Limerick Lace.

This is now recovering its prestige, which was lost in the sixties through the emigration to America of many of the best lace-makers. The manufacture was commenced in 1829, when Charles Walker, a man who had been educated...
for the Church, married the daughter of a lace manufacturer in London, and went over to Ireland, taking with him twenty-four girls as teachers. They began the industry in Limerick. He employed travellers all over the United Kingdom, and many people of note gave great encouragement to the manufacture. The fabric, which is rather embroidery than lace, in the strict sense of the term, is of three varieties: Tambour, which is made by working upon machine-made net a design in chain stitch; Run, in which lines of a pattern are run with a coarser thread upon the net; and Applique, in which cambric or net is laid over net, the design being formed by overcasting the pattern, and the background being then cut away so that the foundation shows through and thickens the design.

**Limoges Lace.**

A guipure made at Limoges. Guipure Lace is described under that heading.

**Luneville Lace.**

This bobbin-made lace, well-known in the seventeenth century, was, together with Mirecourt and other laces, made in Lorraine. Its manufacture formed almost the sole occupation of the female population; it was made with hempen thread, which was spun at Châlet-sur-Moselle. At this stage of its development the lace—a coarse guipure—was called a passement. In the latter half of the seventeenth century this coarse fabric was laid aside and a more delicate lace produced—a kind of Mignonette with double ground. Lorraine laces are sometimes known as the Saint Michel laces, from the town of that name, where much of it is made. A pattern called Point de Flandre is still a favourite, and laces similar to those of Lille and Arras are also produced. Application flowers like those of Brussels and Honiton are made, and the Lorraine lace has great advantage over the former kind in that the sprigs come clean and white from the hands of the workers, and no bleaching with lead is required. Luneville and other laces made in Lorraine are largely exported to America, England, and the East Indies at the present time. There were factories where lace of the same kind was made at Dijon, Auxerre, Lyons, St. Etienne, Ile de France, Rheims, and Sedan; others in the neighbourhood of Paris, such as St. Denis, Montmorency, Villier-le-Bel, and Gros-lait.

**Lyne Regis Lace.**

The point and pillow laces of Lyne Regis, in Dorsetshire, were at one time as celebrated as those of Honiton and Blandford. The fabrics of this waterings-place, which was most fashionable in the eighteenth century, were bought by the ladies and gallants who frequented the Spa. Broad Street, the principal thoroughfare, was inhabited by lace-makers, and the gossips entertained their patrons with stories of the valiant deeds of Lyne men in Monmouth's time, and by talk and raffles accelerated the sale of their points. When Queen Charlotte first entered England she wore "a head and lappets of Dorset lace," and later, a splendid lace dress was made for her at Lyme, which gave great satisfaction at Court. So quick was the decline of the industry, however, that when a worker was invited from Lyne Regis to assist in carrying out the order for the marriage lace of Queen Victoria, not one was to be found in the town. (Further description will be found under Dorsetshire Lace.)
Macramé Lace.

This pillow lace is made in many of the convents of the Riviera, and is taught by the nuns to the cottagers, the children of either sex beginning their training in this handicraft very young. It is a survival of the Knotted Point lace, which was much used in Spain and Italy during the fifteenth, sixteenth, and seventeenth centuries, for the ornamentation of Church vestments, and other ecclesiastical purposes, and is still worn by the peasants in the neighbourhood of Rome. The name Macramé is of Arabic origin; in the great picture of the supper in the house of Simon the Canaanite, by Paul Veronese, the ends of the tablecloth are ornamented with Macramé lace. Hour linen richly ornamented with Macramé forms an important item in the trousseau of a Genoese lady. It was not until 1843 that the Macramé made on the Riviera was executed in any but the simplest designs; then a piece of old Macramé or knotted lace was brought by Baroness d’Asti to the Albergo de Poveri from Rome. Marie Picchetti, one of the workers, carefully unpicked and examined the complicated knots, and managed to discover the art of producing the intricate effects. Since then many fresh patterns have been designed, and the results are excellent. (Under Genoa Lace other particulars will be found.)

Madagascar Lace.

A twisted thread lace made by the natives of the island from which it takes its name. It possesses no artistic value.

Madeira Laces.

Bobbin laces, imitating Maltese, Torchon, and Mechlin, are made in Madeira, but there is no native lace belonging to this place; the manufactory has existed for about sixty years.
Madras Lace.

Bobbin lace, imitating the designs and methods of Maltese black and white silk guipure, is made in Madras. The school for making the fabric is of recent foundation.

Maltese Lace.

A bobbin-made lace, which has been made in Malta ever since the commencement of the sixteenth century. The character of the design, which was at that time like the Mechlin or Valenciennes without the fine ground, has since altered, and the lace now resembles Greek guipures. It is now made both in thread and in black and white silk, known as Barcelona silk, such as is used in Spain and France for the Chantilly blonde laces. Occasionally some raised stitches are worked, but usually the patterns are simple and geometric in character. Maltese lace is also manufactured in Auvergne, Le Puy, Ireland, Buckinghamshire, and Bedfordshire. In Ceylon the natives work a kind of Maltese, and in Madras also this make is worked.

Manillese Lace.

This work is executed in the Philippine Isles with Manilla grass; it is a kind of drawn thread work, combined with embroidery, and does not resemble lace to a great extent. Sometimes the fibre is tatted or twisted in loops.

Mantilla Lace.

The national head-dress of the women is the principal form of lace manufactured in Spain. There are three kinds. (1) White, which is the colour de rigueur for the Spanish lady on state occasions, such as birthdays, bullfights, and Easter festivals. (2) The second is the black blonde lace mantilla. (3) The third mantilla, or head-dress for ordinary wear, is frequently made of silk and trimmed with black velvet and lace. The silk for these mantillas is
(1) Lappet of eighteenth-century Mechlin Bobbin Lace, 4½ inches wide. The main ground of the compartments is of small meshes; here and there the intervening groups of ornament are lightened by the insertion of fancy open bars.

(2) Lappet (one of a pair) of Valenciennes Bobbin Lace, 3½ inches wide. French, eighteenth century.
specially woven near Barcelona for the purpose, and it is used for the blonde laces throughout the country. A Spanish woman's mantilla is held sacred by law, and cannot be seized for debt.

**Margherita Lace.**

A lace-like fabric made by embroidering on machine-made net; it is an invention of the nineteenth century, named after the present Queen of Italy, and is made in Venice in large quantities at the present day.

**Mechlin Lace.**

Before 1665, nearly all lace made in Flanders was called Malines. The pillow laces of Ypres, Bruges, Dunkirk, and Courtrai were so named in Paris. In 1681, a visitor to Flanders notes that "The common people here, as throughout all Flanders, occupy themselves in making the white lace known as Malines." Mechlin lace became fashionable in England at the end of the seventeenth century, and Queen Anne purchased it largely, paying, in 1715, £247 6s. 9d. for eighty-three yards. It was the favourite lace of Queen Charlotte; and Napoleon, when he first saw the exquisitetracery of the Cathedral spire of Antwerp, exclaimed, "C'est comme de la dentelle de Malines." This lace was much used at the India muslin period, at the end of the eighteenth century, to edge that fabric, its lightness making it specially useful for the purpose. Early examples of a lace made at Mechlin are found with brides lighting the closer ground near the pattern.

The old Mechlin laces are sometimes called Broderie de Malines. The lace is extremely costly, being made with the finest Antwerp thread. It is made
in one piece upon the pillow with bobbins, the ground being formed with the pattern; much skill is required in its manufacture. A shiny plait or cordonnet usually surrounds the sprigs and dots which form the designs on the réseau ground. There are two kinds of Mechlin grounds used by the lace-workers: circular and hexagonal shaped mesh. (Under Flanders Lace further particulars will be found.)

**Medieval Guipure.**

A name given to Knotted Laces and Macramé (which are described under their headings).

**Menin Lace.**

Bobbin lace of the Valenciennes lace type, made at Menin. (It is described under Valenciennes Lace.)

**Mermaid’s Lace.**

A name sometimes given to Venetian points on account of the legend of the invention of bobbin lace by a fisher girl, whose lover caught a piece of white coralline in his net, the graceful stuff being imitated by the girl as she twisted the ends and weights of the net as bobbins are twisted.

**Mignonette Lace.**

A pattern of light, fine bobbin lace; also called Blonde de Fil and Point de Tulle. It was one of the early forms of lace, and was much used before the middle of the sixteenth century, when Colbert established the Points de France. The thread was bleached and spun at Antwerp, and was similar to that used for Lille lace. Mignonette was a narrow lace, never exceeding two or three inches. It was made in Paris, Lorraine, Auvergne, Normandy, Arras, and Switzerland. Much of it was exported. It was the favourite trimming for head-dresses, on account of its lightness and delicacy. Mignonette pattern is still largely made.

**Milan Point.**

This point lace was justly celebrated in the seventeenth century. Lace was, however, known and made in Milan at a much earlier date. The earliest record of Italian lace known belongs to Milan, being the document setting forth the division of personal property between the sisters Angela and Heppolita Sforza Visconti in 1493.

Henry VIII. of England is mentioned as wearing an edging of lace of purple silk and gold worked at Milan. In a wardrobe account of the wife of James I. (1606) is noted—“One suit, with cannons there unto, of silver lace, shadowed with silk Milan lace.” Lace now made at Milan is of the Torchon variety, but reproductions of the fine old Points de Milan are produced in Venice at the present day.

**Mirecourt Lace.**

This bobbin-made lace resembles that of Lille, but during the last thirty years has far surpassed the latter in make. Lace has been made in the neighbourhood of Mirecourt since the seventeenth century, and the town has formed the headquarters of the district. About seventy years ago flowers and sprigs imitating the Brussels patterns were attempted with great success at Mirecourt; these
sprigs are mounted upon a machine-made ground, as in the modern Honiton appliqué.

**Mixed Lace.**

The name sometimes applied to lace partly made with the needle and partly with bobbins, such as the Honiton sprays, or to needle-point or bobbin sprigs mounted on machine-made net.

**Modern Point Lace.**

In the middle of the nineteenth century a desire to imitate the Renaissance laces of Spain, Venice, and Genoa, began to show itself, and the designs were faithfully copied and worked with the needle in the old stitches. This revival of the old work has been carried to the highest perfection amongst the upper-middle classes in France, and is known there as Dentelle Renaissance and Dentelle Irlandaise, but being made by the leisure classes for their own use, has never been known as an article of commerce. Modern needle-point lace has been made with great commercial and artistic success at the royal lace factory in the Island of Burano, near Venice, since 1872. All the finest needle-point laces are now made there, such as Alençon, Burano Point, Brussels Point, Rose Point de Venise, and Point d'Angleterre.

**Moorish Lace.**

A lace work made in Morocco, and used as an edging to household linen and women's dresses in the harems. It is of little artistic or commercial value.

A coarse-patterned lace was made by the Moors in the sixteenth century. They had evidently learned the art of lace-making in a perfunctory manner from the Spaniards or the Maltese, as the patterns show: these are of the geometrical type. This lace is no longer manufactured, but may sometimes be acquired in the native towns. It is one of the laces mentioned in the "Revolte des Passamus," a poem written in 1661.

**Needle-point.**

A name given to all kinds of lace worked with a needle, as distinct from bobbin-worked lace or "point lace," which last term refers to the fine quality, and may indicate either Needle-point or bobbin-made.

**Normandy Laces.**

The bobbin lace of Normandy forms an essential part in the costume of the
peasants, whose caps, having rich lappets of lace, are handed down from
generation to generation; those of the present day vary little from the kind
worn in the fifteenth and sixteenth centuries. Lace-making has always been the
principal occupation of the wives and daughters of the Normandy fishermen. The
lace trade made rapid strides in the eighteenth century. From Arras to St. Malo
there were no fewer than thirty centres of industry; these chiefly imitated the
pillow laces of Mechlin. Black thread laces were also made, besides the gold and
silver guipures used for ecclesiastical purposes. Petit Poussin, Ave Maria, Point
du Dieppe, Point du Havre, and Dentelle à la Vierge are the best-known patterns.
The laces made at Caen and Bayeux are quite distinctive, being like the silk
blondes, in black, white, and écru, made at Chantilly and in Spain.

Northamptonshire Laces.
The bobbin laces made in Northamptonshire are all reproductions of the kinds
made abroad and known as Brussels, Lille, and Valenciennes. The earliest
English lace of any artistic value, made in the county, was from old Flemish
designs in the seventeenth century; later the fine Brussels ground was worked, and
specimens are found which have the design run or sewn in with the needle on to the
bobbin-made ground. It was in 1778 that the "point" ground, as it is locally called,
was introduced. The term is misleading, as it was not point ground in the literal sense
of the term (namely, made with the needle-point), but refers to its superior effect. It
is as fine and clear as the celebrated Lille ground, and was much used for the baby
laces, when the tiny lace-trimmed infants' caps were in fashion. The patterns were
taken from those of Lille and Mechlin, hence the laces of Buckinghamshire and Bedford-
shire are often called "English Lille." The outbreak of the war with France gave a
great impulse to the lace trade of Northampton, as it closed our ports to the French
laces. From that time a sort of fausse Valenciennes, called locally "French ground," has
been made. Valenciennes as fine as any made in Hainault was also made until
the cessation of the war. The lace is still manufactured at Tiffield and in
other lace-making districts in the county.

Nuns' Work.
In mediæval times much needlework of every kind was made by the inmates
of convents, who imparted the knowledge to their high-born lay-pupils, these ladies
again teaching the art to their maids and attendants. Crochet, knitting, netting,
cut-work, drawn-work, bobbin and hand-made laces, were all at one time known as Nuns’ work.

**Old Lace.**
A term indifferently used, either for needle-point or bobbin laces, before the introduction of machine-made net grounds in 1768.

**Open Lace.**
A name sometimes applied to Darned Netting.

**Opus Anglicanum.**
Needlework and embroidery executed by the English nuns, the beauty of whose work was already of European fame in 1246. The twisted gold and silver threads, cut-work, and laci, were included under this general term. (Descriptions are given under the various headings.)

**Opus Araneum.**
Spider Work. The ancient name for Cluny Guipure Lace and Darned Netting (under which headings it is described.)

**Opus Consutum.**
The ancient name for Appliqué.

**Opus Filatorium.**
The ancient name for Netting and Darned Netting.

**Opus Scissum.**
The ancient name for Cut-work.

**Opus Tiratum.**
The ancient name for Drawn-work.

**Orsa Lace.**
A bobbin lace made of unbleached thread by the peasants in Sweden. It is described under Dalecarlian Lace.

**Ouvrages Masches.**
A medieval name for Darned Netting.

**Oyah Lace.**
This lace, sometimes called Point de Turque, is a fancy work executed by the ladies of the Turkish harems, in coloured silks, which are formed into coarse lace with a crochet hook.

**Pelestrina Lace.**
The lace made on the island of Pelestrina, which is about five miles from Venice, is executed with bobbins. The vine leaf and other effective patterns are chiefly worked, the lace being used for trimming furniture and blinds, and in large pieces for curtains and counterpanes. The revival in the lace industry on this island took place under the direction of Fambri and Jesurum, in 1872, at the same time as the revival of the needle-point laces of Burano.

**Peniche Lace.**
This bobbin lace is described under Portuguese Laces.
Persian Drawn-work.
Borders on both linen and muslin are extensively made of drawn-work in Persia. Complicated designs are executed such as are never attempted in the European variety. Coloured silks are used for buttonholing the raw edges of the material.

Petit Motif.
A bobbin lace of extremely graceful pattern. It was introduced by a French lace-maker of the nineteenth century, and is now made, not only in France, but also in Italy and Belgium. It is always the same in quality and design, though varying in width, and belongs to the tape lace type.

Petit Poussin.
A design mentioned under the heading of Normandy Laces.

Pillow Lace.
A term which is frequently inaccurately used to describe bobbin lace. Needlepoint and knotted laces are also made on a pillow, so that the term Pillow Lace gives no correct description of the lace made on a stuffed cushion by twisting and plaiting threads wound on bobbins. This should always be called bobbin lace. One of the first steps towards clearing away the mists which surround the art of lace-making will have been taken, when it is clearly understood that lace of all kinds is supported in the hands of the worker on a pillow, whether a needle, bobbins, or simple knotting with the fingers, unaided by any instrument, be the mode of construction.

Plaited Lace.
The laces made of gold, silver, or silk threads in mediaeval times, which were superseded by the knotted laces and reticellas in the sixteenth century, were plaited. A special kind was called Point d’Espagne, on account of large quantities being worked in Spain. England, Germany, and France also made plaited laces, but those of Genoa and Spain were never rivalled by other countries. They were at first simple in design, like the reticellas, but afterwards became most elaborate; they were made upon the pillow with bobbins, and were used to trim the ruffs and falling collars in the seventeenth century. The plaited laces of the present day are those of Malta, Auvergne, Bedfordshire, and Buckinghamshire. Yak and Cluny laces are also plaited; they are made in both black and white.

Point à Carreaux.
One of the French names for bobbin lace.

Point a l’Aiguille.
A term at one time used for Brussels Lace.

Point Conté.
The French name for Darned Netting. A kind of lace work made by darning counted stitches upon a net-work ground.

Point Coupé.
The French name for Cut-work.
Point d'Angleterre.

This is described under English Point.

Point de Champ.

A term applied to any lace made with a net ground.

Point de France.

The name bestowed by Louis XIV. on the fabric which was first made in his reign at the Chateau de L'Onray, near Alençon, when Colbert, his minister, determined to improve the lace-making of France so as to raise the revenues of the kingdom. For this purpose Italian lace-workers were brought over to teach the Frenchwomen, so that the early Points de France strongly resemble the Venetian Points of the period. Louis XIV. desired that no other lace should be worn at Court, and lace factories were started in many parts of the kingdom to supply the enormous demand. Colbert's plan that "Fashion was to be to France what the mines of Peru were to Spain," was crowned with success. The Point de France supplanted that of Flanders and Venice, but its price made it of use only to the affluent, so that when the wearing of lace became general, those who could not afford the costly needle-point, replaced it by the more reasonable bobbin lace. This explains the enormous increase in the production of bobbin lace at that time. Ruffles, cravats, dresses, valances for the bed and the bath, coverlets and curtains were all of the beautiful fabric; and other capitals of the world soon followed the example in luxury set by Paris. At an audience given by the Dauphin to the Siamese ambassadors at the levé (literally in those days "the getting-up"), the bed was entirely covered with the richest Point de France. When the ambassadors visited Louis at Versailles, they were each presented with cravats and ruffles of the finest point. Gradually fresh characteristics crept into the Point de France designs, which had been at first wholly Venetian, and the old name died out, being replaced by distinctive appellations, such as Alençon, Argentin, etc. Alençon lace was called Point de France until Madame Gilbert, the manager, practically invented a new lace, an account of which will be found under Alençon Lace.

Point de Medicis.

The name given in France to the Italian Raised Points when they were first made popular by Catherine de' Medicis on her arrival.

Point de Paris.

A narrow bobbin lace, much worn in the seventeenth century. It was made in Normandy and near Paris. It was sometimes known as Point Double.

Point de Tulle.

The name by which Mignonette Lace is sometimes called.

Point de Turque.

A French name for Oyah Lace.

Point Double.

A narrow bobbin lace, described under Point de Paris.
Point du Havre.
   A description of this will be found under Dieppe Lace.

Point Gaze.
   A variety of Brussels Lace.

Point Gotico.
   This is described under Punto Gotico.

Point Lace.
   This term indicates the fine quality of the lace. Needle-point lace has the

Cuff of Needle-point Lace of very minute design and execution, usually known as Point Neige; eighteenth century.
technical peculiarity that a single needle and thread are alone used in its manufacture, but the word "point" is used by connoisseurs and experts for both needle and bobbin kinds to designate laces of superior design and workmanship; thus it is that Point de Valenciennes, Point de Malines, and other bobbin laces are so described when they are specially good and fine.

In needle-point lace, the pattern is first traced upon a piece of parchment; the parchment is then stitched to a bit of stout linen; a skeleton pattern is made by working the leading lines of the design on to the foundation by means of threads, and these threads are fastened here and there to the parchment by stitching. The skeleton pattern is worked over with a compact covering in button-hole stitch, and between these outlines are inserted "ties," or "links," or complete "fillings" of elaborate stitches. When this is finished, a sharp instrument is passed between the parchment and the linen, and the lace released from its two foundations.

Spain, tradition says, learned the art of point lace-making from Italy, and communicated it to Flanders, who, in return for the art of needle-point lace, taught the Spaniards how to make bobbin lace.

The richest and most complicated of all point lace is the Rose, or Raised Venice point ("Gros Point de Venise"), which differs from the ordinary needle-point lace in that its outlines are in relief by means of threads of padding placed inside and worked over, the work being supported on a cushion in the hands of the lace-maker. Sometimes there is double and triple relief, and infinite varieties of stitches are introduced into the flowers, or geometrical designs, each outline being surrounded by a "pearl" or "loop," occasionally made more beautiful and complicated by half-a-dozen other loops or scallops, as in Point Neige. Silk was frequently used for such laces, sometimes in the natural cream colour, sometimes in more brilliant hues.

Then came the point laces with grounds formed by the ties or brides being arranged in a honeycomb fashion. The six-sided mesh soon followed. These meshes became thinner until the buttonholing was discontinued, which gave the lightness and delicacy so much admired. Thus Venetian Point à Réseau was evolved, and the French lace-makers of Alençon and Argentan soon copied and improved upon the new method—so much so, in fact, that it was long thought that the French laces only had the light grounds of hexagonally arranged brides, until Venetian point of an earlier date was found to be similarly arranged. The art of making point lace has always been best carried out in Italy. Its beauty was
greatest in the sixteenth and seventeenth centuries, both in workmanship and in artistic design.

In the eighteenth century fashion demanded lighter and finer laces than could be made with the needle, so that bobbin laces were preferred. Lately, however, point lace has again been made for trade purposes. Thirty years ago the work was done by ladies for their own amusement, and it is still executed to a very small extent by them, but the modern wholesome desire for out-door life and exercise is not compatible with such fire-side occupations needing much application. The old designs and stitches are now revived in all their loveliness at Venice, but the exquisitely-fine Antwerp threads once used cannot now be procured.

**Point Pêcheur.**

Point Pêcheur, or Fisherman’s Lace, is a bobbin lace resembling Maltese lace, but less monotonous in design and less regular. It is now made chiefly in Italy, in Genoa, Savona, at Como, and in other lace-making districts. It is made in both black and cream thread.

**Point Tiré.**

The French name for Drawn-work.

**Point Tresse.**

In the expenses of Queen Elizabeth, lace made of human hair, or Point Tresse, is frequently mentioned. In the inventory of Marie Stuart “Une quaré fait à Point Tresse” is mentioned. The Dalecarlian peasant girls were expert workers in human hair. This work fetched a high price on account of its rarity, and was generally done by old people in their own silvery white hair. Louis XVI. wore a cravat of silvery white human hair at his coronation. It is probable that the manufacture of lace made of human hair dates back to the time when the hair of the vanquished was made into ornamental plaits and fringes to adorn the mantles of the conquering barbarians. In the time of Charles I. it was the custom to form pictures or rough portraits with the real hair of the person represented. In some parts of India hair obtained from the tails of elephants is plaited or woven into rough net-work border.

The only kind of work done in England with human hair is the now almost extinct art of elaborate plaited or knotted locks let into brooches and pendants. The true Point Tresse is no longer made.

**Polychromo.**

This is the only original kind of lace invented during the nineteenth century, Petit Motif, Devonia, Margherita, and such nineteenth century laces, being merely fresh patterns of old types. The Polychromo lace is made with bobbins, the finest silk threads being used instead of flax. The silks are of different colours, as many as thirty varying shades of one colour sometimes being used, and perhaps 400 bobbins on a border a few inches in width. The effect is very beautiful, and the lace, which is used both for costly furniture trimming and for personal adornment, is made from old Venetian and Raphaellesque designs.
Pope’s Point.

A name sometimes given to Venetian Point Lace (which is described under Venetian Laces).

Portuguese Laces.

The old Portuguese Point lace resembles flat Venetian Point. There was little commercial lace-making in Portugal before the eighteenth century; it formed
the work and amusement of a few women who executed orders in their own houses. Stringent Sumptuary laws were enacted in 1749, which discouraged the wearing of lace. After the earthquake at Lisbon, in 1755, the Marquis de Pombal founded a lace manufactory. Early in the present century a coarse white bobbin lace was made in Lisbon and its environs. Bobbin lace of the Torchon variety was also made at Madeira, but the industry died out until about twenty years ago, when a school was set up and lace-making re-commenced. Much of the lace of Madeira is made entirely by men. The patterns are mostly Maltese or Greek in character, the women being employed on the well-known Madeira embroidery.

Lace is now extensively made at Peniche, a little peninsula north of Lisbon, where the wives of the fishermen are expert in the art. The fabric made is in very broad widths without joins, and these necessitate wide pillows which are cylindrical in form. The women sit with the pillows across their knees, supported at each side by low stools. Both black and white laces are made. Some of the designs are like the Maltese, geometrical; others have large flower patterns with mesh grounds, like the Spanish lace patterns. The designs are usually greatly wanting in artistic feeling.

Potten Kant.
This is described under Antwerp Lace.

Punto a Groppo.
The Italian name for Knotted Lace.

Punto a Piombini.
The Italian term for lace made on the pillow by means of bobbins weighted with iron.

Punto a Rilievo.
The Italian name for Venice Raised Point Lace.

Punto di Burano.
The Italian name for Burano Point (which is described under that heading).

Punto Gotico.
A pattern of needle-point lace made in Rome during the sixteenth century. It is one of the earliest designs of lace made at the time when all designs were geometrical. Those of Punto Gotico follow the lines of the simplest forms of Gothic architecture.

Punto in Aria.
The name given to a variety of delicate laces produced in the seventeenth century, literally "sketches in the air," to distinguish them from the cut-work embroidery and darned netting which had hitherto been the well-known forms of lace. Constant diversity of pattern gave rise to many special names. Venetian Point, Rose Point, Point Neige, Gros Point de Venise, Point Plat de Venise, are all Puntos in Aria, whose characteristic is the exuberant richness of the Italian design. Such lace is the most splendid product of the great Venetian Lace School.
Punto Serrato.
The Italian name for close stitch, buttonhole stitch, or Point Noné.

Punto Tagliato.
The Italian name for Cut-work.

Punto Tirato.
The Italian name for Drawn-work.

Purls or Purling.
A primitive kind of lace formed of loops and twisted threads sewn upon the edge of thick material such as linen, silk or satin.

Puy Laces.
These are described under Le Puy Laces.

Ragusa Lace.
Needle-point lace was made at Ragusa as early as, or earlier than, at Venice itself. It resembled Venice Point in every particular, and was frequently sold as Point de Venise, being extremely costly—"Fait pour ruiner les fortunes." The manufacture of reticella practically ceased when the fashion set in for light net-ground laces, and for cheaper pillow laces. Gimp lace is still made at Ragusa in either gold, silver, or silk threads. These threads are sewn together until they form a braid; the outer threads being twisted into loops to make an ornamental edging. The braid thus made is then sewn down in designs and these are connected with corded bars. Some of the patterns used now date back as far as the sixteenth century, when the gimp laces of Ragusa were already well known.

Rättvik Lace.
Bobbin lace made by the Swedish peasants, the design being usually of the old lozenge pattern. (It is described under Dalecarlian Lace.)

Regency Point Lace.
This lace, made in Bedfordshire, was in great demand during the Regency early in the nineteenth century. The edge is thick; the ground, a complicated réseau, or hand-made mesh. The Regency Point is seldom made now, the more quickly-executed plaited ground bobbin laces having entirely superseded it. (Further details will be found under Bedfordshire Lace.)

Regency Point Lace, made in Bedfordshire; early nineteenth century.
Reticella.

This needle-point lace is considered the earliest of all laces, for cut-work and drawn-work, which preceded it, are not veritable laces, but rather lace-like work. Reticellas, or Greek Point laces, were made chiefly from 1480 to 1620, the designs being always of the stiff geometrical type. Large quantities were used for the decoration of ecclesiastical vestments and cere cloths; shrouds also were made of, or decorated with, it. The earliest Reticellas were formed by stiff lines buttonholed over, picots or pearls being set at intervals along them. The simplest geometrical outlines were used for these early specimens. Greater variety was shown later: the patterns were more solid, and the bars more ornate. The designs, though always formal, were often arranged with excellent artistic effect. Circles and triangles in needle-point work were added, and wheels introduced as seen in the illustration. Towards the middle of the seventeenth century Reticella lost its geometrical character, and adapted itself, as far as the limitations of the work would allow, to the style of design in vogue during the Renaissance period. The Ionian Islands were recognised as the home of Reticella Lace. In Germany, France, Spain, Flanders, and England it was made only to a very limited extent, although it was largely worn in these countries, and the portraits of this period afford excellent opportunities for studying the various makes of fine Reticella.

The Greek Lace, or Reticella, of the present day is generally considered a furniture lace, on account of the coarse but effective workmanship of the modern patterns. (They are described under Greek Point.)

Rézel, Rézeuil.

A plain net ground, referred to under Darned Netting.

Rhodes Lace.

The islands in the Grecian Sea—Crete, Cyprus, and Rhodes—have produced lace work of whatever kind was made at successive periods in other countries: Cut-work, reticella, guipure, gold network in mediæval times, and silk laces and gimps at later times. At present two specialities are made at Rhodes, a white silk guipure, worked with a tambour needle, and a coloured silk lace sometimes called Ribbon lace. Floral or geometrical designs are used, and embroidery in silver thread is added to enrich the pattern in outline.

Ricamo à Reticella.

The Italian term for embroidery or darning on fine net-work.

Ripon Lace.

A coarse bobbin lace was made at Ripon, in Yorkshire, at the end of the eighteenth and beginning of the nineteenth century. The manufacture is now extinct.

Roman Lace.

Another name for Greek Point.
Rond Point.
A term sometimes applied to laces which are made with a needle net-ground.

Russian Lace.
Cut-work, darned netting, and drawn-work were all produced in Russia to a small extent; these were the only needle-point lace varieties made until the present century, when a school was founded in Moscow under the patronage of the Czarina. Old Venice point has there been reproduced, and it is sold under the name of Point de Moscow; every stitch is faithfully copied, and fine thread of English make is used.

Peter the Great founded a silk lace manufacture at Novgorod. In the reign of Catherine II. there were twelve makers of gold lace at St. Petersburg; the designs of the old Russian laces show the Oriental character of the nation, and the quaintness of execution betrays inspiration from the East rather than the West.

Russian Needle-point Lace, "à Brides Picotees," 8½ inches wide; nineteenth century. Given by Her Royal Highness the Duchess of Coburg to the South Kensington Museum.

The threads in the old drawn and cut works are covered over with coloured silks of deep red, orange, and bright yellows, dull blues and greens, like the Persian, Turkish, and Algerian embroideries. A strange characteristic of some of the lace work is that coloured strips of brocade are let into the open spaces, and embroidery of animals with parti-coloured limbs is to be found. In the darned netting the mesh is sometimes of silk, sometimes of linen thread, occasionally of fine gold or silver wire darned with silk.

Much attention has been drawn to modern Russian lace since 1874, when the Duchess of Edinburgh, now the Duchess of Coburg, presented to the South Kensington Museum a collection of Russian laces. Amongst these are many braid and tape laces, mostly from Torjok; frequently a single thread of coloured silk runs in the centre of the loose pillow-made braid, following all the turns.
Belev, Vologda, Riazan, and Mzensk are also lace-making districts in Russia. Their productions, like all Russian laces, are rather coarse, but there is an element of originality in their work and design, which makes one regret that the lace industry has never been taken up very seriously in Russia, for the production being so unlike that of other countries, it is likely that if it were developed some fabric of striking originality would enrich the lace stores of the world.

Saxony Lace.

This is described under German Laces.

Scotch Lace.

Lace-making was set on foot in Scotland by one of the lovely Misses Gunning who, in the eighteenth century, astonished London with their beauty. Anne, Duchess of Hamilton, having seen lace-makers at work on the Continent, introduced the art on her husband's estate. Women were brought over from France and taught the Scotch peasants "Bunt Lace," as it was called. In 1752 the Edinburgh Amusement says "The Duchess of Hamilton has ordered a home to be set up in Hamilton for the reception of twelve poor girls and a mistress. The girls are to be taken in at the age of seven, clothed, fed, taught to spin, make lace, etc., and dismissed at fourteen." Two years later we read: "Her Grace's small orphan family have, by spinning, gained a sum of money, and lately presented the Duke and Duchess with a double piece of Holland and some suits of exceedingly fine lace ruffles of their own manufacture, which their Graces did them the honour to wear on the Duke's birthday, July 14th, and which vied with anything worn on the occasion, though there was a splendid company present." Lace-making was introduced into the schools for the upper-middle classes, and advertisements appeared frequently, informing the public of the advantages to be gained by the useful arts imparted to their offspring in these establishments. One of these recounts how thirty-one accomplishments are to be acquired, such as "waxwork, boning fowls without cutting the back, true point or tape lace, as well as washing Flanders lace and point." Foreign laces were prohibited; English laces being, of course, not included in this prohibition.

With the records of 1778, all mention of lace-making in Scotland ceased. No lace is made at Hamilton now, net-work for veils and scarfs having taken its place. Perhaps this is not to be regretted, for the Hamilton lace never had any artistic value; it was made of coarse thread, a weary iteration of the old lozenge pattern of pre-historic origin being the Scotch idea of beauty and suitability for design in lace. It was never used for dress purposes, and was spoken of in disparagement by connoisseurs as "only Hamilton."

Seaming Lace or Spacing Lace.

This is not a special make of lace. The term is applied to any kind used for the purpose of insertion where there is a seam in the linen or silk with which it is used. The term frequently appears in wardrobe accounts of the sixteenth and seventeenth centuries.

Sherborne Lace.

In 1780, when blonde lace was fashionable, blondes of both black and white were made in large quantities for export at Sherborne, in Dorset; but since the
eighteenth century the lace trade of Sherborne has died out, giving place to the button trade.

Shetland Lace.
This lace is known as Trina di Lana in Italy, where it is much more used than in England. It is a bobbin lace made of the finest Shetland wool instead of the flax or silken thread with which most lace is made. Babies' shawls, coverlets, scarves, etc., are made in black or white wool; the designs are selected from simple flax point designs, and the same stitches are used as in flax thread lace. A cordonnet or cord of chain stitch is filled in with a thick point lace stitch; sometimes detached sprigs are cleverly made, and are afterwards joined with bars in the true point method.

Silk Blonde Laces.
These are made in Spain. Barcelona produces fine black or white blondes, the characteristic of such lace being the thick heavy designs upon the light net grounds. In the middle of the present century the trade in this lace gave employment to about thirty thousand women and children, who carried out the orders in their own homes.
These silk laces do not equal those made at Bayeux and Chantilly: the ground is not so firm, nor is the pattern so regular—probably because there is no central factory to give out the designs and supervise the work of the peasantry. Early in the century Barcelona made white thread laces with floral designs which show their Flemish origin.

Silk blonde lace is now also made in Venice, and by machinery in Lyons.
Spacing Lace.
Another name for Seaming Lace.

Spanish Guipure.
A name given indiscriminately to Spanish lace, Honiton, Irish, or Crochet Point.

Spanish Laces.
From the earliest ages laces have been made in Spain, the first types, such as cut-work, lacis or darned netting, and drawn-work, being all extensively made by the religious communities in medieval times; gold and silver laces were also made. The famous Point d'Espagne was at the zenith of its popularity towards the end of the seventeenth century. Some authorities contend that its name arose more from the large quantities used by the Spanish grandees and supplied by France and Italy, than from the manufacture being of Spanish origin. Certain it is that the making of gold and silver Point d'Espagne was much in the hands of the Jews, and after their expulsion from Spain the consumption of this special kind decreased considerably, and the home manufacture in Spain
deteriorated, so much so that the Spanish Government found it necessary to pass a law prohibiting the importation of gold laces from Lucca and Florence, except such as were necessary for ecclesiastical purposes.

It is strange that nearly all the fine thread lace points of Spain were made for the use of the Church alone, and it was not until the dissolution of the Spanish religious houses in 1830 that its beauty and artistic value could be judged. Then it was seen that the magnificent needle-point laces rivalled even the Italian and Venetian Points. Not only were there heavy laces generally known as Spanish Point, but pieces of the very finest description; “so exquisite,” says Mrs. Bury Palliser, “that they were unmistakably the work of those whose time was not money, and whose devotion to the Church and the images of their favourite saints rendered this work a labour of love, when in plying their needles they called to mind its destination.”

Silk blonde lace made in Spain is described under its own heading.

Another variety of Spanish lace is black, gaily embroidered in coloured silk and gold threads. This is now seldom seen.

Spider Work.

Embroidery or darning upon net. So called in the Middle Ages.

Stephani Lace.

A kind of modern point lace imitating Venetian Point, and named after Princess Stephani of Austria. It was shown at the Exhibition in Brussels in 1880.

Straw-plaited Lace.

The two varieties of straw-plaiting executed in Italy excel any that is made elsewhere; that of Leghorn and the various districts in Tuscany perhaps hold the first place for the manufacture of hats and bonnets. A large amount of skill is needed in manipulating the fibres, as the hats and bonnets at Leghorn are made in one piece, which accounts for their extraordinary durability.

There is in the Tuscan fabric no twist forming a ridge which makes the unequal surface of English straw work, but it is sewn together in successive rows as in the English method.

The straw used is a specially fine kind of wheat straw, and the light buff colour is an important characteristic.

The origin of straw-plaiting in England is of comparatively recent date, it
having been introduced only about a century-and-a-half ago. It has reached a high state of perfection in Bedfordshire, the chief seat of the manufacture. Women and children are employed, and the work is chiefly carried on in the homes of the workers. The straw "braids," as they are called, are made into long lengths, and afterwards laid successively over the edges of the first plait and coiled round, the whole being kept firm by stitching. Specially fine needles, called "straws," are used for uniting the plaits or lace, in order to avoid splitting the fabric. Two kinds of straws are used, called respectively Red Lanwas and White Chittein; these varieties are grown in the Midland and Southern counties.

Much straw-plaiting is done at Luton; rye straw is imported from the Orkney Islands, and from this excellent imitations of the Tuscan fabric are made.

Other countries noted for artistic straw-plaiting and delicate varieties which form a rude kind of lace are Switzerland, Japan, and the South of France.

In the cantons of Fribourg and Appenzell, straw lace-making has been brought to great perfection. Brazil also produces a very delicate species of grass utilised for the purpose of hat and bonnet making, the article made being formed of one piece, like those of Leghorn.

**Suffolk Lace.**

Bobbin-made lace of little artistic pretension. The designs are of the peasant Torchon variety, and are carried out in threads of varying thickness, coarser threads being frequently used to outline the pattern.

**Swedish Laces.**

The art of lace-making was, according to tradition, introduced into Sweden by St. Bridget, who died in 1335. History tells that, in the Middle Ages, the nuns at Wadstena "Knit their lace of gold and silk." From knitting to lace is an easy transition. At the suppression of the monasteries in the reign of Charles IX., a few nuns too old and infirm to sail with their sisters to Poland remained in Sweden and continued their occupation of lace-making, then a secret art. The patterns of Swedish laces are simple; narrow plaited kinds are the most usual. Knotted thread lace was made, also darned net and cut-work,
which were called Holesom. This last is still much used by the Swedish housewives for adorning their household linen. A common kind of twisted thread lace resembling Torchon is now made in many parts of Sweden, chiefly by the peasants for home consumption.

Swiss Lace.

In 1572, a merchant of Lyons, escaped from the Massacre of St. Bartholomew, concealed himself in a bale of goods and reached Geneva in safety. One of his descendants took the opportunity, when the revocation of the Edict of Nantes flooded the city with refugee lace-makers, to gather two thousand of them into his service and set up a factory; the produce of this industry was smuggled back into France, to the great profit of the lace-makers, and much to the annoyance of Louis XIV.

Neuchâtel has always been the centre of the trade for the coarse thread lace made by the Swiss peasants; a manufacture for fine qualities resembling those of Flanders was also set up, and some fine work done. Pattern books for narrow plaits of gold and silver thread and knotted laces, were published in Switzerland. The Sumptuary laws were most severe in the country, and considerably handicapped the lace industry, so that it gradually died out at the end of the last century; though in 1840 a factory was established at Geneva for making a kind of Brussels bobbin lace, which was considered good when new, but it was found that the thread washed thick, and there is little demand for it.

Tambour Lace.

This differs from Tambour work only in the material upon which it is done, net being used as a ground for the chain-stitch outline of the design, instead of a solid material. Before the invention of sewing machines, hand-made Tambour lace was made in Ireland, where it is called Limerick lace. At Coggeshall and Nottingham the making of Tambour lace has declined considerably since the imitations appeared upon the market, for the modern sewing machine can trace a design in chain-stitch upon net or muslin with great facility, so that Tambour lace is now little esteemed.

Tape Lace.

This is a very early form of lace-making. The oldest examples of Italy, Spain and Flanders show the hand-made tape formed into designs, and held in place by means of bridges or bars. Gradually very elaborate designs were made, and lace stitches employed to enrich the tape pattern. In working nearly all the seventeenth and eighteenth century coarse laces, tape was more or less employed.

Tatting Lace.

This knotted lace, made by means of a small shuttle round which the cord or thread is wound, and by means of which knots and loops are worked, has been known and practised for over a century.
The French name for this work, Frivolité, refers to the fragile nature of the work, which is lighter and more lace-like in effect than any other kind of knotted lace. Picots and pearls are used as in point and bobbin laces, and Ragusa points are much imitated in Ireland, where the lace is more popular than in other countries. The name is derived from tattis, an Indian matting of native manufacture which it slightly resembles.

Tønder Lace.
This is described under Danish Lace.

Torchon Lace.
A bobbin lace known in the sixteenth and seventeenth centuries as Beggars’ lace. It resembles Saxony lace in design and style of working. A loose thread is used, and the ground is a coarse réseau. It is largely used for common purposes, and is much in demand both in England and on the Continent. It is made by the peasants in almost every country in Europe.

Trina di Lana.
The Italian name for Shetland Lace, under which heading it is fully described.

Trolle Kant.
An old bobbin lace, no longer made. It was manufactured in Flanders in the sixteenth, seventeenth, and eighteenth centuries. The name of this lace has been corrupted into Trolly, and given to coarse English bobbin laces which have a thick cordonnet.

Trolly Lace.
A bobbin lace made in Normandy, Flanders, and England. The Trolly lace industry has declined considerably since the introduction of the machine-made lace. Its distinguishing features are the ground, which imitates the old Trolle Kant ground of Flanders, and the thick thread cordonnet.

Valenciennes Lace.
The lace manufacture of the Department du Nord dates from the fifteenth century, when it is said one Pierre Chauvin commenced the bobbin lace-making of Valenciennes. This town was part of the ancient Flemish Hainault, and was secured to France by conquest and treaty in 1668-1678.
When first the lace was in favour it had such serious rivals as the popular Brussels Lille and Arras laces, but Louis XIV. encouraged the industry, and gradually the utility and excellent wearing qualities of the lace became known.
Madame du Barry constantly mentions Vrai Valenciennes in her accounts; the Vrai Valenciennes being that lace made in the town itself. It was said that connoisseurs could detect the city-made lace, which was remarkable for beauty of ground, richness of design, and evenness of tissue; this evenness was caused by the city lace-makers working in damp and underground cellars, which greatly facilitated the even working of the bobbins. All lace not made in Valenciennes itself was called Fausse Valenciennes; this name included the work done in surrounding villages as well as that of other countries—it is but an exaggeration to suggest that lace commenced in the town and finished by the same worker outside the walls was inferior.

After the French Revolution, when so many lace-workers fled, Valenciennes lace was much made in Belgium, the centres of the trade being Alost, Ypres, Bruges, Ghent, Menin, and Courtrai, and the work produced in each town has a distinctive feature in the ground. That made in Ghent is square-meshed, the bobbins being only twisted two and a half times. At Ypres the ground is also square-meshed, but the bobbins are twisted four times. In Courtrai and Menin the grounds are twisted three and a half times; this is the cheapest kind. In Bruges the ground has a circular mesh, and the bobbins are twisted three times; this is the variety chiefly known in England.

The pillow-made Valenciennes lace of the present day is not nearly so elaborate as the old production; the dotted or semé style of design is usually worked. The labour of the Vrai Valenciennes was so great that while Lille lace-makers could produce six yards per day, not more than an inch and a half could be made by a Valenciennes worker in a day of fourteen hours. The cost of this lace was in consequence enormous; a pair of man's ruffles would take a year to complete. A piece of lace made throughout by the same person always commanded a higher
price if the fact could be certified. The number of bobbins required sometimes reached four figures; lace two inches wide required at least three hundred.

The earliest Valenciennes designs are very beautiful, usually conventionalised flowers and scrolls made in thick close stitch with grounds in minute circles, sometimes surrounded by other circles. The late eighteenth century patterns betray their Flemish origin; tulips, carnations, and anemones true to nature are seen. There is no cordonnet or raised outline in Valenciennes lace.

**Venetian Guipure.**

A name sometimes given to Greek Point, under which heading it is described.

**Venetian Laces.**

There is little doubt that to Venice belongs the honour of introducing the invention of needle-made laces into Europe, and it is likely that the Italians learned the rudiments of the art from the Saracens who had settled in Sicily. At the coronation of Richard III., in England, "fringe of Venice and mantle laces of white silk and Venice gold" appear; and later Elizabeth of York pays sundry sums of money for "gold of Venice, and other necessaries." From that time onwards there are occasionally mentioned "partlets knit caul-fashion of Venice gold." It was not till the reign of Queen Elizabeth that Italian cut-work and Venice lace came into general use in England. In the fifteenth century both point and bobbin laces were first made in Venice; they were at their best during the sixteenth and seventeenth centuries, and were worn at every court in Europe, but their popularity declined from the middle of the seventeenth century, for, in 1654, Colbert prohibited their importation into France, in order that the lace manufactures he had founded in Alençon and other parts of France might be protected. The French laces, though at first only imitations of the Venice points, gradually developed into something lighter and finer, and usurped the place in the taste of the public formerly held by the costly and heavy Italian points.

At this time, when Alençon and Argentan laces were the favourites, Argentella point was made in Venice; this lace resembles Alençon, except that the cordonnet is flat instead of being padded and raised.

The fine needle-points made at Brussels also helped to oust the Italian laces, till the making of the old Venetian points became almost extinct, and it is only recently that the taste for this especial kind of lace has revived.
Linen Collar, with border and broad ends of Needle-point Venetian Lace (Gros Point de Venise, Punto Tagliato a Foliami), the exquisite quality resembling ivory carved in relief.
A DICTIONARY OF LACE.

It must be remembered that in medieval times it was Venice that set the fashions for all the courts in Europe; silks, satins, brocade laces, and all other articles of luxury, were made in Italy, and it was not till a considerably later date that Paris became the leader of the modes. Catherine de Medicis took with her to France the fashion of wearing costly points, and for many years needle-made laces were called Points de Medicis in Paris.

In the sixteenth century, when Venice lace was at its best, it was the decoration for dress on all occasions throughout Europe; it was used for ecclesiastical purposes to an enormous extent, both for the decoration of the altars, the saints and Madonnas, and also on the priests' vestments. The following were the kinds of laces made at that period:

1. *Punto a Reticello*, or Greek lace.
3. *Punto in Aria.*—Open lace or guipure, worked on a parchment pattern without mesh net-work ground, the sections of the design connected by bridges or bars.
4. *Punto Tagliato a Fogliami.*—Executed like Punto in Aria, but enriched by the outlines being in relief by means of padding threads. Sometimes this most complicated of all point laces is worked in double and triple relief, and exquisite stitches in infinite variety are introduced into the flowers: this is the Rose or Raised Venice Point, the Gros Point de Venise, the Punto a Rilievo so much sought after, so highly prized. This lace is sometimes made in silk, such as purple, yellow, or cream; the designs are conventionalised scrolls and flowers.
5. *Punto a Groppo.*—Knotted lace, like the Genoese Macramé.
6. *Punto a Maglia.*—Lucis, or darned netting, much used for curtains and bed furniture.

Though the Punto Tagliato a Fogliami is more celebrated than any other lace made in Venice, it did not appear until all the arts of Venice were on the decline, at the end of the seventeenth century. This lace is seen in perfection in the portraits of the period; the engravings of the Doge Francesco Morosini show magnificent specimens, as also does the picture of the Dogaressa Quirini Valier in the Civic Museum at Venice. This lace was amongst the principal adornments on all full-dress occasions in Western Europe during the last half of the seventeenth and the early part of the eighteenth centuries. It is now made at the needle-point factory at Burano in all its old beauty, for from the finest seventeenth century examples are sought inspiration in the designing, and the method of achieving even the complicated double and triple relief has been re-discovered. We give a longer description of this lace than of others as it is considered by connoisseurs to be the *chef d'œuvre* of the lace industry, and by artists and cognoscenti to be one of the most beautiful productions of human skill.

Bobbin lace is made in Venice at the present day, as well as fine needle-points of every kind, such bobbin varieties as Pelestrina and Chioggia, besides the beautiful Polychromo lace, being made in large quantities. It is interesting to see in the large and well-organised lace schools of Venice the busy workers in this most artistic industry, for are they not the descendants of those who, two centuries
ago, gave to the world the masterpieces in lace which still remain to show us the beauty and delicacy of seventeenth century needlework?

**Venezuelan Lace.**

The lace work made at Venezuela with drawn-thread work is very beautiful. It is executed upon cambric or linen, the threads being drawn away and divided; but instead of being overcast, it is buttonholed with plain linen thread. Fine purse silks of many colours are used, as in the Oriental embroideries.

**Wiltshire Laces.**

Quantities of bobbin-lace similar in design and workmanship to the Devonshire lace of the period were at one time made in Wiltshire, the end of the seventeenth century being the best period. The industry lingered on in Wiltshire in a depressed condition till the beginning of the nineteenth century, some of the last workers having lived, we believe, in the village of Charmouth.

**Yak Lace.**

A coarse bobbin lace, made in Buckinghamshire and Northamptonshire, of wool obtained from the yak. The designs are copied from silk Maltese guipure and Greek laces, and are geometrical. The guipure bars are ornamented with purls; the thick parts of the pattern are worked in cloth stitch.

**Youghal Lace.**

This lace is also called Irish Point. The lace-making industry is carried on in the convent schools of New Ross, Kenmore, Waterford, Kinsale, Killarney, and Clonakilty, but that produced at Youghal is the best. Old Italian laces are carefully copied, and some new stitches have been invented.

**Ypres Laces.**

These are mentioned under the headings Belgian, Mechlin, and Valenciennes Laces.

**Zante Lace.**

This lace is identical with Greek Point. Its manufacture has long been discontinued, though it is still possible to purchase the lace in the Ionian Isles.
A GLOSSARY RELATING TO HAND-MADE LACE.

Aficot.—The French name of an instrument used in polishing the raised portions of lace. Lobster claws were sometimes employed for this purpose.

Barbe.—A lace tie worn by men and women in Italy and France during the early part of the nineteenth century.

Bars.—The connecting threads thrown across spaces in needle-point and bobbin laces. They are also called Brides, Brides Claires, Coxcombs, Pearls or Purls, Legs, and Ties.

Bauta.—A hood of black lace, worn by both men and women in Italy in the eighteenth century, specially in Venice. The lace covered the chin up to the mouth.

Bead Edge.—A simple heading for pillow lace, also known as Beading.

Bobbins.—The small elongated wooden or bone reels on which the thread is wound for the purpose of lace-making. Occasionally bobbins in England are to be found made of bone instead of wood. If of the latter material they are frequently ornamented with tracery by means of pricking the surface of the wood, rubbing coloured powder into the holes, and then polishing the whole surface with beeswax. We have seen examples in use with posies and the name of a loving giver; decorated sticks or bobbins being usually the gift of a love-sick swain.

Branching Fibres.—In Honiton and other bobbin laces, where sprigs are formed separately from the ground, the chief stems in the leaves are marked with branching fibres.

Brides and Brides Claires.—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

Brides Ornées.—Bars ornamented with picots, loops, or pearls.

Buttonhole Stitch.—One of the chief stitches in needle-made lace; also known as Close Stitch, Point Nonè, and Punto a Feston.

Cartisane.—A strip of parchment or vellum covered with silk, or gold or silver thread, used to form a pattern.
CASCADE.—A term applied to a trimming of lace, folded in zig-zag form.

CENTRE FIBRE.—A name given to the raised appearance in the centre of bobbin-made leaves.

CHAMP.—A groundwork, described under Fond.

CHANSONS À TOILE.—Ballads composed expressly for, and sung by, the maidens in a household while working at their lace or embroidery, or by the peasants as they work in their cottage homes or factories.

CLOSE LEAF.—In Honiton lace, close leaf sprigs are worked in cloth stitch.

CLOSE STITCH.—A name sometimes given to Buttonhole Stitch, one of the chief stitches in needle-point lace.

CLOSE TREFFOIL.—A variety of Honiton sprig. The leaf is worked in lace stitch, the petals in cloth stitch.

CONTINUOUS INNER PEARL.—Used in Honiton and other braid laces as an ornament to the inner side of any leaf that is not filled with stitches.

CORDONNET.—The outline to ornamental forms or patterns in lace.

COURONNES.—Ornaments to the cordonnet, or outlining cord used in needle-point lace. These are frequently worked as decoration to the cordonnet, which forms the edge of the lace, or round any raised cordonnet in the body of the pattern. When in the latter position they are known as Fleurs Volantes, and take the place of Spines and Thorns.

COXCOMBS.—A name sometimes given to Bars; the connecting threads thrown across spaces in needle-point and bobbin laces.

CROSS BAR OPEN.—A stitch used in bobbin laces, chiefly for ornamenting brides.

CROWNS.—The English word for Couronnes, the ornaments to the cordonnet. Crowns are more fully dealt with under Couronnes.

CUT-WORK.—A stitch made in Honiton guipure to unite the pillow-made sprigs.

DENTELÉ.—The French term for a scalloped border.

DESIGN.—The pattern in lace work, as distinguished from the ground or footing.

D’OYLEY.—A small mat for table use or decoration.
Dressed Pillow.—A term used by bobbin-lace makers to intimate that all the accessories necessary are in their proper positions.

Ecrù.—A French term for the colour of raw silk or unbleached linen.

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, used to sew the lace on to the material it is to decorate.

Edgings.—Narrow laces used to trim muslin or cambric frills.

Ell.—An English ell measures 45 inches, having been fixed at that length in 1101. A French ell is 54 inches; a Flemish ell, 27 inches; a Scotch ell, 37 2 inches.

En Coquille.—A French term to denote a shell-shaped lace trimming, which is laid on to a garment after the manner of a succession of scalloped shells.

En Eventail.—A French term denoting fan-shaped lace trimming, which is pleated at the top and hangs so that it flares or fans at the bottom edge.

Engrêlure.—The French name for Footing; it is also called Heading.

Entoilage.—The French term for a plain mesh ground or galloon.

Entredoux.—The French term for insertion, whether of embroidery or lace.

Fil de Cren.—A thick and heavy outline or cordonnet.

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

Fillings.—A word occasionally used for Modes or Jours. Fancy stitches employed to fill in enclosed spaces in needle-point and bobbin laces.

Finger.—A measure of length used by needlewomen; it is 4 ½ inches.
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.—Ornaments worked round a raised cordonnet in the design of needle-point lace.

Flots.—A French term used to signify successive loops of lace overlapping one another in rows.

Flounce.—A term used to signify a strip more or less wide to be gathered or pleated on one side and left loose on the other. In the fourteenth century it was called a Founce; in the reign of William and Mary, a Furbelow, a corruption of Falbala, the Spanish for Flounce.

Fond.—Identical with Champ, Entoilage, and Treille. The ground-work of needle-point or bobbin lace as distinct from the toile or pattern which it surrounds and supports. Grounds are divided into Fonds Claire, Brides Claire, and Brides Ornées. The Fonds Claire include the Réseau or net-patterned grounds. Fond de Neige is also called Òil de Perdrix; it is occasionally used in old Mechlin lace.

Fond Simple, sometimes called Point de Lille, is the finest, 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 the simple crossing of the threads over each other. The paragraph on Grounds affords further information.

Footing or Engrêlure.—A narrow lace sewn to the upper edge of a flounce or border of lace, in order to attach it without injury to the garment upon which it is to be worn. It is sometimes called Heading.

Fraise or Ruff.—An outstanding neck ornament, first used by Henri II. of France, to conceal a scar on his neck.

Garniture.—A French term signifying any description of decorative trimming, such as a garniture of lace.

Gimp.—(1) The pattern, resting upon the ground, or held together by brides or bars. (2) An ornamental trimming of twisted threads, which was formerly called Guipure. (3) In Honiton the word denotes the coarse glazed thread used to raise certain edges of the design.

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

Goderonné, Goudronné.—A fluted edge, derived from the fluted edge of the silversmiths and not from goudron (pitch or starch), the stiffening of lace.
GODET.—A flounce whose upper edge is shorter than the lower, this effect being achieved by the shaping of the flounce itself, not by the frilling-up of the material to make it.

GRAS POINT.—The French term for Cross-stitch.

Groppa.—An Italian term for 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 worked across the open spaces left in the design, in order to connect the ornaments forming the pattern. A Bride ground may be worked by the needle or with the bobbins. The Réseau ground is a net made with the needle or with the bobbins, and connects the ornaments of the design in the same way as does the Bride ground. There are many varieties of the same, such as Dame Joan, Hexagonal or Honeycomb, and Star Grounds. Several illustrations of grounds are given on page 88.

Gruppo.—An Italian term for a knot or tie.

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.

Half-wheels.—Ornamental bars used to connect the heavier portions of lace.

Heading.—A term sometimes used instead of Footing or Engrèlure.

Honeycomb.—A variety of Ground.

Increase Widths.—A term used in bobbin lace-making, when it is necessary to enlarge the pattern.

Inner Pearl.—Ornamental loops in Honiton lace, worked round an opening in the centres of the lace patterns.

Insertion.—Strips of lace or embroidered muslin or cambric, having the edges on each side alike.

Jabot.—A French term originally signifying frilling or ruffles on a shirt; now used for any decorative neck frill on ladies’ dresses.
GLOSSARY.

JOURS.—A term used indifferently with Modes and Fillings for the fancy stitches used to fill in enclosed spaces in needle-point and bobbin laces.

JUPÉ.—The skirt of a dress.

JUPON.—The skirt of a petticoat.

KERCHIEF.—A handkerchief. A square of linen or cambric, sometimes employed by women to cover the head. Lace trimmings to handkerchiefs came first into fashion in England in the reign of Queen Elizabeth.

KNOT.—(1) In bobbin lace, a twist or knot in the thread. (2) A complication of threads in lace secured by interlacing the ends together. Knots are employed in fringe-making and in coarse lace, such as macramé.

LACE TOKENS.—These were given to lacemakers in payment for their work, and at the end of the last century were regarded as legitimate currency.

LACET POINT.—A stitch made in Honiton Guipure to unite the pillow-made sprigs.

LAPEL.—A term signifying the lapped or turned-over corner of the breast of a coat or bodice.

LAPPET, OR TAB.—The lace pendants of a woman's head-dress, worn in the eighteenth century, and still a part of the Court dress of the day in England and other European countries.

LAWN.—A delicately-woven linen, originally of French manufacture, introduced into England in the reign of Queen Elizabeth.

LEAD WORKS OR LED WORKS.—Terms used to indicate Modes or Fillings. Fancy stitches employed to fill in enclosed spaces in needle-point and bobbin laces.

LEAVES DIVIDED.—This term denotes leaves worked with different stitches in Honiton Lace.

LEGS.—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

LINE.—The flax prepared for spinning before it has been sorted, according to the various degrees of fineness.

LINGERIE.—A French term for cambric and linen under-garments.

MANCHETTE.—A diminutive of the French word manche—a sleeve.

MANTEAU.—The French word for a cloak or loose external covering.

MANTLE.—An outer cloak slightly fitting to the figure.

MATH OR MAT.—The closely-plaited portions of flowers, or leaves, in bobbin-made lace; also the closely-worked portion of any lace.
Mechlin Ground.—Of this there are two kinds, the circular and hexagonal. Both are used in Brussels bobbin lace as well as in Mechlin laces.

MESHES.—(1) In netting, this word denotes a completed loop. (2) In bobbin and needle-point lace it signifies the threads that form a net-pattern ground.

Mittens.—Gloves without fingers, having an opening for the thumb.

Mode.—A French term signifying the fashion in dress.

Modes or Jours.—Fillings: fancy stitches employed to fill in enclosed spaces in the designs of both bobbin and needle-point laces. They are also called Lead Works and Lourd Works.

Mull Muslin.—A thin and soft variety of muslin, not dressed with any kind of stiffening.

Napery.—House linen; especially applied to table linen.

Needle.—A pointed instrument, sharp at one end, and perforated at the other to receive the thread which it is designed to draw through any textile.

Œil de Perdrix.—A variety of ground sometimes found in old Flemish Point and Mechlin laces.

Open Braid.—One of the stitches used in bobbin lace-making.

Open Cross Bar.—When the bars which connect the different parts of modern needle-point lace cross each other they are so-called.

Open Dots.—Holes made in bobbin lace in order to lighten any part of the design.

Open Fibre.—A kind of bar used in Honiton lace-making to form open centres to various parts of the pattern, such as the open work in the centres of leaves.

Open Work.—A word applied indifferently to embroidery, lace-making, knitting, netting, cut-work, and crochet, and signifying the interstices between the several portions of close work.

Opus.—The ancient name for a work of any kind.

Orphrey.—The broad band or clavi that adorns the priest’s alb; it was used also to border the robes of knights.

Orris.—A corruption of Arras. The term is used now to denote galloon for
Glossary

upholstering purposes. In the eighteenth century it was applied to laces woven in gold and silver.

Ouvrage.—French term for work.

Pall.—The covering of a coffin.

Parament or Parement.—A cuff sewn upon the outside of a sleeve.

Parfilage or Ravellings.—Work fashionable in the eighteenth century, especially at the Court of Marie Antoinette. The object of the work was to obtain from old and tarnished gold laces, braids, and sword knots the valuable metal threads woven into them, to sell to the gold-beaters.

Parure.—A French term denoting a set of collar and cuffs.

Passement.—Until the seventeenth century, laces, braids and gimps were called Passements a l’Aiguille; bobbin laces, Passements au Fuseaux; and laces with indented edges, Passements à Dentelle.

At present the word denotes the pricked pattern on parchment upon which both needle-point and bobbin laces are worked.

Passementerie.—The old name for lace-workers; the word is now used for all kinds of fringes, ribbons, and gimp for dress trimmings.

Pearls or Purls.—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

Pearl Edge or Purl Edge.—A narrow thread edge of projecting loops, used to sew upon lace as a finish to the edge.

Pearlin or Pearlimg.—The name used in Scotland in the seventeenth century to denote lace.

Picot.—(1) The French term for a prick, as with a needle, used in lace-making. (2) A minute loop or ornament used in needle-made or bobbin lace to add enrichment to an outline leaf, flower, or bar.

Pin.—An instrument used for the temporary attachment of one piece of material to another. Sharpened bones were used in bobbin lace-making before the sixteenth century, when the modern pin was invented; hence the term Bone Lace.

Pin Work.—Also known as Couronnes, Crowns, Spines, Thorns, and Fleurs Volantes. In needle-point lace, it is used to lighten the effect of straight edges.

Pizzo.—The Italian term for lace, especially used in Genoa.

Plain Edge.—An edge in bobbin lace undecorated with loops or pearls.

Plis.—The French term for folds.

Ply.—A term signifying a single untwisted thread.

Point.—The French term for stitches of every description. When the word is prefixed to lace, it means lace of fine quality, whether bobbin-made or needle-point.
POINT DE CHANT.—A bobbin lace ground, also known as Point de Paris ground. It has a hexagon and triangular mesh alternately. It is still used in making black lace.

POINT DE LILLE.—This is described under Fond Simple.

POINT DE PARIS.—Another name for Point de Chant.

POINT DE RACROC.—The French name for Raccroc Stitch, which is used by lace-makers to join together réseau grounds.

POINT NONÉ.—Another name for Buttonhole Stitch, one of the chief stitches in needle-made lace.

POINT PLAT.—The French term for Flat Point, the name given to lace executed without a raised cordonnet or outline cord.

POKING STICK.—An iron tool which was heated in the fire and helped to arrange with accuracy the folds in a ruff. Queen Elizabeth paid her blacksmith, Thomas Labric, the sum of five shillings in 1592 for poking sticks.

PRICKED.—The term used in pillow lace-making to denote the special marking out of the pattern upon parchment.

PRICKER.—A short instrument used in bobbin lace to prick holes in the pattern to receive the pins.

PUNTO A FEUSTON.—The Italian term for Buttonhole Stitch, one of the chief stitches in needle-made lace.

PURLS.—Another name for Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

PURLINGS.—A stitch used in Honiton Guipure to unite the bobbin-made sprigs.

QUILLINGS.—Plaits of lace, tulle, or ribbon, sewn down so that the edge opens in flute-like folds.

QUINTAIN.—A fine lawn used as a background in cut-work, so called from the French town in which the finest quality was made.

RACROC STITCH.—Also known as Point de Raccroc and Rucroc. A stitch used by lace-makers to join together réseau grounds.

RAISED FLOWER.—In bobbin lace this flower is worked upon the cushion, commencing with the centre petals. By the tension of some of the stitches the raised effect, characteristic of Devonia lace, is gained.

RAISED WORK.—In bobbin lace this term denotes the raised edge worked down one side of leaves and flowers. Honiton and Duchess each have occasionally raised work, which heightens the effect of the lace considerably.
GLOSSARY.

Ravellings.—Another name for Parfilage.

Réseau.—(1) Identical with Rezel and Rezueil. A net-pattern mesh or honeycomb ground, made either with the needle or with bobbins. (2) A stitch made in Honiton Guipure to unite the bobbin-made sprigs.

Réseau Rosacé.—The name given to the réseau ground in Argentan lace.

Rezel, Rezueil.—Terms used indifferently with Réseau for the groundwork of lace, whether worked with the needle or with bobbins.

Roving.—A flounce-like trimming attached to the front of a skirt.

Rouissage.—The process of steeping the flax preparatory to its being spun for lace-making.

Round Pillow.—The kind generally used in Devonshire for bobbin lace.

Ruche.—A French term for a quilled or a goffered strip of lace.

Rucroc.—A special variety of stitch used to join together réseau grounds.

Ruff.—The same as Fraize (the fold or outstanding frill of longish hair round the neck of a calf), from which the idea of the neck ruff was taken.

Ruffles.—Frills worn round the wrist. In the time of the Tudors, they were called Hand Ruffs.

Runners.—The name by which the bobbins which work across a pattern in bobbin lace are known.

Sam Cloth.—An old term denoting a Sampler.

Samplers.—These were in use during the sixteenth century, when, on account of the scarcity and high price of pattern books, the earliest patterns
of drawn-work, cut-work and Reticellas were copied upon Sam cloths by those who could have access to, but were not rich enough to buy, books of lace patterns. Later they were used not only as a means of perpetuating a pattern,

![An Eighteenth Century Sampler.](image)

but also to show the skill of the worker. Representations in coloured silks of elaborate borders, lettering, animals, figures, insects and buildings are frequently to be met with in a good state of preservation.

**Scarf.**—A long straight length of lace to wear round the throat, waist, or shoulders, finished all round with a border.

**Seme.**—A French term for sewn or powdered designs of dots, tears or sprigs.

**Setting Sticks.**—Tools of wood or bone, formerly used in starching and fluting ruffs.

**Smock**—(1) A linen shirt worn by men or women, frequently ornamented with embroidery or cut-work. (2) The old English term for shift, shirt, or chemise.

**Spines.**—Long straight points used to enrich raised cordonnets.

**Sprig.**—A term used to denote a detached piece of lace which is afterwards appliqué on to a net foundation, or joined with bars so as to form, with other sprigs, a compact material.

**Star Ground.**—A variety of Ground, mentioned under that heading.

**Starch.**—A fluid used for stiffening lace or cambric. It was first known in England at the end of the fifteenth century, when the wife of a Dutchman brought
the secret of its use from Holland and was patronised by Queen Elizabeth. Starch was at first looked upon as having an uncanny power and was called "devil's broth," but its utility in stiffening the enormous ruffs of the period was admitted.

**Stem Stitch.**—A stitch used in Honiton lace. There are three kinds of Stem Stitch: Beginner's Stem, Buckle Stem, and Stem Stitch proper.

**Strand Ground.**—Used to connect Honiton sprays; it is formed of irregular bars.

**Streak Stitch.**—In hand-made lace the veins of leaves are sometimes indicated with an open line called Streak Stitch.

**Tab.**—Another name for Lappet, under which heading it is described.

**Thorns.**—Identical with Spines and Pin-work. Long straight points used to enrich cordonnets.

**Ties.**—The same as Bars. The connecting threads thrown across spaces in needle-point and bobbin laces.

**Toile.**—The name for the substance of the patterns of lace as distinct from the ground.

**Treille.**—(1) The name by which the réseau grounds of needle-point and bobbin laces are distinguished from the pattern they surround. (2) The general term for the ground or réseau of lace throughout Belgium.

**Wire Ground.**—Sometimes used in Brussels lace. It is made of silk, with its net-patterned meshes partly raised and arched, and is worked separately from the design, which is sewn on to it when completed.

---

**The End.**
INDEX.

A
Adapting lace, 82.
Adda, Marquis G. d', on old lace, 98.
Adelaide, Queen, Honiton lace for, 52, 170.
Advantages of the lace industry for England, 55.
Aficot, 207.
Age of lace, judging, 89.
Aix-la-Chapelle, Treaty of, 114.
Alagoas, Brazil, 125, 126.
Alb, the, 57, 214.
Argentinian portrait of Pontiff in, 59.
Point d'Angleterre, 61.
Point de Flandre, 41.
Trimmed with needle-point lace, 60.
Valenciennes, 59.
Alba at Notre Dame, Paris, 57.
Albissola, 157.
Aloe lace made at, 22, 110.
Alicante, 116.
Alemann lace, 90, 107.
Bayeux lace, 116.
Book on, 103.
Border of, 107.
Chain pattern, 156.
Corsage drapery, 37.
Cravat, 37.
Designs corresponded with style of the period, 110.
Factory founded by Colbert, 28, 108.
Imperial layette of, 109.
Judging, 109.
Modern, 110.
Most costly dress ever made, 58.
Napoleon I.'s efforts, 46.
Napoleonic cypher on, 46, 49.
Paton-cover, 58.
Venetian instructors in, 107.
Winter lace, 43, 107.
Alice, Princess, wedding dress of, 170.
Aloe lace, 110.
Alost, 155.
Altar hangings, 58, 60.
Alva, persecutions of Duke of, 146, 159.
Alvin, L., on old lace, 98.
M., publications of, 97.
American market for German laces, 51.
Amphill, 117.
Amsterdam, 145.
Anglo-Saxon embroidery, 6.
Gold thread, 161.
Nuns' work, 6.
Angouleme, Duchess of, 108.
Annaberg factory, 15, 159.
Anne, Duchess of Hamilton, 196.
Anne, Queen of England, 40, 132, 181.
Anne, Queen, wife of James I., 32.
Anne of Austria, 27, 28 131.
Annunciation, Antwerp lace design representing, 111.
Anspach, 160.
Anti-Gallican Society, 44.
Antique laces, 2, 3.
Antwerp lace, 110.
Brussels, 111.
Lille, 111.
Pot pattern, 111.
Thread, 181, 182.
Appenzell peasant laces, 71.
Straw-plaiting, 200.
Applique laces, 111.
Limerick lace, 178.
Sleeve-trimming, nineteenth century, 53.
Apron, disappearance of lace, 44.
Aprons worn by Roman Catholic bishops, 58.
Arab network, 5.
Arabia's commerce with Italy, 5.
Arabic inscription in drawn linen work, 5.
Needlework, 4.
Argentan lace, 112, 113.
Alb at Notre Dame, Paris, 56.
Bride picotée a speciality of, 113.
Factory refused to Mme. Boislannay, 44.
Point de France, 113.
Pontiff in alb, 59.
Venetian influence on, 113.
Winter lace, 43.
Argentella point, 114.
Arleve peasant laces, 73.
Armenian women’s dress, 5.
Armstrong, Mrs. Rachel, prize awarded to, 171.
Arranging collection, 90, 91.
Arras laces, 28, 31, 114, 156.
at George I.’s coronation, 115.
Mignonette, 182.
Asbestos lace, 115.
Asia Minor, origin of lace in, 4.
Atterbury, Bishop, lace smuggled in coffin of, 79.
Aubrey, Felix, on old lace, 98.
Augusta, Princess, marriage of, 79.
Aurillac, 28, 115, 162.
Auriphrygium, 60.
Austrian bobbin lace, 115.
Laces, 51.
Austro-Hungarian lace, 115.
Avergne laces, 115, 175, 180.
Mignonette, 182.
Plaited, 186.
Auxerre, 178.
Ave Maria design, 149, 184.
Lace, 72, 116.
Axminster, 147.

Barry, Mme. du, 203.
Bars, 207.
Basing, 32.
Bassano, painting by, 13.
Bath Brussels lace, 169.
Bath equipage in the eighteenth century, 38, 160.
Bauta, 207.
Bavaria, 159.
Bayeux laces, 116.
Black silk, 120.
Nineteenth century, 47.
Peasant laces, 69.
Bazzoli, portrait of, 61.
Beachampton, 132.
Bead edge, 207.
Beads, 207.
Bed furniture, nineteenth century, 46, 47.
Bedfordshire lace, 116.
Baby lace, 117.
English Lille, 154.
Maltese, 180.
Pedlars in, 76.
Plaited, 186.
Regency point, 193.
Bedfordshire straw-plaiting, 200.
Bed-trimmings in the eighteenth century, 38.
Bees on Alençon lace, 49.
Beggars’ lace, 117, 163, 202.
Beginner’s stem stitch, 219.
Belev, 196.
Belgian laces, 117. These are fully indexed under their respective headings.
Antwerp, 110.
Bobbin sprigs on machine-made net, 51.
Brussels, 127.
Dogs used for smuggling, 78.
Eighteenth century, 43.
Emigration of workers prevented, 118.
English thread for, 128.
Flanders point, 117.
Machine-made net, run and embroidered in flax thread, 46.
Methlin, 181.
Petit motif, 186.
Point d’Angleterre (so-called), 36, 127.
Schools for, 118.
Seventeenth century, 31.
Smuggling into France, 73.
Tape, 118.
Trelle, 219.
Trellis kant, 155, 202.
Valenciennes, 202.
INDEX.

Belgium, pedlars in, 76.
Belin, Antoine, designs by, 98.
Bell-shaped sleeves in rose point, 55.
Benoit, René, 9.
Berlin, factories at, 160.
Bibliography of lace, 94, 98.
Bideny, Miss J., Queen Victoria’s wedding veil made by, 167.
Bierot, 132.
Binche lace, 119.
Bisette lace, 75, 119.
Black lace, cleaning, 87.
Devonshire, 147.
Black silk laces, 119, 120.
Blandford lace, 119, 153.
Blandford point, cost of, 40.
Bleach, lime as a, 130.
Blessington, Lady, 48.
Bletchley, 132.
Blonde, a summer lace, 43.
Blonde de Caen, 120.
Blonde de fil, 182.
Blonde laces, net, 121.
Nineteenth century, 47.
Sherborne, 196.
Silk, 197.
Wheat or maize pattern, 121.
Bobbins, 207.
Beads on, 210.
Introduction of, 20.
Bobbin lace, Buckinghamshire, 125.
Change from vandyked to straight edge, 25.
Characteristics of, 124.
Cross bar open, 208.
Definition of, 121.
Dressed pillow for, 209.
Duchesse spray of, 120.
First mention of, 125.
Grounds, 212.
Italy the home of, 16.
Judging, 88.
Netherlands taught Northern Europe, 118.
Open braid, 214.
Open dots, 214.
Rare specimen of seventeenth century, 24.
Restoring, 84, 85, 86.
Trolly, 125.
Bobbin-made ground, 88.
Plait, 88.
Réseau, 88.
Bobbin net, first made in the nineteenth century, 47.
Trade, statistics of, 103.

Bock, Franz, catalogue by, 98.
Bodice trimming, seventeenth century, 65.
Bohemian bobbin lace, 115.
Boislanay, Mme. Malbiche de, 44.
Bone lace, 125, 215.
Importation of, 98.
Pins, 215.
Bone point, 125.
Bonnard, M. de, pictures of, 38.
Collection of costumes, 26, 27.
Books on lace, 94, 98.
Border made of fragments, 83.
Borlase, Sir Henry, founder of the Marlow lace school, 130.
Bosse, Abraham, picture and engravings by, 35, 65.
Boucher, fans painted by, 66.
Boulogne fisher-girls, head-gear of, 70.
Bourgogne peasant laces, 74.
Bourgoin, 69.
Bowen, Samuel, on Honiton lace, 169.
Brahançon lace is indexed under Brussels lace.
Brabant flax for Brussels lace, 128.
Braid of twisted threads, ancient, 4.
Braids, straw, 200.
Branching fibres, 207.
Brazilian lace, 125, 126.
Brazilian straw-plaiting, 200.
Bridal dress of 1830, 51.
Bridal laces, 20, 126, 134.
For the Church, 58.
Bride bouclée, 113.
Bride épingleé, 113.
Bride grounds, 212.
Bride picottée, a speciality of Argentan lace, 113.
Bride’s trousseau (French) in the eighteenth century, 38.
Brides, 207.
Brides claires, 207.
Brides ornées, 89, 207, 208.
Bristol, Earl of, portrait of, 34.
Broderie de Malines (181) is indexed under Mechlin lace.
Broderie de Nancy, 150.
Bruges laces, 126, 151, 155, 181, 203.
Brussels lace, 127.
Appliqué, 111.
Assemblage of, 129.
Binche, 119.
Brabant flax for, 128.
Designers of, 129.
Designs followed the fashions, 129.
Discoloration of, 130.
Eighteenth century, 43.
INDEX.

Brussels lace—continued.
   English thread for, 128.
   Factory converted into a hospital, 48.
   Flounces, 51.
   Flowers, 129.
   Machine-made net for, 129.
   Pecimmel manufacture of, 129.
   Point de raccroc, 129.
   Relief in, 129.
   Thread used for, 128.
   Vrai réseau, 129.
   Wages of thread-spinners, 128.
   Wire ground, 219.

Bryony and poppy design, 168.

Buckinghamshire laces, 130.
   Baby laces, 132.
   Cowper, petition from, 130.
   Decline of, owing to machinery, 132.
   Edward (Prince) of York’s layette, 132.
   English Lille, 154.
   French emigrants’ influence on, 132.
   Guipure, 166.
   Hanslope, 131.
   Maltese, 180.
   Marlborough school, 130.
   Newport Pagnell, 131.
   Olney, 131.
   Peddlars in, 76.
   Places producing (in 1865), 132.
   Plaited, 186.
   Prize awarded to, for best piece of English bone lace, 131.
   Queen’s (Victoria) trousseau, 132.
   Ruffles presented to the King by Earl Temple, 131.
   Trolley, 125, 130, 134, 152.
   Yak, 206.

Buckle stem stitch, 219.

Bulgarian peasant laces, 71.

Bullion lace, 132. See also Gold and Silver lace.

Bunt lace, 196.

Burano lace, 57, 135.
   Argentella point, 114.
   Cathedral laces, 57.
   D’Este, Mme., mistress of the school, 135.
   Fans, 66.
   Modern point, 183.
   Point gaze, 133.
   Point gotico, 133.
   Point in the eighteenth century, 42.
   Royal school, 134.
   Scarpatriola, Cencia, 133.

Burano lace—continued.
   Seguin, M., on, 133.
   Varieties of, 134.
   Burning of contraband lace, 79.
   Butterflies’ wings in relief, 170.
   Buttonhole stitch, 207.
   Never seen in machine-made lace, 88.

C

Cabinets for collections, 91, 92.

Caen laces, 116.
   Black silk, 120
   Blonde, 120.
   Blonde net, 121.

Peasant laces, 70.

Calabria, 174.

Calvados, 116.

Cambrai, Archbishop of, ruffles owned by, 40.

Camille, Mme., old lace brought again into fashion by, 48.

Campane lace, 134.

Candia lace, 139.

Cannetille, 132.

Caps, 69. See Peasant laces.
   Mob, pinned under the chin, 44.

Capuchin mummies at Monreale, 62.

Card-sharpters, ruffles used by, 40.

Care of lace, 82.

Carnassière, fil de, 59.

Carnival laces, 20, 134.

Carpaccio, fans painted by, 64.

Carrickmacross lace, 134, 172.

Cartisane, 207.

Cartisane padding, 163.

Cascade, 208.

Casket for storing lace, 92.

Castlemaine, Lady, 33.

Catalonia black silk laces, 119.
   Blonde, 121.

Catalanian lace, 135.

Catherine de’ Medicis, 17, 24, 97, 187, 205.
   Portrait of, 15.

Catherine de Rohan, 135.

Catherine of Aragon, 116, 130, 152.

Catherine, Queen, 17.

Catherine II. of Russia, 194.

Cauchois peasant laces, 67.

Caul lace, 135.

Centre fibre, 208.

Ceylan silk for Bayeux lace, 116.

Ceylon lace, 180.

Pillow lace, 135.

Chaise, 20.

Chaldaic needlework, 4.
INDEX.

Chalet-sur-Moselle, hempen thread spun at, 178.
Champ, 208.
Chansons à toile, 96, 100, 208.
by Randegger, 100.
Chantilly lace, 135.
Bayeux lace similar to, 116.
Black silk, 119.
Blonde de Caen, 120.
Blonde net, 121.
First made with flax thread, 38.
Kinds of, 135.
Nineteenth century, 47.
Old, 45.
Places of manufacture, 135.
Réseau, fineness of, 136.
Scarf of, 136.
Tippet, 52.
Charles II. of France, sumptuary laws of, 9.
Charles V., Emperor, 118.
Charles V. of France, 114.
Charles VIII., sumptuary laws of, 9.
Charles IX. of Sweden, 200.
Sumptuary laws of, 9.
Charles of Savoy, portrait of, 15.
Charles the Bold, 17.
Charles the Great, Sumptuary law of, 8.
Charotte, Queen, Brussels lace owned by, 128.
Dorset lace worn by, 178.
Institution founded by, 40.
Mechlin lace the favourite of, 181.
Charmouth, 206.
Chateau-Thierry, 28, 156.
Chaucer, cut-work mentioned by, 19.
Chauvin, Pierre, and Valenciennes lace, 202.
Chaux de fonds, 51.
Cheap laces formerly called "beggars' laces," 177.
Chenille lace, 136.
Chesterfield, Lord, 78.
Chiavari, 138.
Chicken skin, 67.
China craze and the lace trade in the eighteenth century, 41.
China, lace-making in, 3.
Chinese fans, 64.
Chiogia lace, 42, 136.
Peasant laces of, 70.
Choristers' surplices at the Vatican, 61.
Christening suits, 61.
Christian IV. of Denmark, portrait of, 16.
Christian IX. of Denmark, 76.

Church lace, 56, 136. See Ecclesiastical Lace
Cingalese lace, 180.
Pillow lace, 135.
Cinq trous, 137.
Circassian women's dress, 3.
Classification of laces, 3.
Clari, 214.
Claydon, 132.
Cleaning laces, 86, 87.
Clement XIII., 57.
Clement XIV., portrait of, 56.
Clement's (M.) factory at Bayeux, 116.
Clerget, Ch. Ernest, pattern-books, etc., by, 98.
Chintz, 133.
Clonakilty, 171, 206.
Close leaf, 208, 209.
Close stitch, 208.
Close trefoil, 208.
Clouet, Jean, portrait by, 15.
Cluny lace, 137.
Guipure, 137, 138.
Plaited, 136.
Coburg's (Duchess of) present of Russian laces to South Kensington Museum, 195.
Cocheris, Hippolyte, on old lace, 98.
Code Mignaud, 27.
Coffins, smuggling in, 79.
Coggeshall, 201.
Coif edged with purling, 21.
Colbert, minister of Louis XIV., founder of the Alençon factory, 11, 26, 28, 36, 70, 110, 113, 137, 153, 155, 156, 173, 184, 187, 204.
Inventories of his household, 149.
Portrait of, 29.
Cole, Alan S., works on lace by, 98, 104.
Collar, Devonshire guipure, 53.
Collar, falling, 166.
Extinction of, 33, 34.
Ruff replaced by, 26.
Succeeded by cravat, 33, 34.
Collar, flat, 35.
Collar, Medici, 25, 27, 32.
Collar of Cyprus lace, 142.
Collar of Flemish needle-point, 135.
Collections, arranging, 90, 91.
Colonial and Indian Exhibition, Cyprus lace at, 142.
Colouring laces, 87.
Colyford, 148.
Colyton, 147, 148.
Commode head-dress, 34.
Commonwealth, the, 33, 126.
INDEX.

Coro laces, 49, 137, 159, 190.
Conclave, Holy, laces of, 58.
Continuous inner pearl, 208, 209.
Contraband lace, burning, 79.
Convents, lace made in, 58, 94, 150, 179, 198.
Medieval work in, 18.
Tuition in, 17.
Varieties of lace made in, 184.
Coptic drawn-linen work, 8.
Coques, Gonzales, portrait by, 23.
Coquille, en, 209.
Coralline point, 137.
Coralline weed and the introduction of bobbins, 20, 182.
Cord of twisted threads, ancient, 3.
Cordonnet, 208.
Corfu lace, 137, 163.
Cork, fan worked at, 68.
Corneille on Havre laces, 70.
Cornish laces, 153.
Cost of lace-making, 1.
Cotton thread used instead of flax, 47.
Courromes, 208.
Courriers de la mode, grands, 80.
Courtrai flax, 128.
Courtrai lace, 137, 155, 181, 203.
Courtaules, lace-trimmed cap worn by peasants of, 72.
Cowper, petition from, 130.
Coxcombs, 208.
Cravat, falling collar succeeded by, 33, 34.
Cravat, folded, 36.
Craven, Lady Elizabeth, portrait of, 53.
Crete lace, 139.
Creval drawn lace, 140.
Crochet, 139, 140.
French patterns for, 103.
Irish, 52.
Crochetage, 27.
Cromwell, 33.
Cross bar open, 208, 214.
Crossing or crochetage, 27.
Crowns, 208.
"Crusoe, Robinson," his present of Flanders lace, 161.
Cuddington, 132.
Cuff of point neige, 188.
Curragh lace, 172.
Cushion, lace-trimmed for infants, 62.
Customs duties, 49, 44, 53, 78, 127.
Cut cambric and needlework, 177.
Cuthbert's (St.) coffin in Durham Cathedral, 5, 18.
Cut linen, an early form of lace work, 6.
Cut-work, 18, 140.
A secret of the Church, 7.
Cecilia de Mula's dowry, 142.
Greek lace, 140.
Honiton lace, 208.
Mending, 85.
Pagan, Matteo, on, 141.
Sleeve trimmed with, 13.
Cyprus lace, 142.
D
Daisy, Honiton, bobbin-made, 167.
Dalecarlian lace, 143.
Hair lace, 190.
Peasant laces, 75.
Point tresse, 130.
Dalmatian peasant lace, 74.
Dalmatic, the, 57.
Dame Joan ground, 212.
Dammartin, 135.
Danes, coat-trimmings of the ancient, 5.
Danish laces, 77, 143.
Drawn muslin, 144.
Funeral laces, 62.
Jutland, 143.
Local names for patterns of, 144.
Patterns of, 144.
Peasant laces, 72.
Schleswig, 143.
Steinbeck's efforts for, 143.
Tonder, 143.
Danish mummies, 62.
Dante on dress, 7.
D'Aosta, Duc, 110.
Darned lace, 144, 145.
Darned netting, 12, 19, 144, 145.
for furniture, 144.
Mending, 85.
Names of, 144.
Dartmouth, Lord, petition to, 130.
D'Astie, Baroness, 179.
Date of lace, judging, 89.
Dauphin, layette presented to, by the Papal Nuncio, 61.
Dead bodies replaced by smuggled lace, 79.
Dead, dressings for the, 62.
Decreeze, portrait by, 50.
Definition of the term lace, 3, 174.
Defoe on Bedfordshire lace, 34.
on Blandford lace, 49, 119.
De Glen, Jean, pattern-book by, 176.
Denny, Lady Arabella, a great patron of Irish lace, 171.
Dentelle, 208.
INDEX.

Dentelle, 144.
Dentelle à cartisan, 163.
Dentelle à la reine, 145.
Dentelle à la vierge, 145, 147, 184
   Peasant laces of, 70.
Dentelle au fuseau, 145.
Dentelle de fil, 145.
Dentelle de Liége, 176.
Dentelle Irlandaise, 183.
   Book on, 103.
Dentelle redin, 146.
Dentelle Renaissance, 183.
Designs, 208.
   Most ancient, 4.
   Old lace, 98-105.
D’Este, Mme. Anna Bellorio, mistress of the
   Burano lace school, 133.
De Vere, Lady, and Irish point, 172.
Devonia lace, 52, 146.
   Bobbin-made flower, 170.
   Raised flower, 216.
Devonshire lace, 146.
   Adapting, 83.
   Appliqué, 111.
   Black, 147.
   Decline of the industry, 148.
   Fan made at Seaton, 67.
   Greek, 147.
   Guipure collar, 53.
   Honiton, 167.
   Honiton Application, 167.
   Imitation of Flemish, 147.
   Introduction of, 146.
   Male and female workers, 147.
   Nineteenth century, 52.
   Pedlars in, 76.
   Round pillow for, 217.
   Trolly, 147.
   Truck system of payment, 78.
Diamond plaitings, 167.
   Dictionary of Lace, 107.
Dieppe lace, 148.
   Ave Maria, 116.
   Dentelle à la vierge, 145, 146.
   Designs, 149.
   Double-ground, 146.
   Modern school, 149.
   Peasant lace, 72.
   Point, 148.
Dieudonné, M., on vrai and fausse Valen-
   ciennes, 139.
Digby, George, Earl of Bristol, portrait of, 34.
   Dijon, 178.
   Divided leaves, 213.
Doddrige, Lady, effigy of, 146.
Doges’ Palace, model of, 80.
Dogs used for smuggling, 78.
Dolls, fashion, 79, 80.
Dorsetshire, bullion lace found in, 132.
Dorsetshire barow, gold lace in, 4.
Dorsetshire lace, 149.
   Blandford, 119.
   Blonde, 196.
   Lyme Regis, 178.
   Sherborne, 196.
Dots, open, 214.
   Dotted style, 91.
   Double-ground Dieppe lace, 146.
   Douglas, Bishop, on the dandyism of Leipzig
   students, 160.
   D’Oyleys, 208.
   Crochet, 139.
   Made from fragments, 83.
   Drawers for storing, 93.
   Drawn linen, Saracenic, the earliest form of
   open-work, 5, 7.
   With Arabic inscription, 5.
   Drawn-work, 19, 149, 150.
   Ancient, 7-10.
   Geometrical, 150.
   Names of, 150.
   Persian, 186.
   Dresden Museum, catalogue of lace in, 98.
   Dresden, settlement of French refugees in, 159.
   Dresden point, 150.
   Dressed pillows, 209, 217.
   Dressing-room in the eighteenth century, 38.
   Dry-cleaning damaging to lace, 87.
   Dubarry, Mme., 38, 135.
   Dublin, 171.
   Dublin Museum, catalogue of lace in, 98.
   Duchesse lace, Bruges, 126.
   Raised work, 216.
   Dunkirk lace, 151, 181.
   Dunstan (St.), cut-work patterns designed by, 7.
   Dutch flax, 131.
   Dutch lace, 150, 151.
   Dentelle à la reine, 143.
   Peasant laces, 72.
   Dutch oorijzers, 72.
   Duties, Customs, 49, 44, 53, 78, 127.

E

Earliest forms of lace, 1, 2, 3.
Ear-plates, metal, 72.
Ecclesiastical lace, 56.
   Albs, 56.
   Albs at Notre Dame, 56.
INDEX.

Ecclesiastical lace—continued.
Aloncon lace, 108.
Altar hangings, 58, 60.
Bridal lace for the Church, 58.
Burano Cathedral, 57.
Christening suits, 61.
Conclave, Holy, 58.
Cut-work, 7.
Dalmatics, 57.
Drawn-work, 150.
Fabulous value of old, 56.
Funeral laces, 62.
Genoese macramé, 159.
Gold lace, 161.
Holy or hollie point, 60, 166.
Italian, 173.
Jewish, 60.
Knotted lace, 174.
Liége, 176.
Macramé, 179.
Norman-English Church, 60.
Notre Dame, Paris, 54.
Orphreys, 60.
Paris Oratoire, 58.
Paten-cover, 58.
Reformation, effects of, 60, 61.
Rohan family, 58.
Self-sacrificing work of ladies, 59.
Spanish, 199.
Statuettes, border of bobbin-made lace from, 57.
Surplices, 57.
Talith, the, 60.
Tippets, 103.
Venetian, 205.
Vestments, 56, 136.
Écru, 209.
Edges, varieties of, 209.
Bead, 207.
Plain, 215, 216.
Edging as an indication of age, 89.
Edgings, 209.
Patterns for (1591), 95.
Edward (Prince) of York's layette, 132.
Effigies of monarchs, &c., decked with lace, 62.
Egyptian antique laces, &c., 2, 3, 4, 5, 6, 7, 9.
Carbon mummy wrappings, 62.
Egyptian sarcophagi, figures on, 4.
Eighteenth century, anecdotal history of lace in the, 37.
Austrian laces, 51.
Bankruptcies of lacemen, 42.

Eighteenth century—continued.
Belgian laces, 43.
Designs, 91.
English laces, 40, 153.
equipage de bain, 38.
Fans, 67.
Fortunes spent on ruffles and jabots, 39.
French laces, 37.
Gambling for lace stakes, 42.
Gold and silver lace, 41.
Italian laces, 42.
Lace bills, 42.
Mantillas, 42.
Mourning wear, 43.
Picture of the times, 37.
Point lace, 190.
Reveille, the, 38.
Servants' livery, 40.
Smuggling, 44, 78.
South Sea Bubble, 41.
Spanish laces, 41, 42.
Summer laces, 43.
Toilet table, 38.
Valenciennes laces, 204.
Venetian laces, 205.
Winter laces, 43.
Elberfeld, 160.
Elephant's-tail hair lace, 190.
Elizabeth (Queen), 35, 44, 60, 77, 120, 152, 167, 190, 198, 204, 213, 216, 219.
Fans presented to, 64, 66.
Portrait of, 64.
Wardrobe accounts of, 157.
Elizabeth of Bourbon, portrait of, 17.
Elizabeth of York, 204.
Ell of various nationalities, length of, 203.
Embroidered muslin, 47.
Embroidered net in the nineteenth century, 49.
Embroidery, ancient, confused with lace, 4, 5.
En coquille, 209.
En évantail, 209.
English application of to-day, 54.
English Church vestments, 57.
English ell, 209.
English fane, 65.
English laces, 152. These are fully indexed under their respective headings.
Bobbin-made tape lace, 151.
Eighteenth century, 49.
Flemish influence, 152.
Greek, 164.
Nineteenth century, 47, 52.
INDEX.

English laces—continued.

Plaited, 186.
Plea for, 54.
Purlings, 152.
Reticella, 194.
Seventeenth century, 32.
Trolli, 202.
Varieties of, 153.
Venetian influence, 152.

English Lille, 154, 184.
English point, 54, 154.

Eighteenth century, 40.

Origin of, 35.

English straw-plaiting, 192.

English sumptuary laws, effects of, 32.

English thread for Belgian laces, 128.

Engrelures, 87, 209.
Judging lace by, 89.

Entoilages, 116, 209.

Entreléux, 209.

Epaullettes, officers’, 133.

Equipage de bain in the eighteenth century, 38, 160.

Erzgebirge district, 160.

États Généraux, costumes prescribed by, 46.

Eternelle, 161.

Eu, 149.

Eugenie, Empress, 38.

Dress presented to the Pope by, 59.

Eventail, en, 209.

Evolution of lace, 1.

Exeter, 148.

Exeter Cathedral inventory, 19.

Tomb in, 146.

Exmouth, 147.

Eyck, Jacob van, praises of lace sung by, 17.

F

Fairs, lace bartered at, 77.


Falling collar, 166.

Extinction of, 33.

Replaces the ruff, 26.

Succeeded by cravat, 33, 34.

Fambri and Felestrina lace, 185.

Fambrì, Signor Paolo, revival of Burano and Chioggia lace industries, by, 134, 136.

Fans, 63.

Antique sticks used with modern leaves, 67.

Appliqué, 67.

Burano, 66, 67.

Chicken-skin, 67.

Chinese, 64.

Fans—continued.

Designs in, 66.
Earliest, 63.

English, 53.

English point, 66.

Gentlemen’s, 65.

Irish needle-point, 66.

Irish, worked at Cork, 68.

Italian, 64.

Invention of, 63.

Japanese, 68.

Lace and painting combined, 67.

Long-handled, 65.

Married women’s, 64.

Mirror in centre of, 64.

Painted, 64.

Parchment lace on, 65.

Presented to Queen Louise of Lorraine, 64.

Presented to the English sovereign.

64, 66.

Roseline point, 66.

Royal attributes, 63.

Screen-shaped, 62.

Sticks studded with precious stones, 65.

Useful v. ornamental, 68.

Fashion puppets, 79, 80.

Fausse Valenciennes, 59, 203, 204.

Fécamp, 149.

Felkin, William, on lace manufactures, 98.

Fossegnola, poet, 155.

Ferrara Cathedral, 13.

Fertault, Françoise de, on old lace, 98.

Fiammingo, Cavaliera, portrait of, 19.

Fibres, branching, 207.

Centre, 208.

Open, 214.

Fifteenth century, 12.

English laces, 152.

Picture of the times, 12.

Sumptuary laws, 7.

Valenciennes lace, 202.

Venetian laces, 204.

Fil de carnasie, 59.

Fil de cren, 209.

Fil de trace, 209, 210.

Fil tiré, 150.

Filet brodé, 166.

Filet brodé à reprises, 144.

Filet guipure, 166.

Fillings, 209, 213.

Fimboice, meaning of, 5.

Finger, a measurement, 209.

Fino d’erbe Spada, 155.

Fire-proof lace, 115.
INDEX.

Fischer, Hugo, on old lace, 98.
Fish bones used instead of pins, 125.
Fisher girl, legend of, 182.
Fisherman's lace, 190.
Flanders' claim to the introduction of lace, 16, 117.
Flanders in medieval times, 12.
Flanders, Northern Europe taught lace-making by, 18.
Flanders lace, 155.
Act preventing emigration of workers, 155.
Antwerp lace known as, 110.
Bobbin-made, 155.
Guipure, 166.
Mechlin, 181.
Needle-point, 155.
Gil de perdrix, 214.
Gilt, alb of, 41.
Reticella, 194.
"Robinson Crusoe's" present, 161.
Tape lace, 201.
Trolle kant, 202.
Trolly, 202.
Varieties of, 155.
Flanders point, 41, 117.
Flat point (point plat), 127, 155, 216.
Flax, cotton thread used instead of, 47.
Flax thread, transition from gold and silver lace to, 7.
Flemish ell, 209.
Flemish lace, &c., is indexed under Flanders.
Fleurs volantes, 208, 210.
Flockton's marionettes, 80.
Florentine lace, 155.
Greek lace, 163.
Florentine paintings, the earliest showing lace, 13.
Flots, 210.
Flounces on the skirt in the eighteenth century, 43.
Flowers, raised, 170, 189, 216, 217.
Flower pot and Lily of the Annunciation pattern, 167.
Flowers in point lace, book on, 104.
Fond, 210, 211.
Fond de neige, 210.
Fontange head-dress, 28, 32, 33.
"Foolish Virgins," the, by Abraham Bosse, 35.
Judging lace by, 89.
Fourteenth century, picture of the times, 12.
Sumptuary laws, 7.
Fowler, Mrs., of Honiton, 54, 148.
Fragments, joining, 82.
Fragonard, paintings by, 32.
Fraise, or ruff, 210.
Replaced by falling collar, 26.
France, Île de, 178.
France, laces of, are indexed under French.
France, smuggling of lace into, 78.
Francis I., 15.
Sumptuary laws of, 9.
Franco, Giacomo, patterns by, 125.
Franco, Girolamo, designs by, 98.
Francois, Prince of Savoy-Carignan, portrait of, 24.
Francois Regis, patron saint of lace-makers, 21.
Frederick, Prince of Wales, marriage of, 43.
Frederick William, Elector of Brandenburg, 160.
French ell, 209.
French fashion dolls, 79, 80.
French, Gilbert J., on ecclesiastical tippets, 103.
French ground Northamptonshire laces, 184.
French laces, 156. These are fully indexed under their respective headings.
Eighteenth century, 37.
Florentine influence, 156.
Gimp or guipure, 164.
Greek, 163.
Medici points, 205.
Modern point, 183.
Net ground laces, 113.
Nineteenth century, 46, 49.
Origin of, 156.
Peasant laces, 69, 71, 72.
Petit motif, 185.
Plaited, 186.
Point de France, 187.
Reticella, 194.
Seventeenth century, 23.
Varieties of, 156.
Venetian influence, 204.
French Revolution, fatal to fine lace, 11, 44.
French straw-plaiting, 200.
French sumptuary laws, effects of, 8, 11, 21, 24, 28, 68, 107, 117, 175.
Freytag on German life in the sixteenth century, 160.
Fribourg straw-plaiting, 200.
Friaure, 133.
Frivolité, 202.
<table>
<thead>
<tr>
<th>Index</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funeral clothing</td>
<td>62</td>
</tr>
<tr>
<td>Funerals, lace used at</td>
<td>33</td>
</tr>
<tr>
<td>Furbelow</td>
<td>210</td>
</tr>
<tr>
<td>Gallion</td>
<td>116</td>
</tr>
<tr>
<td>Gambling for lace stakes in the eighteenth century</td>
<td>42</td>
</tr>
<tr>
<td>Garniture</td>
<td>210</td>
</tr>
<tr>
<td>Gawcott</td>
<td>132</td>
</tr>
<tr>
<td>Geneva</td>
<td>201</td>
</tr>
<tr>
<td>Genoa laces</td>
<td>157</td>
</tr>
<tr>
<td>Cushions used in making</td>
<td>158</td>
</tr>
<tr>
<td>Early</td>
<td>157</td>
</tr>
<tr>
<td>Export</td>
<td>159</td>
</tr>
<tr>
<td>Fisherman's lace</td>
<td>190</td>
</tr>
<tr>
<td>Gold</td>
<td>161</td>
</tr>
<tr>
<td>Macramé</td>
<td>157, 158, 179</td>
</tr>
<tr>
<td>Plaited</td>
<td>158</td>
</tr>
<tr>
<td>Point pécheur</td>
<td>190</td>
</tr>
<tr>
<td>Seats of the industry</td>
<td>157, 158</td>
</tr>
<tr>
<td>Varieties of</td>
<td>157</td>
</tr>
<tr>
<td>Genoese sumptuary laws</td>
<td>157</td>
</tr>
<tr>
<td>Gentlemen's fans</td>
<td>65</td>
</tr>
<tr>
<td>Geometrical patterns</td>
<td>90</td>
</tr>
<tr>
<td>George I</td>
<td>47, 115, 134</td>
</tr>
<tr>
<td>George II</td>
<td>43</td>
</tr>
<tr>
<td>George III</td>
<td>44, 78</td>
</tr>
<tr>
<td>German drawn-linen work, fourteenth century</td>
<td>10</td>
</tr>
<tr>
<td>German laces</td>
<td>159</td>
</tr>
<tr>
<td>American market for</td>
<td>51</td>
</tr>
<tr>
<td>Bobbin-made</td>
<td>159, 160</td>
</tr>
<tr>
<td>Early</td>
<td>16</td>
</tr>
<tr>
<td>Equipage de bain</td>
<td>160</td>
</tr>
<tr>
<td>&quot;Eternelle,&quot;</td>
<td>161</td>
</tr>
<tr>
<td>French influence</td>
<td>159</td>
</tr>
<tr>
<td>Greek</td>
<td>163</td>
</tr>
<tr>
<td>Introduction of</td>
<td>159</td>
</tr>
<tr>
<td>Nineteenth century</td>
<td>51</td>
</tr>
<tr>
<td>Northern</td>
<td>159</td>
</tr>
<tr>
<td>Pattern-books</td>
<td>160</td>
</tr>
<tr>
<td>Peasant laces</td>
<td>71, 73</td>
</tr>
<tr>
<td>Peasants' household linen adorned with lace</td>
<td>75</td>
</tr>
<tr>
<td>Plaited</td>
<td>186</td>
</tr>
<tr>
<td>Reticella</td>
<td>194</td>
</tr>
<tr>
<td>Southern</td>
<td>160</td>
</tr>
<tr>
<td>Uttmann, Barbara</td>
<td>159</td>
</tr>
<tr>
<td>Venetian influence</td>
<td>160</td>
</tr>
<tr>
<td>Germany, introduction of bobbin lace to</td>
<td>15</td>
</tr>
<tr>
<td>Lace postmen in</td>
<td>77</td>
</tr>
<tr>
<td>Ghent lace</td>
<td>161, 203</td>
</tr>
<tr>
<td>Gilbert, Mme., 187</td>
<td></td>
</tr>
<tr>
<td>Gimp, definitions of</td>
<td>210</td>
</tr>
<tr>
<td>See also Guipure. Gold and silver</td>
<td>132</td>
</tr>
<tr>
<td>Ragusa</td>
<td>193</td>
</tr>
<tr>
<td>Gingles</td>
<td>210</td>
</tr>
<tr>
<td>Giovanelli, Princesse</td>
<td>134</td>
</tr>
<tr>
<td>Glen, Jean de, pattern-book by</td>
<td>176</td>
</tr>
<tr>
<td>Gloucester, Duchess of</td>
<td>48</td>
</tr>
<tr>
<td>Goderonné</td>
<td>210</td>
</tr>
<tr>
<td>Godet</td>
<td>211</td>
</tr>
<tr>
<td>Gold and silver, transition from, to flax</td>
<td>7</td>
</tr>
<tr>
<td>Gold and silver thread lace, early specimen</td>
<td>22</td>
</tr>
<tr>
<td>Gold laces</td>
<td>47, 132, 181</td>
</tr>
<tr>
<td>See also Silver laces. Ancient</td>
<td>161</td>
</tr>
<tr>
<td>à réseaux</td>
<td>161</td>
</tr>
<tr>
<td>Cyprus</td>
<td>142</td>
</tr>
<tr>
<td>Eighteenth century</td>
<td>41</td>
</tr>
<tr>
<td>Geometric designs</td>
<td>161</td>
</tr>
<tr>
<td>Harlequin's dress</td>
<td>43</td>
</tr>
<tr>
<td>in Scandinavian barrow</td>
<td>4</td>
</tr>
<tr>
<td>Modern</td>
<td>162</td>
</tr>
<tr>
<td>Plaited</td>
<td>186</td>
</tr>
<tr>
<td>Point d'Espagne</td>
<td>162</td>
</tr>
<tr>
<td>Spanish Jews' influence on French</td>
<td>162</td>
</tr>
<tr>
<td>Gold nets mentioned by Homer</td>
<td>4</td>
</tr>
<tr>
<td>Goubaud, Mme., works by</td>
<td>103</td>
</tr>
<tr>
<td>Gournon</td>
<td>210</td>
</tr>
<tr>
<td>Graeco-Roman tombs, netting in</td>
<td>4</td>
</tr>
<tr>
<td>Grammont lace</td>
<td>118, 155, 162</td>
</tr>
<tr>
<td>Gras point</td>
<td>211</td>
</tr>
<tr>
<td>Grave-clothes</td>
<td>62</td>
</tr>
<tr>
<td>Great Hampden</td>
<td>132</td>
</tr>
<tr>
<td>Great Marlow, petition from</td>
<td>130</td>
</tr>
<tr>
<td>Great Sandford</td>
<td>132</td>
</tr>
<tr>
<td>Greek Devonshire lace</td>
<td>147</td>
</tr>
<tr>
<td>Greek lace, ancient and modern</td>
<td>153</td>
</tr>
<tr>
<td>Cut-work, 140</td>
<td></td>
</tr>
<tr>
<td>Designs</td>
<td>163</td>
</tr>
<tr>
<td>Imitations of</td>
<td>163</td>
</tr>
<tr>
<td>Peasant laces, 75</td>
<td></td>
</tr>
<tr>
<td>Seats of the industry</td>
<td>163</td>
</tr>
<tr>
<td>Greek point</td>
<td>162, 194</td>
</tr>
<tr>
<td>Groppo</td>
<td>211</td>
</tr>
<tr>
<td>Grosland</td>
<td>178</td>
</tr>
<tr>
<td>Gros point de Vénise</td>
<td>189</td>
</tr>
<tr>
<td>Reproduction of</td>
<td>183</td>
</tr>
<tr>
<td>Grounds, 88, 211, 212</td>
<td></td>
</tr>
<tr>
<td>Forerunner of the modern</td>
<td>2</td>
</tr>
<tr>
<td>Mechlin</td>
<td>214</td>
</tr>
<tr>
<td>Star</td>
<td>218</td>
</tr>
<tr>
<td>Strand</td>
<td>219</td>
</tr>
<tr>
<td>Wire</td>
<td>219</td>
</tr>
</tbody>
</table>
INDEX.

Grounded Venetian point, 163.
Gruppo, 212.
Guene, 28.
Guene lace, 163.
Guipure, 163, 212. See also Gimp.
Ancient, 163.
Border of French, 164.
Costliness of, 163.
D'Art, 163, 164, 144, 163, 164.
de Binche, 119.
de Bruges, 126.
Definition of, 163.
de Flandre, 166.
Falling collar, 166.
French, 26.
Modern, 166.
Needle-point, 15.
Paddig of, 163.
Tape, 163, 165, 166.
Thread, 163, 165.
Gunning, Misses, 166.
Guyard, Sieur, and Argentin lace, 113.

H
Haddonham, 132.
Hailstone, S. H. Lilla, catalogue of her collection, 103.
Designs by, 103.
Sainte-Croix's book on her collection, 104.
Hainault, 119, 175, 202.
Hair (human) lace, 190.
Hair, single or married state indicated by arrangement of, 71.
Half-wheels, 212, 213.
Halifax, Marquis of, portrait of, 36.
Hamburg lace purchased for Lady Nelson, 260.
Hamburg point, 159.
Hamilton, Anne, Duchess of, 196.
Hamilton lace, 166.
Hampden, Great, 132.
Handkerchief, lace-trimmed, early picture showing, 33.
Hand ruffles (ruffles), 217.
Hanover, 160.
Hanslope, 131.
Harems, work in, 185.
Harlequin's dress of the eighteenth century, 43.
Hartz Mountains, benefactress of, 15, 159.
Havre laces, 149, 184.
Peasant laces, 70.
Hawkins, Daisy W., on old point lace, 103.
Headgear, 69. See Peasant laces.

Heading, 212.
Health Exhibition (1884), Buckinghamshire lace at, 132.
Heathcoat's invention of the net-making machine, 179.
Hennor needlework, 4.
Hélène, Princess, of France, marriage of, 110.
Henri I., sumptuary laws of, 9.
Henri II., 156, 210.
Portrait of, 13.
Henri III., 163.
Sumptuary laws of, 9.
Henri IV., sumptuary laws of, 9, 15.
Henrietta Maria, wife of Charles I., 33.
Portrait of, 27.
Henry VIII., 70, 136, 182.
Fans, 65.
Henry, son of James I., portrait of, 31.
Herbert, Miss, of Exeter, 54.
Hereno, Val d', passant laces of, 70.
Hexagonal grounds, 212.
History of lace, difficulty of tracing, 3.
Holesom, 75, 201.
Holl, portrait by, 52.
Holland, flax thread of, 151.
Holland, Queen of, 72.
Hollar, portrait by, 65.
Hollie or holy point, 60, 166.
Christening clothes, 167.
Origin of word, 166.
Patterns, 167.
Holy Dove pattern, 167.
Holy point, 60, 166.
Homer, nets of gold mentioned by, 4.
Honeycomb grounds, 189, 212.
Honfleur, 149.
Honiton application, 167.
Honiton crochet, 140, 172.
Honiton guipure, 166.
Cut-work, 208.
Lace point, 213.
Purlings, 216.
Réseau, 217.
Honiton lace, 147, 148, 167.
Appliqué, 111.
Bath Brussels, 169.
Bobbin-made, poppy and bryony design, 168.
Bobbin-made sprig, 148.
Book on, 105.
Branching fibres, 207.
Brussels, imitation, 167.
Close leaf, 208, 209.
INDEX.

Honiton lace—continued.
Close trefoil, 208.
Continuous inner pearl, 208, 209.
Cost of, 170.
Cost of Antwerp thread for (1590), 170.
Decay of the industry and efforts towards its restoration, 170.
Devonia, 170.
Fire, distress caused by, 169.
Flemish influence, 167.
Guipure, 170.
Inner pearl, 212.
Leaves divided, 213.
Machine-made net, effects of, on, 52.
Nineteenth century, 53.
Open fibre, 214.
Open fibre used in bobbin lace to form leaves, 169.
Origin of, 167.
Primitive method of payment, 170.
Raised work, 170, 216.
Royal family’s orders, 170.
Schools, 54.
Sprigs, making of, 169, 170.
Stem stitch, 219.
Strand ground, 219.
Hospital at a Brussels lace factory, 48.
Huguenot lace, 171.
Huguenots, the, 29.
Human hair lace, 190.
Humphrey of Honiton, 34.
Hungarian lace, 115.
Hurde, Mary, of Marlborough, memoirs of, 149.

I
Identifying lace, 87.
Ile de France, 178.
Peasant laces of, 70.
Illerig, 51.
Increase widths, 212.
Incroyable period, 47.
Indian elephants’-tail hair lace, 190.
Indian lace, 4, 171.
Madras, 180.
Point lace, 171.
Indian shawls, 119.
Indian work (punto tirato), 150.
“Industria” (L’), by Paul Veronese, 1.
Inner pearl, 212.
Continuous, 208, 209.
Innocent IV., vestments ordered by, 17.
Insertion, 212.

Ionian Islands, 162, 163, 194, 206.
Grave-clothes found in, 62.
Irish laces, 171.
Carrickmacross, 134.
Crochet, 140, 172.
Curragh, 172.
Fans, 65, 67.
Guipure, 172.
Honiton crochet, 140.
Limerick, 177.
Maltese, 180.
Nineteenth century, 52.
Point, 140, 172, 206.
Point de tricot, 140.
Raised rose tricot, 140.
Schools for, 172.
Seats of the industry, 171, 172.
Tambour, 201.
Tatting, 202.
Varieties of, 172.
Youghal, 206.
Irish point, 140, 172, 206.
Crochet, 172.
Issaokz, Peeter, portrait by, 16.
Isabeau, lace, 87.
Isaiah, reference to “networks” in, 4.
Isidore, St., and the dalmatic, 57.
Isle of Man lace, 172.
Isle of Wight lace, 172.
Italian fans, 64.
Italian laces, 173. These are fully indexed under their respective headings.
Bobbin-made border, 173.
Carnasieire, fil de, 59.
Collection of, 77.
Early, 173.
Eighteenth century, 42.
Knotted, 59, 174.
Margherita, 181.
Nineteenth century, 49.
Peasant laces, 73.
Petit motif, 186.
Point, 189.
Prison-made, 49, 119.
Songs sung by the workers, 96, 100.
Tape lace, 201.
Italy in medieval times, 12.
Italy’s commerce with Arabia, 5.
Italy the home of needle-point and bobbin laces, 14, 16.

J
Jabots, 212.
Eighteenth century, 39.
Jacobites, 42.
INDEX.

James I., 32, 182.
Japanese fans, 68.
Japanese lace, 4.
Japanese straw-plaiting, 200.
Jesuit lace, 172, 173.
Jesu Rom (Michel Angelo), book by, 103.
Revival of Polesestrina lace by, 183.
Jewellery worn by peasants, 73, 74.
Jewish ceremonials, lace used in, 60.
Joan (Dame) grounds, 212.
Joining fragments, 82.
Jonson, Ben, 32.
Josephine, Empress, 129.
Jours, 213, 214.
Judging lace, 87.
Jupe, 213.
Jupond, 213.
Jutland, 143.
Lace postmen in, 77.
Peasant laces, 72.

K

Kemnere, 172.
Kenmore, 206.
Kerchief, 213.
Killarney, 171, 172, 206.
Kinsale, 171, 172, 206.
Kneller, portrait by, 28.
Knight, Miss, autobiography of, 159.
Knights’ robes, 214.
Knots, 213.
Knotted lace, 20, 173.
Knotted white thread, Genoese, 179.
Kufic inscription in drawn work, 8.

L

Labelling laces in collections, 93.
Labric, T., Queen Elizabeth’s blacksmith, 216.
Lace, definition of, 13, 74.
Lace bark tree, 174, 175.
Lace postmen, 77.
Lace tokens, 213.
Lactce point, 213.
La Chaise Dieu, 116.
Lacis, 12, 19, 144.
Lacquey’s livery in the eighteenth century, 40.
Lady’s Album of Fancy Work, 103.
Lagetti, 174, 175.
Lamballe, Princess de, 135.
Lapel, 213.
Lappet, 213.
Lavendon, 132.
Lavoro a groppi, 20, 175.
Lavoro a maglia, 175.
Lawn, 215.
Layard, Lady, on cut-work, 142.
Laybach, 51, 115.
Layette presented by the Papal Nuncio to the
Dauphin of France, 61.
Lead works, 213.
Leaves divided, 213.
Leghorn straw-plaiting, 199.
Legs, 213.
Leipsic, 160.
Leonardo da Vinci, portrait by, 114.
Le Puy laces, 49, 156, 175.
an ancient factory, 21.
Jesuit Father’s efforts on behalf of, 175.
Oldest in France, 175.
Lerd works, 213.
Le Sage’s play for puppets, 80.
Leve, the, 187.
Liege lace, 175.
Lierre, 155.
Lignerres-l’Doucelle, 113.
Lille fond claire, 88.
Lille lace, 176.
Antwerp, 111.
Black, 176.
Bobbin-made, 176.
English, 184.
Patterns of, 176.
Summer laces, 43.
Lime as a bleach, 130.
Limerick lace, 52, 177.
Applique, 178.
Origin of, 177.
Run, 178.
Tambour, 178.
Limoges lace, 178.
Lind, Jenny, portrait of, 52.
Line, definition of, 213.
Linen garment ornamented with drawn work,
with Kufic inscription, 8.
Lingerie, 213.
Lisbon lace, 192.
Literature of Lace, 94, 98.
Livery in the eighteenth century, 40.
Lobsier claws for polishing, 207.
Lode Connet, 51.
Loire, the, 156.
Loire, Haute, 156, 175.
London Exhibition Reports, 98, 103.
L’Onnay, 28, 156, 187.
Lorraine lace, 178.
Migfonette, 182.
INDEX.

Loudun, 28, 156.
Loughton, 132.
Louis VIII., sumptuary laws of, 8.
Louis XI., sumptuary laws of, 9.
Louis XIII., 27, 138, 156.
and the Dauphin, portraits of, 61.
Sumptuary laws of, 11.
Fans, 67.
Louis XVI., 43, 110, 190.
Bust of, 37.
Raffles owned by, 40.
Louis le Débonnaire, sumptuary laws of, 8.
Louise Adelaide of Orleans, portrait of, at Versailles, 59.
Louise of Lorraine, fan presented to, 66.
Louvain, 119.
Picture by Quentin Matsys at, 118.
Portrait at, 135.
Lozenge pattern the most ancient, 4.
Lucca gold lace, 116.
Lucerne peasant laces, 73.
"Lucretia," by Bassano, 13.
Luignes, Mme. de, 38.
Luneville lace, 178.
Luton, straw-plaiting at, 200.
Luzarches, 135.
Lyne Regis lace, 178.
Decline of the industry, 178.
Lyons, 262, 178, 197.
Lys, River, rouissage in, 128.

M

Maceio lace, 125, 126.
Machine-made ground laces, mending, 85.
Lace, judging, 88.
Net, effect of, on Honiton laces, 52.
Net, run and embroidered with flax thread, 46.
Thread net, introduction of, 47.
Macramé lace, 179.
Book on, 103.
Genoese, 157, 158.
Origin of name, 179.
Revival of, 179.
Madagascar lace, 179.
Madeira laces, 51, 179.
Madras lace, 180.
Madrid, 162.
Maintenon, Madame de, 29
Marly pattern blonde, 121.
Malines, 151.
Malines lace (181) is indexed under Mechlin lace.
Malmesbury, Countess of, portrait of, 53
Maltese lace, 180.
Black silk, 119.
Imitations of, 180.
Plaited, 186.
Manchette, 213.
Manillese lace, 180.
Aloe, 110.
Manteau, 213.
Manilla lace, 180.
Manilla, portrait of Spanish lady in, 38.
Manillas in the eighteenth century, 42.
Sacredness of, 181.
Mante, 213.
Manuscripts, ancient, their bearing on lace, 4.
Manx lace, 172.
Marcello, Comtesse, 134
Margherita, Queen of Italy, 57, 133.
Margherita lace, 151.
Margherithe, "lace" à la Reine, 49.
Marie Antoinette, 135, 214.
Bust of, 37.
Fall of, 45.
Lace worn by, 11.
Marie de Medicis, 25, 156, 157.
Marie Louise, 108.
Lace made for, 46, 49.
Marie Stuart, inventory of, 190.
Marie Thérèse, 119.
Marionettes, 80.
Market days, lace bartered on, 77.
Marlborough, Wilts, 149.
Marlow, Great, petition from, 130.
Married or single state indicated by arrangement of hair, 71.
Married women's fans, 64.
Marriott, Wm., prize awarded to, 131.
Marsh Gibbon, 132.
Mary, Queen of Scots, 17.
Portrait of, 21.
Mary II., 34.
Lace bill of, 40.
Mat, 213.
Math, 213.
Matsys, Quentin, picture by, 118.
May, Princess, Bucks lace ordered by, 132.
Mazarin, laces purchased by, 28.
Mechlin lace, 181.
Circular ground, 212.
Cost of, 181.
Decline of, 128.
INDEX.

Mechlin lace—continued.
   Early examples of, 181.
   Meshes of, 182.
   Napoleon’s opinion of, 182.
   Cél de Perdriz, 214.
     “Queen of laces,” 124.
   Summer lace, 43.
Medieval guipure, 182.
Medieval lace, 12, 18.
   Anecdotel history of, 12.
   Designs, 90.
   Picture of the times, 12.
   Venice sets the fashions, 205.
Medici collar, 15, 25, 27, 32.
   Favourite lace of the, 20.
   Influence on French laces, 156.
   Points, 187, 205.
Medici, Catherine de’, 17, 24, 97.
   Portrait of, 15.
Medici, Marie de’, 23.
Mending lace, 84.
Memin lace, 182, 203.
Merci, 135.
Merletto a piombini, examples of, 125.
Merli (Antonio), patterns by, 103.
Mermaid’s lace, 182.
Meshes, 214.
Michaud, Code, 27.
Middle Ages, fashions set by Venice in the, 224.
   Kinds of lace made in, 18.
   Picture of the times, 12.
Midlessex, 153.
Midland Counties Loan Exhibition, catalogue of, 104.
Mignan’s book on lace, 35.
Mignonette lace, 182.
Milanese lace, 138.
   Greek, 163.
   Point, 182.
Milan, Sforza, Viconti of, 13.
Milon Keynes, 132.
Minerva, Zierlich-Webende, 103.
Minift, Mrs. of Honiton, 34.
Mirecourt lace, 156, 182.
Mittens, 214.
Mixed lace, 183.
Mob cap pinned under the chin, 44.
Modelbücher, 104.
   “Modern” and “old” lace, definition of the terms, 47.
Modern point lace, 183.
Modes, 213, 214.
Monaghan, 134, 140, 171.
Monasteries, work in, 94.
   Suppression of English, 12.
Monmouth’s Rebellion and Devonshire lace, 146.
Monreale, Capucini Convent at, 62.
Montmorency, 178.
Montulay, French draughtsman, 114.
Moorsish lace, 183.
Morangis, M. de, Prefect of Alençon, 35.
Morocco lace, 183.
Morosini, Doge Francesco, 205.
Mosaic lace, 127.
   Modern, 43.
   Moscow, 195.
   Moull attacking lace, 82.
Moussot, 132.
Mourning wear in the eighteenth century, 43.
Mula’s (Cecelia de) dowry, 142.
   Mull muslin, 214.
Mummies, Capuchin, 62.
Mummy wrappings, 62.
   Adorned with drawn-work, etc., 4.
Munich caterpillar lace, 135.
Murat, 116.
Music, “lace-makers’ (chansons à tôle), 100, 208.
Muslin, embroidered, 47.
   Muslin, Mull, 214.
Mzensk, 196.

N
Nancy, broderie de, 150.
Nankan silk for Bayeux lace, 116.
   for Caen lace, 120.
Napery, 214.
Naples, 163.
   Efforts of, on behalf of the lace industry, 46.
   Portrait of, 48.
Napoleon III., 38.
   Costly Alençon purchased by, 109.
Napoleonic cypher, 46, 49.
Neapolitan Greek lace, 163.
Needle, 214.
Needle-point, definition of, 183, 189.
   Ground, 88.
   Guipure, 15.
   Italy the home of, 14, 16.
   Judging, 88.
   Open cross bar, 214.
   Point noe, 216.
INDEX.

Northamptonshire laces, 184.
English Lille, 154.
Flemish influence, 184.
French ground, 184.
Point ground, introduction of, 184.
Valenciennes, 184.
Yak, 206.
Nôtre, André le, portrait of, 30.
Nôtre Dame (Paris) laces, 56.
Nottingham lace, patterns for, 104.
Tambour, 201.
Novgorod, 195.
Nuss' work, 38, 59, 94, 140, 159, 179, 184, 198.
200.
Anglo-Saxon, 6.
Ordered by Innocent IV., 17.
Varieties of, 184.
Nuremberg, 159, 160.
Nuremberg Museum, catalogue of, 104.

O
Œil de perdrix, 113, 210, 214.
Officers' epaulettes, 133.
Old lace, definition of, 47, 185.
Reaction in favour of, 48.
Olney, 131, 132.
Ongania, F., reproductions and translations
by, 97, 98, 104, 105.
Oorijzers, 72.
Open braid, 214.
Open cross bar, 208, 214.
Open dots, 214.
Open fibre, 214.
Open lace, 185.
Open work, 214.
Opus, 214.
Opus anglicanum, 185.
Ordered by Innocent IV., 17.
Opus araneum, 137, 144, 185.
Opus filatorium, 137.
Opus tiratum, 150.
Original origin of lace, supposed, 3.
Origin of lace, 3.
Judging, 89.
Orkney Islands straw for plaiting, 200.
Ornamento delle belle et Virtuose Donne, &c.,
104.
Orne, the, 156.
Orphrey, 60, 214.
Orris, 214.
Orra lace, 185.
Ostau, Giovanni, works by, 104.
Ouvrage, 215.

Needle-point—continued.
Punto a feston, 216.
Restoring, 84, 85, 86.
Toile, 88.

Needles for straw plaiting, 200.
Neh und Strickbuch, Neu, 104.
Nelson, Lady, Hamburg lace purchased for,
160.

"Nenia," chanson à toile, by Randegger, 100.
Nero's head-covering of gold threads, 161.
Net, bobbin-made, first appearance of, 47.
Net ground, judging, 88.
Net, machine-made, introduction of, 47.
Net-making machine, Heathcoat's, 170.
Netting book, 104.
Network, ancient, forerunner of the modern
lace ground, 2.
Neuchâtel, 201.
Newport Pagnell, 131.
New Ross, 171, 172, 206.
Newton Blossomville, 132.
Nineteenth century, anecdotal history of lace
in the, 46.
Bed furniture, 46, 47.
Devonia lace, 52.
Devonshire lace, 52.
English laces, 47, 52.
French laces, 47, 49.
German laces, 51.
Honiton laces, 52.
Irish laces, 52.
Italian laces, 49.
Low prices for lace in, 47.
Madeira laces, 51.
Only kind of lace invented during, 190.
Petit motif, 52.
Picture of the times, 46.
Point lace, 100.
Polychromato lace, 190.
Portuguese laces, 51.
Reaction in favour of old lace, 47.
Russian laces, 51.
Smuggling, 76.
Spanish laces, 51.
Swedish laces, 51.
Swiss laces, 51.
Venetian laces, 205.
Nord, Department du, 202.
Normandy laces, 149, 83.
Bobbin, 183.
Mignonette, 182.
Peasant, 69, 184.
Troy, 202.
INDEX.

Peasant laces—continued.
Bayeux, 69.
Bourgogne, 74.
Bourgoin, the, 69.
Bulgarian, 71.
Caen cap, 70.
Cauchoise, 69.
Chioggia, 70.
Dalecarlian, 75.
Dalmatian, 74.
Danish, 72.
Dieppe, 72.
Dutch, 72.
French, 70, 71, 72.
German, 71, 75.
Greek, 75.
Havre, 70.
Ile de France, 70.
Italian, 73.
Jutland, 72.
Lacorne, 73.
Normandy, 69, 184.
Paris and its environs, 75.
Portuguese, 72.
Roman district, 174.
Rouen caps, 74.
Russian, 74.
Silesian, 75.
Southern French, 71.
Spanish, 72.
Stiffened lace as a sunshade, 75.
Swedish, 72, 75.
Swiss, 70, 71, 201.
Utrecht, 69.
Women prided themselves on the fineness of their lappets, 69.
Yvetot, 69.

Peasant jewellery, 73, 74.
Peddars, lace sold by, 76.
Pelestrina lace, 42, 185.
Revival of, 185.
Peniche lace, 191, 192.
Pepys' Diary quoted, 33.
Period when lace was made, judging, 89.
Persian drawn-work, 186.
Peter the Great, 105.
Petit motif, 52, 185.
Petit poussin, 184.
Philip Augustus, sumptuary laws of, 8.
Philippine Islands lace, 180.
Aloe lace, 110.
Picchetti, Marie, a macramé worker, 179.
Picklemann, Jungfrau, 160.
Picots, 214, 215.

P

Packmen, lace sold by, 76.
Pagani, Matio, designs by, 104.
on cut-work, 141.
Pagano, Alessandro, work by, 104.
Pall, 215.
Palliser, Mrs. Bury, quoted, 18, 79, 131, 153, 199.
Works by, 104.
Pandore, la grande and la petite, 80.
Paraguayan aloe lace, 110.
Parament, 214.
Parchment lace, 163.
Used as fan-trimming, 65.
Parament, 215.
Parflage, 214.
Paris, 102, 163, 178, 181, 182.
Exhibition (1851), 103.
Exhibition reports, 98, 104.
Fashion puppets from, 79, 80.
Oratoire inventory, 58.
Peasant laces in the neighbourhood of, 75.
Point, 187.
Parresoli, patterns by, 125.
Parure, 215.
Passement, Révole de, 97.
Passementerie, 215.
Passements, 10, 144, 178, 215.
à dentelle, 215.
à l'aigüe, 215.
an faveaux, 215.
Paten, covering for, 58.
Patterns, judging by, 90.
Most ancient, 4.
Pattern books, 94, 98, 105.
Early, 13, 16, 22, 26, 94.
German, 160.
Scarcity of, 97.
Swiss, 201.
Paul Veronese, painting by, 1.
Paix de Caux, 149.
Pearl, continuous inner, 208, 209.
Pearl edge, 215.
Pearl, inner, 212.
Pearl tatting, 172.
Pearl or pearleng, 215.
Pearls, 215.
Peasant laces, 69.
Ariège, 73.
Baden, 69.
INDEX.

Pictures as an aid in tracing the history of lace, 3.
Pies, smuggling in, 79.
 Pillows, dressed, 209, 217.
 Pillow lace, definition of, 3, 186.
 Pillow, round, 217.
 Pins, 215.
 Pins, substitutes for, 125.
 Pin work, 215.
 Pins VII., portrait of, 61.
 Pizzo, 215.
 Plain edge, 215, 216.
 Plaited lace, 186.
 Cluny, 186.
 Point d’Espagne, 186.
 Yak, 186.
 Piastra made of floral scraps, 82.
 Plis, 205.
 Ply, 215.
 Point, definition of, 215.
 Point à carreaux, 186.
 Point à l’aiguille, 127, 186.
 Earliest, 129.
 Point conté, 119, 141.
 Point coupé, 10, 141.
 Point d’Alençon, Point d’Argentan, &c., are indexed under Alençon, Argentan, &c.
 Point d’Angleterre, 54, 127, 147, 153, 154.
 à bridé, 154.
 Description of, 154.
 First appearance of, 35.
 Lappet of, 153.
 Smuggling of, 154.
 Point de champ, 187.
 Point de chant, 216.
 Point de France, 26, 113, 187. See French laces.
 Cost of, 187.
 Evolution of, 187.
 Falling collar of, 29.
 Ruffles and cravat of, 32.
 Venetian influence, 28.
 Point de gazon, 43, 115, 127.
 Austrian, 115.
 Eighteenth century, 43.
 Point de Genèse, 157.
 Point de Gênes frisé, 22.
 Point de Lille, 216.
 Point de Medicis, 187, 205.
 Point de Moscou, 195.
 Point de Paris, 187, 216.
 Point de racroc, 129, 216.
 Point d’Espagne, 198.
 Early, 22.

Point de tricot, 140.
Point de Tulle, 182.
Point de Turque, 185.
Point de Venise, 26.
 Gros, reproduction of, 183.
Point double, 187.
Point Duchesse, 43.
Point du Dieppe, 184.
Point du Havre, 149, 184.
Point gazer, 43, 115, 127.
Austrian, 115.
Eighteenth century, 43.
Point Gotico, 15.
Collar of, 19.
Point, graa, 211.
Point Jesuit, 172.
Point lace, definition of, 188.
 Flower in relief, 189.
Honeycomb grounds, 189.
Italian, 189.
Modern, 183.
Patterns of, 189.
Relief in, 189.
Silk for, 189.
Six-sided mesh, 189.
Point, lacet, 213.
Point neige, 189.
Cuff of, 188.
Point noné, 216.
Point pechéur, 190.
Point plat, 127, 216.
Appliqué, 127.
Point tresse, 190.
Decline of, 190.
Elephant’s-tail hair, 190.
Poking stick, 216.
Polychrome, 22, 190.
Pombal, Marquis de, Portuguese factory founded by, 192.
Point l’Evêque, 149.
Pope, appeal to, in 1437, 10.
in Argentan alb, portrait of, 59.
Pope’s point, 191.
Poppy and bryony design, 168.
Portraits, earliest, showing lace, 13.
Portuguese laces, 191.
Nineteenth century, 51.
Peasant laces, 72.
Peniche, 192.
Varieties of, 192.
Portuguese sumptuary laws, 192.
Postmen, lace, 77.
Pot pattern, 111.
Potsdam, 160.
INDEX.

Potten kant, 122.
Potter, Amy, and burial clothes, 62.
Pottery, lozenge pattern on, 5.
Pourpa di Franz, 1a, 81.
Poupee, 79, 80.
Fournier, Francesco, portrait by, 19.
Poussin design, 149.
Pricked, 216.
Pricked lace, 134.
Pricker, 216.
Princess Royal, wedding dress of, 170.
Prison-made laces, 49, 119.
Profit on lace-making, 1.
Protecteur, the, 33.
Publications on lace, 94, 98.
Punti dei dodici fusi, 14.
Punti di Burano, 133, 192.
Punto a feston, 216.
Punto a groppo, 173, 174, 179.
Punto applicato, 18.
Punto Gotico, 192.
Punto in aria, 31, 192.
Punto ricamato a maglia, 144.
Punto tagliato, 140.
a fogliami, 203.
Punto tirato, 190.
Puppets, fashion, 79, 80.
Perpignans' rule, effects of, 53, 61, 126, 167.
Purl edge, 215.
Purlings, 152, 193, 215.
Puy de Dome, 156.
Puy laces (175) are indexed under Le Puy.

Q
Queen (the) Lace Book, 103.
Quillings, 216.
Quintain, 140, 216.

R
Rabbin, 5.
Racocch stitch, 139, 216.
Ragged lace, treatment of, 82.
Ragusa lace, 193.
Raised flowers, 216, 217.
Honiton, 170.
Raised point de Venise, 195.
Raised rose crochet, 140.
Raised work, 216.
Randegger, Signor G. A., ballade à toile by, 100.
Rapolla, Genoa, 157.
Rättvik lace, 193.
Ravelliings, 215, 217.

Rechami, De, embroidery patterns by, 104.
Reformation, effects of, 50, 61, 167.
Regency point lace, 152, 193.
"Reglement pour les superfluities des habits" (1613), 25.
Relief, flowers, &c., in, 140, 170, 189, 216, 217.
Rembrandt, portraits by, 32, 65.
Renaissance lace, finest period of, 11.
Renaissance patterns, 91.
Resau, 144.
Definition of, 217.
Grounds, 212.
Net ground, hexagonal, 212.
Rosace, 111, 217.
Restoration, the, 33.
Restoring lace, 84.
Reticella, 13, 20, 162, 194.
Designs for, 94, 96, 194.
Reveille, the, in the eighteenth century, 38.
Revolution, French (1792-3), effects of, 44.
105, 116, 129, 135, 149, 156, 203.
"Révete des Passemens," 97.
Rezel, 144, 217.
Rèzeuil, 144, 118.
Rezzonico, Pope (Clement XIII), 57.
Reims, 28, 156, 178.
Rhodes lace, 194.
Riazan, 196.
Ricamo, 5.
a reticella, 194.
Richard III., laces worn at coronation of, 203.
Richelieu, 114, 156.
Riégio de la Brachardière, Mlle., Netting Book by, 104.
Ringköbing "topper," 72.
Ripon lace, 194.
Riviera, 179.
Robing, 217.
Rococo designs, 91.
Rode, James, of Honiton, 14, 146, 154.
Rohin, Catherine de, 135.
Rohan family, Archbishops of Strasburg, 59.
Roman cemetery in Egypt, lace from, 2.
Roman Church, vestments of, 56. See Ecclesiastical lace.
Roman gold-thread work, 161.
Roman-Greek lace, 163.
Roman-Greek tombs, netting in, 4.
Roman lace, 162.
Peasants', 174.
Romana, Lucretia, designs by, 104.
Rond point, 195.
Rosaline point for fans, 66.
INDEX.

Rose point, 23, 189.
Bell-shaped sleeves, 55.
Roslin, portrait by, 41.
Ross, New, 171, 172, 206.
Rouen children’s lace-trimmed caps, 71.
Rouen peasants’ lace-trimmed caps, 74.
Rouissage, 217.
Round pillow, 217.
Royal family, English, Honiton lace ordered for, 170.
Royal robes, networks on ancient, 4.
Rubens, portraits by, 32.
Ruche, 217.
Rucroc, 129, 217.
Ruff, 217.
Invention of, 156.
Medieval, 15.
Poking-stick for, 216.
Replaced by the falling collar, 26.
Seventeenth century, 23, 24.
Trimmed with gaipuré, 21.
Yellow, prohibited in church, 32.
Ruffenberg, Baron, memoirs of, 155.
Ruffles, 217.
Eighteenth century, 39.
Servants’, 40.
Weeping, 41.
Ruffs, medieval, 17.
Run Limerick lace, 178.
Runners, 217.
Russian lace, 195.
à brides picotés, 195.
Book on, 105.
Braid laces, 195.
Coarseness of, 196.
Coloured strips in, 195.
Duchess of Coburg’s present of, to South Kensington Museum, 195.
Gold, 62.
Needle-point, 193.
Nineteenth century, 51.
Old, 195.
Originality of, 196.
Peasant dress, 74.
Seats of the industry, 195, 196.
Tape laces, 195.

S

St. André, M. de, 30.
St. Annaberg, 16.
St. Bartholomew, massacre of, 201.
St. Bridget, introduction of Swedish laces attributed to, 200.
St. Cathbert’s coffin in Durham Cathedral, 5, 18.
St. Denis, 178.
St. Dunstan, patterns designed by, 7, 94.
St. Etienne, 178.
St. François Regis, the patron saint of lace-makers, 21.
St. Gallen peasant laces, 71.
St. Maximien, 135.
St. Michel laces, 178.
St. Nicholas flax, 128.
St. Peter’s, Louvain, portrait at, 155.
Sainte Croix, Dr. Le Roy de, on Mrs. Hallstone’s lace, 104.
Sam cloths, 97, 217.
Samplers, 97, 217, 218.
Sandford, Great, 132.
Santa Margherita, Genoa, 157.
Saracenic drawn and embroidered linen, 9.
Drawn linen, the earliest open-work, 7.
Drawn linen work, 5.
Drawn-work with Kufic inscription, 8.
Introduction of Venetian lace, 203.
Sarcophagi, figures on, 4.
Satire mentioning every known lace in the seventeenth century, 97.
Savary on Valenciennes lace, 161.
Savile, George, Marquis of Halifax, portrait of, 36.
Savona, 190.
Saxony bobbin lace, modern, 159.
Scalloped borders, first produced at Genoa, 22.
Scallops replaced by straight border, 25, 27.
Shape of, at various periods, 89.
Transition between pointed and straight, 87.
Scandinavia, gold lace handcraft taken by Vikings to, 5.
Lace postmen in, 77.
Scandinavian barrow, gold lace in, 4.
Scarf, 218.
Chantilly lace, 136.
Scarpandiola, Cencia, 133.
Schleswig, 143.
Scotch crochet, 140.
Scotch ell, 209.
Scotch lace, 196.
Bant Lace, 196.
Coarseness of, 196.
Duchess of Hamilton’s efforts on behalf of, 196.
Shetland, 197.
INDEX.

Scott, E., on flowers in point lace, 104.
Scrapes, joining, 82.
Scriptural references, 4.
Sculpture as an aid in tracing the history of lace, 3.
Seaming lace, 196.
Seaton, 148.
Fan made at, 67.
Sedan; 28, 156, 178.
Seguin, Joseph, on old laces, 104.
on Burano laces, 133.
on point d’Angleterre, 26.
on point de Venise, 26.
Semé, 218.
Servants’ livery in the eighteenth century, 40.
Setting sticks, 218.
Seventeenth century, anecdotal history of lace in the, 23.
Designs, 90, 97.
English laces, 35, 132.
Fans, 64.
Finest lace made in, 11.
Picture of the times, 23.
Point lace, 190.
Profuse use of lace in, 27.
Satire mentioning every known lace, 97.
Venetian laces, 204.
Sewing on lace, without injuring, 87.
Sforza, Béatrix d’Este, portrait of, 14.
Sforza family records, 13, 13, 182.
Sharper, ruffles used by, 40.
Shawls, Indian, 119.
Sheahan’s History of Bucks, 132.
Shelves in cabinets, 19, 93.
Sherborne lace, 106.
Shetland lace, 197.
“Shirt,” fifteenth century, Philip Stubbs on, 6.
Shtute, 148.
Sibmacher or Siebmacher (Hans & Johann), works by, 104.
Sidmouth, 147, 148.
Siena point, 144.
Silesian peasant laces, 75.
Silk blonde laces, 197.
Silk laces, black, 119, 120.
Polychrome, 190.
Silver laces, 132, 161. See also Gold laces.
Cyprus, 142.
Eighteenth century, 41.
Transition from, to flax, 7.
Silver and gold thread lace, early specimen of, 22.

“Simon the Canaanite,” by Paul Veronese, 59, 179.
Single or married state indicated by arrangement of hair, 71.
Six-sided mesh in point lace, 189.
Sixteenth century, anecdotal history of lace in the, 13.
Cut linen, 6.
Designs, 90.
English laces, 132.
Fans, 64.
Pattern books, 94, 96.
Picture of the times, 12.
Point lace, 190.
Venetian laces in, 205.
Skull-caps, metal, 72.
Sleeves, rose point bell-shaped, 55.
Sleeve-trimming of appliqué, nineteenth century, 53.
Smock, 218.
Smuggling, 78, 127, 154, 172, 176, 201.
Dogs used for, 78.
Eighteenth century, 44.
Soap for cleaning, 86.
Songs sung by lace-makers, 17, 96, 100, 208.
“Nenia,” composed by Randegger, 100.
Sophia, Princess, 32.
South Kensington Museum, Duchess of Coburg’s present of Russian laces to, 195.
South Sea Bubble, period of, 41.
Spacing lace, 196.
Spain and point lace-making, 189.
Spanish guipure, 198.
Spanish laces, 198. These are fully indexed under their respective headings.
Barcelona, 197.
Blonde, 197.
Duty on, 199.
Early, 198.
Ecclesiastical, 199.
Eighteenth century, 41, 42.
Exquisite quality of, 199.
Flemish influence, 197.
Funeral laces, 62.
Gold and silver, 162.
Greek, 163.
Jewish manufacturers, 198.
Mantilla laces, 38, 180.
Nineteenth century, 51.
Peasant laces, 72.
Point, eighteenth century, 41.
Point d’Espagne, 198.
Reticella, 194.
Rose point, 198.
INDEX.

Spanish laces—continued.
Silk blonde, 197.
Tape lace, 201.
Thick cordonnet, 198.
Varieties of, 199.
Spanish mantilla, portrait showing, 38.
Spanish national dress in the eighteenth century, 42.
Special designs, orders for, 77.
Spider work, 137, 144.
Spindle points, 14.
Spines, 218.
Sprig, 218.
Stafford, Bishop, monument of, 146.
Star grounds, 212, 218.
Starch, 218.
Stassof, W., on Russian laces, 105.
Steinkirk cravats, 32, 40.
Stem stitch, 219.
Stephani lace, 199.
Stephani, Princess, of Austria, 199.
Stenbeck’s efforts on behalf of Danish lace, 143.
Stiffened lace as a sunshade, 75.
Stitch, buttonhole, 207.
Close, 208.
Raccroc or rucroc, 216.
Stem, 201.
Streak, 219.
Storing lace, 84, 91.
Straight-edged laces, early, 25, 27.
Strand ground, 219.
Strassburg, Archbishops of, 58.
Straw braid, 200.
Straw-plaited lace, 199.
Brazilian, 200.
English, 199.
French, 200.
Japanese, 200.
Leghorn, 199.
Swiss, 200.
Tuscan, 199.
"Straws" (needles), 200.
Streek stitch, 219.
Stubbs, Philip, on sixteenth century "shirter," 6.
Suffolk lace, 200.
Sully, minister of Henri IV., 25.
Summer and winter laces, 43.
Sumptuary laws, effects of, 7, 11, 21, 24, 28, 32, 98, 107, 117, 127, 161, 175, 192.
First French, 8.
Venetian, 9, 10.

Sunshade, stiffened lace as a, 75.
Surplice, the, 57.
Surplices worn by choristers at the Vatican, 61.
Swedish laces, 200.
Dalecarlian lace, 143.
Gold, 162.
Holesom, 75, 201.
Household, 201.
Nineteenth century, 51.
Origin of, 200.
Patterns of, 200.
Peasant laces, 72, 75.
St. Bridget and the introduction of, 200.
Twisted thread, 201.
Swift, play composed by, for the benefit of Irish weavers, 177.
Swinburne, Henry, on French brides’ trousseaux, 38.
Swiss laces, 201.
Mignonette, 182.
Nineteenth century, 51.
Pattern books, 201.
Peasant laces, 70, 71.
Swiss straw-plaiting, 200.
Swiss sumptuary laws, 201.
Syracuse, Count of, on English ladies and lace, 48.

T

Tab, 219.
Table, specimen for lace, 90.
Table-centre made from fragments, 84.
Tagliato fogliami, 23.
Talith, the, 60.
Tambour lace, 201.
Limerick, 178.
Tape guipures, 163, 165, 166.
Tape lace, 201.
à brides, border of, 165.
Belgian, 118.
Italian bobbin-made, 124.
Tape of twisted threads, ancient, 4.
Targe, 5.
Tatting lace, 201.
Specimen of, 202.
Tatting, pearl, 172.
Temple, Earl, ruffles presented to the king by, 131.
Terry, Joseph Marie, portrait of, 41.
Theban lace, 3.
Thread, hand-made, 89.
Thirteenth century, picture of the times, 12.
Sumptuary laws in, 91.
INDEX.

Thorns, 219.
Ties, 219.
Tisfield, 184.
Tinnevelli, 4, 171.
Tinted lace, cleaning, 86.
Tippet of black Chantilly, 52.
Tippets, ecclesiastical, 103.
Tittian’s daughter-in-law, portrait of, 64.
Toile, 219.
Toile d’araigner, 110.
Tokens, lace, 213.
Tomb in Exeter Cathedral, 136.
Tombs, laces, etc., from ancient, 3-7, 9, 62.
Tønder lace, 143, 150.
Torbay, 147.
Torchon lace, 202.
Torjok, 195.
Totanelli, portrait by, 48.
Touche, V., book by, 105.
Toulouse, sumptuary law of, 175.
Tournaï flax, 128.
Tours ribbon factories, 30.
Transport of lace, 76.
Travancore, 4, 171.
Trays in cabinets, 93.
Tray-mat made from fragments, 84.
Treadwin, Mrs., of Exeter, 148.
on antique and Honiton point, 105.
Tree of Knowledge pattern, 167.
Troilus, close, 208.
Trolle, 219.
Trellis d’Allemagne, 159.
Trevelyan, Miss Audrey, introduction of designs in Devonshire lace by, 54.
Trevelyan’s (Mrs.) encouragement of the Devonshire industry, 148.
Trina di lana, 197.
Trine, 5.
Trolle kant, 155, 202.
Troll lace, 130, 202.
Bobbin-made, 44.
Bucks, 152.
Devonshire, 147.
Trousseaux, French, in the eighteenth century, 38.
Carnival lace for, 134.
Troyaux’s Brussels lace factory converted into a hospital, 48.
Truck system of payment, 78.
Tulle galloons, 116.
Turbans, smuggling in, 79.
Turnhout, 155
Turque, point de, 185.
Tuscan straw-plaiting, 199.
Twisted threads, ancient lace of, 3.
Tyrol, Austrian, 115.

U
Unbleached effect, renewing, 87.
Unterwalden peasant jewellery, 73.
Urbani, G. M., de Ghelof, on Venetian laces, 105.
Utilising scraps of lace, 82.
Utrecht peasant laces, 69.
Uttemann, Barbara, invention of lace wrongly attributed to, 15, 159.

V
Valenciennes, straight border first made at, 27.
Valenciennes lace, 202.
Alb presented to the Convent of the Visitation, 59.
Ave Maria, 116.
Bobbin-made ground, 88.
Bobbins, number of, required for, 204.
Border of French, 204.
Cordonnet absent from, 204.
Cost of, 203.
Dotted style, 203.
Dudonné, M., on, 139.
Early, 203, 204.
Fausse, 59, 139, 203, 204.
Modern, 203.
Natural patterns, 203.
Night wear, 40.
Savary on, 161.
Seats of the industry, 203.
Semé style, 203.
Time occupied in making, 203.
Vrai, 59, 139, 203.
Valier, Dogaressa Quirini, 205.
Van Dyck, portraits by, 24, 27.
Vatican, lace of the, 57.
Surplices worn at the, 61.
Vavassore, Gio. Andrea, designs by, 105.
Vecellio, Cesare, works by, 95, 96, 105.
Venetian fisher-maid, story of, 182.
Venetian guipure, 162, 204. See Greek point.
Venetian laces, 204.
Book on, 105.
Chef d’œuvre of the lace industry, 205.
Cut-work, 140.
Greek, 163.
Gros point de Venise, 189.
Grounded Venetian point, 163.
VENETIAN LACES—continued.

Hampered by legislation, 9.

in Western Europe, 205.

Margherita, 181.

Mermaid’s lace, 182.

Mosaic lace, 127.

Origin of, 204.

Point, 23, 42, 48.

Polychromo, 52.

Puerto in aria, 192.

Reproduction of gros point de Venise, 183.

Rose point, 189.

Saracen introduction, 204.

Schools for, 205.

Silk blonde, 197.

Varieties of, 205.

Venetian pattern-book, earliest, 16.

Venetian point, cravat of, 48.

Eighteenth century, 42.

Specimens of, 23.

Venezuelan lace, 206.

Venice, fashion dolls at, 81.

Fashions set by, in the Middle Ages and in the seventeenth century, 24, 205.

Gold, 204.

Invention of lace, 204.

Model of Doges’ palace at, 80.

Verbiest, Mené, portrait of, 25.

Veronese, Paul, “Simon the Canaanite” by, 59, 179.

Versailles, 116.

Vestments, 56, 136. See Ecclesiastical lace.

St. Cuthbert’s, 5.

Viarne, 135.

Victoria, Queen, and Isle of Wight lace, 173.

Lagetto dress presented to, 174.

Wedding veil of, 197.

Vierge design, 149.

Vikings, gold lace handiwork by, to Scandinavia, 5.

Villier-le-Bel, 178.

Vinciolo, Federico di, designs and patterns by, 94, 97, 103, 125, 137, 142, 163.

Volga, 196.

Vrai and fausse Valenciennes, 59, 203.

W

Wadstena, nuns’ work at, 18, 200.

Wales, Princess of, wedding dress worn by, 170.

Walker, Charles, and Limerick lace, 177.

WALLEN PEASANT LACES, 70.

Walmesgier, peasant head-gear of, 70.

Wareham, gold lace found near, 4.

War time, permission for entry of fashion puppets during, 80.

Washington, George, portrait of, 39.

Waterford, 171, 172, 206.

Waterloo incident in connection with Brussels lace, 48.

Watteau, fans painted by, 65.

Paintings by, 32, 65.

Waxworks in Westminster Abbey, 65.

Wedding dress of 1830, 51.

Wedding (bridal) lace, 38, 126.

weeping ruffles, 41.

Welsh “topper,” 72.

Wendover, 132.

Westminster Abbey, waxworks in, 62.

Wheat-pattern blonde, 121.

Wheels, half, 212, 213.

White lace, cleaning, 86.

Wight (Isle of) lace, 172.

Wilhelmina, Queen of Holland, 72.

William and Mary, 34.

William IV., 147.

Wiltshire laces, 206.

Winchester, 32.

Winslow, 132.

Winter laces, 43.

Alençon, 107.

wire ground, 219.

Wolsotpe, works of, 94.

Women, the lace industry as an employment for, 55.

Woodbury, 147.

Wooden laces for the burial of the dead, 62.

Wulf, Mr. Jens, Knight of the Danebrog, 77.

Y

Yak lace, 206.

Plaited, 180.

Yelverton, Miss Emily, portrait of, 55.

Youghal lace, 171, 172, 206.

Fan, 66.

Yorkshire lace, 194.

Ypres, 151, 155, 181, 203.

Yvetot peasant laces, 69.

Z

Zante lace, 163, 206.
SOME WORKS
SELECTED FROM THE LIST OF
Mr. L. UPCOTT GILL, 170, Strand, London.

A Guide to the Coins of Great Britain and Ireland
in Gold, Silver, and Copper, from the Earliest Period to the Present Time, with their
Value. By the late COLONEL W. STEWART-WHORHURST. Third Edition. Revised and
Enlarged by H. A. GROEBER, F.S.A. Illustrated.
In cloth gilt.
Price 10s. 6d. net, by post 10s. 1d.

British Dragonflies:
Being an Exhaustive Treatise on our Native Odonata; their Collection, Classification,
and Preservation. By W. J. LUCAS, B.A. Very fully illustrated with 27 Plates,
Illustrating 39 Species, exquisitely printed in Colour, and numerous Black-and-White
Engravings.
In cloth gilt.
Price 31s. 6d. net, by post 32s.

Old English Churches:
Their Architecture, Furniture, and Ornaments, Decorations, Monuments, &c. By
THEO. CLERICI, F.G.S. Magnificently Illustrated.
In cloth gilt.
Price 6s. 6d. net, by post 6s. 9d.

Harmonic and Keyboard Designing.
Expounding a System whereby an endless Variety of most Beautiful Designs suited to
Musical Productions may be obtained by Unskilled Persons from any Printed
Music. Illustrated by numerous Explanatory Diagrams and Illustrative Examples.
By C. H. WILKINSON.
Demy 8vo. cloth gilt.
Price £3 3s. net, by post £3 3s. 6d.

The Book of Gardening:
(Author of 'Home Gardening,' 'Insects Injurious to Fruit,' 'Popular Bulb Culture,'
&c., Very fully Illustrated.
1 vol., demy 8vo., about 1000 pp.
Price 16s. net, by post 16s. 9d.

The Adhesive Postage Stamps of Europe:
A Practical Guide to their Collection, Identification, and Classification. Especially
designed for the use of those commencing the Study. By W. A. S. WESLEY.
Beautifully Illustrated.
Price 15s. net, by post 15s. 6d.

English Pottery and Porcelain:
A Guide for Collectors. Handsomely Illustrated with Engravings of Specimen Pieces
by the Rev. E. A. DOWNMAN.
In cloth gilt.
Price 5s. net, by post 5s. 3d.

Slight of Hand:
and Enlarged. Profusely Illustrated. By F. SACHS.
In cloth gilt.
Price 6s. 6d., by post 6s. 10d.

Solo Whist:
Its Why and Wherefore. A Progressive and Clear Method of Explanation and
Illustration of the Game, and how to Play it Successfully, with Illustrative Hands
Printed in Colour. By C. J. MELROSE.
In cloth gilt.
Price 3s. 6d., by post 3s. 10d.

The Book of British Butterflies:
A Practical Manual for Collectors and Naturalists. Splendidly Illustrated throughout
with very accurate Engravings of the Caterpillars, Chrysalids, and Butterflies, both
upper and under sides, from drawings by the Author or direct from Nature. By W. J.
LUCAS, B.A.
In cloth gilt.
Price 3s. 6d., by post 3s. 9d.

The Book of a Hundred Games:
By MARY WHITE. These Games are for Adults, and will be found extremely serviceable
for Entertainment. They are Clearly Explained, are Ingenious, Clever, Amusing, and
exceedingly Novel.
In stiff boards.
Price 2s. 6d., by post 2s. 9d.
Games of Patience
for one or more Players. How to Play 173 different Games of Patience. By M. Whitmore Jones. Illustrated. Series I., 39 games; Series II., 34 games; Series III., 33 games; Series IV., 37 games; Series V., 30 games.
Each, in paper.
The five bound together in cloth gilt.
Price 1s., by post 1s. 2d.
Price 6s., by post 6s. 4d.

Modern Palmistry
In cloth gilt.
Price 2s. 6d., by post 2s. 9d.

Life Studies in Palmistry:
The Hands of Notable Persons read according to the practice of Modern Palmistry. By I. Oxenford. Illustrated with 41 Full-page Plates.
In 4to., cloth gilt.
Price 5s., by post 5s. 4d.

Seaside Watering Places:
A Description of the Holiday Resorts on the Coasts of England and Wales, the Channel Islands, and the Isle of Man giving full particulars of them and their attractions, and all information likely to assist persons in selecting places in which to spend their Holidays according to their individual tastes. Illustrated. Twenty-third Year of Issue.
In cloth gilt.
Price 2s. 6d., by post 2s. 10d.

Greenhouse Management for Amateurs.
The Best Greenhouses and Frames, and how to Build and Heat them. Illustrated Descriptions of the most suitable Plants, with general and Special Cultural Directions, and all necessary information for the Guidance of the Amateur. By W. J. May. Second Edition. Revised and Enlarged. Magnificently Illustrated.
In cloth gilt.
Price 5s., by post 5s. 4d.

TO SELL THINGS
All Householders are deeply concerned in the question—how to dispose of their surplus property, the things that are no longer wanted, to the best advantage; and the answer is simple and sure—advertise them in The Bazaar, Exchange and Mart Newspaper. The cost is nominal, and a sale at satisfactory prices almost certain. Beside

this ready market, the journal provides a very large amount of highly interesting Literary Matter, and many illustrations on nearly every subject under the sun that has a practical side, especially such as appeal most strongly to the ordinary Amateur, in Mechanics, Art, Literature, Agriculture, &c.

For Buying Anything, for any purpose whatever, the same journal has no equal.
The Bazaar, Exchange and Mart Newspaper may be obtained at any Bookstall or Newsagent. Price 2d., or a specimen copy will be sent by return of post and post free to any address for 3d. in stamps from the Office: 170, STRAND, LONDON, W.C.

TO BUY THINGS