THE IRISH PAPAL JUBILEE LACE.

LAST June the Roman Catholic archbishops and bishops of Ireland determined to offer, as their gift to Leo XIII. on the occasion of his Jubilee—fifty years having elapsed since his ordination—a unique "set" of Irish laces. An altar-fall or trimming for the altar-cloth of his private chapel, and lace suitable for the Pope's rochet, were selected as the objects to be worked; and a prize was offered for competition amongst those pupils at Schools of Art and art classes in Ireland who could produce original designs suitable for the occasion. Seventeen competed, with the result that the pupils of the branch class at the Convent of Poor Clares, Kenmare, under the instruction of Mr. Brenan, R.H.A., head master of the Cork School of Art, secured the first prize; Miss Emily Barney, a student of the Metropolitan School of Art, Dublin, took the second; and Miss Emily Anderson, a pupil of the Cork School of Art, the third prize.

The Kenmare design, in point of artistic completeness, surpassed the others in the beauty of its curves and the great variety of leaves and flowers, while it suggested an extraordinary number of different lace stitches, requiring skilful and delicate workmanship, being used with good effect. The design was unanimously accepted by the bishops, and was sent to the Presentation Convent, Youghal, to be worked in the flat needle-point, for which the women and girls trained in the convent-school there are famous. It is a pretty sight to go through the grounds of this picturesque convent, and enter the large, comfortable work-room, where, by degrees, as they finish their home duties, the workers drop in, take up their wonted places and their lace, after a kindly greeting from the "good Sister," who shows herself almost as much interested in their home circle—whether Pat has work or Bridget got over her cold—as in the lace. I have seen three generations working in one of these convent work-rooms—grandmother, mother, and daughter—each showing the other her work with the greatest pride. In the needle-point made here no braid or net is introduced. Every stitch is made by hand; the thread employed is of the very finest flax. The work is kept beautifully clean, by being covered up according as it is made.

In the altar-fall, the motives and emblems chosen are those appropriate to the Blessed Sacrament only.
of the altar. On either side is found the chalice, and
further on the Δ, the emblem of the Trinity, the
famous dogma taught by St. Patrick, and illustrated
by the shamrock. The workers have carried out
employment. There is besides a great deal of artistic
talent available in the community, and their well-
executed designs worthy second and encourage the
labour of the workers. New Ross is a new town

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\textbf{BORDER OF NEEDLE-POINT LACE FOR AN ALB OR ROCHET.}
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\textit{(Made from a Design by a Member of the Community of Poor Clares, Kenmare, Co. Kerry, by Lace-makers working under the supervision of the Presentation Convent, Youghal, Co. Cork. Presented by the Catholic Hierarchy of Ireland as a Jubilee Offering to His Holiness the Pope.)}

the design with much success; and in the number
and rendering of the different fillings which serve
as the grounds upon which to display the different
emblems, have proved their ability to rank amongst
the best needle-point workers anywhere. The treat-
ment of the rochet design is more conventional, and
as this vestment is intended for the present use of
the Pope, the Papal emblems occupy a prominent
place. We find there the tiara, the cross keys, and
brazier, as well as the cross and the “I.H.S.”

The cobweb texture of certain portions of the
laces have elicited the admiration of some of our
most fastidious lace-connoisseurs. Indeed, both in
beauty of design and of rendering into lace, the Irish
Catholic hierarchy may be proud of their gift, which
will hold its own among all the treasures that have
poured into the Vatican.

Flat and raised needle-point are also made in
Ireland at the Convent Lace Schools of Kenmare
and New Ross. The former convent is most pic-
turesquely situated in the wilds of Kerry, midway
between Killarney and Glengariff. The industry is
an immense boon to the poor of the locality, and
many come there from distant parts to seek em-
in the county of Wexford, but, although it is prettily
situated, it presents few attractions to the tourist.
It is, nevertheless, admirably adapted for a lace
centre, there being a very large female population,
and no women’s industries established there as yet
beyond lace-making. The Sisters of the Carmelite
Convent there have undertaken the supervision of
the lace and crochet made in the locality, and very
good specimens of both can be produced through
them. Their copies of Venetian point and other
raised laces are admirable.

It is to be hoped, as the altar-fall and rochet I.
have described prove that the sister-isle can and does
produce as good and as artistic lace as can be found
elsewhere, that English ladies will give a helping
hand to the poor Irish lace-workers, and not so ex-
clusively patronise French and Belgian productions
as they have hitherto been accustomed to do. Statis-
tics demonstrate that over one million’s worth of
foreign hand-made lace is imported each year into
Great Britain. Half that sum expended in the
struggling lace centres of Ireland would bring com-
fort and plenty to the homes of these poor but
skilful people.

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\textbf{MARY POWER LALOR.}
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