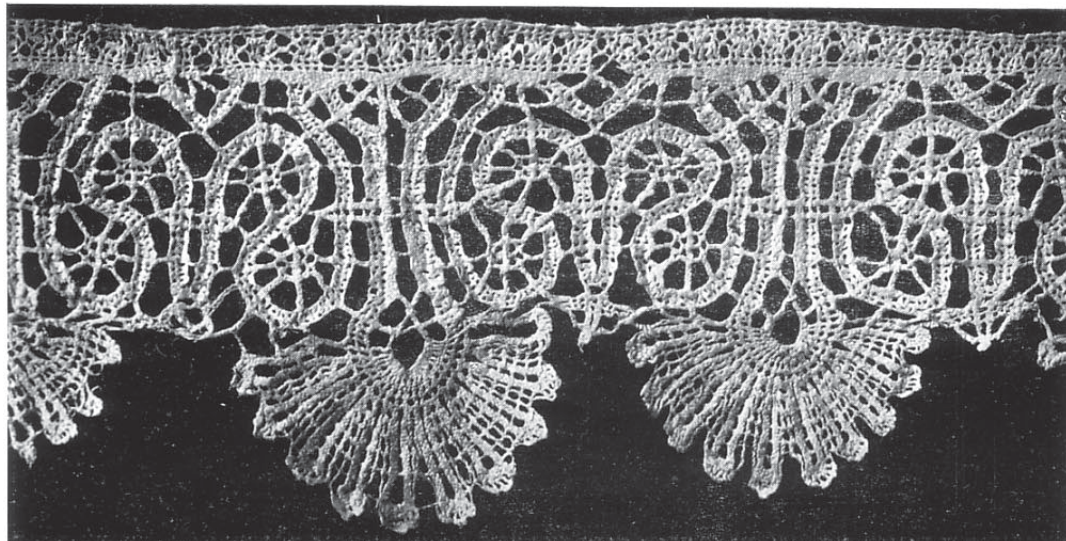
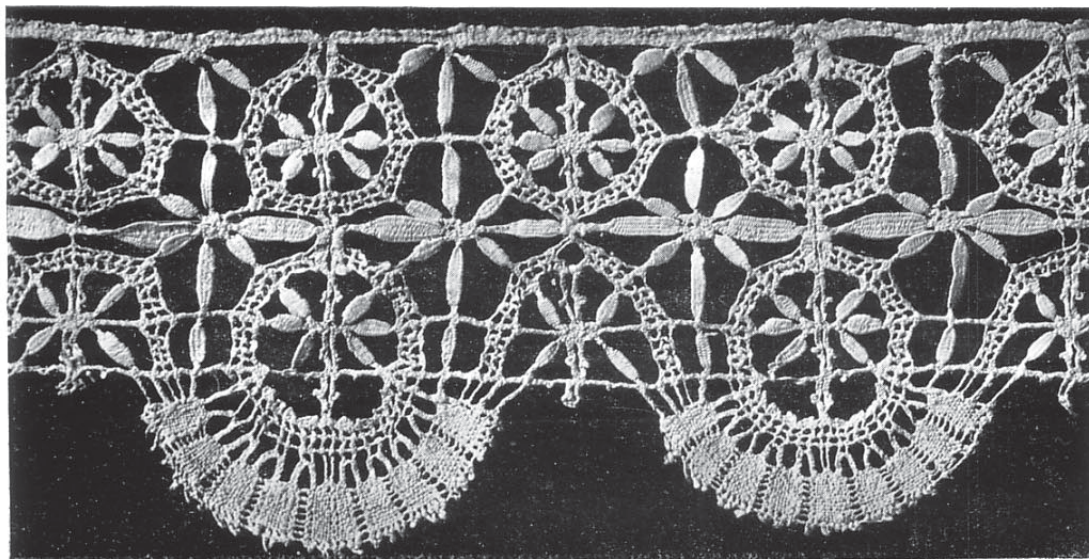


GENOA — XVII CENTURY.

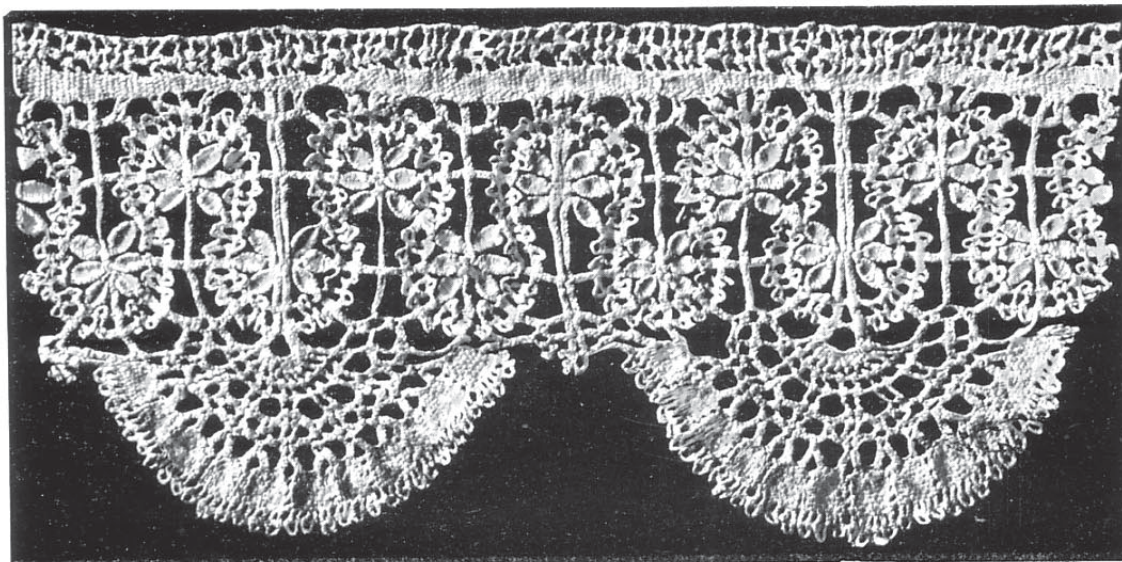
184



185



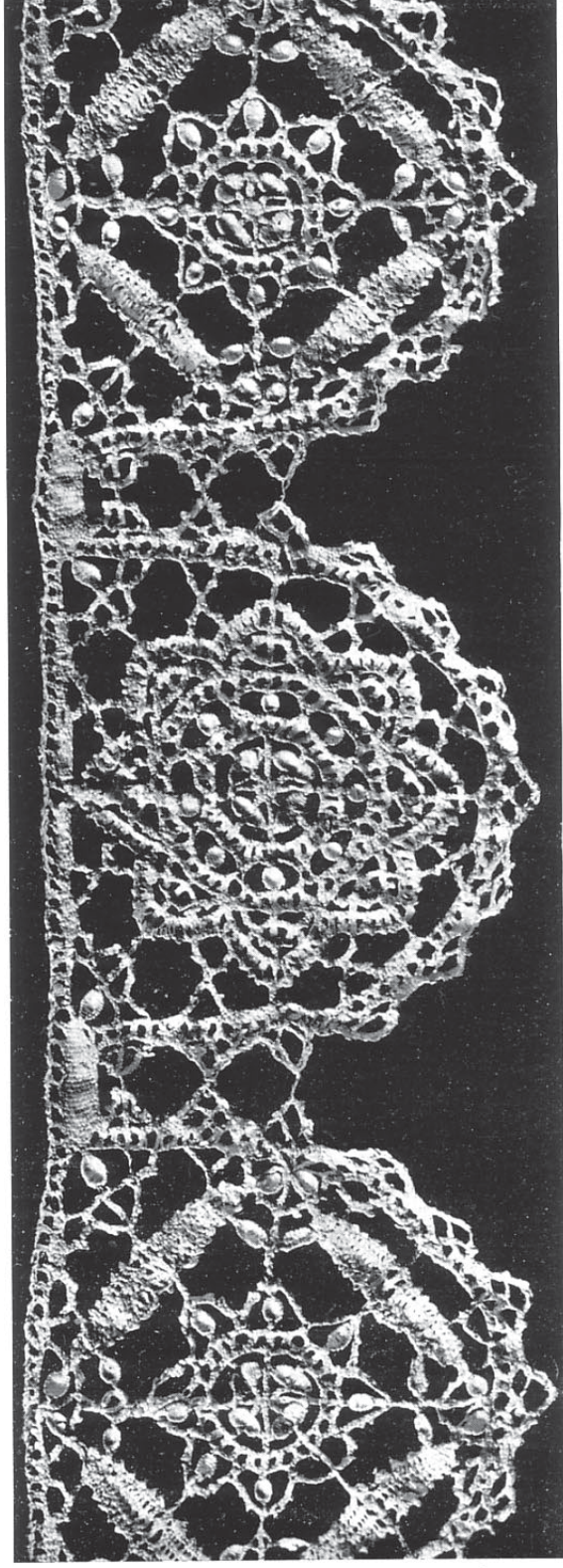
186



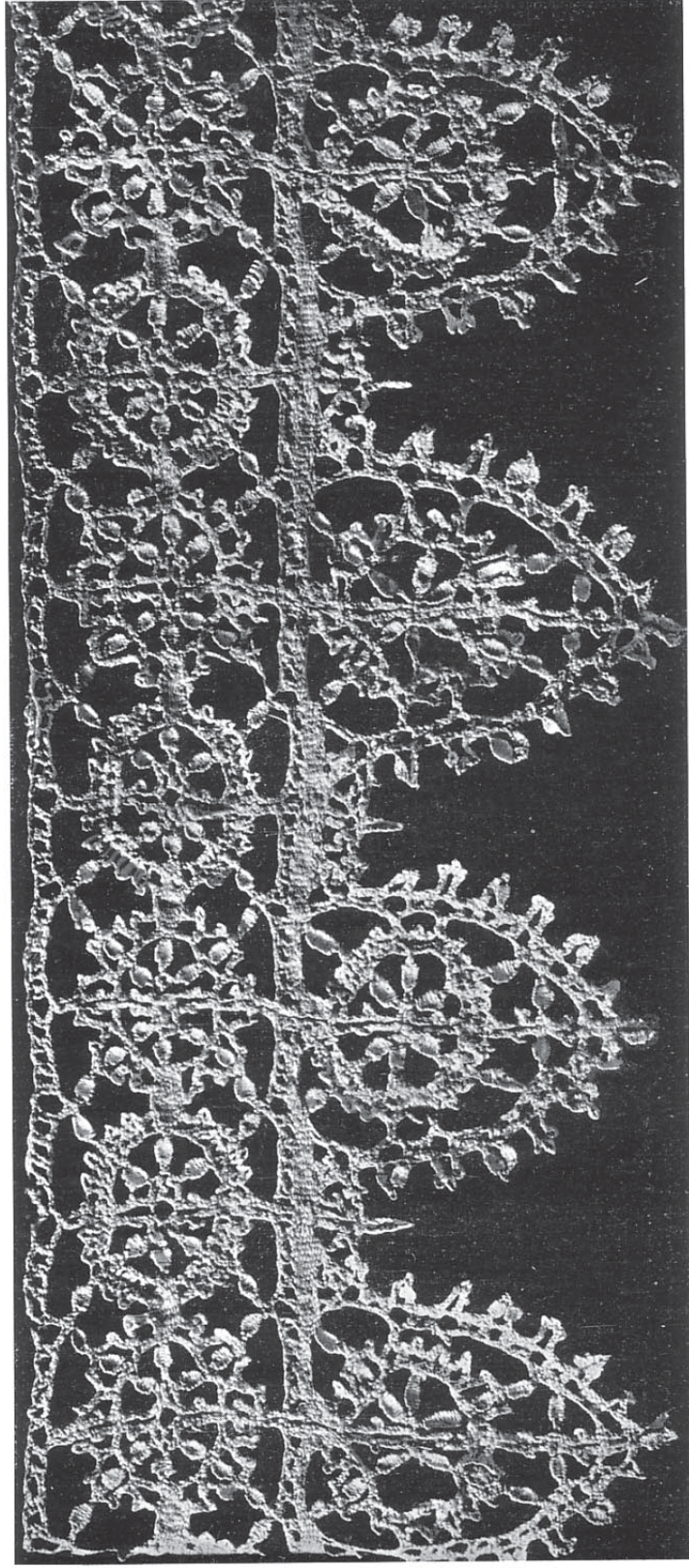
Genoese rose-lace with Bell-points.

The Ida Schiff Collection, Florence.

GENOA — XVII CENTURY.



187

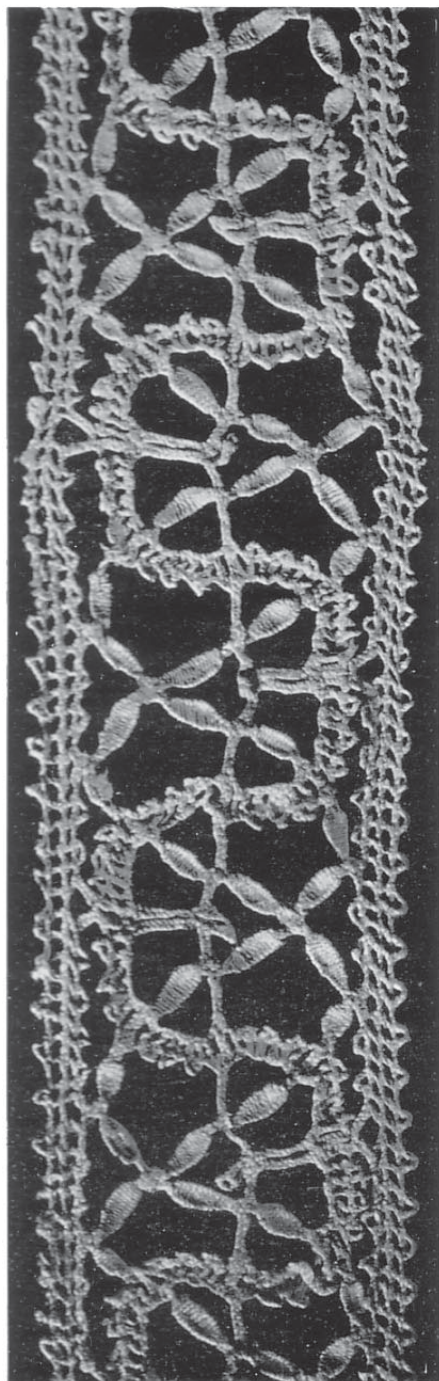


188

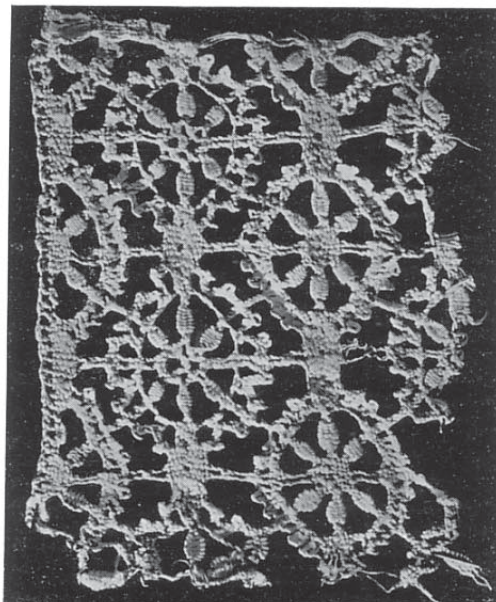
Genoese rose-lace.  
The Ida Schiff Collection, Florence.

GENOA — XVII CENTURY.

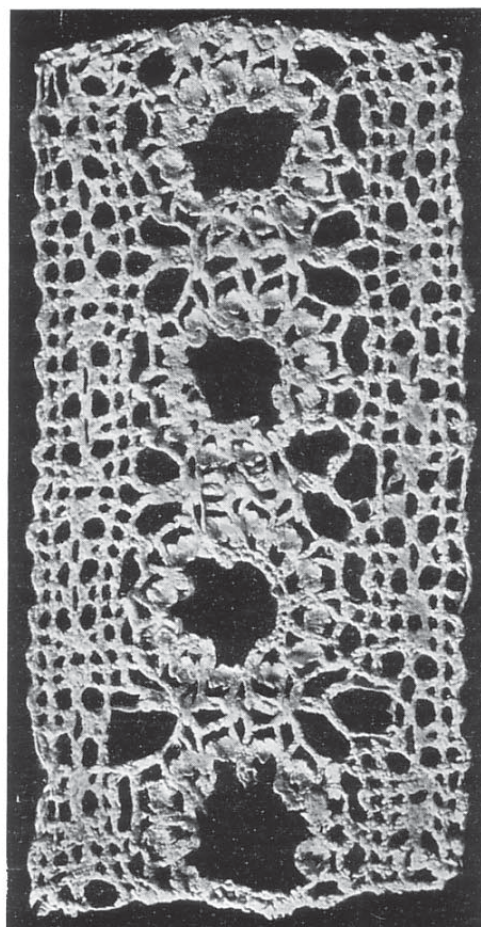
189



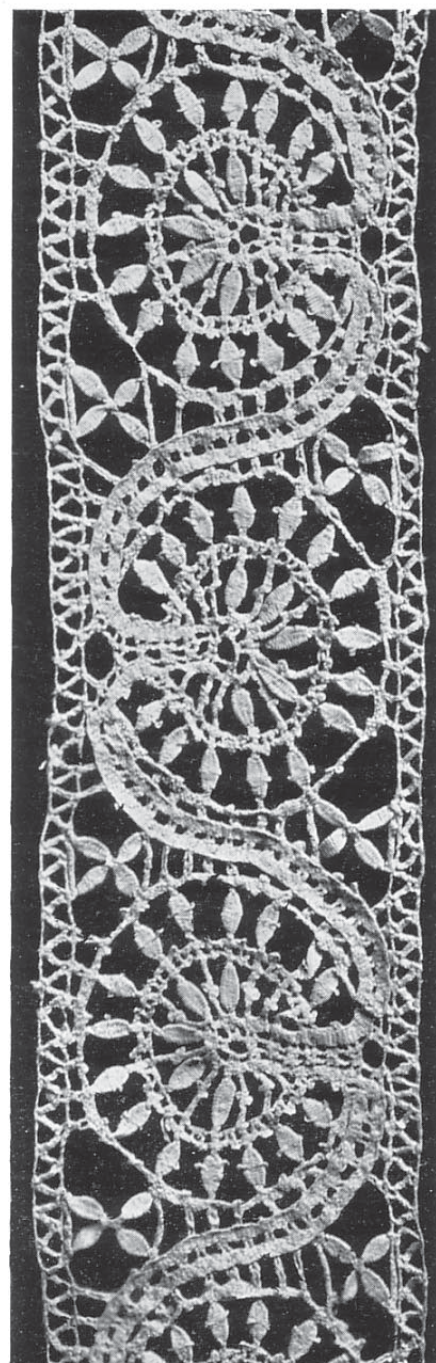
191



190



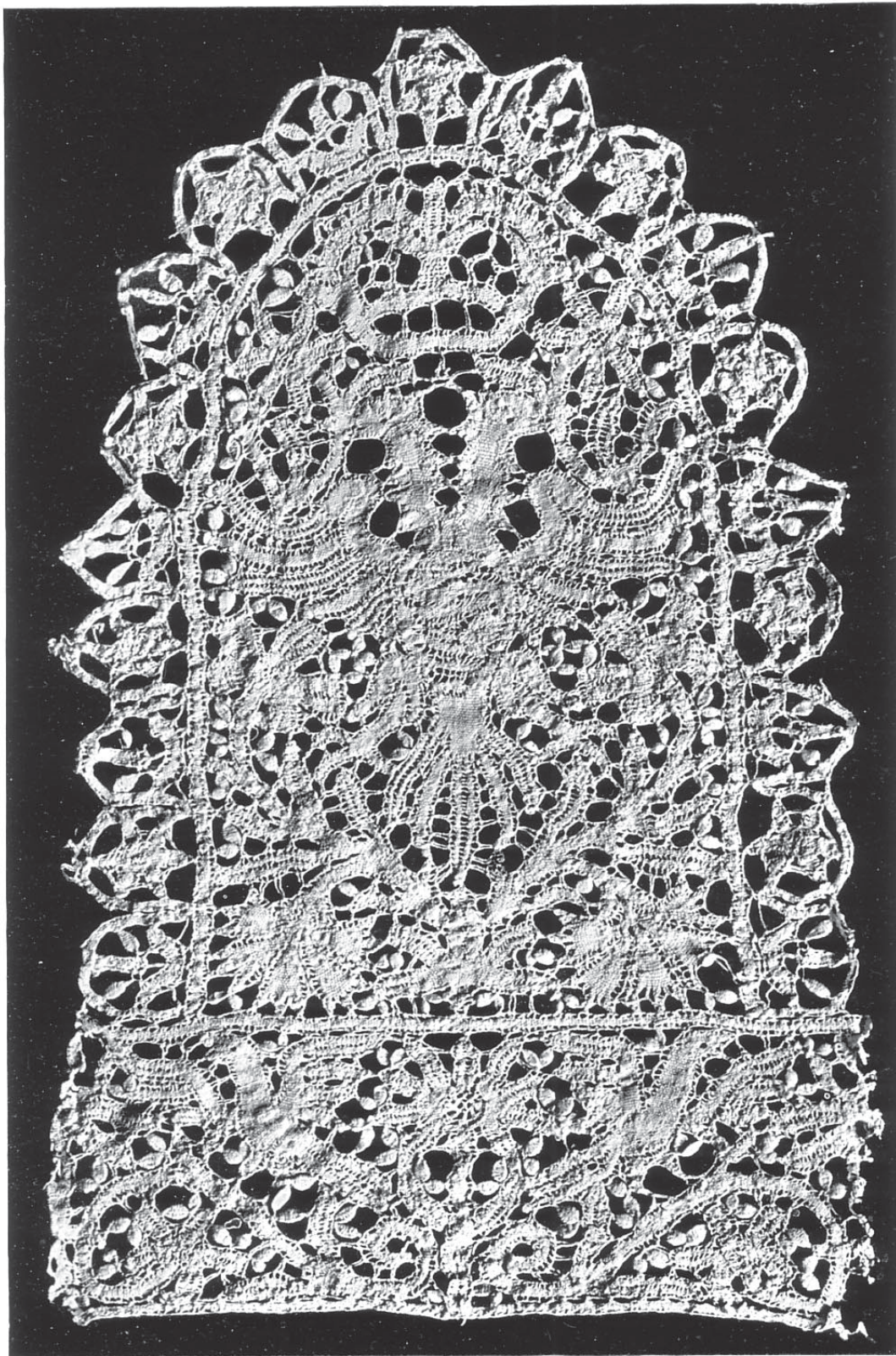
192



Insertions.

- No. 190 - The material of the dress was puffed through the circular holes of the lace.  
No. 192 - The design suggests motives meant for *reticello*. The Ida Schiff Collection, Florence.

GENOA — XVII CENTURY.

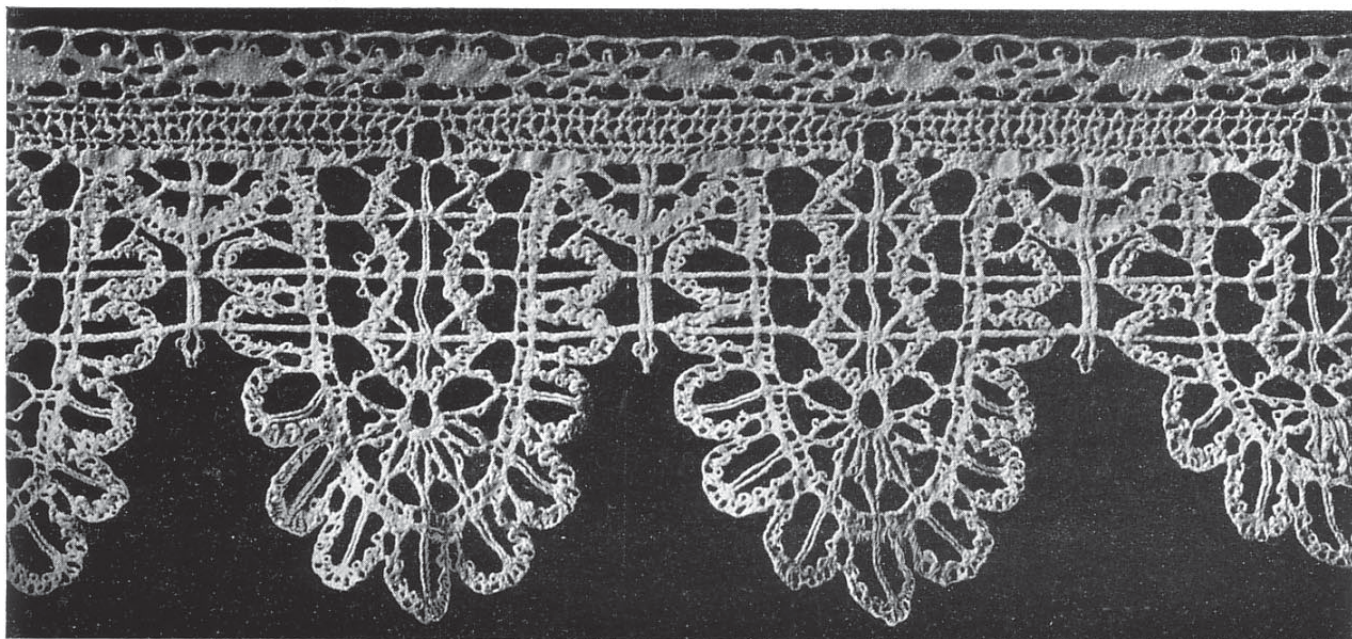


No. 193 — Point for high wired collar.

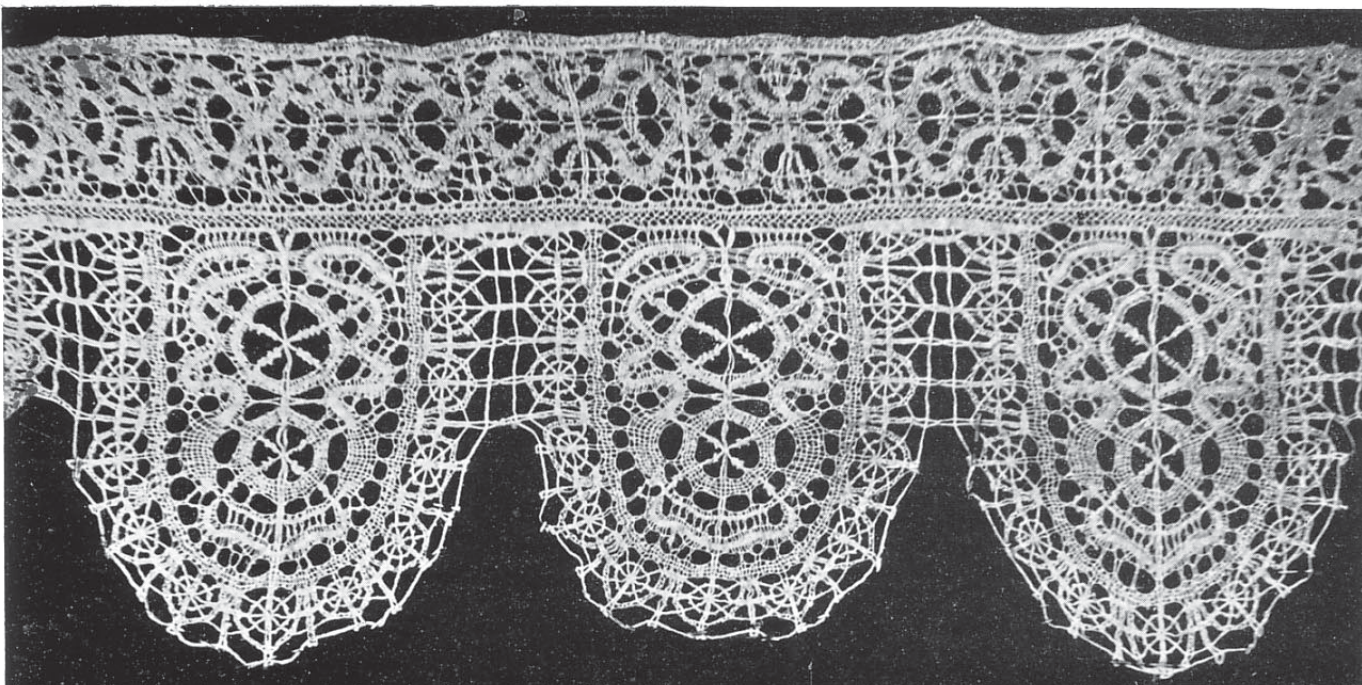
This most exquisite piece has an insertion, in which appear two birds turning away from a flower; in the point is a two-headed eagle crowned. The design is carried out in *toilé* after the Milanese manner, while the many Genoese *armelle* almost give the effect of a barred foundation. It is a fine example of lace composed of Genoese and Milanese elements. The arrangement of the eagle shows the lace was intended for a stiffly-wired high collar. The Ida Schiff Collection, Florence.

GENOA — XVII CENTURY.

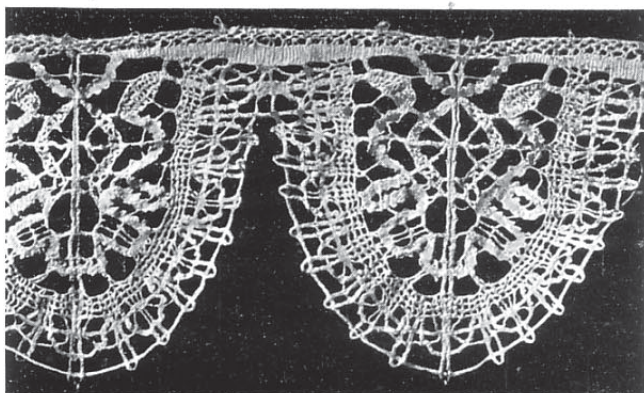
194



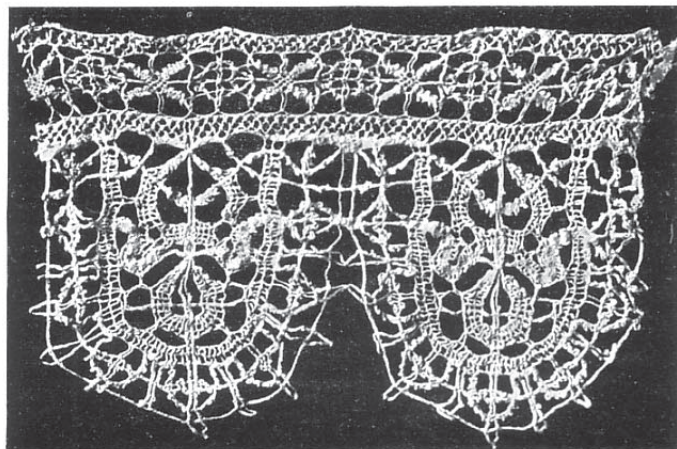
195



196



197



Light Genoese rose-lace.

No. 194 — Brown lace made of finest thread of aloes. Property Principessa Corsini, Florence.  
Nos. 195, 196, 197 — The Ida Schiff Collection, Florence.

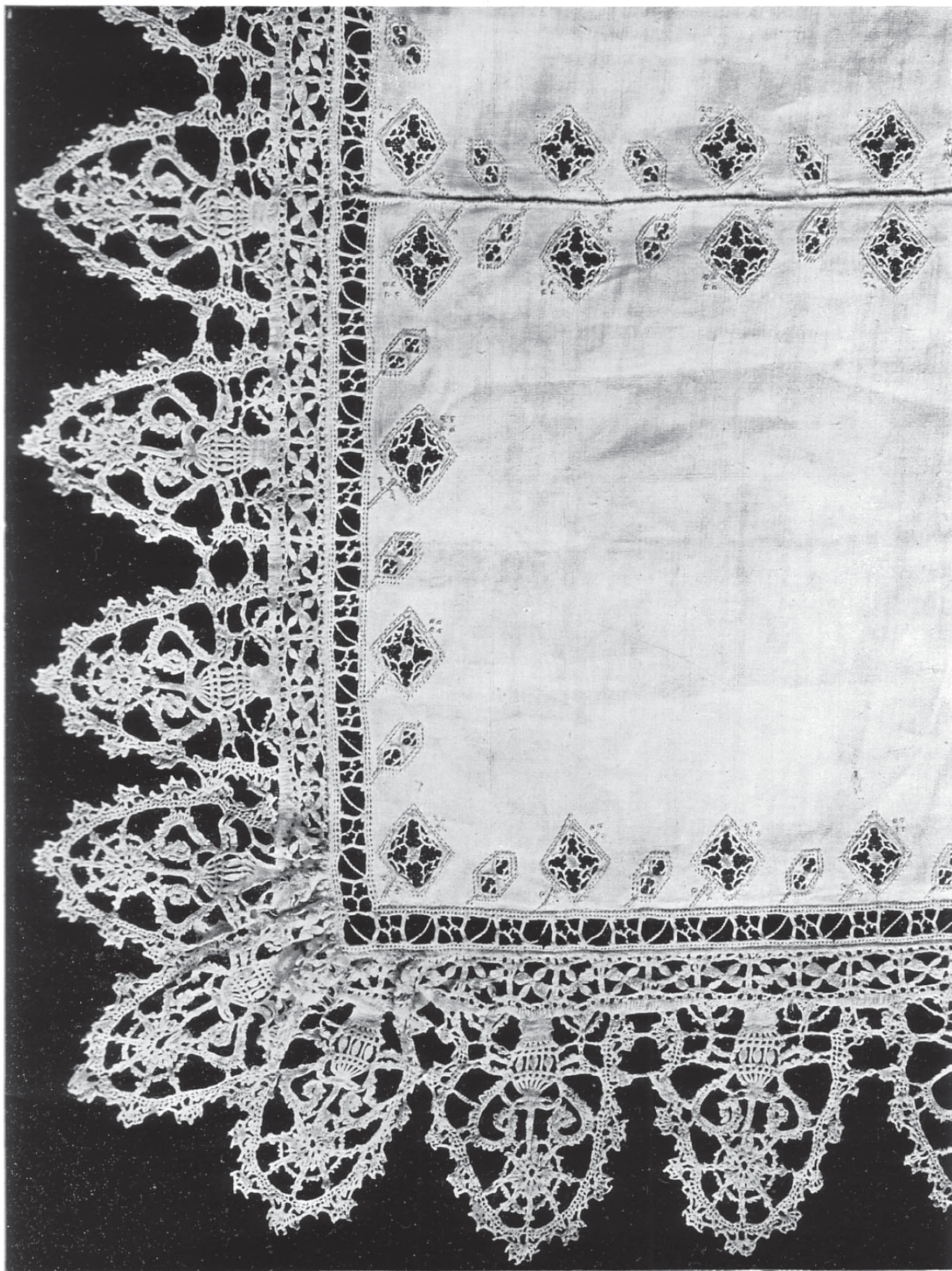
GENOA? XVII CENTURY.



No. 198 — Original pinafore. Insertion and edging from a design for *punto in aria*.

A most marvellous design, recalling those spoken of by Cesare Vecellio in his « *Corona delle Nobili e Virtuose Donne* », wherein, speaking of such lace he remarks: « one might make this lace with bobbins ». Although we have not reached that extraordinary period of variety in design which commenced in the XVIII century, effect of light and shade is obtained successfully by contrasting matting-stitch with plain strands. Antoliní, Macerata.

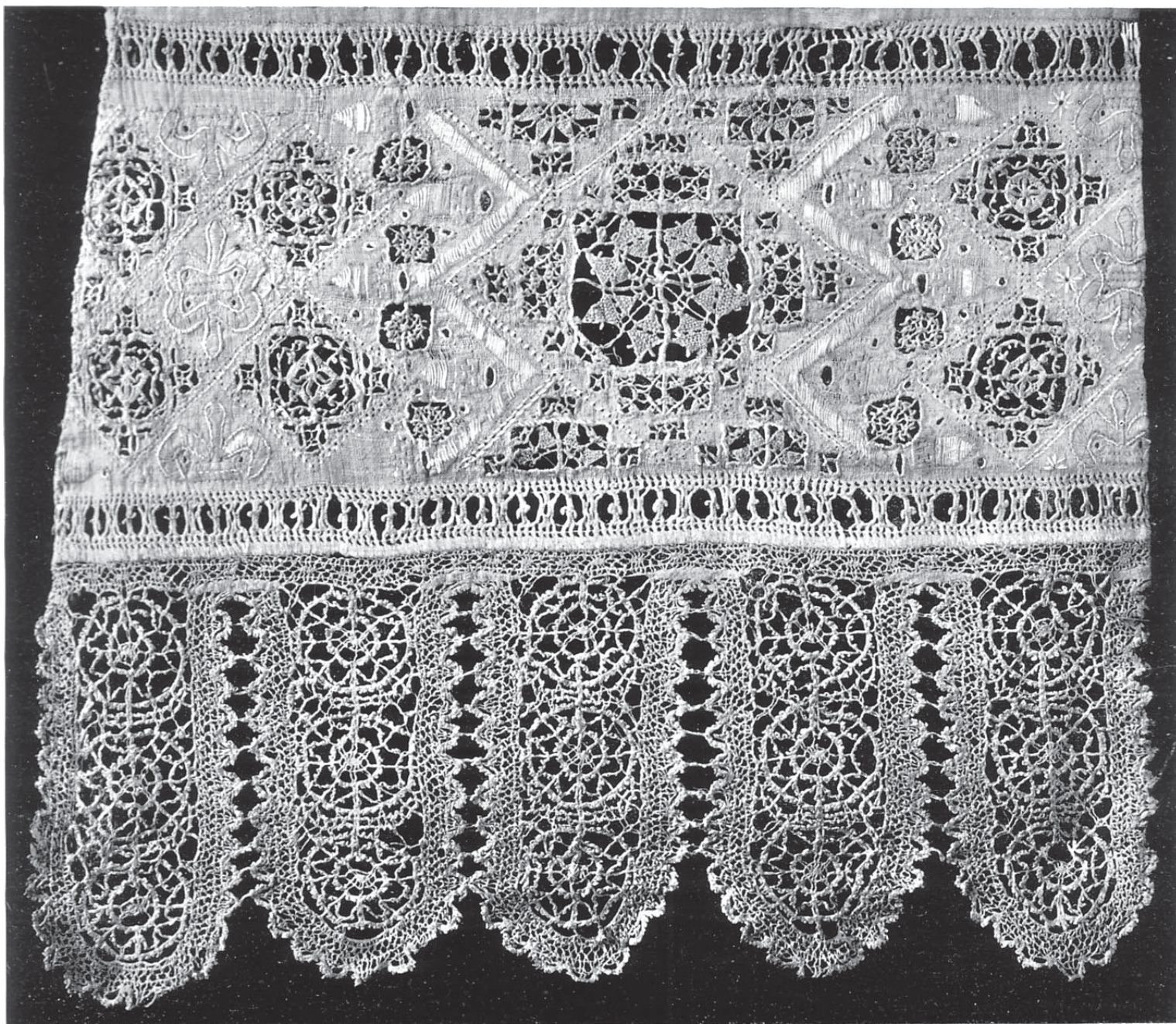
GENOA -- XVII CENTURY.



No. 199 -- Pointed edging from a design for *punto in aria*.

This lace was made for the high wired collars which came to be worn in the middle of the XVII century. The design is one familiar in all decorative work, a vase from which emerges a flower here of a star-shape. Antolini, Macerata.

GENOA — XVIII CENTURY.

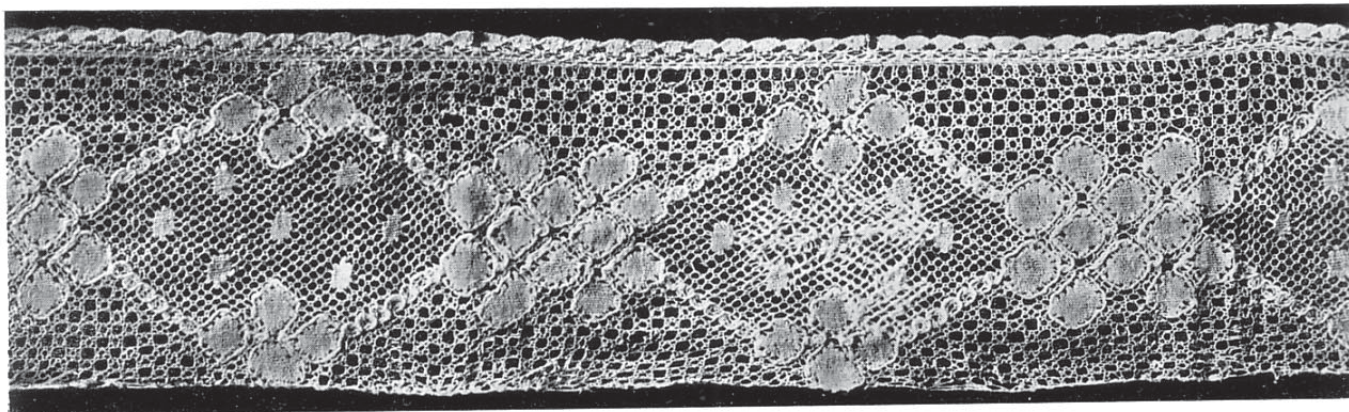


No. 200 — Original sleeve in Rheims linen embroidered in satin stitch and *reticello*. The long rounded points have no matting-stitch, but, in order that a proportionate delicacy be preserved, the threads are twisted and adorned with many loops (picots); round the roses is a fine transparent frame-work, which gives great harmony to the whole. Vassallo, Genoa.



GENOA — XVIII CENTURY.

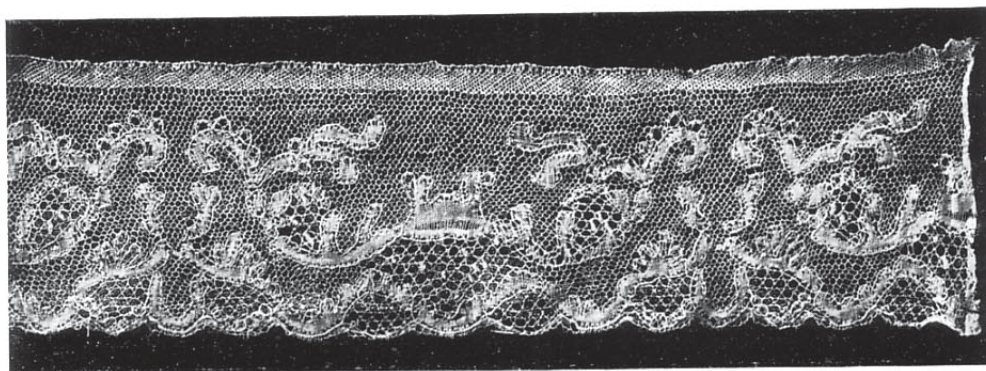
201



202



203



Liguriam imitations of foreign laces.

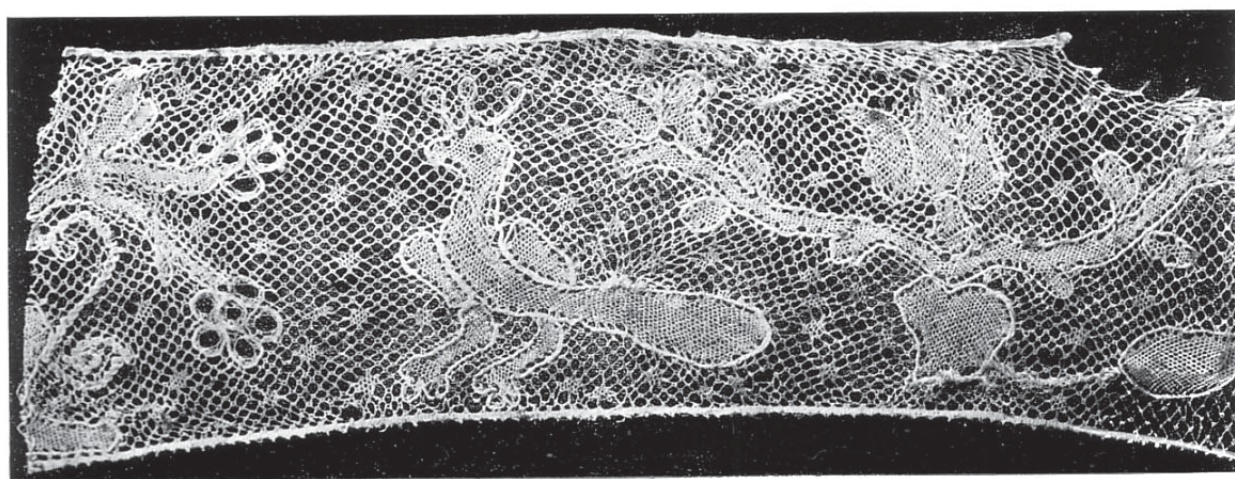
- No. 201 — Insertion with different backgrounds. Santini, Rome.  
No. 202 — Imitation of Mechlin lace. Millelire, Genoa.  
No. 203 — Imitation of Mechlin lace. Rucellai, Florence.

GENOA — XVIII CENTURY.

204



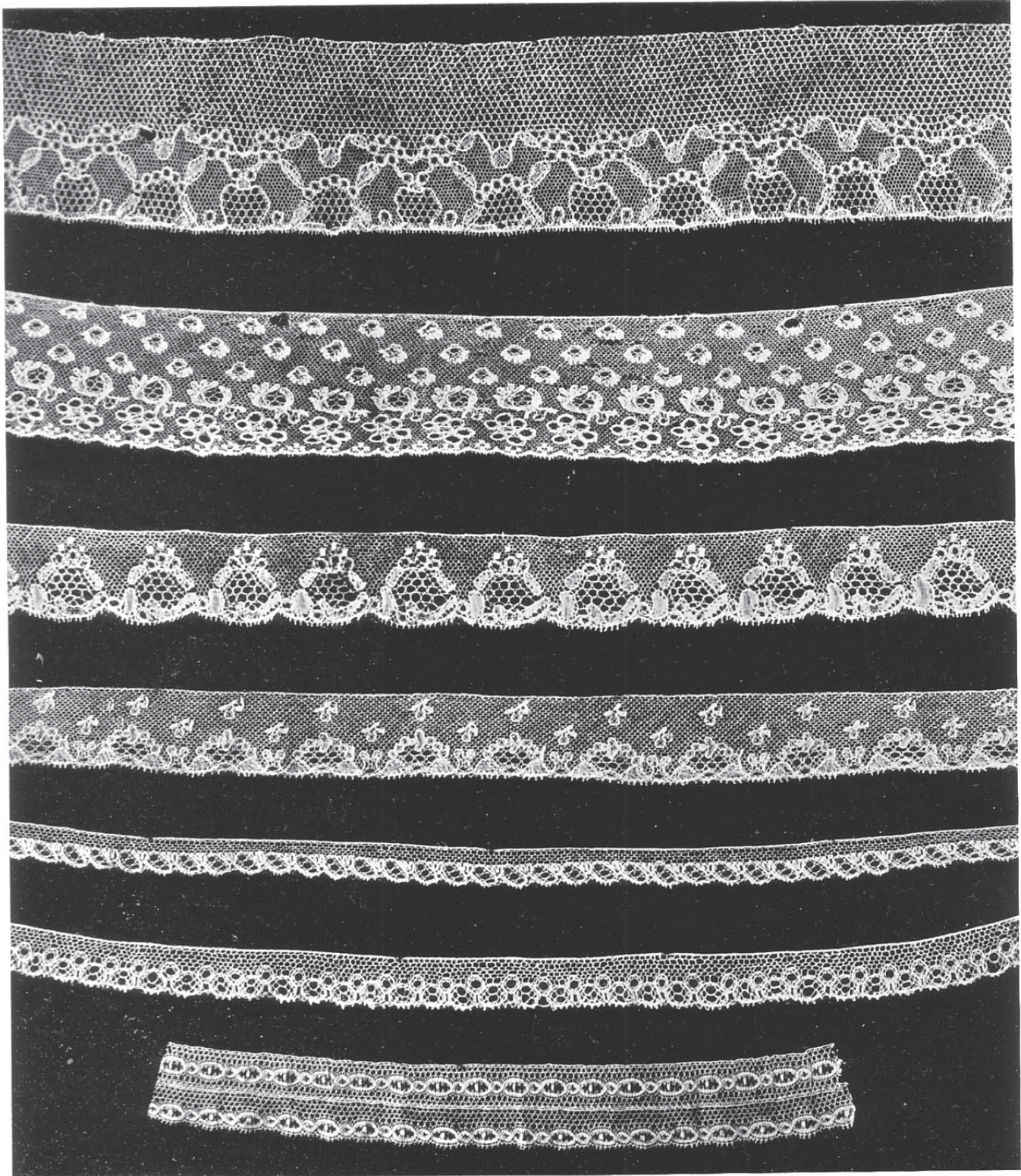
205



Ligurian imitations of Mechlin laces.

No. 204 — Square showing the Shield of Genoa and figure of a naked man. Marchesa Cambiaso, Genoa.  
No. 205 — Fragment of lace showing symbolic figures: a cock (?), a heart, a vase, etc. Civic Museum, Modena.

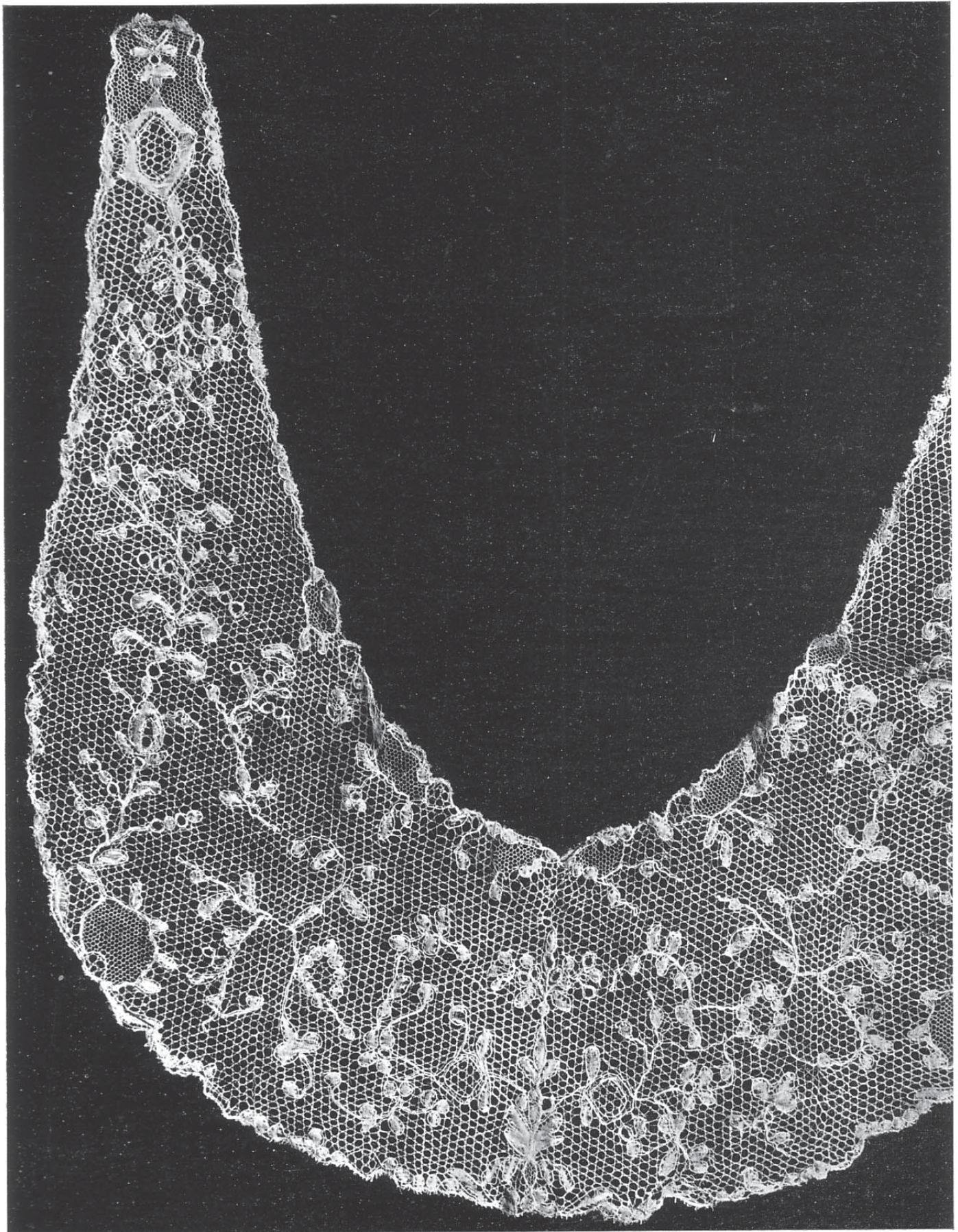
GENOA — XVIII-XIX CENTURIES.



Ligurian Coast. Laces from Sta. Margherita, Liguria.

Nos. 206, 207, 208, 209, 210, 211, 212 — Edgings imitating foreign lace. Millelire, Genoa.

GENOA — XVIII-XIX CENTURIES.

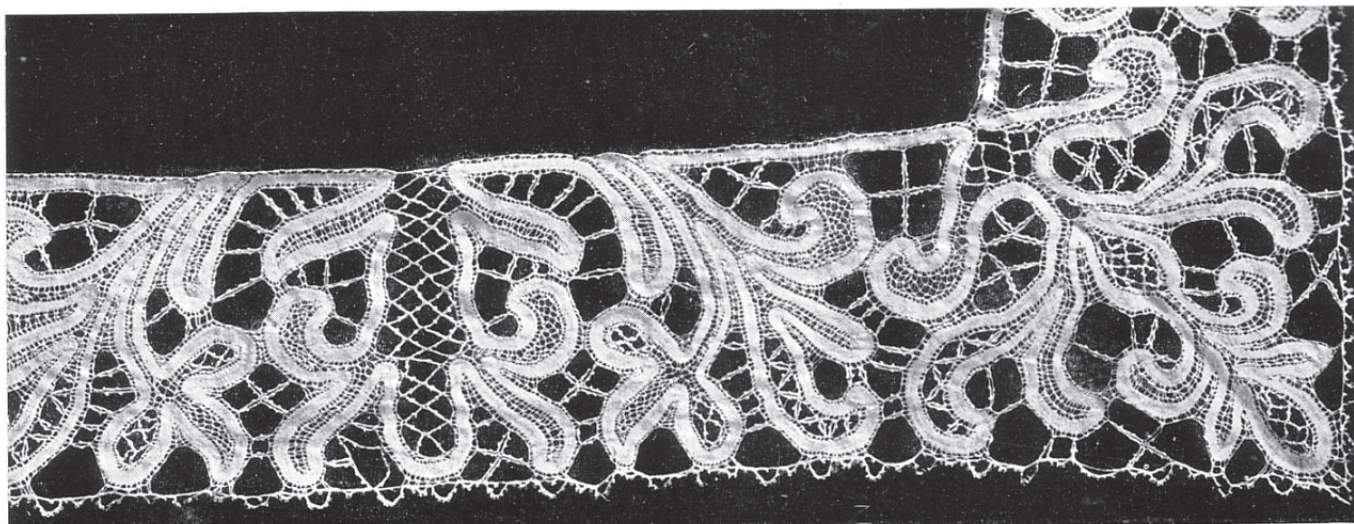


No. 213 — Ligurian Coast. Bib of ivory-tinted silk.

Imitation of Mechlin lace. Property Miss Colgate, New York.

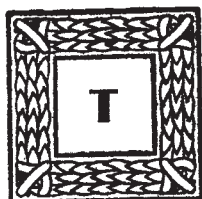
III.

MILAN.



No. 214 — Lace for apron with corner  
Signora Ada Millelire, Genoa.

## M I L A N .

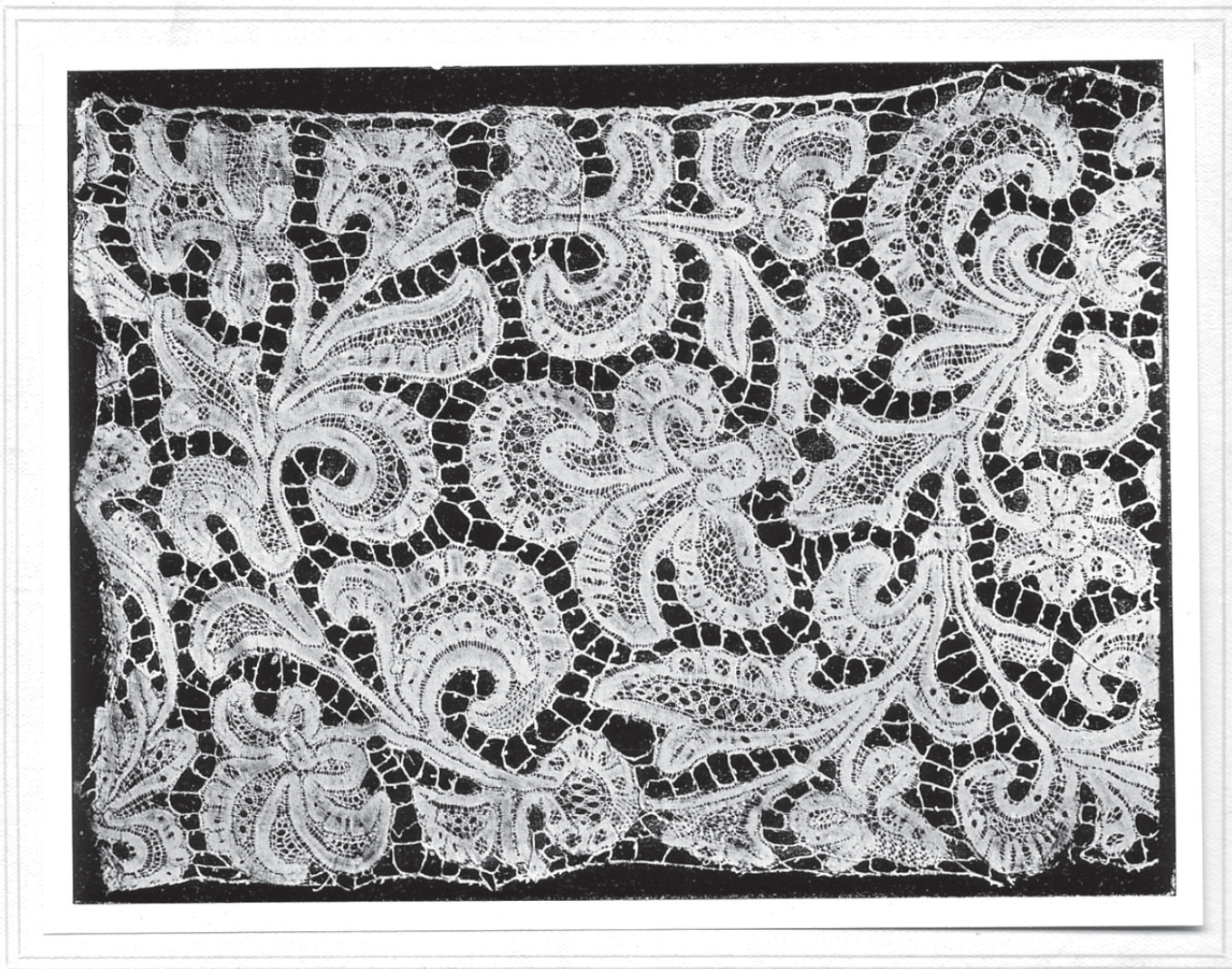


THE laces of Milan are as full of individuality as are those of Genoa and Venice, and from the very first, have had a special character which makes them easily recognisable. Differences in design have necessitated the adoption of another method, which is solid and clear as in any of the best Italian laces, while full of important distinctions.

The bobbins trace a web having a braid or tape, to which the pins which regulate its progress assign two transparent edgings, and it is this diaphanous outline which is the characteristic trait of Milan lace.

From the start the braid is bound and sustained throughout its cleverly contrived turns by little plaited bars which perform a double service, in that they return to the point of their departure after having been placed on work already completed. At a later period these little bars will be strengthened, and as in needle-made lace, they end by forming a net-like mesh which encircles the worked figures of the braid.

This mannerism differentiates Milan lace as sharply from the designs of the *Pomps* and of *Parasole* as from the geometrical figures of Genoa.



No. 215 — Lace made by two different operations: first the design, then the background  
Baronessa Pajno, Palermo. (Obverse).

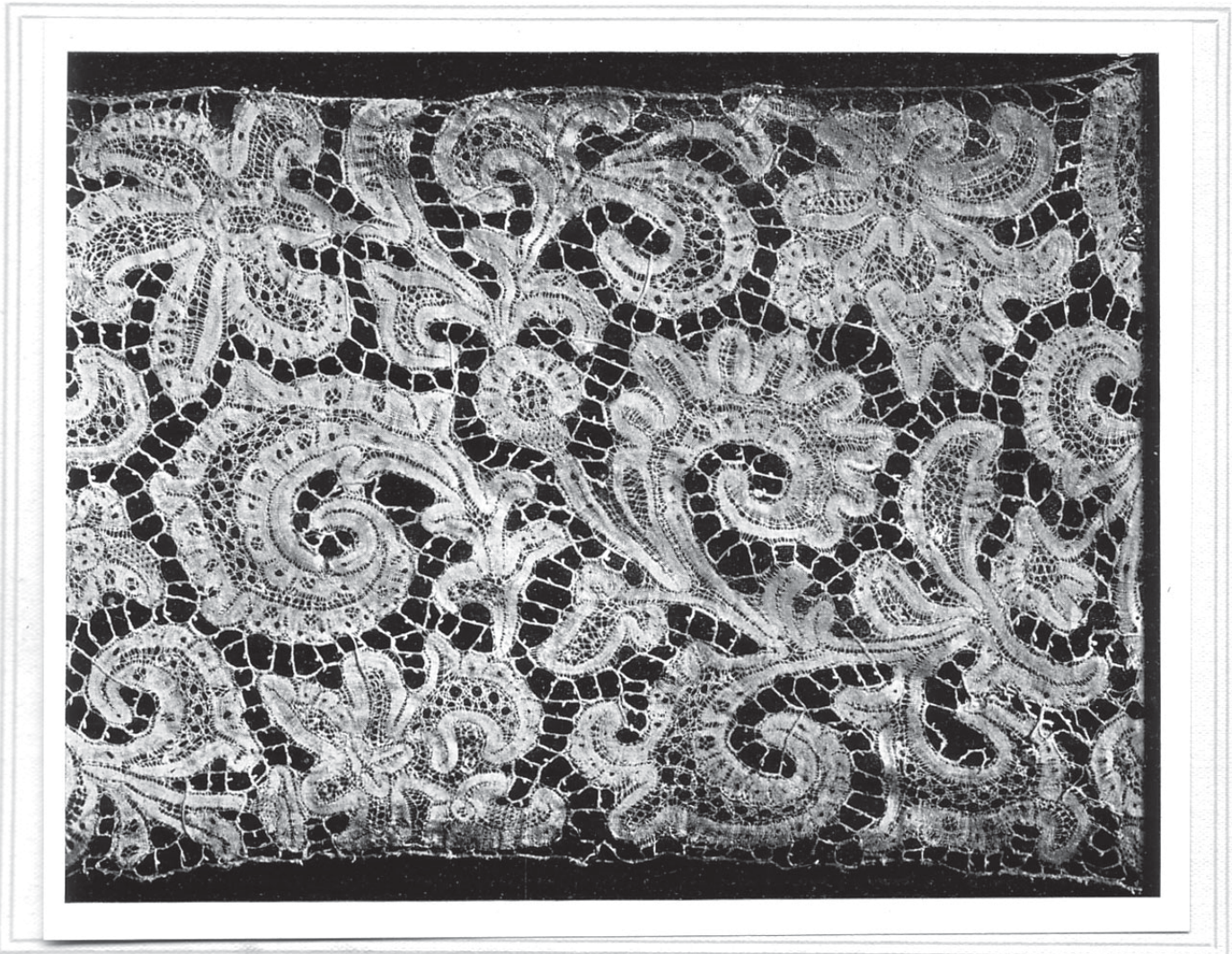
The lace seems a reflection of the art of the mid-Renaissance period and reminds us frequently of the flowery *punto in aria* of Venice in the latter half of the XVI century.

This fact makes us somewhat sceptical as to the meaning and importance of the document found by Merli in the middle of last century, and quoted unceasingly ever since by all who love and study lace. The deed dividing property between the sisters Angela and Ippolita Sforza Visconti (1493) mentions a *binda lavorata a poncto de doii fusi*. But what lace was ever made with two bobbins? Nevertheless the Modena document already quoted speaks of *friseto facto a piombini* at Ferrara in 1476.

Thus every shadow of reason for attributing to Milan precedence in lace-making falls to the ground: Milanese designs and modes of working have nothing of the tentative and rudimental quality found in the early efforts of the lace-makers of

Venice, the birthplace of the Art. When singing the praises of the famous Caterina Cantona, her admirer Lomazzo says she is *a noble lady of Milan, noble by birth and most noble from her extraordinary genius in the art of embroidering upon linen and mesh-work*, not mentioning bobbin-lace at all, which may not show absolutely that others knew nothing of lace-making, but supports the contention that Milan was late in taking to the work.

At all events we will allow the little known excerpt from Lomazzo to remain, if only in gratitude to him for having told us the name of one individual from the vast anonymous army of women-makers of bobbin-and needle-laces «..... in which art (embroidery on linen and mesh) she is unrivalled, nor ever can have had a rival since the times of Arachne, fabled by poets. Moreover, among other perfections, she can sew with such art that the stitch has the same appearance on both sides ; many people ask for the marvellous stitch of the great Cantona. With all this she has made numberless articles of wondrous beauty for the



No. 216 — Same lace. (Reverse).



greatest foreign as well as for Italian princesses, and principally for the Serene Infanta Donna Catherine of Austria who has commissioned her to work an Annunciation for an Altar Cloth. » The wonderful Cantona died 1595.

Brantôme also testifies to the perfection attained by Milanese embroiderers : « They are far above any others. »

The Milanese speciality was ribbon-making, an industry which flourished in the second half of the XVI century. Statutes of French mercers tell us Milan rib-



No. 217 — Lace with a foundation of net.

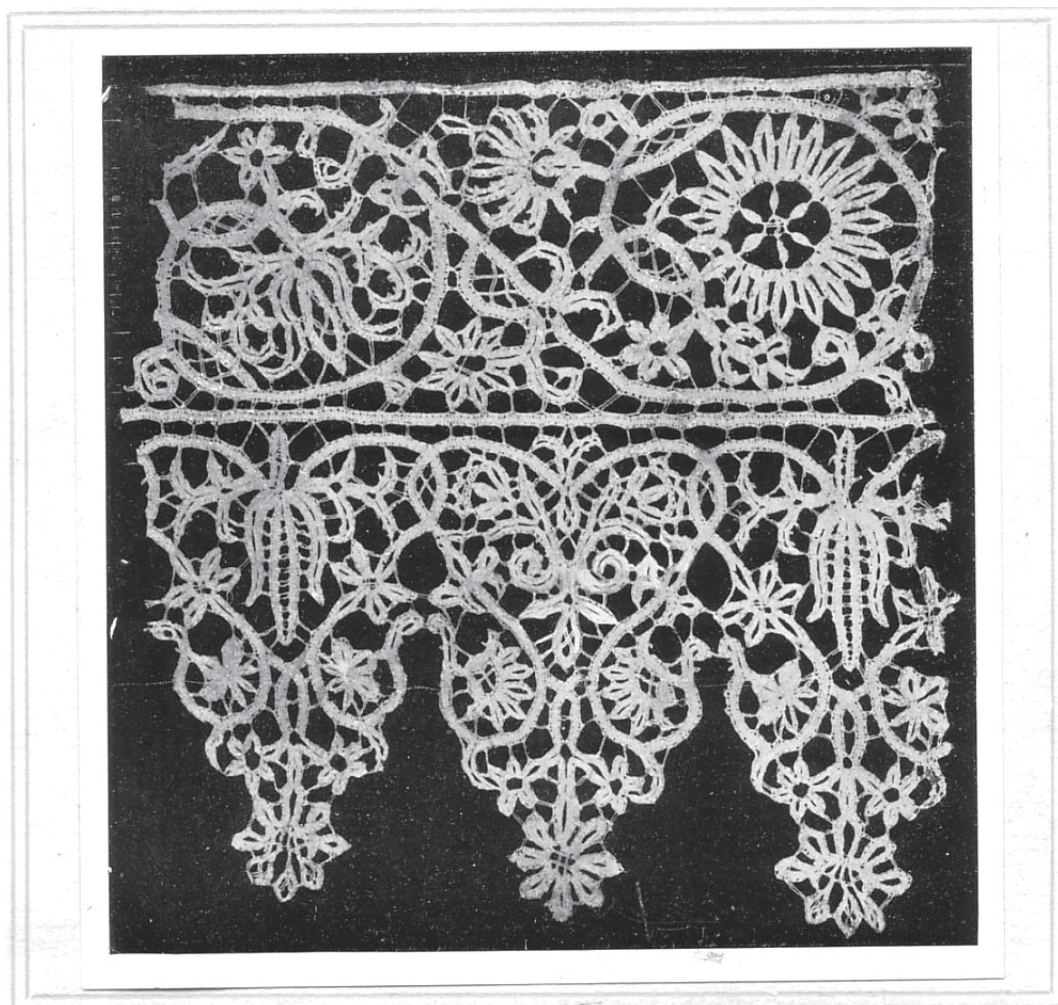
bons were renowned throughout Europe in the XVI century. Were the ribbons of Milan her models for the braids of her bobbin-laces? As in the case of the matting stitch of Genoa, we dare not assert, but content ourselves with suggesting the possibility. Searchers for the truth about the origin of this delicate art walk along a difficult and badly lighted road, or more literally, they feel about in the dark, stumbling now and then on some document which throws just sufficient light to show them a wrong turning. But the ribbon-suggestion just made is worth more than a passing consideration. In any case, the designs of the Milan laces transport us into the height of the XVI century. The designs traced by the slender braid are akin to



No. 218 — P. Cittadini. Portrait of a lady with a Child. Bologna Gallery. (Photograph Martelli).  
*The lady's collar and cuffs and the trimming of the child's coat are of Milanese lace.*

those which were invading every branch of decorative art: materials, metals, woods, marbles, ceramics, etc. In that golden age every object—whether magnificent or humble—was adorned with a florid design, rich, varied, gay, triumphant, like the tracery with which Spring covers the earth.

So our lace-work, too, has its tresses, loops, and scrolls which make for them-



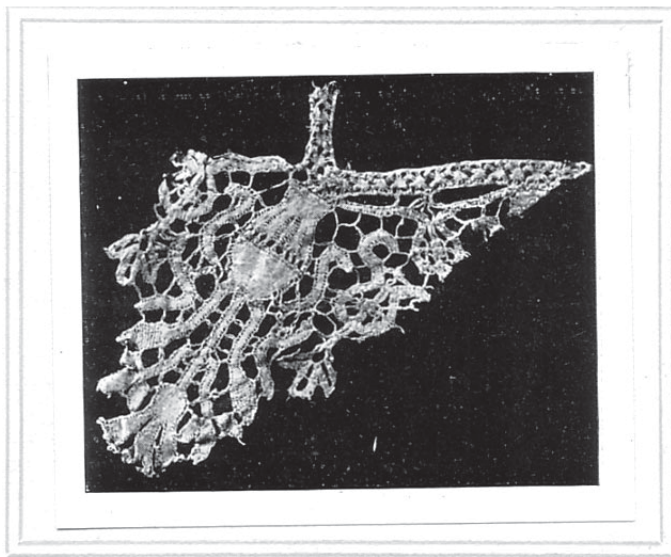
No. 219 — Lace with non-continuous braid.

selves a lovely path on the fragile and transparent background, with that perfect sense of harmony and proportion which in those days was an instinct, almost a divine gift, of our people.

In the hands of the workers the braid becomes larger or smaller, rounder or more pointed, in obedience to the bobbins which lighten the effect now and then with a perforation, and afford cunning help in forming a flower by narrowing the braid near the stem, and broadening it again before actually making a point, giving a grace and an expression beyond description.

Milan laces are generally flat, and as they progress in their career they become so delicate and plain that they are easily confused with Valenciennes lace, which is of all laces most like a fine figured net work.

The first laces Milan produced called for very few bobbins. In the wide insertion No. 221 executed with 14 bobbins for the designs and 24 for the two edges, one can easily trace the single braid which turns and twists without interruption through the entire work. A tiny twist of four threads, turning back on itself, props itself against the light edge of the braid, making further ornamentation in the form of frequent loops (*picots*). The lace just described is the oldest of Mi-



No. 220 — Corner with design of vase, fragment.  
Contessa Rucellai, Florence.

lan laces, and its character reflects the practical and diligent nature of the Lombards. Later they adopt the custom of tracing the design only with the braid, while other bobbins run along to help isolated leaves and flowers, and connect them closely with little bars resembling those made in *punto in aria* merely because they fulfil the same purpose. Not until the XVII century, when foreign influence shall have been busy with Italian laces, will Milan lace have a background; instead of running here and there, up and down, turning, stretching, adventuring

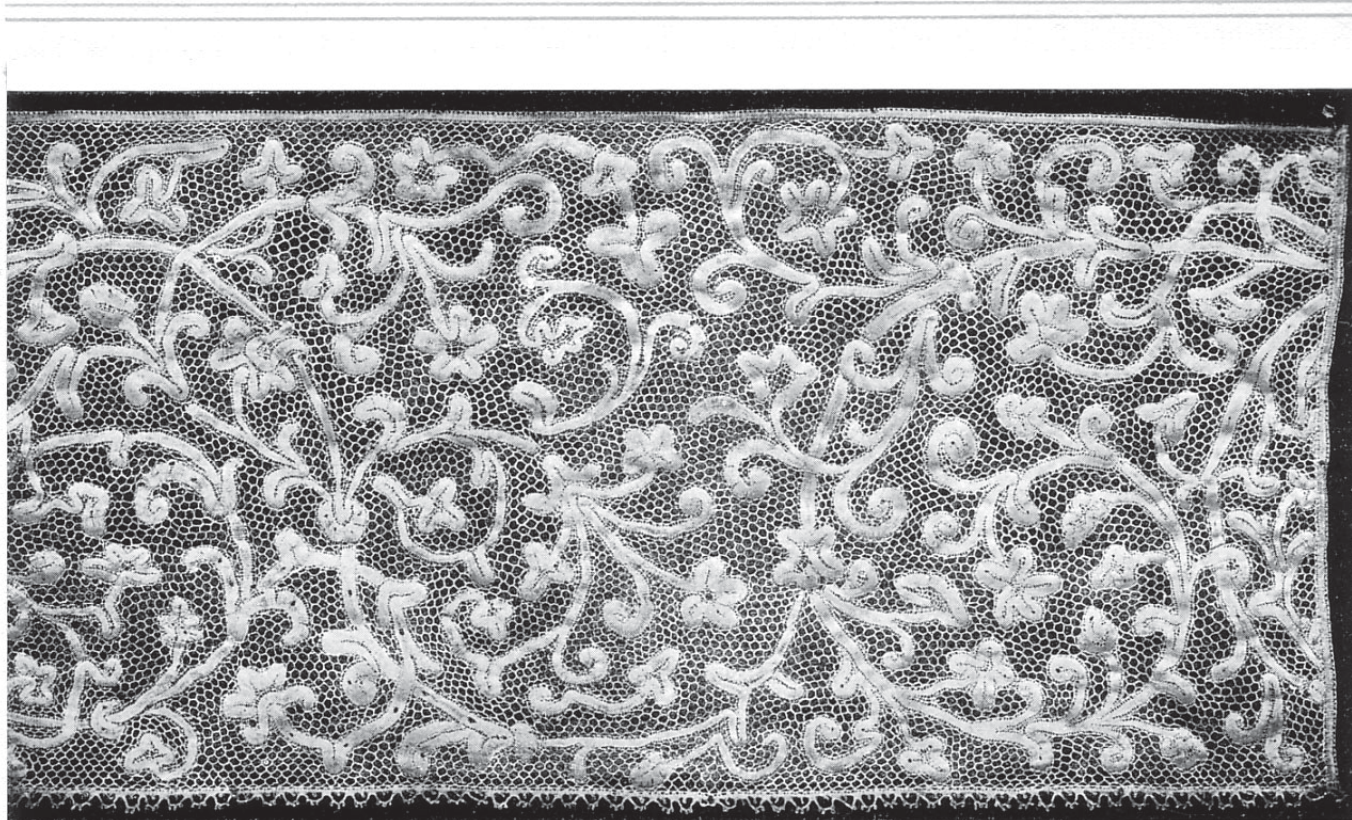
itself into space upheld by little bars, the braid will proceed soberly along a ground-work which the bobbins will build round it when the design is completed. This type of work done by two different operations is easy to recognise; Nos. 215 and 216 show the passing of the background thread across the braid, the ground-work of simple little bars being made in this fashion. The ground-work with its hexagonal mesh is very like French net, but we believe it to be of Italian origin since it corresponds with the mesh made by Venetian bobbins for the openings in the centres of certain flowers in the XVI century.

Milan lace freed itself from its ribbon-inspiration after it had reached its full development and clever lace-workers had often used it to form figures which always varied, never repeating themselves, in pieces of four yards and more in length. The second half of the XVII century saw the manufacture of detached flowers, a method which enabled a greater number of workers to be employed on one article;



No. 221 — Lace with continuous braid-pattern. The property of the author.

that, again, led to another modification which resolved itself into a considerable progress in the artistic sense. While continuing their work of weaving the same *toilé* from the transparent edge marked by the pins, the bobbins began to create figures of men, of animals, of leaves and flowers, all correctly and elegantly fashioned in a manner that has nothing in common with any similar subjects seen in embroidered *lacis*. No longer is it the braid which outlines the figures, but the web itself takes their shapes.



No. 222 — Lace with separately made pattern on background of net.  
Silli, Florence.

The trimming for an *alb* we reproduce in double-page, one of the most perfectly beautiful things ever accomplished by bobbins, which shows the worker to have been an artist of the first rank, represents hunting-scenes, a favourite design in Milanese lace. Among rich masses of branches of exquisite form, birds, dogs, rabbits appear with a liveliness which does not in the least disturb the harmony of the composition. A unicorn bears the winged rider who is in the act of drawing his bow; an eagle opens its beak and wings; a greedy rabbit settles down the better to enjoy its food; a hare bounds away while the dog, all attention, peers