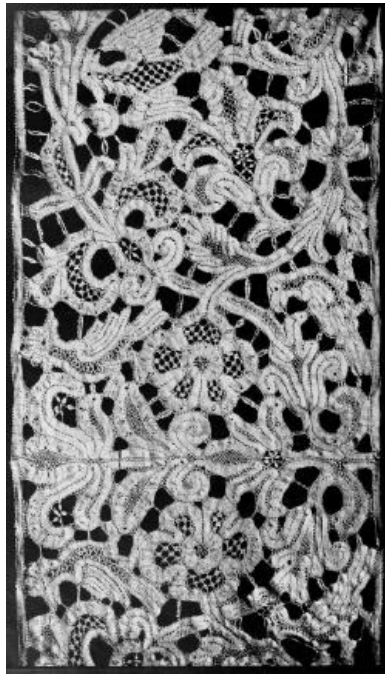
[See larger version](#)

**PLATE XCI. FLOUNCE OF BOBBIN-MADE LACE À BRIDES IN WHICH THE TOILÉ IS WELL DEVELOPED**

The pattern is of large conventional sprays made separately on the pillow and afterwards joined by bobbin-made knotted brides.

5 ft. 7 in. × 6 in.

*Italian, early 17th century*

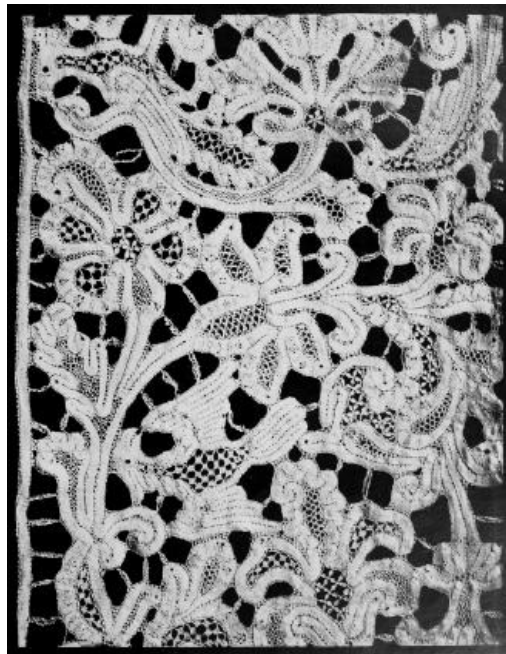


[See larger version](#)

**PLATE XCII. FLOUNCE OF BOBBIN-MADE LACE**

The pattern includes birds (an eagle, a peacock, a parrot, a crow, etc.) set amidst conventional scrolls and flowers. These are all made separately and joined on the pillow by double and knotted  
brides

9 ft. 11 in. × 9 in.



[See larger version](#)

**PLATE XCIII.**

The lace, as XCII actual size.

*Genoese, 17th century*





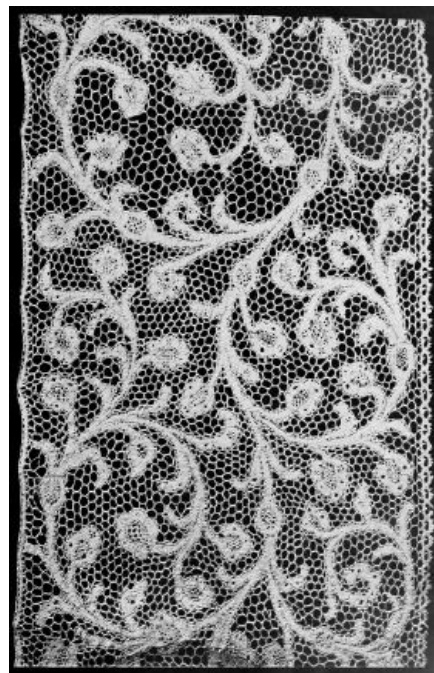
[See larger version](#)

**PLATE XCIV. FLOUNCE OF BOBBIN-MADE LACE**

The pattern of beautifully arranged scrolls and flowers includes an eagle with a "marquis" coronet and other small birds: a réseau connects the whole.

3 ft. × 12 in.

*Milanese, 18th century*



[See larger version](#)

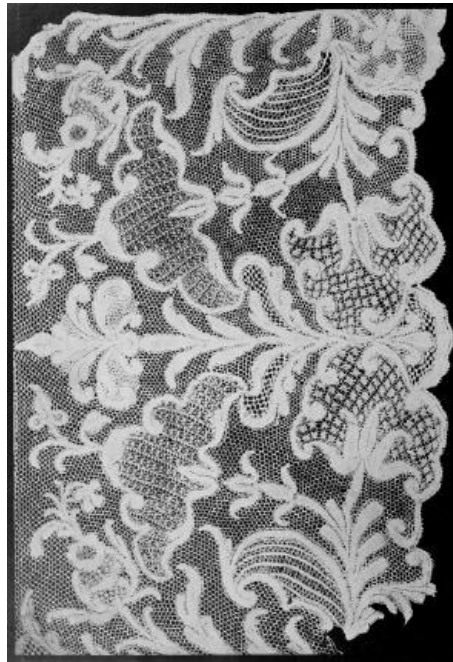
**PLATE XCV. PART OF A FLOUNCE FOR AN ALB, OF BOBBIN-MADE LACE À RÉSEAU**

The pattern is made separately and arranged to form conventional scrolls and flowers: a réseau unites the whole.

16 in. × 8 in.

*Milanese, 17th century*





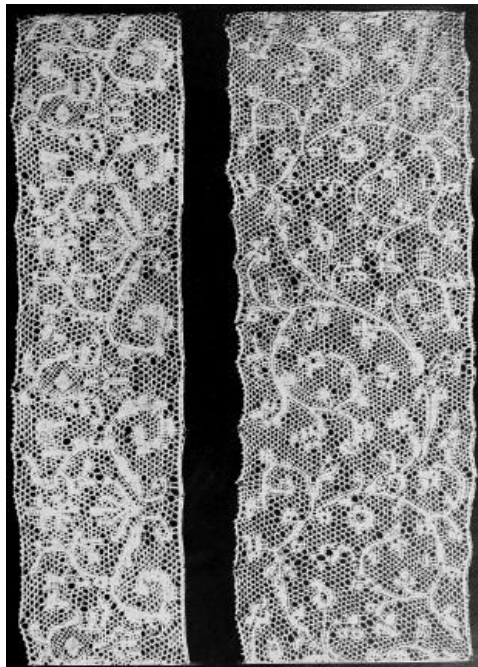
[See larger version](#)

**PLATE XCVI. FLOUNCE FOR AN ALB OF BOBBIN-MADE LACE À RÉSEAU**

The pattern is of graceful conventional floral and other forms arranged symmetrically in groups repeating one another. A variety of noticeable fillings is introduced. This specimen is reduced in size.

9 ft. 8 in. × 14½ in.

*Milanese, 18th century*



[See larger version](#)

**PLATE XCVII. TWO BORDERS OF BOBBIN-MADE LACE**

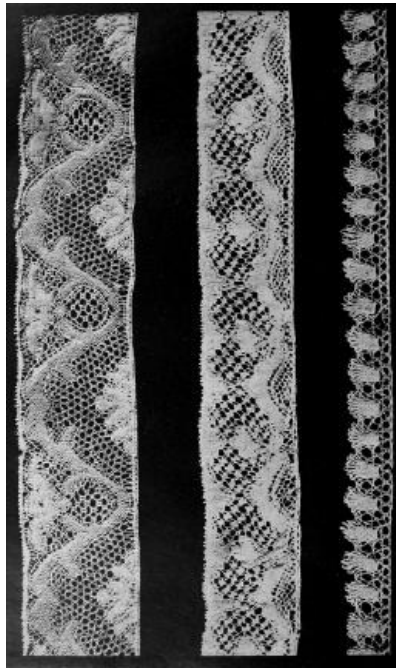
No. 1. Border of bobbin-made lace. The pattern consists of repeated groupings of scrolls and pendant forms; the same thread is used throughout

*Italian, 17th century*

No. 2. Border of bobbin-made lace à réseau. The pattern is composed with a slender toilé arranged to form continuous scrolls with leafy offshoots: the réseau ground is of the fond chant type: the same thread is used throughout.

Together 11 ft.

*Italian, 17th century*

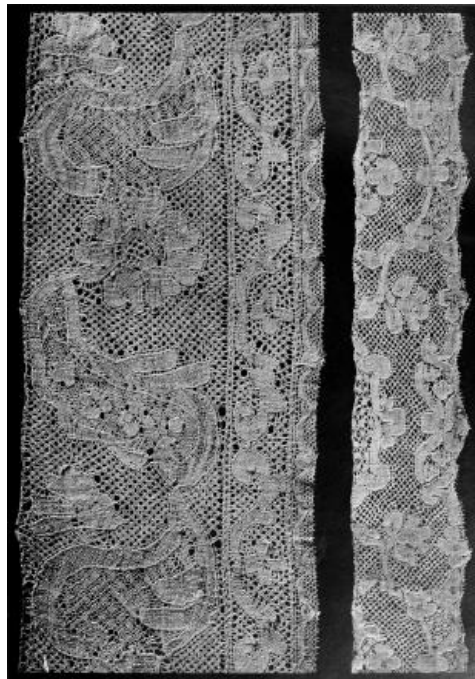


[See larger version](#)

**PLATE XCVIII. THREE BORDERS OF BOBBIN-MADE EDGING**

Together 10 ft. 7 in.

*Maltese, 18th century*



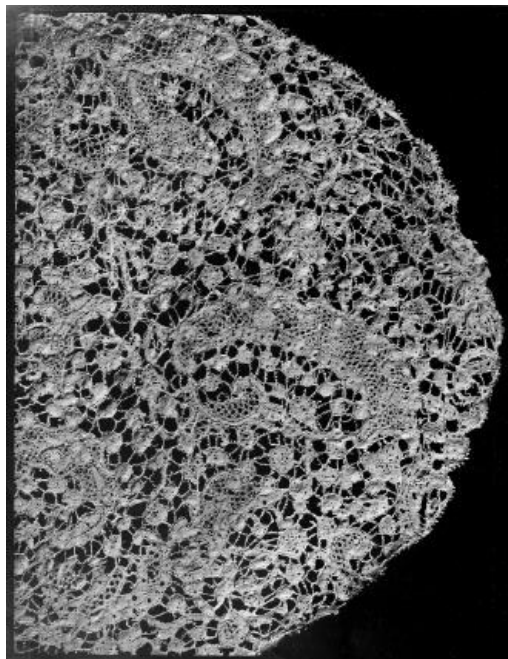
[See larger version](#)

**PLATE XCIX. BOBBIN-MADE LACE À RÉSEAU**

No. 1 is made up of three lengths of lace sewn together. The straight edge indicates perhaps an earlier date for this interesting specimen than that of the narrower piece.

Together 5 ft.

*Flanders, 17th century*



[See larger version](#)

**PLATE C. CAP OF BOBBIN-MADE LACE, CALLED POINT DE FLANDRE À BRIDES  
PICOTÉES**

The ornamental details were made separately and then joined by bobbin-made brides: the modes or fillings are in the style of the cinq trous réseau.

12 in. long

*Flanders, late 17th century*



[See larger version](#)

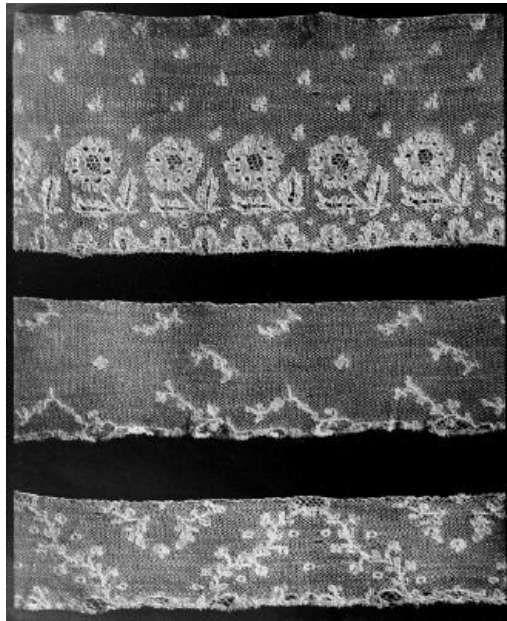
**PLATE CI. THREE PATTERNS OF BOBBIN-MADE MECHLIN LACE**

The patterns are in the style of the Point d'Angleterre, but the toilé is outlined with a thread cordonnet: the same quality of thread is used for both toilé, réseau and fillings: the réseau is peculiar to this beautiful lace.

Together 6 ft.

*Mechlin, early 18th century*





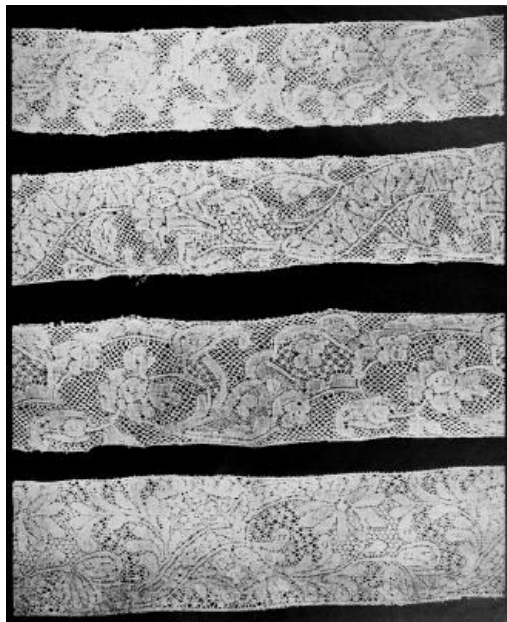
[See larger version](#)

**PLATE CII. THREE BORDERS OF BOBBIN-MADE MECHLIN LACE**

The patterns of the later style of lace are much lighter in effect and gradually become merely a border of small floral ornament.

Together 9 ft. 8 in.

*Mechlin, late 18th century*



[See larger version](#)

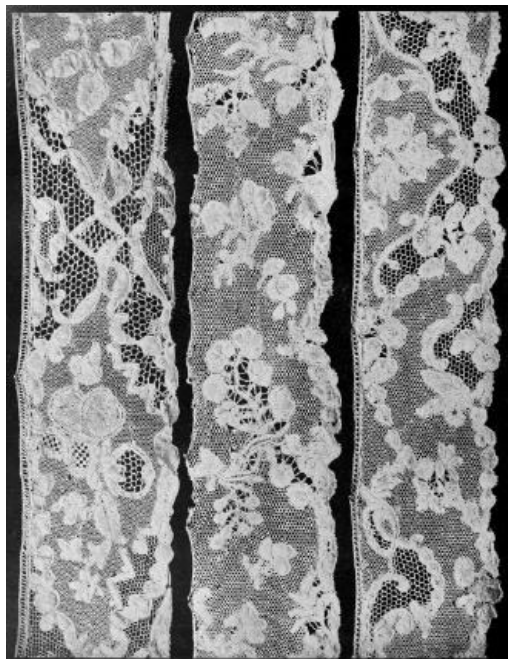
**PLATE CIII. FOUR SPECIMENS OF BOBBIN-MADE LACE, CALLED BINCHE LACE**

The same threads are used for the whole width of the lace.

Together 6 ft. 6 in.

*Binche, late 17th century*





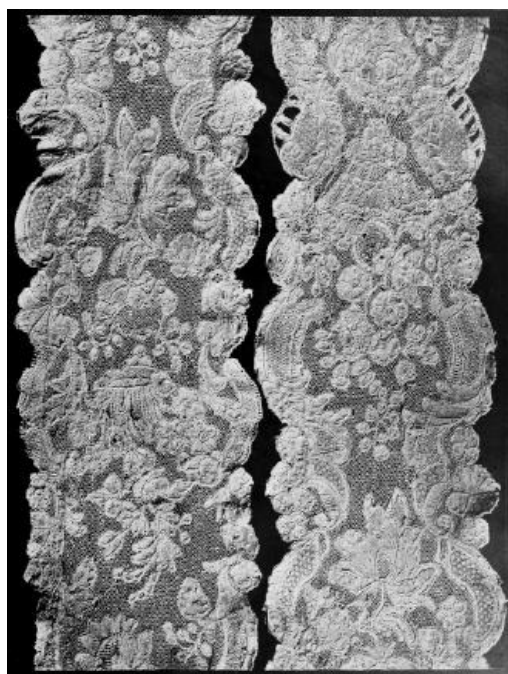
[See larger version](#)

**PLATE CIV. THREE BORDERS OF BOBBIN-MADE LACE, À VRAI RÉSEAU DE BRUXELLES, CALLED POINT D'ANGLETERRE.**

The toilé details were made separately and joined on the pillow by a réseau. The fillings are very varied and beautiful. These borders are worked from Louis XV. designs.

Together 8 ft. 8 in.

*Brussels, 17th century*



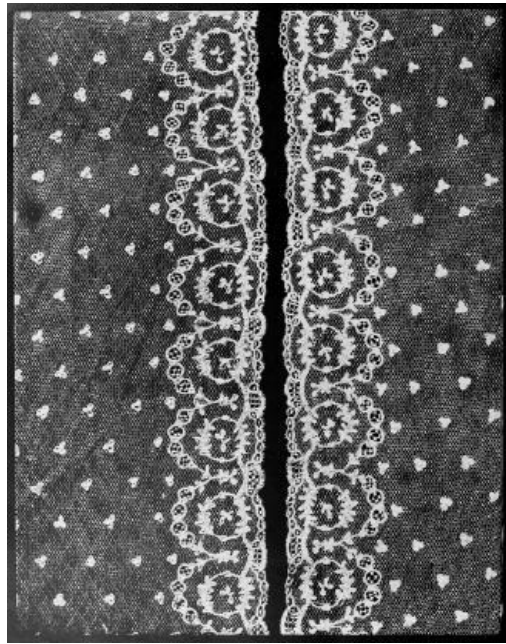
[See larger version](#)

**PLATE CV. LAPPET OF BOBBIN-MADE LACE, CALLED POINT D'ANGLETERRE**

Leafy, blossom and other shapes in toilé are arranged to form the outer waved edges between which are baskets of flowers, etc. The toilé forms are partially accentuated with a plaited cordonnet. The details of the pattern are made separately on the pillow, and then joined by a fine réseau, called vrai réseau de Bruxelles. The fillings are wonderfully fine.

4 ft. 10 in. × 3 in.

*Brussels, 18th century*



[See larger version](#)

**PLATE CVI. TWO PARTS OF A BORDER OF BOBBIN-MADE LACE, CALLED BRUSSELS POINT**

The flowers made separately and almost entirely of a plaited cordonnet are joined on the pillow by a fine vrai réseau de Bruxelles. The design is in the style of Louis XVI. point d'Alençon. The reverse of the lace is shown in No. 2. The thread of the réseau can be seen passing behind the patterns.

5 ft. 3 in. × 5 in.

*Brussels, 18th century*



[See larger version](#)

**PLATE CVII. (1) A SCARF. (2) A CAP**

No. 1. A scarf of bobbin-made lace, called Antwerp lace, or Potten Kant or Pot Lace. The réseau is somewhat similar to that of the point de Paris, a variant of the cinq trous. The lace is made on the pillow in strips which are almost imperceptibly joined together. The toilé details are outlined with a stout thread cordonnet

12 ft. × 8 in.

*Antwerp, late 18th century*

No. 2. A cap of bobbin-made lace, called Lille lace. The lace is made on the pillow in strips,

joined together. The réseau is of simply twisted threads.

11 in. × 11 in.

*Lille, late 18th century*



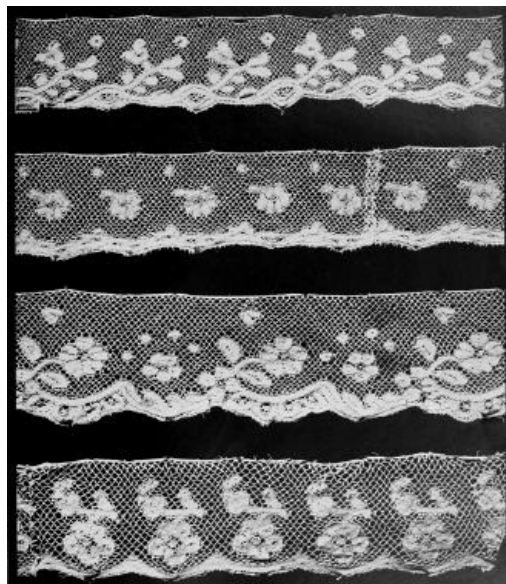
[See larger version](#)

**PLATE CVIII. THREE BORDERS OF BOBBIN-MADE LACE, CALLED VALENCIENNES POINT**

This early Valenciennes has a round plaited mesh, in distinction to that of the later Valenciennes lace, which has a square mesh

Together 8 ft. 5 in.

*Valenciennes, 18th century*



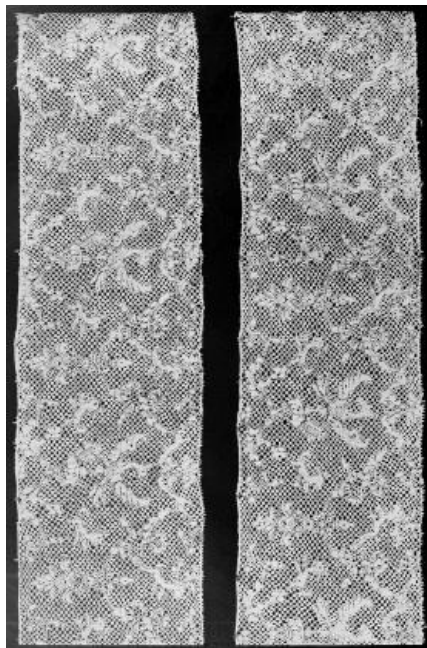
[See larger version](#)

**PLATE CIX. FOUR BORDERS OF BOBBIN-MADE LACE, CALLED VALENCIENNES LACE, WITH SQUARE MESH RÉSEAU**

Together 7 ft.

*Yprès, 19th century*





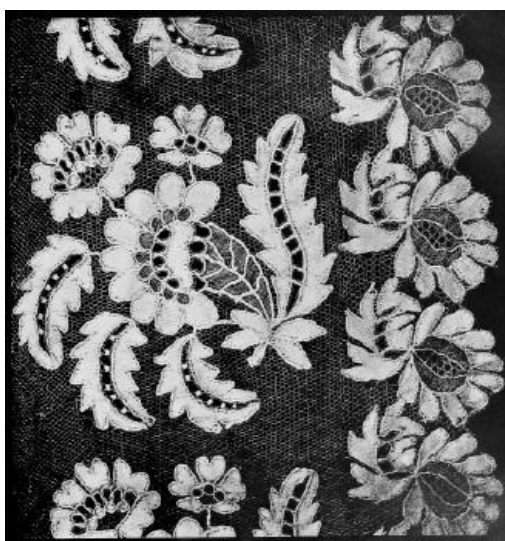
[See larger version](#)

**PLATE CX. BORDER OF BOBBIN-MADE LACE, WITH A POINT DE PARIS RÉSEAU**

An eagle, with shield, dogs and stags are repeated in the pattern. The réseau and the toilé are both made with the same thread.

4 ft. 10 in. × 3 in.

*Paris, late 17th century*



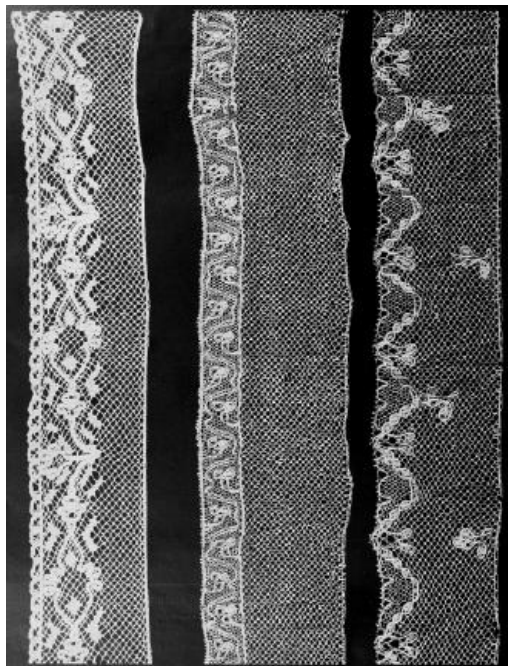
[See larger version](#)

**PLATE CXI. FLOUNCE FOR A DRESS, OF BOBBIN-MADE SILK LACE**

Pattern of repeated heavy flowers in sprays, forming a waved edge

*Made at Chantilly, 1820-30*





[See larger version](#)

**PLATE CXII. THREE BORDERS OF BOBBIN-MADE LACE WITH A RÉSEAU OF MAGLIA DI SPAGNA**

No. 1 is of linen thread with a heavy thread introduced, not as in some Flemish laces to outline the pattern, but to form strong leading lines in it.

Nos. 2 and 3 are bobbin-made silk lace, a coarser silk thread is introduced. These were the ruffles for a coat sleeve

Together 9 ft.

*Spanish, late 18th century*



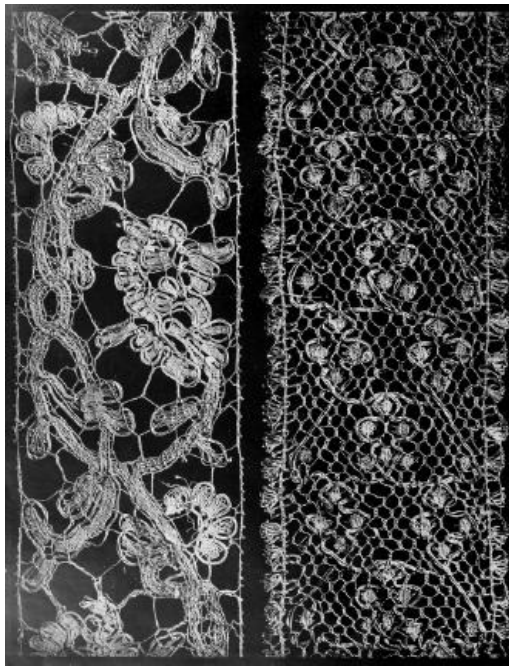
[See larger version](#)

**PLATE CXIII. MANTILLA OR SCARF OF BOBBIN-MADE BLACK SILK LACE**

Some of the fillings are of the point de Paris réseau, also called fond chant from Chantilly, where much of the so-called Spanish silk lace was made

9 ft. × 30 in.

*Bought in Madrid in 1840*



[See larger version](#)

**PLATE CXIV. TWO EXAMPLES OF BOBBIN-MADE INSERTION**

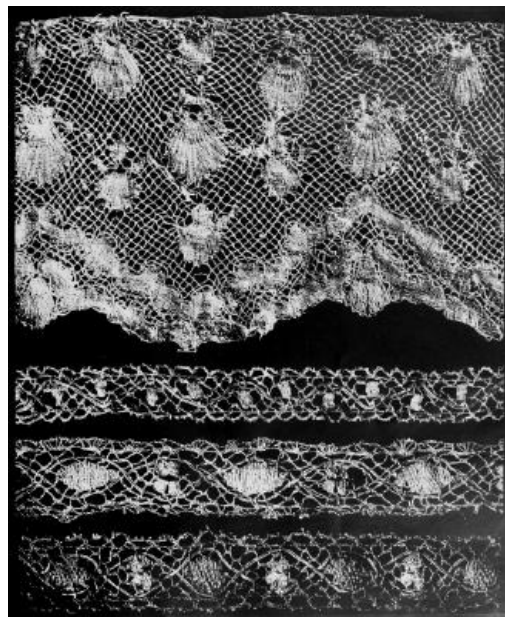
No. 1. Spanish bobbin-made insertion: the stems are of gold and the flowers of silver

*16th century*

No. 2. Genoese bobbin-made insertion of silver with shell pattern edge.

Together 3 ft. 6 in.

*17th century*



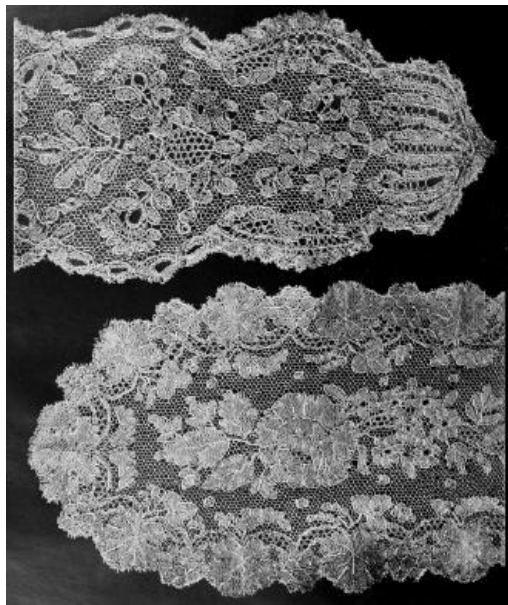
[See larger version](#)

**PLATE CXV. FOUR PATTERNS OF ITALIAN GOLD AND SILVER BOBBIN-MADE LACE**

Probably made at Lucca.

Together 11 ft. 6 in.

*17th century*



[See larger version](#)

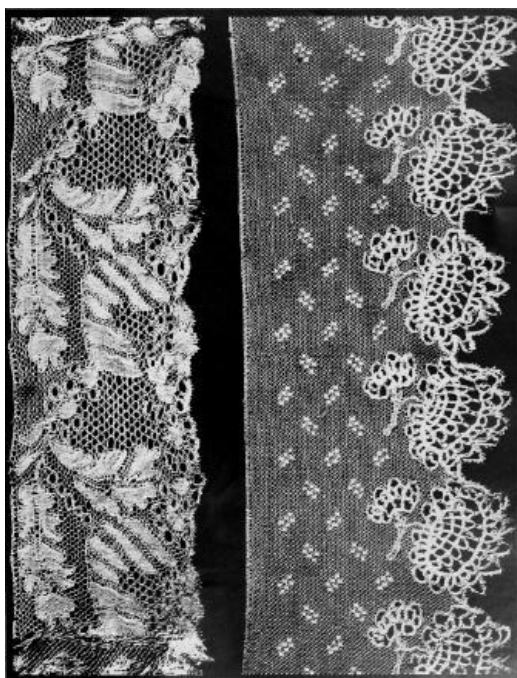
**PLATE CXVI. TWO LAPPETS OF BOBBIN-MADE BLACK**

No. 1. Lappet of bobbin-made black Bedfordshire silk lace

No. 2. Lappet of bobbin-made black Brussels silk lace

Together 7 ft.

*About 1848*



[See larger version](#)

**PLATE CXVII. TWO BORDERS OF BOBBIN-MADE LACE**

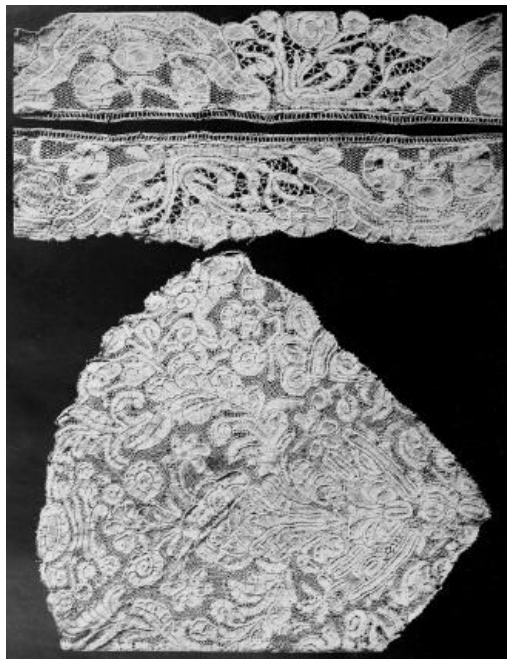
No. 1. Bobbin-made lace. The pattern of leaves is outlined in parts by a stout thread

No. 2. A large flower repeated forms the edge. The characteristic very simple réseau is spotted with groups of six small square dots

Together 4 ft. 10 in.

*Bucks, 18th century*





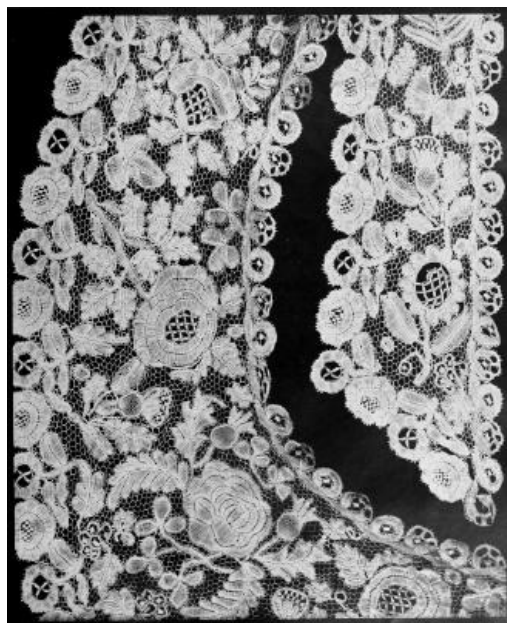
[See larger version](#)

**PLATE CXVIII. BORDER AND CAP CROWN OF BOBBIN-MADE LACE**

Of Devonshire make in the style of Point d'Angleterre or Brussels lace. The toilé details are made separately and joined partly by réseau and partly by brides picotées. The upper piece shows the back of the lace, with the threads from the réseau carried across the toilé of the pattern. The convolutions of the toilé in the blossoms are considered to be characteristic of Honiton lace.

3 ft. 4 in.

*Honiton, 18th century*



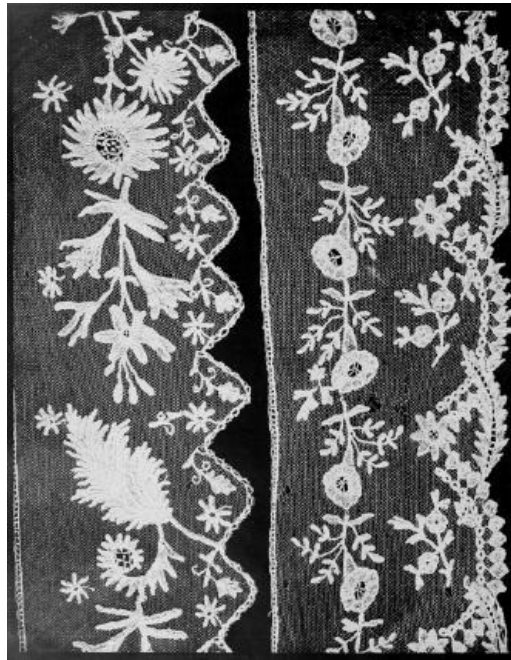
[See larger version](#)

**PLATE CXIX. LAPPET OF BOBBIN-MADE LACE**

The toilé flowers and leaves, chiefly rose, shamrock and thistle, are joined by an irregular mesh simple réseau made by hand. The original design was perhaps to celebrate the Union.

5 ft. × 5½ in.

*Honiton, about 1840*



[See larger version](#)

**PLATE CXX.TWO BORDERS OF APPLIQUÉ LACE, ONE WITH A VANDYKE EDGE AND ONE WITH A MITRED OR SCALLOPED EDGE**

The flowers are of bobbin-made lace with accentuations of plaited cordonnet as in Point d'Angleterre, and then applied and sewn to machine-made net.

Together 4 ft. 5 in.

*Devonshire (Honiton)*

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### Transcriber's Notes:

The following list shows the corrections made to the text. The first line shows the text as originally printed, the second line the corrected version.

CXII. Three Borders of Bobbin-made Lace, with a reseau of Maglia di Spagna  
CXII. Three Borders of Bobbin-made Lace, with a réseau of Maglia di Spagna

often used for lace made with a tape, but it  
used for lace made with a tape, but it

round the round réseau. \_See\_ Plate 108.  
round réseau. \_See\_ Plate 108.

lace, in which the fond is really of toile, cut  
lace, in which the fond is really of toilé, cut

forth by Rufinus, A.D. 397, and by Socrates A.D. 440.  
forth by Rufinus, A.D. 397, and by Socrates B.C. 440.

probably fine punto in aria worked in points, as Plate 30, but it  
probably fine punto in aria worked in points, as in Plate 30, but it

called Tonder muslin lace made in Denmark in the eighteenth  
called Tønder muslin lace made in Denmark in the eighteenth

for caps; it is caled Gouda lace; the fillings are very well  
for caps; it is called Gouda lace; the fillings are very well

One is part of a circula panel or roundel, and the  
One is part of a circular panel or roundel, and the

PLATE LXIV. BEAUTIFUL LAPPET OF NEEDLE-POINT LACE A  
PLATE LXIV. BEAUTIFUL LAPPET OF NEEDLE-POINT LACE À

Called point d' Argentan, on account of the make of the  
Called point d'Argentan, on account of the make of the

PLATE XCI. FLOUNCE OF BOBBIN-MADE LACE A BRIDES IN  
PLATE XCI. FLOUNCE OF BOBBIN-MADE LACE À BRIDES IN

Ypres, 19th century  
Yprès, 19th century

CXX. TWO BORDERS OF APPLIQUÉ LACE, ONE WITH A  
PLATE CXX. TWO BORDERS OF APPLIQUÉ LACE, ONE WITH A

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\*\*\* END OF THE PROJECT GUTENBERG EBOOK SEVEN CENTURIES OF LACE \*\*\*

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