At Gessopalena, just as at Pescocostanzo, the village-women turn to lace-making as their sole recreation from the heavy labours and fatigues of their working hours. As men are scarce in this little spot hidden in the province of Chieti, between the Aventino and the Sangro, women supply their place, and not only work in the fields, hewing wood and drawing water, but actually build houses, and carry bricks and mortar!

At Gessopalena the lace-pillow is fixed to a tripod which sometimes has rough carving done by the betrothed as a gift to his bride, and the lace is made with the help of a pattern. Very ancient laces are found stitched to the garments of old crones in the poorest hovels; they are rough and heavy, made with locally-spun thread, dark, woolly and coarse.

The Milanese influence is visible and most likely it came second-hand, travelling by way of Aquila and Pescocostanzo; little edgings worked with very few bobbins are the staple productions of this district and are of so hard and stubborn a texture as to seem devised more to strengthen the edge of the shift than with an idea of embellishing the garment. Nevertheless, even here the art of lace-making has never been allowed to disappear, although it has remained in a rudimentary state. Amati's Dictionary notices the fact that « the principal industry of the neighbourhood is the making of white thread bobbin-lace. »

Some of the superior and more important pieces of lace bear most decided traces of Milanese influence and show the tape running along uninterruptedly and
No. 295. — Old table-cover (XVII century?) of Pesocostanzo. Ricciardelli.
Nos. 296, 297, 298. — Piedmontese laces similar to old laces of Gesupalena. Millefere, Genova.
set very closely in pattern; or, carried out in finer, smoother thread, they seem to
imitate some Genoese or other foreign model. Taking advantage of the soft thread
provided by Aquila, Salò, and Ireland, Gessopalenan women of the present day
have greatly improved and refined the traditional type of lace, without altering it,
and they never tire of providing pizzarelli of the simple kind much in demand among
the women of neighbouring localities.

For there is one extraordinary fact which strikes the casual visitor at once:

at Pescocostanzo and Gessopalena themselves every woman and girl makes bobbin-
lace, while in the districts near them, nobody has any knowledge of the art.
When one asks the young girls of Rivasondoli and Torricella where they get lace
for their wedding-trousseaux, they say they buy it from the adjoining villages.

We must suppose that it is with this feminine art as with flowers which, for
no observable reason, thrive and flourish on one soil and languish and die on
another. On the other hand, wind-blown seed may be carried vast distances and
sow itself mysteriously with happiest results. How is it that at Isernia and in certain
spots of the Piedmontese mountains the women trim their head-kerchiefs with
bobbin-laces which seem coarse imitations of Abruzzian laces (Nos. 296, 297, 298),
while at Offida, near Ascoli Piceno in the Marches bordering Abruzzo, the lace, although bobbin-made, differs radically from the type.

In 1785 a historian of the Marches wrote as follows on the subject: - « From the most ancient times in Offida a very useful branch of manufacture has flourished, called lace-work, in which very many families are engaged. These persons are accustomed to assemble together, and form themselves into various societies to beguile the weariness of their application by honourable and friendly conversation » (1).

It is evident threfore, that the work is as traditional and as essentially a popular art here as in Abruzzo. But both in design and execution Offida laces are rather of that rustic kind which the French call torchon and the English peasant-lace.

We have dwelt somewhat fully on the laces of Southern Italy, because they are unfamiliar even in Italy itself, and are almost completely unknown to the outside world, notwithstanding that in many cases they are as beautiful as their greater sisters of Venice, Genoa, and Milan, and specially interesting by reason of strongly marked and tenacious local character.

IV.

ABRUZZI.

PLATES.

_Genoese lace at wrists._
Lace with continuous braid which is narrower than in Milanese laces; the design is so close that no room is left for background. This constitutes the difference between the laces of Aquila and those of Milan, Aquila Cathedral.
Lace with continuous braid or tape.

In No. 333 the tape is lightened by frequent perforations, as is also often the case in Milanese laces. But the foundation and design are characteristic of Aquila lace.
Laces with background, made "a tutte coppie" (pattern and ground "all in one").

Nos. 304, 305 — Tranquilli, Ascoli Piceno.
Floral motives worked without a model and « a tutte coppie ».

Five variants of the motive called by lace-makers « Tre foglioline » (trefoil). Worked without model.
No. 313 — Design called "Dei Pupi" (The Puppets), with little figures childishly conventionalised enclosed in a medallion surmounted by a ribbon.
No. 314. — The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design.

No. 315. — A heart and key alternating and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Ascoli, Perugia.
Lace "a tutte coppie".

No. 316. Eagles facing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern and, having deprived the vase of handles, turned them into two meaningless ornaments. The Isa Schiff Collection, Florence.

No. 317. Turtle conventionalized and transformed into a floral motive. Cape, Lefkara.
An old Pescolane Sampler.

No. 318 corresponds with the "lescetelle".
No. 319 with the "giarre".
No. 320 with the "frontiselle", all in use at the present day and known by the same names in teaching the rudiments of lace-making.
Nos. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII century.
Coarse laces made without a model.
No. 338 — Peasant's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.
In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the coarse thread.
Laces copied from late Genoese laces.

The design of No. 342 has evidently been distorted; the hesitating and uncertain execution shows that the lace-worker was on unfamiliar ground. The fine quality of the thread, very possibly of Aquila, shows that this piece is of more aristocratic origin than the rest. In No. 343, of local manufacture, fine thread has been turned to account to give greater elegance to design and execution.
LIST OF ILLUSTRATIONS
INTRODUCTION

No. 1. After Giuseppe Borto. The Work Mistress. From the Giardini Collection at Naples. The Mistress has left her lace-net for a moment in order to show a pupil how to make a stocking, while another is netting, a third is weaving, and the fourth is making bobbin-lace.

> 2. Figure on Title-page.
> 3. M. A. Franszeckelein (1648-1723). Detail of decoration in the Palace of Justice at Bologna. Group of little boys playing with various feminine implements; one child is in the act of throwing away a large lace-pillow from which bobbin-lace depends. The lace collar is similar to the designs of Mathias Miquezac of Paris, 1605. On the cover, insertion of ruched lace. Another child is holding a raspberry. The lace thread is wound on a slender spool.

> 4. Bobbin-lace at Salz. A girl is working at a table in the room of a lace factory. The scene is a typical one of the lace-making industry.

> 5. Collar and lace of Flemish bobbin-work, Bialdini, Florence. On a visit to the lace factories at Florence, the artist was able to observe the manufacture of lace. The collar is a typical example of Florentine lace-making.

> 6. Lace collar, Poldi-Pezzoli Museum, Milan. A lace collar similar to those shown in the Gemma Pretiosa. The lace is of a very fine quality, typical of the Milanese lace-making.


No. 8. Example of goldsmith's work from Venice.

> 9. Example of goldsmith's work from Verona.

> 10. German-Swiss designs for pillow-lace. From the "New Modelbuch," Zurich (1560 c.).

> 11. Pizzia, Nurse of Child Museum, Berlin. Round the infant's cap, collar and ruff a pillow-lace similar to the patterns of Mathias Miquezac of Paris, 1605. On the cover, insertion of ruched lace. The lace is wound on a slender spool, and another child is holding a raspberry.

> 12. After the manner of P. Longhi. Country Pleasures: Correr Museum, Venice. One lady embroiders a towel, another winds thread, a third works at pillow-lace, while others chat and amuse themselves.

> 13. Workers of pillow-lace in middle-class houses. From Zatter's "Goldilo!

I. — VENICE

No. 15. Insertion and edging with figures. Sangeri, Rome.

> 16. Bobbin-made edging round a table-cloth ornamented with embroidery and ruching. From the Ida Schill Collection, Florence.

> 17. Little edging similar to designs shown in "Le Pompe." (See next page).

> 18. Little edgings from "Le Pompe," Venice, 1557.


> 21. Thread insertions without selvage in the style of gold and coloured braids. The Ida Schill Collection, Florence.


> 23. Points with figures from "Le Pompe," Venice, 1557.


> 27. Points from the "Gemma Pretiosa" of Isabella Catanea Pararo, Venice, 1597.


> 34. Guercino. His portrait by himself. Uffizi Gallery, Florence. Collar with bobbin-lace similar to designs of Miquezac.


> 36. Ancient fragment resembling the ornamental motives of the foregoing. From the Ida Schill Collection, Florence.


> 38. Detail of the foregoing.


> 40. Design for ruchico to be made withBobbin. From the "Corona" of Cesare Vecellio, Venice, 1591.


> 45. School of Bologna. Portrait of Pietro Pescioli, 1600. Forli Gallery. (Photograph Canale) Lace on collar similar to designs of Isabella Catanea Pararo.

> 46. Bobbin-made insertion simulating sfilata.
No. 47, 48, 49, 50, 51, 52, 53, 54. Insertions similar to the patterns in "Le Pompe", Venice, 1557. Nos. 47, 50, 51, 52, 53, 54. Design similar to those used in making woven trimmings in gold, silver, and coloured silk. Ida Schiff Collection, Florence. — No. 49. Original fragment in which is seen the manner in which workers in the older times joined bobbin-made lace to embroidered linen. Property of author.

> 55, 56, 57, 58, 59, 60, 61, 62. Insertions similar to the patterns in "Le Pompe", Venice, 1557. Nos. 56, 57, 58, 62. With little knots in relief in centres of leaves or light. 63, 64, 65, 66, 67, 68, 69, 70. Little edgings similar to those shown in "Le Pompe", Venice, 1557. 71, 72, 73, 74, 75, 76. Insertions and fringes. The insertions which serve to support the fringe follow the designs of those braids and trimmings of silk, gold, and silver which fulfilled the same office in coloured stuffs. Ida Schiff Collection, Florence.

> 77, 78, 79, 80. Insertions, knotting, and edging similar to designs shown in "Le Pompe", Venice, 1557. From the Ida Schiff Collection, Florence.

> 81, 82, 83. Insertion with knots in relief, and edging similar to designs shown in "Le Pompe", Venice, 1557. No. 81. Rich insertion, which, inserted in linen along with two smaller insertions without selvages, produces the effect of a needle-made lace. Ida Schiff Collection, Florence. — No. 82. Insertion with knots in relief. Amati Collection, Florence. — No. 83. Another insertion following the same design as foregoing illustration, but worked in a different manner. Sangiorgi, Rome.

> 84, 85, 86. Insertions similar to designs shown in "Le Pompe", Venice, 1557. Nos. 84, 85. From the Ida Schiff Collection, Florence. — No. 86. Original pillow-see with insertion similar to that shown in No. 85; but of more complicated workmanship and joined to white embroidery. The property of Jeeves, Venice.


No. 91. Insertion and edging-points similar to designs shown in "Le Pompe", Venice, 1557.


> 93. Insertion and pointed edging similar to models shown in "Le Pompe", Venice, 1557. From the Ida Schiff Collection, Florence.

> 94. Insertion with heading.

> 95. Another insertion, similar to design to the foregoing, but executed in a different manner Comm. Giovanni Tranquilli Collection, Ascoli Piceno.

Nos. 96, 97. Insertions similar in design to those of Isabella Catanza Parasole. Property of Sigismondo Cittadini, Rome. In both these examples it is easy to see that the well-known Buddha symbol, the swastika, has inspired the design. Most likely the image itself originated in the idea of a serpent biting its own tail, representing Eternity in a perfect circle. Very likely, too, the symbol was used by priests and augurs. However that may be, we are perpetually finding the swastika distorted, but always recognisable.


> 109, 110, 111. Fringe and insertion showing swastika motive. From the Ida Schiff Collection, Florence.


II. — GENOA


> 117. Bobbin-lace insertion made from reticello design. The Ida Schiff Collection, Florence.


> 119. Mix of bobbin and needle-made laces. The centre piece, a bobbin lace, is executed from a design for reticello. Contessa Ada Rodocanachi, Leghorn.

> 120. Bobbin-lace made from a design for punti in aria. Contessa Edith Ruscelli, Florence.

> 121. P. P. Rubens. Female Portrait. Doria Gallery, Rome. (Photograph Anderson). The cuffs are of the same rose-pattern Genoese lace as that of Nos. 124, 195, 196, 197.


> 123. Little bobbin-made insertion imitating reticello. The Ida Schiff Collection, Florence.


> 125. Genoese Rose Point. XVth century. The insertion is needle-lace.


PLATES


No. 133. Lace of ivory-tinted silk from the Ligurian coast. The Ida Schill Collection, Florence.


No. 135. Silk lace from the Ligurian coast. Colgate Collection, New York.

No. 136. Tippet of black Genoese lace, from the picture "The Seraglio" by Longhi, in the National Gallery, London.


No. 141. Insertion and edging from a design for punto tagliato. The little seeds in matting-stitch, characteristic of Genoese lace, form the centre of the rose, and ornament and conceal the web, which is often further ornamented with little loops. The Ida Schill Collection, Florence.

No. 142, 143, 144, 145. Insertion, fringes, and edging from a reticello design, No. 143. Olive branch. — No. 144. Fringe and insertion. — No. 145. Fringe with points at intervals. — No. 146. Original table-cloth with embroidery and netting. The bobbin made insertion imitates reticello even to the heading which simulates the square stitch of embroidery. The points are beautiful in design, showing a star which terminates in a lily. The Ida Schill Collection, Florence.

No. 146. Original table-cloth of white linen, embroidered in coarse thread. The lace trimming, also of coarse thread, is a lace example of Genoese lace of the reticello type. The Ida Schill Collection, Florence.

No. 147. Barcella, Florence. — No. 148. The bobbin-workers are evidently making a determined effort to overcome the great difficulty of clearly tracing the circle in the pattern, which is never blurred in outline in the needle-lace. The Ida Schill Collection, Florence.

No. 149, 150, 151, 152, 155. Edgings from designs for reticello and punto in aria. No. 149. A rib in Rheims linen with little embroidered motives and foliations. An insertion running round shows a reticello design, while the points on the edging run through hearts. Comm. Tassuelli, Acoli, Piacenza. — No. 150. Del Corretto, Torto. — No. 151, 152. Amari Collection, Florence. — No. 153. Points from a design for punto in aria tracing the form of a flower between two leaves. The Ida Schill Collection, Florence.


No. 175, 176, 177, 178, 179, 180. Genoese rose-lace. Nos. 175, 176, 178, 179, 180. Show the same designs executed in divers ways. The Ida Schill Collection, Florence. — No. 177. When made originally, each point must have been composed of three flakes of petals. Corner Museum, Venice.

III. — MILAN

No. 214. Lace for apron with corner. Sigmura Ada Muffette, Genoa.

215. Lace made by two different operations: first the design, then the background. Barnesia Pajino, Palermo.

216. Same lace. (Reverse.)

217. Lace with a foundation of net.

218. Lace of a Lady with a Child. Bologna Gallery. (Photograph Martelli.) The lady's collar and cuffs and the trimming of the child's coat are of Milan.

219. Lace with non-continuous braid.


221. Lace with continuous braid pattern. The property of the author.

222. Lace with separately made pattern on background of net. Stilt, Florence.

223. Two laces joined to form scarf. Example of hybrid lace, German-Milanese, Negro-Goitto-Conti.

224. Lace with background of two different varieties. The braid, which is continuous, forms the figure of the stork from top to bottom alternately. Rucellai, Florence.

PLATES


228, 229. Lace with continuous braid design. No. 228. Insertion and edging. Points are not often seen in Milan lace, which usually has a horizontal line distinguishing the selvage by a tiny lenticular, as in No. 229. Sigmura Pizarcher, Rome, and Ristori, Florence.


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


238. Trimming for alb with continuous braid. The bars of the background are so simple, smooth, and even that they look almost like net. Sigmura Ruggeri, Volterra.

239. Trimming for alb composed of wide insertion with continuous braid, forming ever-varying designs. To which is joined an edging of exquisite workmanship of the same type. Ristori, Florence.

240. Trimming for alb with continuous braid and various open-work designs. Contessa Brandolin, Venice.

241. Lace without foundation, with various open-work designs, usually called « Farfallatessa », Birkousuth, Rome.

242. Alb trimming. The braid proper to Milanese lace is here all non-continuous and irregular and takes the shape of branches, leaves and flowers composing a whole remarkable for perfectly balanced beauty and proportion. The animals and a little Love, all correctly portrayed and full of expression, are executed separately in braid. This piece the background has been added last; the bobbin, assisted by a hook, unite all the figures in a foundation curiously fastened of bars set close together and fairly regular like a light Geneva armelle. Exhibition of Sacred Art, Ravenna, 1904.

No. 243. Lace for high wired collar. As nearly always is the case in Milanese lace, this piece has the appearance of a wide insertion, in which are incorporated the points surrounded by a light edging; a smaller insertion served as base from which the arches spring. The principal design is a vase with branching flowers; on the handles are perched birds and round the points are swarms of little birds. In the entire insertion the same design is used. Sangiorgi, Rome.

244. Lace with two foundations. The little motives on the barred background as well as those on net are perpetually varied, the braid taking the form of leaves and flowers. Sigmura Mortar, Bologna.

No. 245, 246. Figured lace on net foundation. No. 245. A fountain with lions and birds. Sangiorgi, Rome. — No. 246. The principal design of branches and volutes is traced in the continuous braid. The birds, varying in size and attitude, are worked separately. Ristori, Florence.


No. 251. Lace with continuous braid on foundation. The Ida Schiff Collection, Florence.

252. Fragment of insertion; probably the corner of an altar-cloth. Most beautiful design, with continuous braid and open-work motives. The Ida Schiff Collection, Florence.

253. Insertion with vertical design, rarely found in bobbin-lace. Sangiorgi, Rome.

254. Lace with various figures of serpents, birds, butterflies, etc. Sangiorgi, Rome.

255. Alb trimming with heraldic arms, a fountain, flowers and birds. Sangiorgi, Rome.

256. Lace for alb with hunting motives. Lions, stags, peacocks, huntsmen with hounds, a rabbit. Of the same type as No. 243, more accurate in execution and more varied in open-work, but greatly inferior in balance and proportion. Industrial Museum, Rome.
IV. — ABRUZZI


259. Embroidery of the Marches, trimmed with lace of the Abruzzian type. Tranquilli, Ascoli Piceno.

260. Aquila lace with continuous braid. Aquila Cathedral.

261. Women of Pescocostanzo working in the open.

262. Aquila figured lace, with foundation, a tufted cope. Rinfretti, Florence.

263. Aquila lace with foundation.

264. From the "Esposizione di Lavori" of G. A. Vavassore, Venice, 1532. Figure of stag.

265. The same stag, deformed; in an old Abruzzian table-cover.

266. Lace-maker of Pescocostanzo.

267. Pescocostanzo lace, with the figure of a kneeling angel deformed and represented as a bird.

268. Fragment of Pescocostanzo lace, where we see the figure of a bird deformed in beak and wing.


No. 287. Old lace of Pescocostanzo. The continuous braid forms the bird, the flower, and the ornament of the corner. Property of the author.

288. Pescocostanzo lace « a tufted cope » and free design.

289. Old « free-hand » lace of Pescocostanzo.

290. Old « free-hand » lace of Pescocostanzo.

291. Old lace of Pescocostanzo, with lamps and columns.

292. Old lace of Pescocostanzo, with animals and vases.


294. Old lace of Gessopalena.


Nos. 296, 297, 298. Piedmontese laces similar to old laces of Gessopalena. M. Gerini, Gress.

No. 299. Lace of Offida.

PLATES

Nos. 300, 301. Ali trimmings. Lace with continuous braid which is narrowier than in Milanese laces; the design is so close that no room is left for background. This constitutes the difference between the laces of Aquila and those of Milan. Aquila Cathedral.

302, 303. Lace with continuous braid or tape. In No. 333 the tape is lightened by frequent perforations, as is also often the case in Milanese laces. But the foundation and design are characteristic of Aquila lace.

304, 305. Laces with background, made « a tufted cope » pattern and ground « all in one » Tranquilli, Ascoli Piceno.


308, 309, 310, 311, 312. Five variants of the motive called by lace-makers « Tre logoline » stereoli. Worked without model.

No. 313. Design called « Del Puppi » (Th: Puppets), with little figures childishly conventionalised enclosed in a medallion surmounted by a ribbon. Coleotti, Pescocostanzo.

314, 315. Lace « a tufted cope » worked without model. No. 314. The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design. — No. 315. A heart and key (?) alternated and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Arancio, Perugia.

316, 317. Lace « a tufted cope ». No. 316. Eagles? facing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern, and having deprived the vase of handles, turned them into two meaningless ornaments. The Idea Sforli Collection, Florence.

317. Tortoise conventionalised and transformed into a floral motive. Cave, Leghorn.

No. 318 to 331. An old Pescocostane Samples. — No. 318 corresponds with the « l'asotele ». — No. 319, with the « girarre ». — No. 320 with the « fronticelle », all in use at the present day and known by the same names in teaching the rudiments of lace-making. — No. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII century.

332, 333. Lace very similar to Milanese by reason of the continuous tape and also because motives and groundwork are made separately and not « a tufted cope »; nevertheless their Abruzzian origin is revealed by the thread and the design. The Genoese seeds larnetto/bio appear in the centres of the flowers. Coleotti, Pescocostanzo.

334, 335, 336, 337. coarse laces made without a model.

No. 338. Panama's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.

No. 339, 340. In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the coarse thread.

341, 342, 343. Lace copied from late Genoese laces. The design of No. 342 shows evidently been distorted; the hesitating and uncertain execution shows that the lace-worker was on unfamiliar ground. The fine quality of the thread, very possibly of Aquila, shows that this piece is of more aristocratic origin than the rest. In No. 343, of local manufacture, fine thread has been turned to account to give greater elegance to design and execution.
ERRATA

Page 11, l. 6. – Delete the words « a nuptial ».  
» 13, l. 21. – For « where » read « were ».  
» 15, l. 17. – Delete semi-colon after « published ».  
» 23, l. 21. – For « finnish » read « finish ».  
» 43, l. 12. – For « un compromising » read « uncompromising ».

Plate, No. 137. – Inscription. – Delete the words « cut linen ».
Plate, No. 199. – Inscription. – For « wase » read « vase ».

Page 166, l. 5. – For « alteranting » read « alternating ».  
» 223, l. 6. – For « end » read « and ».  
» 233, l. 13. – For « 293 » read « 295 ».

Plate, No. 259. – Inscription. – For « trimmend » read « trimmed ». 