

THE LACE ROOM

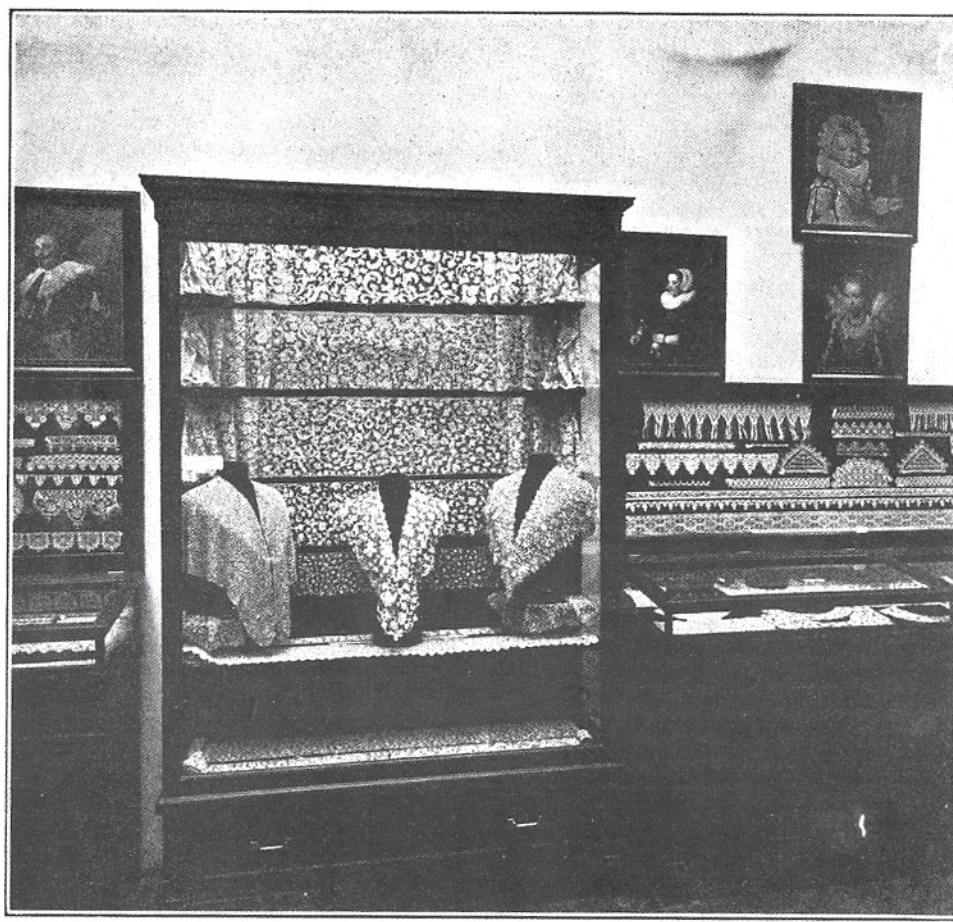
THE well-known Astor and Stuart Collections of Laces, which formerly occupied Gallery 29, have now been augmented by several gifts and loans and placed in Gallery 33, which has been redecorated and fitted with new cases designed for the proper display of this exhibit. The six weeks devoted by Frau Kubasek to the classification and arrangement of the laces show as a result a collection at once pleasing to the casual visitor and a delight to the student. Here one may study the history of lace from its primitive

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conception, as shown in the Coptic network of the early centuries of the Christian era, to the highest perfection of the art in the Venice points; and from this stage one can follow its development in the different countries under varied conditions, each with its marked characteristics, but few attaining the perfection of the early Venetian workers. In Italian laces of the best period the collection is most rich. While there are gaps yet to be filled the interest already aroused leads us to hope that the friends of the Museum will lend their efforts toward completing the work so well inaugurated. Several unique pieces of lace have been lent by Mrs. H. K. Porter of Pittsburgh; among these a bit of Point d'Alençon in which the monogram of Marie Louise is shown alternating with the "bee" of Napoleon, an Alençon collar of the same period, and a charming piece of Flemish lace.

A most valuable addition is a rare piece

of needle-point of the early sixteenth century, received from an anonymous donor. It is the finest example of its kind known to exist. Only two other specimens are known, one in the Musée Cluny and one in Denmark. The design is Italian although the work suggests that found in northern Europe. Several early and interesting pieces have been donated by Mr. Jacques Krakaur, one a Swedish piece, another an example of early Spanish drawn-work. Another loan of particular interest to Americans is a lamp-shade made by a Sioux Indian from an Italian design, into which the worker has introduced characteristic motifs of his own—a canoe, a wigwam and possibly the portrait of the artist. This piece is lent by Miss Amy Townsend, who has devoted much time to the development of the art of lace-making among the North American Indians.



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The classification followed in the arrangement of the collection is that suggested by Miss Margaret Taylor Johnston, who has long been interested in the study of lace and to whom the Museum is indebted not only for her initiative in bringing about the change in the Lace Room, but also for her cordial advice and co-operation at every point in the development of the plans. On Thursday, May 18th, Frau Kubasek received the Press and on the day following the Trustees and their friends. On Saturday the room was opened to the public.