

A REVIVAL OF AN OLD DANISH ART

NOT far from the borderline of Germany in the south of Jutland we find a small town named Tónder.

For 55 years since 1864 this old Danish town was in the possession of Germany until in 1919 at the intervention of the Allied Powers and America it was with part of Schleswig returned to its motherland. For centuries the name of Tónder had gained a special significance all over Denmark, and no young girl thought her trousseau complete, nor the bride her veil, if not in some way or other possessing the beautiful fine cobweb-like lace from Tónder. This industry which we hear about even at the time of Christian IV was cultivated among the peasantry in and around Tónder. Here the tender fingers of the young were early accustomed to handling the implements for lace-making, and the interest in this industry was so great that the brains set to work and young and old vied with each other in developing the wonderful point that gave notoriety to the makers and is known as Tónder lace. The finest development was reached around the middle of last century. But the war with Germany and the depression resulting from living under foreign dominion spent the impetus, and for years lace-making was considered a dying art in these parts. The Germans in the meantime, well aware of the importance of this fine industry, set about buying up all they could get of the old patterns and finished lace, and the late Empress, herself a native of Schleswig, perfectly cognizant of the splendor of the art, presiding over the "Deutscher Frauenverein" determined, by herself wearing Tónder lace at court, to introduce and make fashionable these points under the name of "German lace." But before this plan succeeded some cultivated women in Tónder determined to save the old art for its native town. Headed by Mme. Hansigne Ioventzen, Danish patriot to the core, a movement began in the first years of this century,



DANISH TØNDER LACE
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to gather from all parts the old peasant women who in their youth had been wonderful lace-makers. Little by little old patterns were dug up from here and there, torn and in tatters, but the art acquired in youth quickly came back into the fingers of the old, and since the reunion, under the protection of Queen Alexandrine of Denmark, the old renowned lace-weaving is hailed as the cherished work among the female population of Tónder and vicinity.

But you can not make that kind of lace in a hurry, the thread is fine as a hair, and even the swiftest worker can only make a very few inches a day. Thus the price may always seem high, but any lace-fancier will easily understand the superiority of the work, and many are the uses that can be made of it. The baptismal robe of the child, the veil of the bride, the collar of the dowager, the dainty lingerie and *négligée* of the *connaissanceuse*, an insertion here and an edging there, these are a few of the uses to which this beautiful art work can be put with advantage.