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CHAPTER XXXVI.

BOBBIN NET AND MACHINE-MADE LACE.

Fig. 162.

ARMS OF THE FRAME-WORK KNITTERS’ COMPANY.

BOBBIN NET.

A sketch of the history of lace would be incomplete without a few words on bobbin net and machine lace, manufactures which have risen to so much importance both in England and France, and have placed lace within the reach of all classes of society. The subject has been so ably treated by Mr. Felkin that we refer our readers to his excellent work for its full history.¹

This manufacture has its epochs:—

1768. Net first made by machinery.
1809. Invention of bobbin net.
1837. The Jacquard system applied to the bobbin net machine.

It has been already told how Barbara Uttmann made a plain thread net in Germany three centuries before any attempt was made to produce it by machinery.²

This invention is usually assigned to Hammond, a stocking framework knitter of Nottingham, who, examining one day the broad lace on his wife’s cap, thought he could

² See Germany.
apply his machine to the production of a similar article. His attempt so far succeeded that, by means of the stocking-frame invented the previous century, he produced, 1768, not lace, but a kind of knitting, of running loops or stitches, like that afterwards known as "Brussels ground." In 1777, Else and Harvey introduced at Nottingham the "pin" or point net machine, so named because made on sharp pins or points. "Point net" was afterwards improved, and the "barley-corn" introduced: "square" and "spider net" appear in succession.

But with all these improvements machinery had not yet arrived at producing a solid net, it was still only knitting, a single thread passing from one end of the frame to the other; and if a thread broke the work was unravelled; the threads, therefore, required to be gummed together, to give stiffness and solidity to the net. To remedy this evil, the warp or chain machine was invented, uniting the knitter’s and the weaver’s mechanism. Vandyke, a Flemish workman, and three Englishmen dispute the invention. This new machine was again improved and made "Mechlin net," from which the machine took its name.

For forty years from Hammond’s first attempt on the stocking-frame, endless efforts were made to arrive at imitating the ground of pillow lace, and there are few manufactures in which so much capital has been expended, and so much invention called forth. Each projector fancied

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3 An open stitch on stockings, called the "Derby rib," had been invented by Jedediah Strutt, in 1738.
4 By Rev. William Lee, of Calverton (Nottinghamshire). The romantic story is well known; but whether actuated, as usually stated, by pique at the absorbing attention paid to her knitting by a lady, when he was urging his suit—or, as others more amiably affirm, by a desire to lighten the labour of his wife, who was obliged to contribute to their joint support by knitting stockings—certain it is that it was he who first conceived the idea of the stocking-frame, and completed it about 1589. His invention met with no support from Queen Elizabeth, so Lee went to France, where he was well received by Henry IV.; but the same year Henry was assassinated, and the Regent withdrawing her protection, Lee died of grief and disappointment. The arms of the Framework Knitters' Company (Fig. 162) are a stocking-frame, having for supporters William Lee in full canonicals and a female holding in her hand thread and a knitting-needle. After Lee’s death his brother returned to England, where Lee’s invention was then appreciated. Stocking-making became the fashion, everyone tried it, and people had their portraits taken with gold and silver needles suspended round their necks.
5 Vandyke had also appended the chain to his stocking-frame, and the zigzags formed by the ribs of his stockings were called "Vandyke," hence the term now generally applied to all indented edges.
He had discovered the true stitch, and patents after patents were taken out, resulting mostly in disappointment.

The machine for making "bobbin" net was invented by John Heathcoat, son of a farmer at Longwhatton (Leicestershire). After serving his apprenticeship he settled at Nottingham, and while occupied in putting together stocking and net machines, gave his attention to improving the Mechlin net frame. In 1809, in conjunction with Mr. Lacy, he took out a patent for fourteen years for his new and highly ingenious bobbin net machine, which he called Old Loughborough, after the town to which he then removed.

"Bobbin net" was so named because the threads are wound upon bobbins. It was "twisted" instead of "looped" net. Heathcoat began by making net little more than an inch in width, and afterwards succeeded in producing it a yard wide. There are now machines which make it three yards and a half in width.

In 1811 that vandal association called the Luddites, entered his manufactory and destroyed twenty-seven of his machines, of the value of £8,000. Indignant at their conduct he removed to Tiverton in Devonshire.

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6 Mechlin was disused in 1819 from its too great elasticity.
7 The "bobbins" on which the thread is wound for the weft consist of two circular copper plates riveted together, and fixed upon a small carriage or frame which moves backwards and forwards like a weaver's shuttle.
8 The Old Loughborough employed sixty movements to form one mesh - a result now obtained by twelve. It produced 1,000 meshes a minute - then thought a wonderful achievement, as by the pillow only five or six can be obtained. A good circular machine now produces 30,000 in the same time.
9 The quality of bobbin net depends upon the smallness of the meshes, their equality in size, and the regularity of the hexagons.
10 Bobbin net is measured by the "rack," which consists of 240 meshes. This mode of counting was adopted to avoid the frequent disagreements about measure which arose between the master and the workmen in consequence of the elasticity of the net.
11 Heathcoat represented Tiverton from 1834 to 1859, colleague of Lord Palmerston.
In 1818 the first power machines were put to work, and the year 1823 is memorable for the "bobbin net fever." Mr. Heathcoat's patent having expired, all Nottingham went mad. Everyone wished to make bobbin net. Numerous individuals, clergymen, lawyers, doctors, and others, readily embarked capital in so tempting a speculation. Prices fell in proportion as production increased; but the demand was immense, and the Nottingham lace frame became the organ of general supply, rivalling and supplanting in plain nets the most finished productions of France and the Netherlands. Dr. Ure says: "It was no uncommon thing for an artisan to leave his usual calling and betake himself to a lace frame, of which he was part proprietor, and realize, by working upon it, twenty, thirty, nay, even forty shillings a day. In consequence of such wonderful gains, Nottingham, with Loughborough and the adjoining villages, became the scene of an epidemic mania. Many, though nearly void of mechanical genius or the constructive talent, tormented themselves night and day with projects of bobbins, pushers, lockers, point-bars, and needles of every various form, till their minds got permanently bewildered. Several lost their senses altogether, and some, after cherishing visions of wealth as in the olden time of alchemy, finding their schemes abortive, sink into despair and committed suicide." Such is the history of the bobbin net invention in England.

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ḥ  McCall.  

13 The most extraordinary changes took place in the price of the finished articles. Lace which was sold by Heathcoat for 5 guineas a yard soon after the taking out of his patent can now be equalled at eighteenpence a yard; guillings, as made by a newly-constructed machine in 1810, and sold at 4s. 6d., can now be equalled and excelled at 1½d. a yard; while a certain width of net which brought £17 per piece 20 years ago is now sold for 7s. (1843). Progressive value of a square yard of plain cotton bobbin net:

<table>
<thead>
<tr>
<th>Year</th>
<th>Rate</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1809</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>1813</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>1815</td>
<td>1</td>
<td>10</td>
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<td>1818</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>1821</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>1824</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>1827</td>
<td>0</td>
<td>4</td>
</tr>
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"Bobbin net and lace are cleaned from the loose fibres of the cotton by the ingenious process of gassing, as it is called, invented by the late Mr. Samuel Hall, of Nottingham. A flame of gas is drawn through the lace by means of a vacuum above. The sheet of lace passes to the flame opaque and obscured by loose fibre, and issues from it bright and clear, not to be distinguished from lace made of the purest linen thread, and perfectly uninjured by the flame."—*Journal of the Society of Arts.* Jan., 1864.

14 In 1826 Mr. Huskisson's reduction of the duty on French tulle caused so much distress in Leicester and Nottingham, that ladies were desired to wear only English tulle at court; and in 1831 Queen Adelaide appeared at one of her balls in a dress of English silk net.
We now pass on to

FRANCE.

"To the great trading nation, to the great manufacturing nation, no progress which any portion of the human race can make in knowledge, in taste for the conveniences of life, or in the wealth by which these conveniences are produced, can be matter of indifference."—Macaulay.

Since the failure of Lee, in 1610, to introduce the stocking-frame into France, that country remained ignorant of a manufacture which was daily progressing in England, on whom she was dependent for stockings and for net.

In 1778 Caillen attempted a kind of net "tricot dentelle," for which he obtained a gratuity from the Academy of £40, but his method did not succeed; it was, like the first efforts of our countrymen, only knitting.

In 1784 Louis XVI. sent the Duke de Liancourt to England to study the improvements in the stocking and net machinery, and to bring back a frame. He was accompanied by Rhumbolt, who worked in a manufactory at Nottingham, and having acquired the art, returned to France. Monarchy had fallen, but the French Republic, 1793–4, granted Rhumbolt the sum of 110,000 francs (£4,400). The machine he brought with him was the point net.15

The cessation of all commercial intercourse prevented France from keeping pace with the improvements making in England; yet, singularly enough, at the beginning of the nineteenth century more net was manufactured in France than in England. At the time of the Peace of Amiens (1802) there were 2,000 frames in Lyons and Nimes, while there were scarcely 1,200 in England; but the superiority of the English net was incontestable, so, to protect the national manufacture, Napoleon prohibited the importation. This of course increased its demand; the net was in request in proportion as it was prohibited. The best mart for Nottingham was the French market, so the Nottingham net trade took every means to pass their produce into France.

15 John Hindres, in 1836, first established a stocking-frame in France.
16 The net produced was called "Tulle simple et double de Lyon et de Vienne." The net was single loops, hence the name of "single press," given to these primitive frames.
Hayne, one of the proprietors of the "barley-corn" net, had gone to Paris to make arrangements for smuggling it over, when the war broke out, and he was detained. Napoleon proposed that he should set up a machine in France; but he preferred continuing his illicit trade, which he carried on with great success until 1809, when his own agent informed against him, his goods were seized and burned, and having in one seizure lost £60,000 (1,500,000 fr.), he was completely ruined, and fled to England. 17

The French manufacturers took out various patents for the improvement of their "Mechlin" machines, and one was taken, in 1809, for making a crossed net called "fond de glace"; but the same year Heathcoat producing the bobbin net machine, the inventors could not sustain the competition.

Every attempt was made to get over bobbin net machines; but the export of English machinery was punished by transportation, and the Nottingham manufacturers established at their own expense a line of surveillance to prevent the bobbin net machines from going out. In spite of all these precautions, Catts, an old workman of Heathcoat's, contrived to elude their vigilance, and, in 1815, to import a machine to Valenciennes, whence he removed it to Douai, where he entered into partnership with M. Thomassin. In 1816 they produced the first bobbin net dress made in France. It was embroidered by hand by a workwoman of Douai, and presented by the makers to the Duchesse d'Angoulême. About the end of the year 1816 James Clark introduced a machine into Calais, which he passed in pieces by means of some French sailors. These two were the first bobbin net machines set up in France.

It is not within our limits to follow the Calais lace manufacturers through their progress; suffice it to say that it was in 1817 that the first bobbin net machine worked, concealed from all eyes, at Saint-Pierre-lez-Calais, now, if not the rival of Nottingham, at least the great

17 In 1801 George Armitage took a "point net" machine to Antwerp, and made several after the same model, thus introducing the manufacture into Belgium. He next went to Paris, but the wholesale contraband trade of Hayne left him no hope of success. He afterwards went to Prussia to set up net and stocking machines. At the age of eighty-two he started for Australia, where he died, in 1867, aged eighty-nine.
centre of the bobbin net and machinery lace manufactures in France.\textsuperscript{18}

St. Quentin, Douai, Cambrai, Rouen, Caen, have all in turn been the seats of the tulle manufacture. Some of these fabrics are extinct; the others have a very limited trade compared with Saint-Pierre and Lyons.

At Lyons silk net is mostly made.\textsuperscript{19} Dating from 1791, various patents have been taken out for its manufacture. These silk nets were embroidered at Condrieu (Rhône), and were (the black especially for veils and mantles) much esteemed, particularly in Spain.

In 1825 the "tulle bobine grenadine," black and white, was brought out by M. Doguin, who afterwards used the fine silks, and invented that popular material first called "zephyr," since "illusion." His son, in 1838, brought out the "tulle Bruxelles."

BELGIUM.

In 1834\textsuperscript{20} eight bobbin net machines were set up in Brussels by Mr. Washer, for the purpose of making the double and triple twisted net, upon which the pillow flowers are sewn to produce the Brussels application lace. Mr. Washer devoted himself exclusively to the making of the extra fine mesh, training up workmen specially to this minute work. In a few years he succeeded in excelling the English manufacture; and this net, universally known as "Brussels net," has nearly superseded the expensive pillow ground, and has thereby materially decreased the price of Brussels lace. It is made of English cotton, stated, in the specimens exhibited in 1867, as costing £4 4s per pound.

\textsuperscript{18} The great difficulty encountered by the French manufacturers consisted in the cotton. France did not furnish cotton higher than No. 70; the English ranges from 150 to 300. The prohibition of English cotton obliged them to obtain it by smuggling until 1864, when it was admitted on paying a duty. Now they make their own, and are able to rival Nottingham in the prices of their productions. A great number of Nottingham lace-makers have emigrated to Calais.

\textsuperscript{19} The Caen blond first suggested the idea.

\textsuperscript{20} The first net frame was set up at Brussels in 1801. Others followed at Ternonde, 1817; Ghent, 1828; Sainte Rose, etc.
MACHINERY LACE.

"Quoi qu'il se fallut à tulle ne sera pas un jour, en quelque sorte, un vrai coussin de dentellière, et les bobines de véritables fuseaux manœuvrés par des mains mécaniques."—Aubry, in 1851.

If England boasts the invention of bobbin net, to France must be assigned the application of the Jacquard system to the net-frame, and consequently the invention of machinery lace. Shawls and large pieces in "run lace," as it is termed, had previously been made after this manner at Nottingham and Derby. The pattern proposed to be "run in" is printed by means of engraved wood blocks on the ground, which, if white, is of cotton; if black, of silk. The ground is stretched on a frame; the "lace-runner" places her left hand under the net, and with the right works the pattern. The filling up of the interior is termed either "fining" or "open-working," as the original meshes of the net are brought to a smaller or larger size by the needle. 21

In 1820 Symes, of Nottingham, invented a pattern which he called "Grecian" net. This was followed by the "spot," or "point d'esprit," and various other fancy nets—bullet-hole, tatting, and others.

The Jacquard system had been used at Lyons with the Mechlin frame in 1823–4 for making patterned net and embroidered blondes. This suggested the possibility of applying the Jacquard cards to making lace, and in 1836 to 1838 Mr. Ferguson, 22 by applying it to the circular bobbin net frame, brought out the black silk net called "dentelle de Cambrai," an imitation of Chantilly. The pattern was woven by the machine, the brodé or relief "run in."

Various patents 23 were immediately taken out in England and France. Nottingham and Saint-Pierre-lez-Calais rival

21 D. Wyatt.

22 Mr. Ferguson, the inventor of the bullet-hole, square net (tulle carré), and wire-ground (point de champ ou de Paris), had transferred his manufacture, in 1838, from Nottingham to Cambrai, where, in partnership with M. Jourdan, he made the "dentelle de Cambrai," and in 1862 the "lama" lace, which differs from the Cambrai inasmuch as the weft (frame) is made of mohair instead of silk. Mr. Ferguson next established himself at Amiens, where he brought out the Yak, another mixed lace.

23 The first patents were:—

1836. Hind and Draper took out one in France, and 1837 in England.

1838. Ferguson takes a patent at Cambrai under the name of his partner Jourdan.

1839. Crofton.

1841. Houston and Deverill, for the application of the Jacquard to the
each other in the variety of their productions. At the International Exhibition of 1867 Nottingham exhibited Spanish laces, most faithful copies of the costly pillow-made Barcelona; imitations of Mechlin, the brodé and picot executed by hand; Brussels needle-point; Caen blondes, and Valenciennes rivalling those of Calais; also Cluny and the black laces of Chantilly and Mirecourt.

The French, by adopting what is technically termed eight "motives," produce their lace of a finer make and more complex pattern. The Calais lace is an admirable copy of the square-grounded Valenciennes, and is the staple trade of the manufacture. Calais also produces blondes, black and white, silver and gold, the white nearly approaching in brilliancy and whiteness the famed productions of Caen, which, by their cheapness, they have expelled from competition. She also imitates the woollen laces of Le Puy, together with black and white laces innumerable.

"Broadly speaking, lace-making by machinery is more nearly like the pillow lace-making process than that of needle-point. The machine continues to twist any desired threads around one another. In pillow lace-making, besides twisting, we have plaiting, and this plaiting has not been reproduced by the majority of lace machines. Quite recently, however, a French machine, called the 'Dentellière,' has been invented to do the plaiting. A description of this machine has been published in La Nature (March 3rd, 1881).

"Whilst the ordinary lace-making machine belongs to the family of weaving machines, the Dentellière more nearly resembles the pillow of a lace-worker with the threads arranged over the pillow. In general appearance it looks something like a large semicircular frame-work of iron—with thousands of threads from the outer semicircle converging to the centre, representing the table or pillow. Over this central table is the apparatus which holds the end threads side by side, and which regulates the plaiting of them. The cost of producing lace in this manner is said to be greater at present than by hand." 24

Leaver machine. The great manufactures of Nottingham and Calais are made on the Leaver Jacquard frame.

The first patterned net was produced, 1780, by R. Frost, the embroidery made by hand.

Almost every description of lace is now fabricated by machinery; and it is often no easy task, even for a practised eye, to detect the difference. Still, we must ever be of opinion that the most finished productions of the frame never possess the touch, the finish, or the beauty of the laces made by hand. The invention of machine-made lace has this peculiarity—it has not diminished the demand for the finer fabrics of the pillow and the needle. On the contrary, the rich have sought more eagerly than ever the exquisite works of Brussels and Alençon, since machinery has brought the wearing of lace within the reach of all classes of society.

The inner bark of the Lagetta, or Lace-bark tree of Jamaica, may be separated into thin layers, and then into distinct meshes, bearing some resemblance to lace (Fig. 163). Of this material a cravat and ruffles were presented to King Charles II. by the Governor of Jamaica; and at the Exhibition of 1851 a dress of the same fibre was presented to Queen Victoria, which her Majesty was graciously pleased to accept.

25 The machines now in use are the Circular, Leaver, Transverse Warp and Pusher. Out of 3,532 machines computed to be in England in 1862 2,448 were at Nottingham."—International Exhibition, Jurer's Report. 26 Daphne lagetta.
Caterpillars have been made to spin lace veils by the ingenious contrivance of a gentleman of Munich. These veils are not strong, but surprisingly light—one, a yard square, would scarcely weigh five grains, whilst a patent net veil of the same size weighs 262.

Asbestos has also been woven into lace; and a specimen of this mineral lace is, we have been told, in the Cabinet of Natural History at the Garden of Plants, Paris.

27 He makes a paste of the plant which is the usual food of the caterpillar, and spreads it thinly over a stone or other flat substance; then with a camel’s-hair pencil dipped in olive oil he draws upon the coating of paste the pattern he wishes the insects to leave open. The stone being placed in an inclined position, the caterpillars* are laid at the bottom, and the animals eat and spin their way up to the top, carefully avoiding every part touched by the oil, but devouring the rest of the paste.—Encyclopaedia Britannica.

* Phalina pandilla.
APPENDIX.

The Notes marked with an * show that the works referred to have been examined by the Author.¹

I.

Eyn new kunstlich boich, dair yn. C. vnd. xxxviiij. figuren, monster ad' stalen befonden, wie man na der rechter art, Lauffer werck, Spansche tich, mit der nälen, vort vp der Ramen, vnd vp der laden, borden wirckenn sall, welche stalen all etzo samen verbessert synt, vnd vyl kunstlicher gemacht, dä dye eirsten, &c. Sere nutzlich allen wapen wapen sticker, frauwen, ionfieren, vnd met ger, dair uns solch kunst lichtlich tzu leren.

D Gedruct tzu Collen vp dem Doemhoff dwrch Peter Quentell.

Anno. M. D. XXXVJJ.²

Small 8vo, 22 ff., 42 plates.

Title in Gothic letters; beneath, woodcuts representing women at work. On the back of the leaf, a large escutcheon, the three crowns of Cologne in chief; supporters, a lion and a griffin. Below, "O Felix Colonia. 1527."

The patterns consist of mediæval and arabesque borders, alphabets, etc., some on white, others on black grounds. Some with counted stitches.

Quentell refers to a previous edition. Brunet and the Marquis d'Adda mention a copy, 1529, with the portrait of Charles V., and a second edition 1532.

2.

Liure noveau et subtil touchant lart et sciêce tant de brouderie fronsure, tapisseries comme aultres mestiers quoi fait alesguille, soit au petit mestier, aultelissee ou sur toille clere, tresvile et necessaire a toutes, gens usans des mestiers et ars

¹ Two interesting papers were published in the Gazette des Beaux Arts for 1863 and 1864, entitled, "Essai bibliographique sur les anciens dessins de dentelles, modèles de tapisseries, patrons de broderies et publiés le xvi. et le xvii. siècle," &c., by the Marquis Girolamo d'Addo, of Milan.

² Cambridge University Library.
dessuld, ou semblables, ou il y ha C. et. xxxvij patrons de
diners ouvrages faich per art et proportion.
En primere a culoge (Cologne) par matrepiere quinity
demonet dempre leglie de iii royes.  

The same cut as the preceding, with the arms of Cologne, which
seems to have been engraved for a great Bible printed by Quentell, in
1527, and is no guide for the date. Figs. 164, 165.

Fig. 164.

METRE P. QUINTY.—Cologne, 1527.

Fig. 165.

METRE P. QUINTY.—Cologne, 1527.

3.

Opera nuova che insegna a le Dùe a cuscire : a raccâmare :
e a disegnare a ciascuno : Et la ditta opera sara di grande utilita
ad ogni artista : per esser il disegno ad ogniuno necessario : la
qual e ititolata esempio di raccâmi.  

4to, 23 ff., 36 plates.
Title in red Gothic letters; beneath four woodcuts representing
women at work. Two pages of dedication to the ladies, by Giovanni
Antonio Taglianti, in which he says his book is for the instruction of
each “valorosa donna & tutte altre donzelle, con gli huomini insieme &
fanciulli, liquali si diletteranno di imparar a disegnar, cuscir, & raccammar.”

Then follows a most miscellaneous collection of what he terms, in his dedication, "fregi, frisi, tondi maravigliosi, groppi moreschi et arabeschi, ucelli volanti, fiori, lettere antiche, maiuscoli, & la francesche," etc., three pages very much like the pictures in a child’s spelling book, rounds (tondi) for cushions, and two pages representing hearts and scrolls; hearts transixed, one with an arrow, another with a sword, a third torn open by two hands, motto on the scroll:—

“La virtà al huomo sempre li resta.
Né morte nil pó privar di questa.”

On the other page hearts transixed by two arrows, with two eyes above: “Occi piantete accompagnete il core. Inclita virtù.” Then follow six pages of instructions, from which we learn the various stitches in which these wonderful patterns may be executed, “damaschino, rilevato, a filo, sopra punto, ingesso, Ciprioto, croceato, pugliese, scritto, incroceato, in aero, fatto su la rate, a magliata, desfilato, & di racammo,” to be sewn in various coloured silks, gold and silver thread, or black silk, for “collari dì huomo & di donna, camicie con pettorni, frisi di contorni di letti, entemelle di cuscini, frisi di alcun boccassino, & scuife,” etc. On the last page, “Stampe in Vinegia per Giovani Antonio Tagliente & i Fratelli de Sabbio. 1530.” Brunet gives an edition dated 1529.

4.

La fleur de la science de pourtraicture et patrons de broderie.
Facon arabique, et ytalique. Cum privilegio regis.

Frontispiece. Title in Gothic letters. A large figure of Sol (?), with a yoke, his feet chained, a ball, maybe the Earth, at the end of the chain. In one hand he holds a scroll with the legend, “Exitus acta probat.” Privilege of “Francoys par la grace de Dieu roy de France,” to “Francisque Pelegrin de Florence,” to publish “ung livre de feuillages, entrelatz et ouvrages morsesques, et Damasquins,” for six years. “Done a bordeaux le xvi. jour de Juin. L’an de grace mil cinq cens trente Et de nostre regne le seizesime.”

Ce present livre a este imprime a paris par jaques nyverd. Le iv. jour daoust. Lan de grace mil cinq cens xxx. Pour noble hóme messire Franciscque Pelegrin de florence.

On les vend a paris En la grant rue sainct Anthoyne devant les tournelles. Au logis de monsenguir le comte de Carpes. Par messire Fràcisque pelegrin de florence.

Small fol., 62 ff., 58 plates, consisting of graceful moresque patterns, no animals or natural objects represented. At plate 38, surrounded by arabesques, is an N, the initial of the printer.

5.

Esemblario di lavori: dove le tenere fanciulle & altre donne nobile potranno facilmente imparare il modo & ordine di lavorare, cuire, racamat, & finalmente far tutte quelle gentilezze & lodevoli opere, le quali pò fare una donna virtuosa con laco in

* Paris, Bib. de l’Arsenal. 11,952.
mano, con li suoi compasse & misure. Vinezzia, per Nicolo D’Aristotile detto Zoppino MDXXIX. 8vo. 46 plates.

The Cavæ Merli quotes another edition, date 1590, in the possession of the Advogato Francesco Pianesi, and another he believes of 1529.

6.

1532.


In 4to, ff. 24.7

7.

1537.

Gli universalì de i belli Recami antichi, et moderni, ne i quali un pellegrino ingegno, si di buono come di donna potra in questa nostra era con l’ago virtuosamente esercitar si. Non ancora da alcuni dati altri inluce.

Frontispiece, two ladies at work; dedication to “gli virtuosi Giovani et gentilissime Fanciulle.” At the end styles himself “Nicolo d’Aristotile detto Zoppino.” March, 1537.

In 4to, ff. 25, printed on both sides.8

8.

1534.

Ain New Formbüchlin bin ich gnaund
Allen Künstlern noch vnbekandt
Sich mich (lieber kauffer) recht an,
Findst dreeflich in diser kunft stam
Schön geschnierlet, geböglet, auf glat,
Und gold, auch schöen von premen stadt,
Es gibt dir ain prem unb ain kledyt.
Wenn mans recht aussainander schneydt,
Das kunst schneyden aus der Ellen,
Von Samat, Seyden, wie manse wolde,
Ich mag braucht wern in allem landt,
Wen man mich ersucht mit verstandt.

(At the end.)

Gedruckt in der Kaiserlichen Riechstatt, Augspurg, durch Johann Schartzenberger. Fonschneyder. 1534.9

Small obl., 20 ff., 38 plates.

Frontispiece. Title in black Gothic letters, at the foot the three subjects of women at work, printed in red.

The patterns, consisting of graceful arabesque borders, are also in red (Figs. 166, 167, 168).

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9.

A neawe treatys: as cōcernyng the excellency of the nedle worcke spānisse stitche and weavynge in the frame, very necessary to al theym wiche desyre the perfect knowledge of seamstry, quiltinge and brodry worke, cōcernyng an cxxxviiij figures or tables, so playnly made & set tout in portrature, the whiche is difficyll; and natōly for crafts mē but also for gentlemewē & and iōge damosels that therein may obtayne greater conyngge deelyte and pleasure.

These books be to sell at Andwarp in the golden Unycoorne at Willim Vorsterman.

Gheprent tot Antwerpen in die camerstrate in den gulden ecuhoen bey Willem Vorsterman.\textsuperscript{13}

8vo, 24 ff., 46 plates.
Title in Gothic letters, with figures.
P. 1, dorse: Woodcut of a woman at work and a man sitting by her side.
Patterns mediæval, small black squares, arabesques, etc.
Vorsterman worked from 1514 to 1542.\textsuperscript{11}

10.

Giardinettō novo di punti tagliati et gropposi, per exerçitio et ornamento delle donne. Ven. 1542, in 4to.\textsuperscript{12}

\textsuperscript{10} Bib. de l’Arsenal. 11,951.\textsuperscript{*}


\textsuperscript{12} Quoted in Cat. Cappi, of Bologna, 1829.
11. Esemplare che insegna alle donne el modo di cucire. Venetia, 1543.\footnote{13}


In 4to.\footnote{14}

13. Ornamento delle belle donne et virtuose : Opere in cui troverai varie sorti di frisi con li quali si potra ornar ciascun donna. Ven. 1544.\footnote{15}

14. Le livre de moresques, tres utile et necessaire à tous orfevres, tailleurs, graveurs, painctiers, tapissiers, brodeurs, lingieres et femmes qui besongnent de l'aiguille. Paris. Gornmont, 1546. Fig. en bois.\footnote{16}

15. La fleur des patrons de lingerie, a deux endroit, a point croise, a point couche, et a point pique, en fil dor, fil dargent, & fil de soye, ou aultrre en quelque ouvrage que ce soit, en comprenant lart de broderie et tissutterie. Imprimees a Lyon, en la maison de Pierre de sainte Lucie (dict le Prince, Pres nostre Dame de Confort).\footnote{17}

(At the end.)

Imprimé à Lyon par Pierre de sainte Lucie, dict le Prince. 1549.

8vo, 12 ff., 21 plates. Frontispiece. Title in Gothic letters, with woodcuts representing people at work. Below, two women sitting at frames; above, two others; and between, a man with a frame in his hand. On each side a shield, one with crowned heart, on the other a lion, three fleurs de lys in chief. Patterns medieval. At the end, the device of the printer, a mountain, on the top of which is a city against which a youth is placing his hand: motto, "Spero." At the foot of the mountain a cavern in which is seated a Fury. This device is engraved No. 616 in Silvestre, who gives 1530 to 1555 as the date of Pierre de Sainte Lucie.

\footnote{13}{Quoted in Cat. Cappi, of Bologna, 1829.}
\footnote{14}{Ibid.}
\footnote{15}{Ibid.}
\footnote{16}{Cat. Bib. Heber., part vi., p. 258. No. 6514.}
Livre nouveau, dict patrons de lingerie, c'est assavoir a deux endroitz, a point croisée, point couche & point pique, en fil dor, dargent, de soye & autres, en quelque ouvrage que ce soit: comprenant lart de Broderie & Tissoterie. Imprimees a Lyon, chez Pierre de Saincte Lucie, pres nostre Dame de Confort. 16

Svo, 24 ff., 44 plates.
Frontispiece. Title in Gothic letters; the same shields as the preceding; two women at work. Patterns medieval. At the end the same device.

The copy of the Arsenal is a different impression. Instead of "Imprimees," &c., we have, "On les vend," etc.

17.

Patrons de diverses manieres
Inventes tressubtilement
Duyssans a Brodeurs et Lingeriers
Et a ceusy lesquelz vrayement
Veullent par bon entendement
User Dantique, et Roboesque,
Frize et Moderne proprement,
En comprenant aussi Moresque.
A tous massons, menuisiers, & verriers
Feront proffit ces pourtraits largement
Aux orpheures, et gentilz tapissiers
A ieunen gens aussi semblablement
Oublier point ne veuly auscenement
Cotepointiers & les tailleurs dymages
Et tissotiers lesquelz parcelllement
Par ces patrons acquerront heritages.

Imprimees a Lyon, par Pierre de Saincte Lucie, dict le Prince, pres nostre Dame de Confort. 17

Svo, 16 ff., 31 plates. Title in Gothic letters. Patterns medieval. The copy at the Arsenal is a later impression. "On les vend a Lyon, par Pierre de seinte Lucie, en la maison du defunct Prince, pres," etc. It has only 12 ff., and 29 plates.

18.

Sensuyent lis patrons de messire Antoine Belin, Reclus de saint Martial de Lyon. Iten plusieurs autres beaux Patrons nouveaux, qui ont est inventez par Jehan Mayol Carme de Lyon.

On les vend a Lyon, chez le Prince. 18

Small 8vo, 6 ff., 85 plates. Copy at the Arsenal has 12 ff.
The same device of the printer in the frontispiece and at the end of the book. "Finis."

One of the patterns represents St. Margaret holding the cross to a dragon, but in these four books the designs are copied from each other, and are many of them repetitions of Quinty.

28 ff., 27 plates. Title in Gothic letters. Dedication to the Reader, in which it states the book is for the profit of "tant hommes que femmes." Patterns medievals. At the end of the Preface, "Finis coronat opus."

Esemplario di lavori: che insegna alle donne il modo e ordine di lavorare: cuire: e racamare: e finalmente far tutte que le opere degne di memoria: loqual po fare una donna virtuosa con lao in mano. Et uno documento che insegna al còpratore accio sia ben servito.

In 8vo, 25 ff., printed on both sides, 48 plates. Title in red Gothic characters, framed round by six woodcuts similar to that of Vorsterman; at the foot, "florio Vavasore det." Then follows the "Documento per el curatore," and an Address to Ladies and Readers, by "Giovandrea Vavassore detto Guadagnino," saying that he had already "fatti alcuni libri di esempli di diverse sorte." There is no date to this copy; but in the library of Prince Messimo, at Rome, is a copy dated Venice, 18 Feb., 1546, containing 50 plates; and Brunel quotes an edition, "Stampato in Venezia, 1556;" Cav. Merli also possesses an edition of the same date. Mr. E. Arnold has also a copy with the same date.
The patterns are medievals, on black grounds, with counted stitches, a large flower pot, mermaid, Paschal lamb, and a double plate representing Orpheus playing to the beasts.

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21.

Esemplario novo di più di cento variate mostrs de qualunque orte bellissime per curare intitolato Fontana di gli essempli.

Oblong 8vo. No date. 10 ff., 26 plates.

In the frontispiece is a fountain with the motto, "Solicitude est mater divitiarium," and on each side of the fountain—

"Donne donzelle ch
El cuor seguito
Per farvi eterne alla
Fonte venite."

On the back of the frontispiece is the Dedication, headed, "Il Pelliciolo alla molta magnifica Madona Chiara Lipomans;" the page finished by a sonnet; in the last leaf, "Avviso alle virtuose donne et a qualunque lettor Giovanni Andrea Vavassore detto Guadagnino." Says he has "negli tempi passati fatto imprimer molto e varie sorte d’essemplari di mostrs," etc. At the foot, "Nuovamente stampato." This work is also described by Count Geogna, with the same title, only with the date 1550. In the Biblioteca Communitativa, Bologna, is a copy of the same date. In this last edition the author writes his name Vavassore.

22.

Vavassore Gio. Andrea. Opera nova Universal intitolata corona di ricami; Dove le venerande donne e fanciulle: troveranno di varie opere p fare colari di camisola & tormisenti di letti eternelle di cuscinig boccasini schuifoni: cordili di piu sorte; et molte opere per recamatori p dipitore poireuen: (sic) de lequale opere o vero esempi ciascuno le potra pore in opera secodo el suo bisogno: con gratia novamente stampata ne la inclita citta di vineggia per Giovanni Andrea Vavassore detto Guadagnino. 35 pp., sm. 4to.

18 ff., 52 designs, none of which are repetitions of the preceding. 24

23.

Vavassore Gio. Andrea detto Guadagnino. Opera nova, etc.

... dove le venerande donne et fanciulle trovaranno di varie opere et molte opere per recamatori et per dipintori, etc. Nuovamente stampata, etc. 25

Quite a different collection from the preceding. A little of everything in this volume.

Zuan Andrea Vavassore was the pupil in drawing and engraving of Andrea Mantegna. Towards the beginning of the sixteenth century, he worked on his own account, and his engravings are much sought after. So greedy was he of gain as to obtain for him the name of Guadigno, in Venetian patois, "covetous." He lived to a great age.

24 Bib. Nat. Grav. L.h. A. e.—

Catalogo ragionato dei libri posseduti dal Conte di Geogna. Pisa, 1821. No. 1818.

25 Library V. and A. Museum.

24. Libro questo di rechami per el quale se impara in diversi modi l'ordine e il modo de recamare, cosa non mai più fatta n'è stata mostrata. By Alessandro Paganino. 26

20 plates, with a long explanation how these works are done. (Communicated by Prince Massimo.)


4to, 28 ft., 32 plates of medieval designs. Ornamented title-page.

26. Il specchio di pensieri delle belle et virtuose donne, dove si vede varie sorti di punti, cioè punti tagliati, punti gropposi, punti in rede, et punti in Stuora. M.D.X.YII. Stamp. in Venetia, per Mathio Pagan in frezzaria, in le case nove Tien per insegna la fede. 28

16 ft.

27. 1. L'honesto Essempio del vertuoso desiderio che hanno le donne di nobile ingegno circa lo imparare i punti tagliati e fogliami. In Venetia per Mathio Pagan in Frezzaria al segno della Fede, M.D.L. 29

In the V. and A. Museum is a copy dated 1550.

28. Giardino novo di Punti tagliati et gropposi, per esercizio et ornamento delle donne. At the end, Venetia, Mathio Pagan in Frezzaria, in le case nove (tien per insegna della Fede) MDLI. Dedication, Alla signora Lucretia, Romana Mathio Pagan, salute. 30 See also No. 38.

29. Variantum protrationum quas vulgo Maurusias vocant omnium antelaco excusarum libellus longe copiosisimus pictoribus, aurifabris, polymiliaris, barbaricariss variisque id genus

26 Rome, Bib. Prince Massimo.
27 Bib. de l'Arsenal. II, 964 (with D. de Semm). *
28 Genoa, Cav. Merli.
29 Quoted by Cav. Merli.
30 Florence. M. Bigazzi.
APPENDIX

artificibus etiam acu operantibus utilissimius nuncupque primen in lucem editus anno 1554. Balthazar Sylvius (Dubois) fecit. Jo. Theodoret, Jo. Israël de Bry exaeud.31

In 4to, ff. 23, copperplate.

30.

Triumpho di Lavori a Fogliami de i quali si puo far ponti in aere; opera d' Fra Hieronimo da Cividal di Frioli, de l'Ordine de i Servi di Osservantia. Cum gratia et privilegio per anni xi.32

Obl. 4to, 14 ff., 22 pl.

Ornamental title-page. On the top, a female seated in a triumphant car drawn by unicorns, with attendants. On each side of the title are women teaching children to work.

P. 1, dorso. Dedication of the author, "Alla Magnifica & Illustre Signora Isabella Contessa Canossa," whose "Immortal Triumpho" is represented in the above woodcut. Fra Hieronimo speaks of preparing "più alte e divine imprese."

Then follow three pages of verses in terzette, and p. 3, dorso, the impressa of the printer, a lion rampant, holding a sword in his fore paws.

Below, "In Padua per Jacobo Fabriano, ad instantia de Fra Hieronimo da Civial di Frioli: de l’Ordine de i Servi di Osservantia 1556."

31.

Lucidario di ricami di Guiseppe Torello. Venezia, 1556.

In 4to.

32.

New Modelbüch, allen Nägerin, unnd Sydenstickern sehr nutzlich zu branclē, vor nye in Druck aussgangen durch Hans Hoffman, Burger und föruschnelder zu Strassburg. At the end, Zu Strassburg Gedruckt am Kommareck durch Jacob Frölich. 1556. 4to.33

4to. A to G in fours. (28 leaves.)

Title printed in red and black. On is a woodcut of two women, one engaged in embroidery, the other fringing her some stuff. The last leaf (Giii.) has on the recto a woodcut of a woman at a frame, the verso blank.

33.

Nüw Modelbüch, allerley gattungen Däntelschnür, so diser zyt in hoch Tütschundern zeng und brüchig sind, zu underricht jren Leertöchteren unnd allen anderen schurwircreren zu Zurych

N. D. Zürich. C. Branche.-

Belgiosa and Marquis d’Adda. tress. 8848, No. 3.
32 Bib. de l’Arsenal, 11,058. 33 Mr. E. Arnold.
and wo die sind, yetz nüwlich zübereit, und erstmals in truch
verfertget durch R. M. 34

No place or date, but as appears, both from the title and preface, to
be printed at Zurich, by Christopher Froshover. The date probably
from 1530 to 1540.
4to. Signatures A to F in fours. 24 leaves. On the title a woodcut
of two women working at lace pillows.

34-
N. D.
Frankfurt.

Modelbüch Welscher, Ober und Niderländischer Arbat.
Getruckt zu Frankforn.

No date, but probably at least as early as 1530. 4to. Signatures A
to D in fours. 20 leaves.
Title enclosed in an elegant woodcut border.

35-

1537.
Frankfurt.

Modelbüch, von erhabener und flacher Arbat, Auff der
Ramen, Laden, und nach der Zale.
Getruckt zu Frankfort, Bei Christian Egenolff, Erben.

The date, 1537, occurs on one of the patterns. 4to. AA to III in
fours. 22 leaves. Title in a woodcut border. 170 patterns.

36.

1571.
Frankfort.

New Modelbüch.
Von allerhand Art, Nehens und Stickens, jetzt mit viellerley
Welscher Arbeyt, Mödel und Stahlen, allen Steinmetzen, Seiden-
stickern und Neterin, sehr nütlich und künstlich, von newem
zugericht.

Getruckt zu Frankfort am Mayn, 1571.
Device and motto of Nicolas Bassus on title-page. Sm. 4to. (Library
V. and A. Museum.)

37

1568.
Frankfort.

Das new Modelbüch, &c.
Fraunkort am Mayn. 1568, 4to. Printer, Nicholas Bassus, ff. 40.

38.

1569.
Frankfort.

Modelbüch; Zweiter Theil: Franckfurt am Mayn, 1569.
4to, ff. 44. Nos. 86 and 87 are cited by the Marquis d’Adda.

34 Royal Library, Munich.
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39.
La Gloria et l' honor de ponti tagliati et ponti in aere Venezia per Mathio Pagan in Prazeria al segno della Fede. 1558. Dedicated to Vittoria Farnese, Duchess of Urbino.

40.
Il Monte. Opera nova di recami intitolata il monte, nella quale si ritrova varie, & diverse sorti di mostre, di punti in siere, à fogliami. Dove le belle & virtuose Donne prostrano fare ogni sorto di lavoro, accommodate alle vera forma misura & grandezza, che debbono essere ne mai più per l’adietro da alcuno vedute. Opera non men bella che utile, & necessaria. Below, the impress of the printer, an eagle with its young; motto, "Virtute parta sibi non tantum." In Venetia. 4to, 16 ff., 20 plates of bold scroll borders.

41.

42.
Bellezze de recami et desegni opera novo non men bella che utile, a necessaria et non più veduta in luce. Venezia, 1558. Ob. 4to. 20 plates of patterns.

43.
Lo Splendore delle virtuose giovani con varie mostre di fogliami e punti in aere. Venezia. Per Iseppo Foresto in calle dell’ acqua a S. Zulian all’ inseguo del Pellegrino, 1558. 16 plates.

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31 Cat. Cicognara. 1588. No. 4. 32 Cat. Cicognara. 1588. No. 1. 33 Bibl. de l’Arsenal. No. 11,355.* Bound in one volume, with six others. 34 Mr. E. Arnold. 35 Florence, M. Bigazzi. 36 Ibid. 1588. No. 5.
472  

44.

1559.  

Trionfo di Virtù Libro novo da cucir, con fogliami, ponti a fili, ponti cruciati, &c. Venezia, 1559.40

16 plates.

45.

N. D.  

Burato.

Consisting of four leaves, with patterns of canvas (tela chiara), in squares, for works in "punta" of various widths, with instructions how to increase or diminish the patterns. See Cutwork.

On the back of the last page is printed in large characters, "P. Alex. Pag. (Paganinus). Benacensis F. Bena. V. V."41

46.

N. D.  

Burato . . . . con nova maestria, gratiose donne, novo artificio vi apporto.

A second edition without date. 4to, ff. 59; frontispiece, ladies at work, verso, Triumph of Fame. Four books of designs of great elegance and taste. The Marquis d'Adda assigns them to Vavassore.

47.

N. D.  

A. Passerotti.  

Passerotti Aurelio Pittore Bolognese disegnatore e miniatore figlio di Bartolommeo Passerotti circa al 1560. Libro Primo di lavorieri alle molto illustre et virtuosissime gentildonne Bolognesi. Libro secondo alle molto magnifici et virtuosissimi signori.42

In fol. obl.

67 ff., including two dedications and a frontispiece. Designs for embroidery, etc., drawn with a pen. In the title-page of the first book is the device of a sunflower, "Non san questi occhi volgere altrove."

48.

1557.  

Venice.  

Le Pompe. Opera nova di recami dove trovansi varie mostre di punto in aere. Venezia, 1557.43

Probably an earlier impression of the following. 4to, ff. 16.

49.

1559.  

Le Pompe, opera nova nella quale si ritrovano varie, & diverse sorti di mostra, per poter far Cordelle ovve Bindelle, d'Oro, di Seta, di Filo, overo di altra cosa di Dove le belle et virtuosse donne potranno fare ogni sorte di lavoro, cioè merli di diverse sorte, Caveszi, Colari, Maneghetti, & tutte quelle cose

40 Cat. Cicognara. 1583. No. 6.  
41 Ibid. 1583. No. 7.  
42 Cat. Cicognara. No. 17  
43 Ibid. 1583. No. 3.
che le piaceranno. Opera non men bella, che utile, & necessaria. E non più veduta in luce. 1559."

Below, the same impressa of the eagle, as in “Il Monte,” Nos. 39 and 40.
Svo, 16 ff., 80 plates.
A great variety of borders and indented patterns (merli). (Fig. 169.)
"Si vendono alla Libraria della Gatta."

Fig. 169.

Le Pompe, 1559.

In the Cat. d’Estrées is noted, “Le Pompe, Opera nella quale si trovano diverse sorti di mostae per poter far cordelle, Bindelle, di’ oro di seta, di filo. 1669, fig.” Probably the same work.

50.
Le Pompe, Libro secondo. Opera nuova nella quale si ritrovan varie e diverse sorti di Mostre, per poter fare Cordelle, ovver Bindelle, d’Oro, di Setta, di Filo, ovvero di altra cosa. Dove

"44 Bib. de l’Arsenal. 11,953."
la belle & virtuose Donne potranno far ogni sorte di lavoro, cioè Merli di diverse sorte, Cavezzi, Colari, Maneghetti & tutte quelle cose che li piaceno. Opera hon men bello che utile & necessaria e non più veduta in luce.

Impress of the printer, “Pegasus,” and below, In “Venetia 1560.”
Obl. 8vo, 16 ff., 29 plates. [46] Mrs. Stisted’s copy is dated 1562, and there is one at Vienna, in the Imperial Library, of the same date.

51.
Splendore delle virtuose giovani dove si contengono molte, & varie mostre a fogliami cio è punti in aere, et punti tagliati, bellissimi, & con tale arteficio, che li punti tagliati serveno alli punti in aere. Et da quella ch’è sopragnasi far si possono, medesimamente molte altre.
In Venetia Appresso Ieronimo Calepino, 1563. [46]
8vo, 20 ff., 35 plates of scroll patterns in the style of “Il Monte.”
Dedication “Alla molto honrata M. Anzola ingegnera novera mia digniss.” Francesco Calepino, wishing, he says, to “ristampare la presente opera,” he dedicates it to her. In Bib. Melzi, Milan, a copy dated 1567.

52.
Lucidario di recami, nel qual si contengono molte, & varie sorti di disegni. A punti in aere et punti tagliati, & a fogliami, & con figure & di più altre maniere, come al presente si usano non più venute in luce Per lequali ogni elevato ingegno potrà in diversi modi commodissimamente servirsi. In Venetia, Appresso Ieronimo Calepino, 1563. [47]
8vo, 16 ff., 29 plates of flowing borders like the preceding.

53.
I Frutti opera nuova intitolata i frutti de i punti in staura, a fogliami, nella quale si ritrova varie, et diverse sorti di mostre di punti in Staura, a fogliami, & punti in gauii & in punti in Trezola. [48] Dove ogni bella et virtuosa donna potrà fare ogni sorte di lavoro, cioè fazzoletti, colari, maneghetti, Merli, Frisi, Cavezzi, Intimelle, overo forelle, avertadure da camise, & altre sorti di lavori, come piu a pieno potrai vedere, ne mei per l’adietro d’alcun altro latte & poste in luce.

Bib. Nat. V. 1901.*—Bib. de l’Arsenal. 11,973.*—Cat. d’Estrées.
Trezola, in the Riviera dialect, signifies a plait-tresse. “Porta i capelli in trezola.” (“She wears her hair plaited.”)
APPENDIX

Opera non men bella, che utile et necessaria a ciascuna virtuosa gentildonna. In Vinegia, 1564. 48

Obl. 8vo, 18 ff., 30 plates of patterns either in dots or small squares.

54.

Patrons pour brodeurs, lingieres, massons, verriers, et autres gens d'esprit; nouvellement imprime, à Paris, rue Saint-Jacques, à la Queue-de Regnard m.d.l.xiii. 50

55.

Fede (Opere nova) intitolata: Dei Recami nella quale si contiene varie diverse sorte di mostre di punti scritto, tagliato, in Stuora, in Rede, &c. In Venetia, appresso Domenico de Franceschi in Frezzaria, all' insegna della Regina. m.d.l.viii.

In 4to, ff. 16. In his Avis au Lecteur, Franceschi alludes to three other works he had published, styled La Regina, La Serena, and La Speranza.

56.

Serena opera nova di recami, nella quale si ritrova varie et diverse sorte di punti in stuora et punti a filo. In Venetia, Domenico di Franceschi, 1564.

Obl. 4to, ff. 16. Nos. 55 and 56 cited by Marquis d'Adda.

57.

Le trésor des patrons, contenant diverses sortes de broderies et lingeieres, pour coudre avec grande facilité et pour ouvrir en diverses sorte de piquer avec l'esguille, pulserir par dessus et faire ouvrages de toutes sortes de points &c par Jean Ostans. Lyon, Ben. Rigaud. 1581, in 4-to. 51

58.

Ostans Giovanni. La vera perfettione del disegno di varie sorti di Recami, et di cucire, &c. . . . punti a fogliami punti tagliati punti a fili et rimessi punti in cruciati, punti a stuora, et ogni altra arte che dia opera a disegni. Fatta nuovamente per Gio. Ostans. Vittoria, con gratia et privilegio dell' Illus.

48 Bib. de l'Arsenal. 11,955 bis. 49 Quoted by Willemin.
with Vera Perfettione and Fiori of P. Franceschi, and Corona of Vecellio. 50 Quoted in Art. "Tricot et Travaux des Dames."
HISTORY OF LACE


4to obl., 4 cahiers of 8 ff., 74 plates. Letter of Ostans to Lucretia Contarini; verso, an engraving of Lucretia Romana, surrounded by her women, signed Jos. Sal. (Joseph Salviati), who furnished the design, two stones, and Aves. A striking example of the borrowing between France and Italy in the sixteenth century, probably of the school of Fontainebleau. Grotesques like A. du Cerceau, scrolls after E. de Launie, fresco of figures from G. Tory. Brunet describes a copy dated 1691.

59.


In 4to obl. (Cited by Marquis d’Adda.)

60.


61.


Nouvellement augmenté, & enrichi, de plusieurs excellent divers patrons, tant du point coupé, raseau, que passement, de l’invention de M. Jean Cousin, Peintre à Paris.


In the Cat. d’Estrees, No. 8845, is Livre de Pourtraicture de Jean Cousin. Paris, 1637, in 4 fig. 4to, 28 ff., 51 plates of medival design.

Frontispiece, three women and a child at work, on each side of the title a man and a woman at work under a trifoliated canopy.

Privilege for three years to H. de Marnef, "juré libraire en l’Université de Paris."

"L’auteur aux lecteurs." He takes his pen to portray what he has seen "en Italia, Espagne, Romanie, Allemagne, & autre pais, dont je ne fais aucune mention à cause de trop longue plextite," that he gives at

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least eighty designs for the use and singular profit of many, "hommes
tant que femmes." Below, "Finis coronat opus."

Then follows a "Balada" of 23 lines. On the last pago, the impresa
of Cavellat, a pelican in its piety, "Mors in me vita in me."

62.

Franco Gio. Libro delle mostre da cooser per le donne. 1596.

16 engravings on wood and 8 on copper. (Cited by Marquis d'Adda.)

G. Franco.

63.

Danielli Bartholomeo Recamatore libro di diversi disegni per
Collari, punti per Fazzoletti et Roticelle di varie sorte. Agostino
Parisini forma in Bologna.

15 leaves obl. 8vo, entirely engraved au burin, towards the end of the
sixteenth century. 56

64.

Ornamento delle belle et virtuose donne opera nova nella
quale troverai varie sorti di frisi, con li quali si potra ornar
ciascuna donna, & ogni letti con ponti tagliato, ponti grupposi,
& ogni altra sorte di ponti per fare quelle belle opere che si
appartengono alle virtuose & liocvoli fanciulla.

On a scutcheon, with 3 figures below, "Libro Primo." Lib. Victoria
and Albert Museum.

65.

Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie.
Servans de patrons à faire toutes sortes de points, couppé, Lacis
& autres. Dedie a la Royne. Nouvellement inventez, au profit
& côtenement, des nobles Dames & Damoiselles et autres gentils
esprits, amateurs d'un tel art. Par le Seigneur Federic (sic) de
Vinciolo Venitien. A Paris. Par Iean le Clerc le ieune, rue
Chartiere, au Chef Sainct Denis. 1587. Avec privilege du Roy.

Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie
ou est representé les sept planettes, & plusieurs autres figures &
pourtraits servans de patrons à faire de plusieurs sortes de Lacis.
Nouvellement inventez, au profit & côtenement des nobles
Dames & Damoiselles et autres gentils esprits, amateurs d'un tel
Par Iean le Clerc le ieune, rue Chartiere, au Chef Sainct Denis.
1587. Avec privilege du Roy.

(At the end.)

Privilege for nine years to "Jean le Clerc le ieune, tailleur d'histoires,
à Paris," signed 27 June, 1587. "De l'Imprimerie de David le Clerc Rue
Fremontel à l'Estoille d'Or."

55 Bib. Rouen. No. 1818. Both
lamo d'Adda.
The first part consists of 40 ff., 36 of patterns and 4 preliminary pages.

P. 1. The title-page with decorated border, in which are two ladies at work. (See Title-page of this work.)

P. 2. Dedication of “Le Seigneur Federic de Vinciolo aux Benevolles Lecteurs,” in which he sets forth that several authors before him having published certain patterns for work that “les Seigneurs, Dames, & Damoyelles ont eu pour agréable,” he, to show “la bonne volonté que je porte à la France, laquelle m’ayant été douce et favorable, depuis certain temps que j’ay quitté Venise, pais de ma nativité,” wish to portray the present “pourtraicts d’ouvrages magnifiques tous differes, & non encor uses en cette côtece ni autres, & que j’ay tenus cachés & incognus jusques à maintenant,” feeling assured that if the first you had seen “on engendré quelque fruit & utilité, ceux cy en aperont d’avantage,” and if I see this my invention pleases you, I will “vous faire participer d’un autre seconde bande d’ouvrages.”

P. 3. Dedication “A la Royne,” Louise de Vaudemont, by L’Eclerc, saying that having received from Italy some rare and singular patterns, and “ouvrages de l’ingerie & en ayant invité quelques uns, selon mon petit savoir, j’ay pensé puis que ces choses là appartienent principalement aux Dames,” that he cannot do better than present them to the Queen, as if these patterns are useful (as he hears some less perfect and more rudely sketched have served and profited before), they ought to be offered to her Majesty. Signed last day of May, 1587.

P. 4. A sonnet.

AUX DAMES ET DAMOISELLES.

“L’un seforce a gaigner le cœur des grâds seigneurs
Pour posséder enfin une exquisse richesse,
L’autre aspire aux Estats pour monter en altesse,
Et l’autre par la guerre alléche les honnours.

Quand à moy, seulement pour chasser mes langueurs,
Je me sen satisfait de vivre en petitesse,
Et de faire si bien, qu’aux dames je délaissais
Un grand contentement en mes graves labeurs.

Prenz doncques en gré (mes Dames), je vous prie,
Ces pourtrains ouvrages lesquels je vous dédie,
Pour tromper vos ennus, et l’esprit employer.
En ceste nouveauté, pourrés beaucoup apprendre,
Et maistresses en fin en ceste ouvrage vous rendre.
Le travail est plaisant. Si grand est le loyer.”

“Morir assiduamente per virtu,
Non morirè.”

Then follow the 36 patterns set off in white on a black ground, viz., 26 “Ouvrages de point Couppé,” the first plate with the double λλ, according to the fashion introduced by Francis I. of using Greek monograms, standing for Queen Louise. On the second page are two escutcheons, one of France, the other with the letter H for Henry III. Then follow eight “Passemens de point Couppé,” which are succeeded by eight more “Ouvrages de point Couppé.”

Part 2, 24 ff. Same decorated frontispiece and 22 plates of subjects in squares for stitches like the German patterns of the present day. These consist of the Seven Planets, Sol, Luna, Mars, Mercury, Jupiter, Venus and Saturn. Four in squares of various designs; two of Amorini shooting stags and birds; Neptune and the winds; an arabesque with impress of a column with circle and double triangle; five borders and squares, and
two "bordures à carreaux," diamond-shaped meshes. The last page contains the Extract from the Privilege.

This is the original edition of Vinciolo, of which we know but one copy existing—that in the Library at Rouen.

It was followed the same year by two other editions, with alterations.\(^{27}\)

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\(^{27}\) We have received notice of there being a copy of the original edition at Turin, in the Library of the University.

A Paris. Par Jean le Clerc le Jeune, rue Chartière, au Chef Saint Denis, près le Collège de Coqueret. Avec privilege du Roy. 1587.\textsuperscript{30}

This must be the first impression of the third edition.

1588.
3rd Edit. No. 2. 1st Part.

Les singuliers et nouveaux pourtraits, de Vincent Venitien, pour toutes sortes d’ouvrages de Lingerie. Dédicé a la Royne. Derouehf et pour la troisieme fois augmentez, outre le resseau premier & le point coupé & lacs, de plusieurs beaux et differens portraits de resseau de point coté, avec le nombre des mailles, chose non encor veue, ny inventee.

A Paris. Par Jean le Clerc le Jeune, au mont Saint Hilaire, du Chef Saint Denis, pres le Clos Brueneau. Avec privilege du Roy. 1588.\textsuperscript{60}

68.

2nd Part. Les singuliers et nouveaux pourtraicts, du Seigneuuer Federic de Vinciolo Venitien, pour toutes sortes d’ouvrages de Lingerie. Dédicé a la Royne. Derechef et pour la troisiemee fois augmentee, outre le resseau premier & le point coupé & lacs, de plusieurs beaux et differents portraits de resseau de point coté, avec le nombre des mailles, chose non encor veue, ny inventee.

A Paris. Par Jean le Clerc le Jeune, au mont Saint Hilaire, au Chef Saint Denis, pres le Clos Brueneau. Avec privilege du Roy. 1588.\textsuperscript{61}

This must be subsequent to the Brussels impression, as Jean le Clerc has changed his address.

In the third edition, dorse of pp. 1 and 2, we have the addition of portraits of Louise de Saudemont and Henry III., with a complimentary stanza of four lines under each.

In his Advertisement au lecteur, Vinciolo says that having promised, since the first impression of his book, to give a “nouvelle bande d’ouvrages,” and not to disappoint certain ladies who have complained that he has not made “du resseau assez beau à leur fantaisie,” I have wished for the third time to place before their eyes many new and different patterns of “resseau de point conté que j’ay cousu et attachez à la fin de mes premières figures,” beneath which I have put the number and quantity of the stitches. Same dedication and sonnet as before. Privilege for nine years dated Paris, 25 May, 1587. “De l’Imprimerie de David le Clerc, rue S. Jacques, au petit Bec, devant le Collège de Marmoutier.”

1st Part, 40 ff., 36 plates, 27 of point coupé, two stomachers, and seven “Passemens” de point coupé; the same lettered “Ouvrages” as in the preceding impression.

2nd Part, 36 ff., 50 plates. The thirty already published in the second edition, after which follow the twenty additional of “resseau de point conté,” announced in the Preface, consisting of “6 Quarres, 2 Coins de

\textsuperscript{30} Brussels, Bib. Roy. M. Alvin, \textsuperscript{61} Bib. Sta. Geneviève (with 1st Part).\textsuperscript{31} Bib. Sta. Geneviève. V. 664.\textsuperscript{*}—Bib. Nat. Grav. L. h. 2. b. (with 1st Part).\textsuperscript{*}
Mouchoir, 2 Bordures, 6 animals: Lion, Pelican, Unicorn, Stag, Peacock, and Grifon; and the Four Seasons. "Déesse des fleurs, représentant le Printemps," etc.
These last twenty have the number of stitches given. (See Fig. 5.)
On the last page is an escutcheon with the arms of France and Poland.

69.
A later impression still.
Same title, date, portraits, dedication, and sonnet, only the Privilege is dated "ce deuxiéme jour de N-embre 1587. De l'Imprimerie de David le Clerc, Rue S. Jaques, aux trois Mome." 62
34 ff. 30 plates, 1st part; 50 plates in 2nd.

70.
Les singuliers et nouveaux portraicts, du Seigneur Frederic de Vinciolo Venitien, pour toutes sortes d'ouvrages de Lingerie.
Dedie a la Royne Donairiere de France.
De Recheif et pour la troisieme fois augmentez, outre le reseau premier & le point coupee & laces, de plusieurs beaux & differens portrais de reseau de point crete, avec le nombre des maillies, chose non encore venu ny inventee.
A Paris. Par Jean le Clerc, rue Saint Jean de Latran, a la Salemandre. Avec privilege du Roy. 1585. 43
This impression is dedicated to Louise de Vaudemont, now "Reine Donairiere," Henry III. having died in 1589.

71.
The same title as that of 1595—differing only in date." 44
Privilege for six years, "donné a Mantes le 8 Juillet 1598." At the foot, "De l'Imprimerie de David le Clerc au Petit Corbeil 1606."
The 1st part has 32 ff. and 86 plates; 52 "Ouvrages de point de coupee," and 4 stomachers.
The 2nd part 40 plates, same as those of 1588, only four less.
On the last page the escutcheon of France and Navarre.

72.
Les singuliers et nouveaux portraicts, du Seigneur Frederic de Vinciolo Venitien, pour toutes sortes d'ouvrages de Lingerie.
Dedie a la Royne. Derechef et pour la quatrieme fois augmentez, outre le reseau premier et le point coupee et laces, de plusieurs beaux et differens portrais de reseau de point conté, avec le nombre de maillies, chose non encore venu ni inventee.
A Thurin. Par Eleazar Thomysi. 1589. 45
Described in Cat. Cicognara with the date 1658. The 1st part 44 ff. and 39 plates; the 2nd with 36 plates.

62 Bib. de l'Arsenal. 11.954 bis.* 64 Bib. Nat. Grav. L. h. 1. a.*
The editions of 1613 and 1623 are described in their chronological order. Nos. 64 and 71.
That of 1608 we have not seen; but M. Leber states it to be equally rich with that of 1623.
The copies of Vinicolo in the Bodleian bear the dates of 1688, 1689, and 1612.
Baron Fichon has a copy of an impression of 1612.
One at Bordeaux, in the Bib. de la Ville, is dated 1588.

In a book sale at Antwerp, March, 1864, there was sold the following:---

It went for 440 francs to a Mr. Ross. We do not know the editions of 1598.
As M. Leber observes, the various editions of Vinicolo, published by Le Clerc and his widow, from 1587 to 1623, and perhaps later, are only impressions more or less varied of the two distinct books, the one of point coupé, the other of lacis.
The work of Vinicolo has been reprinted in several countries. In England it has been translated and published by Wolfe. (See No. 72.)
At Liege, by Jean de Glen. (See No. 70.) Mr. Duce says that it was reprinted "at Strauburg, 1596, and at Basle, 1598, with a second part, which is rare, and sometimes contains a portrait by Gaultier of Catherine de Bourbon."

In the Bib. Nat. (Grav. B. c. 22), a volume headed Vinicolo (Pedrigo) Printra Venitien et ses imitateurs, contains, with "La pratique," etc., of Mignery (See No. 96), a German copy of the "nouveaux pourtraits," the work printed by Ludwig Kunigs, at Basle, 1599 (See No. 89); and a German work headed "Broderies sur filet," 50 plates engraved upon copper.

73:

New and singular patterns and workes of Linnen. Serving for patterns to make all sorts of Lace edging and Cut-workes. Newly invented for the profite and contentment of Ladies, Gentlewomen, and others that are desirous of this Arte. London: Imprinted by J. Wolfe and Edward White, 1591.66

EPISTLE TO THE READER.

Having framed a body of the best and rarest manner in true perfection of sundrie sorts of deviseus or workes, as well for frame-workes as other needle-workes, I devised with all diligence and industrious studie to satisfy the gentle minds of vertuous women by bringing to light things neuer before as yet scene nor committed to print; All which devices are soe framed in due proportion as taking them in order, the one is formed or made by the other, and soe proceedeth forward; Whereby with more

66 Quoted in Watt's Bibliographia Britannica.
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case they may be sewed and wrought in Cloth, and keeping true account of the threads, maintaine the bevyty of the worke. And more, who desyrtith to bring the works into a lesser forme, let them make the squares lesse. And if greater, then inlarge them, and so may you worke in divers sorte, either by stitch, pounning, or poudering upon the same as you please. Alsoe it is to be understood that these squares serve not onely for cut-workes, but alsoe for all other manner of sewing or stitching, noting withall that they are made to keepe the work or designe in good order and even proportion—And even if ye will that squares be greater, make of two, one, four, two, and soe they will be larger. And in this manner may you proceed in all.

God prosper your desires.

Then follows the dedication:

To the Right Worshipful Gentlewoman, Mistress Susan Saltonstall, wife to the Right Worshipfull Mr. Richard Saltonstall, Alderman of the City of London (afterwards Lord Mayor, and knighted in 1697).

It being my chance (Right Worshipfull) to lighten upon certaine paternes of cut-workes and others brought out of Foreign Countries which have bin greatly accepted of by divers Ladies and Gentlewomen of sundrie nations and consequentially of the common people; This seemed unto mee a sufficient instance and argument to bestowe likewise some pains for the publishing thereof. But being in suspense of the dedication two causes induced mee to imbolden mysselfe to present it unto your acceptance and patronage: First because that rare devises and inventions are for the most part more agreeable and gratefuller accepted, than ordinarie and common things, although of great price and value; Seconde because these works belong chiefly to Gentlewomen for to passe away their time in vertuous exercises Wherefore to fit and accommodate the dedication aught to the contents and subject of the book I thought it not amisse to offer it unto your worship in token of thankfulness for so many benefites which I have received so bountifullie at your hands Assuring myselfe moreover that as these paternes will bring sufficient contentment and profit to all well-willers, that are desirous of this Arte, soe they shall for ever acknowledge themselves to be beholden chiefly unto you, being the chiefest occasion of the publishing and setting forth they thereof. And therefore upon hope that you will take these inventions in good parte, which in time I am purposed (If God permit) to increase and augment with more paternes of worke. In the meantime I pray God give to your Worship a happie prosperous and long life with a full accomplishment of all your vertuous desires.

Your worships most dutiful
Servant and Kinsman.
ADRIAN POYNTZ.

Fiori di ricami nuovamente posti in luce ne i quali sono varii, et diversi disegni di lavori; Come Merli, Banari, Manichetti, & altre sorti di opere, che al presente sono in uso, utilissimi ad ogni stato di Donne. Seconda Impressione.

Impresa of Mercury. Below——

In Bologna, per Giovanni Rossi. mdcxi. Ad instanza di Tomaso Pasini.67

67 Bib. de l'Arsenal. No. 11.954 ter.*
75.

Prima Parte de' fiori, e disegni di varie sorti di Ricami moderni come merti, bavari, manichetti, & altri nobili lavori che al presente sono in uso.

A figure of Peace. Below—

In Venetia, Appresso Francesco di Franceschi Senese all' insegnna della Pace 1591.⁴⁸

Obl. 8vo, 20 ff., 17 plates in the style of Vocelli.

Dedication to "La Signora Gabriella Zenno Michele," signed "Di Venetia alli 19 di Marzo, 1591, Giovanbattista Ciotti." The last plate a figure of Fortune, with "Finis in Venetia 1591. Appresso Nicolo Moretti, ad instantia di Francesco di Franceschi."

76.

La vera perfettione del disegno di varie sorti di ricami & di cuire ogni sorti de punti à foglami, punti tagliati, punti a tili & rimessi, punti incrociati, punti à storno & ogni altre arte, che dia opera à disegni. È di nuovo aggiuntovi varie sorti di merli, e mostrè, che al presente sono in uso & in pratica.

Impress of Peace differing from the preceding.

In Venetia, Appresso Francesco di Franceschi Senese all’ insegnna della Pace. 1591.⁴⁹

Obl. 8vo, 86 ff., 72 plates.

Dedicated to "Signora Lucretia Contarini, per matrimonio Priula Nobile Gentildonna Venetiana," by Giovanni Osteni.

A woodcut of Lucretia working with her maidens, signed Josè Sol. 1557.

Patterns, Small Squares, Gorgets, Youth, Paris, Pyramus and Thisbe, Arabesques, Grotesques, and an Alphabet.

On the last leaf, dorso, A. B. C. D. "tutte sono quaderni." A figure again of Peace, and "In Ven. 1590."

77.

Corona delle nobili et virtuose donne. Libro primo. Nel quale sì dimostra in varij Disegni, tutti le sorti di Mostre di punti tagliati, punti in aria, punti à Reticello, e d' ogni altra

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⁴⁸ Bib. de l'Arsenal. 11,955 bis.⁴⁹ Ibid.
—Bib. Bodleian.
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sorte così per Freggi come per Merli, & Rosette, che con l’Aco si usano hoggiù per tutta l’Europa. Et molte delle quali Mostre possono servire anch’ora per Opere à Mazzette. Aggiuntivi in questa Quarta impressione molti bellissimi disegni non mai più veduti.

Then follows the printer’s impress of the stock and serpent. “Volup-tatem et malorum effectum dissipatio,” with a lady at work on each side, and below—

Con privilegio. In Venetia. Appresso Cesare Vecellio in Frezzaria nelle Case de’ Preti. 1592.78

Which is repeated in the 2nd and 3rd Books.

Obl. 4to, 32 ff., 28 plates.

Dedication of Vecellio “Alla Clarissima, et Illustissima Signora, Vigna Vendramina Nani, dignississima Consorte dell’Ilustissímo Sig. Polo Nani, il Procurator di S. Marco,” in which he refers to his work on costume, and says that he dedicates this book to her for the delight she takes in these works and “in farne esercitar le donne di casa sua, ricetto delle più virtuose giovani che hoggiù vivono in questa città.” Signed: Venice, Jan. 30, 1591.

Beautiful designs, among which are three corners for handkerchiefs, the last lettered: “Diverse invenzioni p. cantoni de fazzoletti.”

On Plate 9, within a point coupé border, is a statue of Venus standing upon a tortoise, with other figures, and above, “Convieni, che della Donna la bontà, & non la bellezza sia divulgata,” and underneath:

“Venero io son, de le mirabil mani
Del dotto Filia d’ un bel marmo finta.
In me vedete atti gentili, e umani,
Ch’ esser dè Donna à gentilezza accinta.
Io sopra una Testugine dimora,
Perché stia in Casa, e sia tacita ogni hora.”

Corona delle nobili et virtuose donne. Libro secondo. 2nd Book.

Nel quale si dimostra in varij Disegni, tutte le sorti di Mostre de punti tagliati, punti in aria, punti à Reticello, e d’ogni altra sorte, così per Freggi, come per Merli, & Rosette, che con l’Aco si usano hoggiù per tutta l’Europa. E molti delle quali Mostre possono servire anch’ora per Opere à Mazzette. Aggiuntivi in questa Quarta Impressione molti bellissimi disegni non mai più veduti. Con Privilegio. In Venetia. Appresso Cesare Vecellio, in Frezzaria nelle Case de’ Preti. 1592.

28 ff., 26 plates.

The dedication of this and the next book, though differently worded, are addressed to the same lady as the first. This is dated Jan. 24, 1591.

Among the patterns are two designs for handkerchiefs, and on the last plate a statue of Vesta, within a point coupé border.

Corono delle nobili et virtuose donne. Libro terzo. 3rd Book.

78 Bib. de l’Arsenal. 11,955* (with Books 2 and 3). Mazzette means detached bouquets—sprigs.
HISTORY OF LACE

quale si dimostra in varii disegni molte sorti di Mostri di Punti in Aria, Punti tagliati, Punti a reticello, and ancora di piccole; così per Freggi, come per Merli, & Rosette, che con l' Aco si usano hoggidi per tutta l'Europa. Con alcune altre invenzione di Bavari all'usanza Venetiana. Opera nouva e non più in luce. Con privilegio. In Venetia Appresso Cesare Vecellio, sta in Frezzaria nelle Case de' Petri. 1592.

Dedication dated June 15, 1591. Vecellio says he has added "alcune invenzioni di Bavari all' usanza nostra." In the copy (Bib. de l'Arsenal, 11,855 bis) are added instructions to transfer the patterns upon parchment without injuring the book. The last plate shown how to reduce the patterns and how to prick them (Fig. 170). This is sometimes given at the end of the first book instead of the third.

38 ff., 26 plates, two of Bavari.

On Pl. 27, woman with a torch and Cupid. At Pl. 28, in a point coupé border, is a fox holding the bust of a lady, the conceit of which is explained by the verses to be, that sense is better than beauty:—

"Trovò la Volpe d' un Scultore detto
Una testa si ben formata, tale,
Che sol le manca Spirito havresti detto.
Tanto l' industria, e l' arteficio vale,
La prende in man, poi dice: O che perfetto
Capo, e gentil; ma voto è d' ineteleto."

78.

Gioiello della corona per le nobili e virtuose donne. Libro quarto. Nel quale si dimostra altri nuovi bellissimi Disegni di tutte le sorte di Mostre di Punti in Aria, Punti tagliati & Punti a Reticello; così per Freggi, come per Merli, & Rosette, che con l' Aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire anch'era per opere à Mazzette Nuovamente posto in luce con molte bellissime invenzioni non mai più usate, nè vedute. Con privilegio. In Venetia, Appresso Cesare Vecellio, in Frezzaria nella Casa de' Preti. 1594.

Same impress of the stock and serpent.

Dedicated to the Sign. Isabella Palavicina Lupi Marchesa di Soragana, dated "Venetia alli 29 Novemvbro 1592." Cesare Vecellio. 30 plates.71
Vecellio, author of the *Corona* and *Gioiello*, also published a work on costume styled *Dolci Habiti Antichi et Moderni*. *In Venezia*, 1590.

*Presso Damian Zenoro.* In the frontispiece is a salamander; on the last leaf a figure of Vesta. It has been reproduced by F. Didot, Paris.

He was not, as is often incorrectly stated, a relation, or even of the same family as Titian.

These are the earliest impressions we have had an opportunity of examining of Vecellio's works, which appear to have been widely circulated. The Bib. de l'Arsenal possesses two copies of the *Corona* (No. 11,955), from which we have described. In the other (No. 11,155 bis), Book 1 "ultima," Book 2 "quarta," are both dated 1594; and Book 3 "novamente ristampata la quarta volta," 1592. The plates all the same.

The Library of Rouen (No. 1,315) has a volume containing the *Corona* and *Gioiello*. Book 1 "quarta Imp.," Book 2 "ultima," both dated 1594; and Book 3 "quinta," 1699. The *Gioiello*, 1599.

In the Bodleian is a copy of the three books, date 1592; and another, date 1561, was in the possession of the late Mrs. Dennistoun of Dennistoun.

At Venice, in the Doge's Library, is a volume containing the three books of the *Corona* and the *Gioiello*, dated 1697.

Mrs. Stisted, Bagni di Lucca, also possesses the three books of the *Corona*, dated 1697, and the *Gioiello*, 1592.

At Bologna the Library has one volume, containing the first and second books only, evidently the original impressions. The titles are the same as the above, only to each is affixed, "Opera nuova e non più data in lucu," and "Stampata per gli Heredi della Regina. 1591. An instantia di Cesare Vecellio, Stà in Fressazia."

The same Library also possesses a volume, with the three books of the *Corona*, the first and third "ottava," the second "quarta," and the *Gioiello*, "nuovamente posto in lucu." All "In Venezia appresso gli heredi di Cesare Vecellio, in Fressazia. 1608."

At Vienna, in the new Museum for Art and Industry, is a copy of the five books, dated 1601. 70

Car. Merli cites a copy of the four books, dated 1600.

The various impressions, therefore, date from 1591 to 1608.

We see these different parts, like those of Vinciolo and all these old collections, have been printed and reprinted independently of each other, since the third part was at its fifth impression in 1598, while the first, which ought to have preceded it, was only at its fourth in 1594. 71

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New Model Buch darinnen allerley Gattung schöner Modeln der neuen aussgeschritten Arbeit auf Krägen, Hemipter, Jakerset und dergleichen zu newen, so zuvor in Deutschland nicht gesehen. Allen thugentsamen Frawen und Jungkfrawen, Nätterinnen, auch allen andern so lust zu solcher kunstlichen Arbeit haben, sehr dienstlich.

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70 Communicated by Mr. Gruner.

71 Note of M. Labor, who gives the dates of the dedication of the Rouen copy as follows:—B. 1, 20 Jan.; B. 2, 24 Jan.; B. 3, 15 June, all 1591. The *Gioiello*, 10 Nov., 1592. The vol. containing the two works has 101 plates, in addition to 10 leaves of titles, dedications, etc.
Gebracht in uerlegung George Strauben, von S. Gallea, Anno 1593.24

Translation.

New Patternbook, in which are all sorts of beautiful patterns of the new cutwork for collars, shirts, jackets, and such like, such as never before were seen in Germany. Most useful to all virtuous dames and such artistic works, very respectfully dedicated.

Printed for the publisher, G. Strauben.

A reprint of the third book of Vecellio’s *Corona*.

80.

*Neu Modell-Buch, darinnen allerley gattung schöner Modell der nenen, etc.*

Probably a reprint of No. 79. 27 plates.

81.

*Les singuliers et nouveaux pourtraits, pour toutes sortes de lingeries de Jean de Glen, dediés à Madame Loyse de Perez; à Liége, chez Jean de Glen, l’an 1597.*75

Obl. 4to, 39 plates, mostly borrowed from Vinciolo, as well as the title.

82.

*Fior di Ricami nuovamente porti in luce. Fiorenze, 1596, ad instanza di Mattheo Florini.*

4to obl., 24 plates and 2 leaves of text.74

83.

*Fiori di Ricami nuovamente porti in luce nei quali sono varie et diversi disegni di lavori, come merli, bavari, manichetti e altre sorte di opera. Siena, appresso Matteo Florini, 1603.*

4to obl., 24 pages.77

84.

*Giojello, &c. Nel quale si di mostra altri novi bellissimi disegni di tutte le sorte, di mostre &c. ... di punti &c., così...*
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per fregi come per merli et rosette che con l' aco si usanno hoggi di per tutte l' Europa. Opere a Mazzetto nuovamente posta in luce con motte bellissime inventioni non mai più usate ne vedute. In Siena, Matteo Florini MDCHI.

4to obl. (Cited by Marquis d'Adda.)

85.

Schön neues Modelbuch von allerley lüstigen Modeln nacznuchen zu wirken un zu sticke; gemacht im Jar Ch. 1597, zu Nürnberg, bey Balthasar Laimoxen zu erfragen.18

Translation.

Fine new Patternbook of all sorts of pleasant patterns for sewing, working, and embroidering; made in the year of Christ 1597, at Nurnberg: to be had of Balthasar Laimoxen.

Obl. fol., 27 ff.
5 sheets, title-page, and poem, signed J. S. (Johann Sibmacher.)
Mr. Gruner has communicated to us a work with the same title, dated 1591.19

86.

Nouveaux pourtraicts de point coupé et dantelles en petite moyenne et grande forme nouvellement inventez & mis en lumière Imprimé a Montbéliard par Jacques Foillet clxocxiix J. Foillet.

(1598)20

Small 4to, 89 ff., 78 plates.
Frontispiece with borders composed of squares of point coupé.

"Avertissement aux dames," of three pages, stating these works are all composed of "point devant l'esquille, de point en toile, en bouclages, & de cordonnages." The writer gives patterns of roses of all sizes, "very little, middling, large, and very large," with from one to nine pertuis, or openings, holes. Also Carreaux in different forms, and lastly dantelles.

"Je n'ai voulu omettre de vous dire que pour faire des dantelles, il vous faut jeter un fil de la grandeur que désiré faire vos dantelles, & les cordonner, puis jeter les fils au delans, qui fera tendre le cordon & lui donnera la forme carrée, ronde, ou telle forme que desirez, ce qu'estant fait vous paracheverez facilement. Enquêtres vous verrez qu'estant bien petites deviennent peu a peu bien grandes jusques a la fin. Elles vous enrichiront & embelliront vos ouvrages en les appariant aux bords d'icieux." Directions, we confess, perfectly enigmatical to us. The author finishes by exhorting the ladies to imitate Minerva and Arachne, "qui ont acquis un grand renom, pour avoir (côme à l'envie l'une de l'autre) travaillé de l'esquille."

The avertissement is followed by an "Exhortation aux jeunes filles," in verse, of 21 lines, beginning—

"Si nuisible est aux humains la paresse," etc.

78 Berlin, Royal Library.
79 Dresden, New Museum of Art and Industry.
80 Bib. Nat. V. 1902, and Grav.
81 L. h. 3. — Bib. de l'Arsenal.
40 patterns of "roses" of point compté. 
And 18 of "Carreaux," variously disposed.
Then follow 20 patterns of lace, of "bien petites, petites, moyennes, & grosses," all "au point devant l’Esguille." (See Figs. 8 to 12.)
At the end: "La fin couronne l’œuvre." This is the earliest pattern-book in which the word "danielle" occurs.

87.

New Modelbuch darinnen allerley ausgeschnitten Arbeit, 
in kleiner, mittelmäsiger und grosser form erst neulich erfunden. 
Allen tugenden Frauen wund Jungfrauen sehr nützlich. 
Gedruckt zu Mumpelgarten durch Jacob Foillet, 1598.\textsuperscript{81}

88.

Etwas new Modelbuch von allerhand Künstlicher Arbeit, 
nämlich Gestricht, Aussgezogen Aussgeschnitten, Gewieflet, 
Gesticht, Gewirkht, und Genceyt: von Wollen, Garn, Faden, 
or Seyden: auff der Laden, und Sonderlich auff den Ramen, 
Jetzt Erstmalys in Teutschlandt an Tag gebracht: Zu Ehren und 
Glücklicher Zeitvertriebung allen dugentsamen Frauen, und 
Jungfrunen Nächterinen, auch allen andern, so lust zu solcher 
Künstlicher Arbeit haben sehr dienstlich. GETRUCKT ZU BASEL.

In verlegung Ludwig Künstls MDXGIX.\textsuperscript{82}

Small ob., 38 ff., 32 plates.
Frontispiece border of point compté. Title in Gothic red and black.
Patterns, mostly borders, number of stitches given, "Mit xxxvii, 
Bogen," etc. "Ende dieses modelbuchs."

89.

Béle Frérie contenant divers caracters, et differentes sortes de 
lettres alphabetiques, à sevoir lettres Romaines, de formes, 
lettres pour appliquer sur le reseau ou lassys, et autres pour 
marquer sur toile et linges, par Pier. le Bé. Paris, 1601.\textsuperscript{83}

In 4to ob.

90.

Modelbuch in Kupfer gemacht, Nürnberg, bei Michel 
Kwisner, 1601, by J. Sibmacher.\textsuperscript{84}

91.

Newes Modelbuch für Kupfer gemacht, darinnen allerhand 
art newen Model von dem Mütel und Dick ausgeschniden duer

\textsuperscript{81} Victoria and Albert Museum.  
\textsuperscript{83} Catalogue des Lívres de fan 
\textsuperscript{84} Brussels, Bib. Royale. 
\textsuperscript{Vinciolo.}
APPENDIX

Arbeit auch andern kunstlichen Nahewerk zu gebrauchen mit Fluss fur druck verfertigt. Mit Röm. Kais. Maj trentich Nürnberg 1604.\(^{35}\)

**Translation.**

New book of patterns (on copper) in which are copied out all kinds of new patterns for thick and thin materials, to be used also in the making of other artistic needlework.

Obl. 4to, 58 plates carefully engraved upon copper.

Title-page surrounded by a richly ornamented border, with two figures, one sewing, the other at embroidery; also a second ornamented frontispiece, dedication to Maria Elizabeth, Electress Palatine, dated 1601. Nuremberg, J. Sibmacher, citizen and engraver.

Then follow five pages of dialogue, given page 6, note 24, and 227.

A printed title to the next plate. "The following pattern may be worked in several different ways, with a woven seam, a flat, round, or crossed Jew stitch."\(^{38}\) It is probably meant for cut-work made on thin materials.

Then follow 68 leaves of patterns, the greater number of which have the number of rows written over each pattern. Pl. 88, with two patterns, is inscribed, "The following patterns are for thick cut-work." In the upper pattern, on the first leaf, are the arms of the Palatine; on the second, of Juliers and Mark.

92.

Pretiosa gemma delle virtuose donne dove si vedono bellissimi lavori di ponti in aria, reticella, di maglia e piombini disegnati da Isabella Catanea Parasole. E di nuovo dati in luce da Luchino Gargano con alcuni altri bellissimi lavori nuovamente inventati. Stampata in Venetia ad instantia di Luchino Gargano MDC.\(^{87}\) See also No. 99.

93.

Allerhand Model zum Stricken un Nähen.\(^{88}\)

Obl. 4to, 64 plates. No date.

94.

A book of models for point coupé and embroidery, published at Padua, October 1st, 1694, by Pietro Paolo Pozzi, "Romani."\(^{89}\)

95.

Schön newes Modelbuch von 500 schönen aussor wählten, Kunstlichen, so wol Italiänischen, Frantzösischen, Nieder-

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\(^{35}\) Nuremberg, German Museum.

\(^{36}\) Jew's stitch is given both by Sibmacher, and Latomus. (No. 95.) We do not know what it is.

\(^{37}\) Cited by Cav. Merli, in his Origine delle Trine.

\(^{38}\) Cat. Evans, Strand.

\(^{87}\) Paris, Musée de Cluny.
HISTORY OF LACE

ländischen, Engelländischen, als Teutschen Mödeln, Allen, Näher. . . hatichern, &c., zu nutz. (Some of the words are illegible.)
Livre des Modelles fort utile à tous ceux qui besoignent à l’esguille.

At the foot of last page recto is, “Frankfurt am Mayn, bey Sigismund Latomus, 1605.”
Small obl. 100 plates (Fig. 171), and coloured title-page with figures.

Fig. 171.

FRANKFORT-ON-THE-MAIN, 1605.

In the first plate is an escutcheon with this monogram (Fig. 172) surrounded with embroidery.

Fig. 172.

MONOGRAM.

In the Nuremberg copy it is at p. 83.

96.


96 Bib. Nat. Grav. L. h. 4. b*—Nuremberg, German Museum.
APPENDIX

anleytlich vnd verständig. Franckfurt am Mayn, In Verlegung Sigismundi Latomi. M.D.C.VII. 91

Small 4to obl. 180 patterns.
Sheets A-O (the last has only 3 leaves). On the title-page are two ladies, one working at a pillow, the other at a frame; in the background, other women employed at various works. Another copy dated 1629. Mr. Arnold and Mr. F. S. Ellis.

97.

La pratique de l’aiguille industrienne du très excellent Milour Matthias Mignerak Anglois, ouvrier fort expert en toute sorte de lingerie ou sont tracez divers compartimens de carrez tous differans en grandeur et invention avec les plus exquises bordures, dessins d’ordonnances qui se soient veux jusques à ce jourd’hui tant poétiques historiques, qu’au tres ouvrages de point de rebord. Ensemble Les nouvelles invencions Françaises pour ce qui est de devotion et contemplation. A la Tres-Chrestienci Roine de France et de Navarre. Avec privilege 1605 du Roy. 92

A Paris, par Jean Leclerc, rue St.-Jean de Latran, à la Salamandre roialle.

EXTRACT FROM “DISCOURS DU LACIS.”

“Ce chef d’œuvre divin n’est pas à l’aventure
Mais par art composé, par nombre, et par mesure;
Il commence par un, et va multipliant
Le nombre de ses trouz qu’un neud va reliant,
Sans perdre aucunement des nombres d’entresuite,
Croissant, et décroissant d’une mesme conduitte:
Et ainsi qu’il commence il acheve par un,
Du monde le principe et le terme commun.
Si l’on veut sans faillir cet ouvrage parfaire,
Il faut multiplier, ajuster, et soustraire:
Il faut bien promptement assembler, et partir,
Qui veut un beau Lacis inegal compartir.
Mais se peut il trouver, sous la voute azurée,
Chose plus justement en tous sens mesuree?
Ouvrage ou il y ait tant de proportions,
De figures, de traicts et de dimensions?
D’un point premiérement une ligne l’on tire,
Puis le filet courbé un cercle va descrire,
Et du cercle noué se trouve le quaré
Pour lequel retrouver tant d’esprits ont erré.
De six mailles se fait une figure egale,
De trois costez egaux, pour forme pyramidalé:

91 Stockholm. Royal Library.
(Communicated by the librarian, Mr. H. Wieselgren.) In the same library is a work, without title-page or date, for “broderies et de tous autres besongnant à l’aiguille,” by Hieronymus Cock, containing, with designs of every description, a few patterns for Spanish point of great beauty.
92 Bib. Baron J. Richon, 2 copies.—Cat. d’Estrées.—Bib. Nat. Grav. B. c. 22.* (Title-page wanting.)
Et l'ouvrage croissant, s'en forme promptement
Une autre dont les deux sont egaux seulement.
Si l'on tire un des coings, se forme une figure.
D'un triangle en tout sens, d'inegale mesure.
Le moule plus tire fait les angles pointu,
Et l'ouvrage estendu fait les angles obtu.
De maules à la fin un beau quadré se fait,
Composé de quadré, tout egal, et parfait,
Quadré qui toutesfois se forme variable,
Or en losange, et or en figure de table.
La bande de Lacis recouver, à nos yeux,
Est comme un beau pourtraict de l'escharpe des cieux.
Dont chaque endroit ouvré nous represente un signe,
Le milieu, les degres de l'Eclipique ligne;
Le quadré, des vertus le symbole, et signal
De science du livre et bonnet doctoral,
Nous va représentant l'Eglise et la Justice.
La façon de lacier figure l'exercice
D'enfiler une bague ou bien l'art d'escrimer.

Le lacis recouver sort de filet aux dames
Pour les hommes suprare et enlacier leurs ames.
Elles en font collets, coiffures, et mouchoirs,
Des tentures de lits, tanayoles, pignoires,
Et maint autre ornement dont elles les enlaient,
C'est pourquoi en l'aisant les femmes ne se lassent."

In 4to, 76 ff., 72 plates.

Frontispiece: Two ladies, with frames in their hands, labelled "Diana" and "Pallas." On the top, an escutcheon per pale France and Medici, supported by Cupids. Beneath, Cupids with distaff and winding reels. Between the sides of a pair of scissors is a cushion on which is extended a piece of lacis, a "figurine" in progress. (See Fig. 6.) Above, "Petrus Fures fecit, I. le Clere excud." Below, "A Paris par Jean le Clerc Rue St. Jean de Latran à la Salamandre royalle."

Dedication of Jean le Clerc "A la royne," then Marie de Medici, stating: "J'avois recouvre d'un personnage Anglois tres-exper in toute sorte de Lingerie;" but who this Milour Mignerak may be, history tells not.

Then follows the "Discours du Lacis," a poem, of which we give an extract.

The privilege is signed Aug. 2, 1605.

The patterns consist of the Queen's arms and cypher, 4 Scripture subjects: Adam and Eve, the announcement, Ecce Homo, and Magdalen; 4 Elements, 4 Seasons; Roman Charity, Lucretia, Venus, and "Puyd'avor;" 6 Arbes a fruit, 6 Pots a fleurs, 90 Carrés grands, moyens et petits; 6 Bordures, and, what is quite a novelty, 6 "Passments face au fuseau." (See Fig. 18): the first mention of pillow lace in any of the French pattern-books.

Les secondes œuvres, et subtiles inventions de Lingerie du
Seigneur Federic de Vinciolo Venitian; nouvellement augmenté
de plusieurs carrezz de point de rebort. Debitée à Madame,
sœur unique du roy. On sont representées plusieurs figures de
Resseau, nombres de Carrez et Bordures tous différents, le tout
de point conté, avec autres sortes de Carrez de nouvelles
inventions non encore vues.
APPENDIX

A Paris. Par Jean le Clerc, rue saint Jean de Latran, à la Salemandre, 1613. Avec privilege du Roy. 93

A scarce and valuable volume, the fullest edition of the second part of Vincello's work.
4to, 68 ff., 61 plates.
It contains a—

SONNET AUX DAMES & DAMOISELLES.

"Esprits rarement beaux qui fuyez la paresse,
Je vous fuis un présent qui la pourra chasser,
Quand vous desirez de gaiement passer
Vostre temps, et montrer de vostre main l'adresse.

Le present est utile et plein de gentillesse,
Il monstre les moyens de bien entrelasser,
Et faire au point coupé tout ce qu'on peut penser.
Cet exercice plaisit à Pallas la Deesse.

Par ses enseignemens, avec l'esguille on fait
Des fleurons, des oyseaux, en ouvrage parfait,
Des chiffres et des mots, tels que l'amour desire.

Aymez cet exercice, et vous y occupez,
Et puis vous connoistrez que sur les points couppez
En diverses façons quelque portrait se tire."

The author's address to the reader, and a
Dedication to "Madame, seur unique du roy" (Catherine de Bourbon, sister of Henry IV., married, 1599, to the Duc de Bar), signed by Le Clerc.

On the second plates are her arms, a lozenge, France and Navarre with crown and cordelière, and the same lozenge also surmounts the decorated frontispiece, supported on either side by a genius (?) working at a frame and point coupé drapery.

7 Scripture subjects: The Salutation, St. Sacrement, Passion, Crucifixion, Adoration of the Kings, etc.; the number of the stitches given to each.

2 Stomachers, and various patterns of "carrez" and borders. 2 of "Point de robeant."
At the end is the "Discours du Lacin," already printed by Mignerak.

99.

Teatro delle nobili et virtuose donne, dove si rappresentano varij disegni di lavori novamente inventati et disegnati da Elisabetta Catanea Parasole Romea.

Dedicata alla Serenissima Principessa Donna Elisabetta Borbona d' Austria, Principessa di Spagna, da E. C. Parasole.
Data di Roma a di 5 Marzo 1616. 94 Other editions, 1620, 1625, and 1636. The last is dedicated to the Grand Duchess of

93 Bib. Rouen. No. 1,314.*—Bib.
94 Florence, Bib. Prof. Santerelli.
Tuscany, and has the Medici and Della Rovere arms in the title-page.

Obl. 4to, 47 ff., 49 plates (44 in Prince Massimo's copy) beautifully executed, the titles printed to each plate, as "Lavori di punti in aria, Merletti di punti reticella, Merletti a piombini," etc. (See Fig. 15.)

100.

Preziosa gemme delle virtuose donne dove si vedono bellissimi lavori di punto in aria, reticella, dimaglia e piombini disegnati da Isabella Catanea Parasole. E di nuovo dati in luce da Luchino Gargano con alcuni alti bellissimi lavori nuovamente inventate. Stampata in Venetia ad instantia de Luchino Gargano MDC. 

101.

Gemme preziosa delle virtuose donne, dove si vedono bellissimi lavori de Ponti in Aria, Reticella, di Maglia, e Piombini disegnati da Isabella Catanea Parasole.

In Rome, appresso Gulielmo Facciotti, 1625.

102.


Allen Perlenbefftern, Nederin, Lehringen und andern welche lust zu dieser Kunst tragen, sehr nützlich.

Im diese Format zusammen ordiniert und gesetzt durch Daniel Meyer Mahlern, 1ster Theil.
Franckführf an dem Mayn, bey Eberhardt Kusen zu finden.
11 ff., 9 plates.

Translation.

Decoration book of all sorts of Cords, Veil covers, Collars, Belts, Lace, Gloves, Shoulder knots, shoe-seams (?), Knife sheaths, Bags, Fruit, Flowers, and other things besides. Very useful to all Boudworkers, Seamstresses, Apprentices, and others, who take a pleasure or are fond of this art. Arranged and put into this form by D. M. M. 1st part.

103.

New Modelbäch Darinnen allerley kunstliche Virsirung und Muster artiger Züge und schöner Blümen zu zierlichen Ueberschlagen, Haupt Schutz Schnüptilchen Hauben Handschuh, Uhren (?), gehenzen, Kampfrütern und dergleichen auf Mühler naht und Seidenstücker arbeit gantz Kunstlich gemahlt

35 Cat. Evans, Strand.
APPENDIX

und vorgerissen, dergleichen sie bevorn noch nie in Druck ausgegangen. 16 Leipzicht 19.

Inn Verlegung Henning Grosser, de Jüngeren Andreas Bretesneider Mahiller.96

Translation.

New pattern-book, in which all sorts of artistic ornamentations and patterns of pretty stuffs and beautiful flowers for covers for Head, Aprons, and Pocket-handkerchiefs, Caps, Gloves, Clock cases, Comb Cases, and such like, artistically sketched from painter and silk embroiderer's work, and which have never before gone out of print.

Small folio, 53 plates, and half a sheet of text, containing the dedication of the work to Madame Catherine von Dorstatts, née Löser. There appear to be 8 plates wanting.

104.

A Schole House for the Needle. 1624.97

Obl. 4to. Was sold at the White Knight's sale for £3 15s.

105.

Corona delle nobili et virtuose donne. Libro terzo. Nel quale si dimostra in varii disegni tutte le sorti di Mostre di punti tagliati e punti in aria, punti Fiamenghi, punti a Retecello, e d' ogni altra sorte, Così per Freggi, per merli e Rosette, che con Aco si viano hoggi di per lutta l'Europa. E molte delle quali Mostre possono Servire ancora per opera à Mozzete. Con le dichiarazioni a le Mostre a' Lavori fatti da Lugretia Romana. In Venetia, appresso Allessandro de Vecchi, 1620.98

27 ff., obl. 8vo.

106.

Corona delle Nobili et Virtuose Donne, Libro primo, nel quale si dimostra in varij Disegni tutte le sorti di Mostre di punti tagliati, punti in Aria, punti Fiamenghi, punti a Reticello, e d' ogni altre sorte, così per Freggi, per Merli, e Rosette, che con l' Aco si usano per tutta l'Europa. E molte delle quali Mostre possono servire ancora per opere a Mazzete. Con le dichiarazioni a le Mostre, a Lavori fatti da Lugretia Romana. In Venetia appresso Alessandro de Vecchi mdcxxv. Si vendono in Venetia al Ponte de' Baretteri alla libreria delle tre Rose.99

Lady Wilton, in her Art of Needlework, quotes a copy dated 1620. Obl. 4to, ff. 27. Portrait of Maria d'Aragon.

96 Hesse-Cassel, Public Library. ual. New edit. by Henry Bohn. Communicated by Mr. N. R. Bernardi, the head Librarian.

97 Victoria and Albert Museum. 98 Vienna, Imperial Library.

Lowndes, Bibliographer's Man.
107.

Ornamento nobile, per ogni gentil matrona, dove si contiene bavari, frisi d’infinita bellezza, lavori, per Linzini, Traverse, e Faccoli, Piena di Figure, Ninfe, Satiri, Grotesche, Fontane, Musiche, Caccie di Cervi, Uccelli, ed altri Animali. Con punti in aria, fiamenghi, et tagliati, con Adornamenti bellissimi, da imperare, per ogni Virtuosa Donna, che si dileta di perfettamente cucire. Opera, per Pittori, Sculptori, e disegnatori gioveole alle lor professioni, Fatta da Lucretia Romana, il quinto volume di Suoi lavori. Dedicato alle Virtuose donne, in Venetia. 

Fol., 20 plates.

Frontispiece, in point coupé frame. A woman in classic attire is represented under a Doric porch, standing on a tortoise, symbol of a home-loving woman. (See No. 77.) She holds a ball of thread in her hand. Behind, on the left, are two women at work; on the right, a sculptor chiselling a statue of Minerva.

The plates, which are rich and beautiful, are each accompanied by a short explanation, as “Degrav de faire portée de ogni imperatrice;” “Hopera bellissima che per il piu il Signora Duchessa et altre Signore si servano per li suoi Lavori;” “Questa bellissima Rosette usano usco le gentil donne Venetiane da far traverse;” etc. (Fig. 173.)

The Bavari are executed in three different stitches: punto d’ acri, p. fiamingo, and p. tagliato. This author and Vecellio give Flemish patterns (punti Fiamenghi). They consist mostly of rosettes and stars (gotico).

108.


In 4to, 56 ff.

The old frontispiece and same “Avertissement.”

Dedication to the Queen, Anne of Austria.

The Goddess Pallas invented “les ouvrages de lingerie, le point couppé, les grands et petits passements à jour, toutes sortes de dentelles, tant pour se desemmer que se parer, par l’artifice de ses ingenieuses mains. Arsciné s’y donna, and bien qu’inforicure se voulant comparer à elle & en venir à l’expérience, mais sa presumption fut chastieée.” Many illustrious ladies have delighted in this “honeste exercise.” Fustrade and Constance, wives of the Emperor Charlesmagne and of King Robert, “s’employèrent de cette manufacture, & de leurs ouvrages ornerent les églises & les autels.” This royal “mestier” has reached perfection through the works of Vincoli. I reprint and again increase his work, which I dedicate to your Majesty, to whom I presume they will be agree-

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100 Brussels, Bib. Roy.
101 Bib. Imp. Grav. L. h. 2. a.*—8847.
Bavaro di Ponto d'Aerre, in gran bellezze—Con figure di molti strumenti che sonano a musica, con rose d'intorno di belle e vaga vista per ogni Principessa.
APPENDIX

able; the subject of which it treats is "une invention de déesse & une occupation de Royne—vous estant autant Royne des verus que vous l'estes de deux royaumes." Signed, "la Veufve de feu Iean le Clerc."

Same sonnet.

Privilege for six years, dated Paris, last day of March, 1628.
55 ff., 68 plates, 24 ouvrages de point coupé and 8 of "Fassements au fuzean" (see Figs. 14 and 15), and alphabet.

109.

A Schole Howse for the Needle. Teaching by sundry sorte

of patterns and examples of different kindes, how to compose

many faire workes; which being set in order and forme

according to the skill and understanding of the workwoman will,

no doubt, yield profit unto such as live by the needle and give

good content to adorne the worthy. London printed in Shoe

Lane at the "Faulcon" by Richard Sherleyker, 1632.

TO THE READER.

Gentle Reader, I would have you know that the Diversities of

Examples which you shall find in this "Schoole-howse for the Needle"

are only but patterns which serve but to helpes and enlarge your invention.

But for the disposing of them into forme and order of Workes that I leave

to your own skill and understanding. Whose ingenious and well prac-
tised wits will see readily (I doubt not) compose them into such beautiful

formes as will be able to give content, both to the workers and the

weavers of them. And againe for your behoife I have in the end of this

booke made two scales or checkter patterns which by enlarging or con-

tracting into greater or lesser squares you may enlarge or make lesser

any of the saide patternes and examples in the booke or any other whatever,

V L A K !

And because I would not have any one mistaken in any of these

patterns contained in this Booke, for some perchance will look to

find workes set out in order as they should be wrought with the needle

or flourished upon the Tent, &c. But as I have said before in the

beginning of this Booke, that is here published are only but dier-

sity of patternes, out of which the workwoman is to take her choice of

one or more at her pleasure and so have them drawnne out into forme and

order of workes. Of which skill if it may be I would have serving-men

(such as have time enough) to practice and be skilful in which will be

quickly learned if they would, with a little patience apple their minds

to practise it. A quarter of the time that they spend in playing at cards,
tables, quaffing and drinking would make them excellent in this know-

ledge especially such as are ingenious and deeds with good wits, as for

the most part all of them have; Again it is a thing that no doubt would

yield them both praise and profit, beside the pleasure and delight it would

be unto them, and a good inducement to drawe on others of their own

raine and qualities to the like practice and imitation.

110.

Here followeth certaine patterns of Cut-workes; and but

once Printed before. Also sundry sorts of Spots, as Flowers,

Birds, and Fishes, &c., and will fitly serve to be wrought, some
with Gould, some with Silke, and some with Gewell (sic) or otherwise at your pleasure.

London; Pinted (sic) in Shoe-lane, at the signe of the Faulcon, by Richard Shorleyker. 1632. ²³
Obl. 4to.

The copy in the Bodleian is probably due to the above. It has no date and varies in title: "Newly invented and never published before," with "crewell in coullers," etc.; and "Never but once published before." Printed by Rich. Shorleyker.
38 patterns and title.

III.

1640.
The needles excellency, a new booke wherein are divers admirable works wrought with the needle. Newly invented and cut in copper for the pleasure and profit of the industrious. Printed for James Boler, &c., 1640. ²⁴

"Beneath this title is a neat engraving of three ladies in a flower garden, under the names of Wisdom, Industrie, and Follie. Prefixed to the patterns are sundry poems in a commendation of the needle, and describing the characters of ladies who have been eminent for their skill in needlework, among whom are Queen Elizabeth and the Countess of Pembroke. These poems were composed by John Taylor, the Water Poet. It appears the work had gone through twelve impressions. . . . From the costume of a lady and gentleman in one of the patterns, it appears to have been originally published in the reign of James I."—(Douce.) From this description of the frontispiece, it seems to be copied from Sibbsacher.


112.

1642.

Le Pompe di Minerva, per le nobili e virtuose donne che con industriosa mano di trattenersi dilettano di far Rezze, maglia quadra, punti in aria, punti in tagliati, punti a reticello, così per fregio come per merletti e rosette di varie sorti, si come oggidi con l'acu di lavorar usati per tutto l'Europa, arrichite di bellissimi et vaghi intagli cavati da più celebri autori di tal professione. In Pistoja, per Piero A. Fortunato.

In 8vo obl., dedicated to Caterina Giraldi, in Cellesi. August 20 1642. ²⁵

³⁰² In the possession of Mrs. Marrvat. "Maes y dderwen." —³⁰³ Quoted by Mr. Douce (Illustrations of Shakespeare). ³⁰⁴ S. Marino. M. P. Bonella.
APPENDIX

113.


Obl. 4to, 3 sheets of text, 50 plates. Dedicated to the Princess Rosina Helena. Nürnberg, March 20, 1666.103

114.

In the Bib. Imp. (Gravures, L. h. 4. c.) is a vol. lettered "Guipure, gravures burin," containing a collection of patterns engraved on copper, 43 plates, four of which are double, pasted in the book, without title or date. Pomegranates, narcissus, lilies, carnations, most of them labelled "Kreutzstich, Französischerstich, and Fadengewecke" (thread work), the number of stitches given, with Clocks (Zwickel) of stockings and other patterns.

115.


4to obl., engraved title and printed list; 42 wood plates, 4 large.

116.

Methode pour faire une infinité de desseins differens, avec des carreaux mi-partis de deux couleurs par une ligne diagonale ou observations du père Dominique Donat, religieux carme de la province de Toulouse sur une mémoire insérée dans l'histoire de l'Académie royale des sciences à Paris, l'année 1704, présenté par le Rev. Père Sebastien Truchet. Paris, 1722.106

72 geometric squares, with directions how to make them useful to architects, painters, embroiderers, "tous ceux qui se servent de l'aiguille," and others.

117.


103 Berlin, Roy. Library.
106 Bib. de l’Arsenal. 11,936 bis.9
107 Victoria and Albert Museum.
Continuation der kunst- und fleisz-übenden Nadel-Ergötzung oder des neu ersonnenen besonderen Nehe-Buchs dritter Theil, worinnen fleiszige Liebhaberinnen desser nöthig und nützlichen Wissenschaft, ihr kunstliches Nadel-Exercitium, beij unterschiedlich vorfallenden Belegenheiten zu haben allerhand noch nie vorgekommen Muster zu Deso gebrauch, vorlegt und en die Hand gegeben werden von Fr. Margaretha Helmin, zu finden in Nürnberg bei Joh. Christoph Weigel. Nürnberg. No date.\textsuperscript{108}

Oblong fol.

Zierlich webende Minerva, oder neu erfundenes Kunst- und Bild-Buch der Weber- und Zeichner-Arbeit, worinnen treue Anweisung geschieht, wie man kunstlich wirken und schöne Arbeit verfertigen soll, von der viersächftigen an, bis auf zwey und dreissig-schaftige. Nürnberg (Johann Christoph Weigel). No date.\textsuperscript{109}

49 plates in sheets.

\textsuperscript{108} Victoria and Albert Museum. \textsuperscript{109} Ibid.
GLOSSARY OF TERMS

Bars. See Brides.
Bead Edge. A simple heading for pillow lace.
Bobbins. Small elongated wooden or bone reels on which the thread is wound for the purpose of lace-making. They are frequently ornamented with patterns pricked or stained, and polished. They are weighted with “gingles” or “jingles” (i.e., beads, coins, seals, seeds, or various articles).

Brides. A small strip or connection (1) of threads overcast with buttonhole stitches, or (2) of twisted or plaited threads. It is used instead of a ground-work of net; the word is French, its English equivalent being pearl-tie. The French word is chiefly employed.

Brides ornées = brides ornamented with picots, loops, or pearls.

Buttonhole Stitch. One of the chief stitches in needle-made lace; also known as close stitch, Point noué, and Punto a Feston.

Cartisane. A strip of parchment or vellum covered with silk or gold or metal thread, used to form a pattern.

Close Stitch = Buttonhole stitch.

Cordonnet. The outline to ornamental forms. The cordonnet consists (1) of a single thread, or (2) of several threads worked together to give the appearance of one large thread, or (3) of a thread or horsehair overcast with buttonhole stitches. In England called graft.

Couvronnées. Ornaments to the cordonnet. When they ornament the raised cordonnet in the body of the pattern they are known as fleurs volantes.

Coxcombs = Bars.

Dentée = Scalloped border.

Droshel. Flemish word used in Belgium for net-ground made with bobbins.

Dressed Pillow. A term used by bobbin-lace makers to intimate that all accessories necessary are in their proper positions.1

Edge. There are two edges to lace; the outer, which in trimmings and flounces is either scalloped or ornamented with picots, and the engrêlure or footing.

Engrêlure = Footing, or heading, of a lace, used to sew the lace on to the material it is to decorate.

Entoilage. French term for a plain mesh ground or galloon.¹

Fil de Crin. A thick or heavy outline or cordonnet.¹

Fil de Trace. The name by which the outlines of needle-made laces are distinguished.¹

Fillings. A word occasionally used for modes or jours; fancy stitches employed to fill in enclosed spaces in needle-made and bobbin laces.¹

Flax. Is composed of the filaments of the fibrous portion of Linum usitatissimum, an annual, native of Europe, and from it linen thread is spun. That of Flanders is the best for lace-making.

Fleurs Volantes. See Couronnes.

Fond. Identical with champ, entoilage, and treille. The groundwork of needle-point or bobbin lace as distinct from the toilé or pattern which it surrounds and supports. Grounds are divided into fonds claires, bides claires, and bides ornées. The fond claires include the Béseau or net-patterned grounds. Fond de Neige is also known as Oeil de Perdrix.

Fond Simple. Sometimes called Point de Lille; is the purest, lightest, and most transparent of all grounds. The sides of the meshes are not partly plaited as in Brussels and Mechlin, nor wholly plaited as in Valenciennes and Chioggia; but four of the sides are formed by twisting two threads round each other, and the remaining two sides by simply crossing of the threads over each other. [See Grounds.]¹

Footing. See Engrêlure.

Gimp. The pattern which rests on the ground or is held together by bides. The work should not, however be confounded with the material gimp, which was formerly called guipure.

In Honiton and the Midlands, the word denotes the coarse glazed thread used to raise certain edges of the design.¹

Gingles. A name given in Buckinghamshire, etc., to the bunches of coloured beads hung on to bobbins by means of brass wire, in order to give extra weight and so increase the tension of the threads.¹

GLOSSARY OF TERMS

Grappo [Italian]. A knot or tie.

Grounds. The grounds of laces are divided into two classes, one being called the bride, the other the Réseau. The bride ground is formed with plain or ornamental bars, in order to connect the ornaments forming the pattern. The Réseau ground is a net made with the needle or with bobbins, to connect the ornaments forming the pattern.

Guipure. A lace-like trimming of twisted threads. The word is now used to loosely describe many laces of coarse pattern. Guipure d’Art is the name given to modern darned netting.\(^1\)

Heading = Footing, engrêleuse.

Jours. Ornamental devices occurring in various parts of a piece of lace. The earliest forms of jours may be seen in Venetian point lace, where they are introduced into the centre of a flower or other such device. [Modes are identical with jours.]

Legs = Bars.

Mat, or Math. The closely-plaited portions of flowers or leaves in bobbin-made lace; also the closely-worked portion of any lace.\(^1\)

Modes. See Jours.

Œil de Perdrix. See Fond.

Orris. A corruption of Arras. The term is now used to denote galloon for upholstering purposes. In the eighteenth century it was applied to laces of gold and silver.\(^1\)

Passement. Until the seventeenth century, laces, bands, and gimps were called passements à l’aiguille; bobbin laces, passements au fuseau. At present the word denotes the pricked pattern on parchment upon which both needle-point and bobbin laces are worked.

Passementerrie. Now used for all kinds of fringes, ribbons, and gimp for dress trimmings.

Pearls, or Purls = Bars.

Pearl edge, or Purl edge. A narrow thread edge of projecting loops used to sew upon lace as a finish to the edge.\(^1\)

Pearlin, or Pearleng [Scotch]. Lace.

Picot. Minute loops worked on to the edge of a bride or cordonnet, or added as an enrichment to a flower—as in the case of rose point, in which picots play an important part.

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\(^1\) A History of Hand-made Lace. Mrs. Nevill Jackson and E. Jesurum. 1900.
GLOSSARY OF TERMS

Groppa [Italian]. A knot or tie.

Grounds. The grounds of laces are divided into two classes, one being called the bride, the other the Réseau. The bride ground is formed with plain or ornamental bars, in order to connect the ornaments forming the pattern. The Réseau ground is a net made with the needle or with bobbins, to connect the ornaments forming the pattern.

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Legs = Bars.

Mat, or Math. The closely-plaited portions of flowers or leaves in bobbin-made lace; also the closely-worked portion of any lace.¹

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