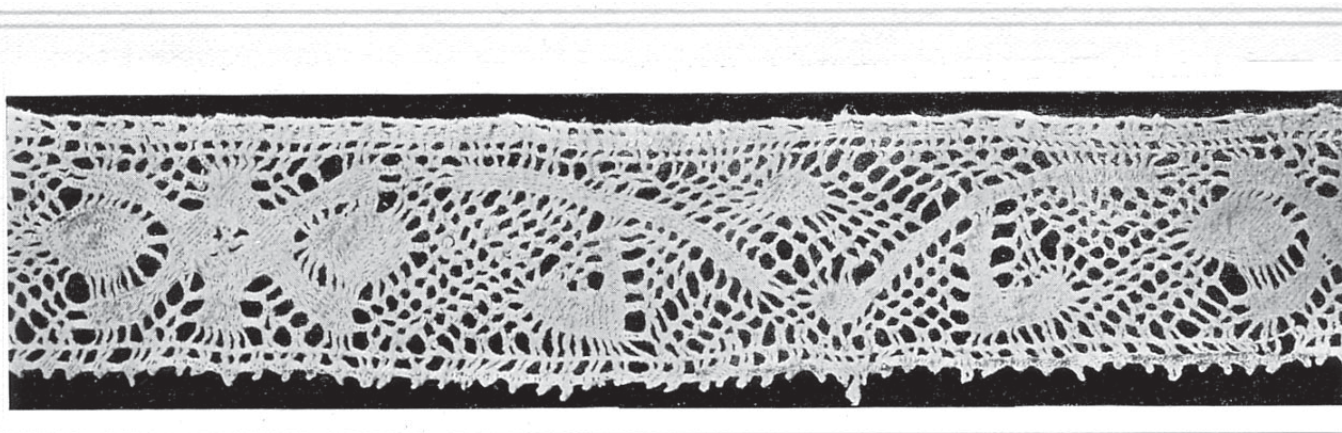




At Gessopalena, just as at Pescocostanzo, the village-women turn to lace-making as their sole recreation from the heavy labours and fatigues of their working hours. As men are scarce in this little spot hidden in the province of Chieti, between the Aventino and the Sangro, women supply their place, and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

At Gessopalena the lace-pillow is fixed to a tripod which sometimes has rough carving done by the betrothed as a gift to his bride, and the lace is made with



No. 294 — Old lace of Gessopalena.

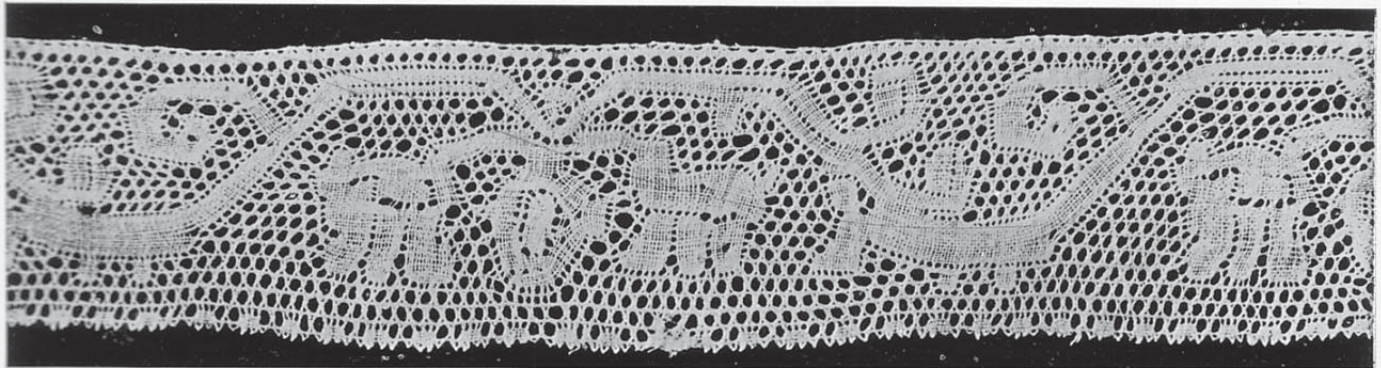
the help of a pattern. Very ancient laces are found stitched to the garments of old crones in the poorest hovels; they are rough and heavy, made with locally-spun thread, dark, woolly and coarse.

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

Some of the superior and more important pieces of lace bear most decided traces of Milanese influence and show the tape running along uninterruptedly and



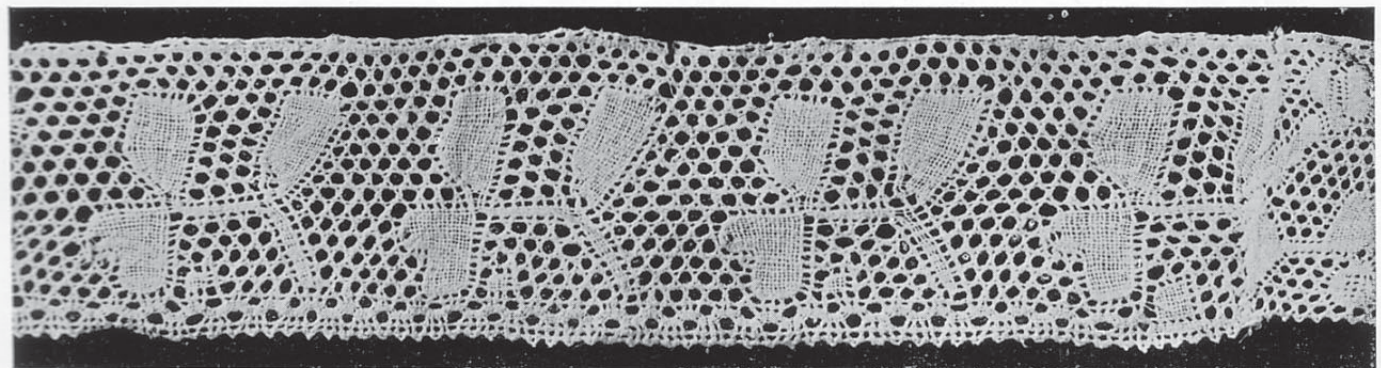
No. 295. — Old table-cover (XVII century?) of Pescocostanzo. Ricciardelli.



296



297

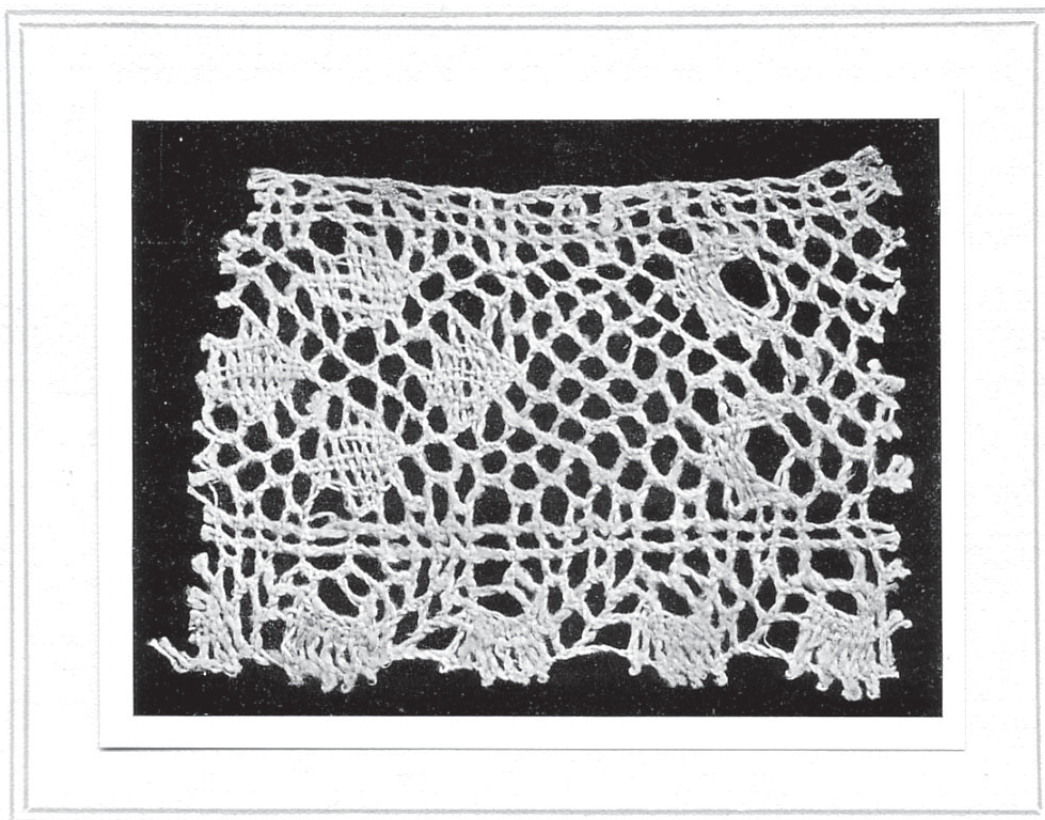


298

Nos. 296, 297, 298. — Piedmontese laces similar to old laces of Gessopalena. Milleflore, Genova.

set very closely in pattern; or, carried out in finer, smoother thread, they seem to imitate some Genoese or other foreign model. Taking advantage of the soft thread provided by Aquila, Salò, and Ireland, Gessopalenan women of the present day have greatly improved and refined the traditional type of lace, without altering it, and they never tire of providing *pizzilli* of the simple kind much in demand among the women of neighbouring localities.

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



No. 299 — Lace of Offida.

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

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

while at Offida, near Ascoli Piceno in the Marches bordering Abruzzo, the lace, although bobbin-made, differs radically from the type?

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

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



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

(1) P. ANGELICO DAL PORTO DI FERMO. *Elogio storico ossia Vita del venerabile servo di Dio F. Bernardo da Offida.*

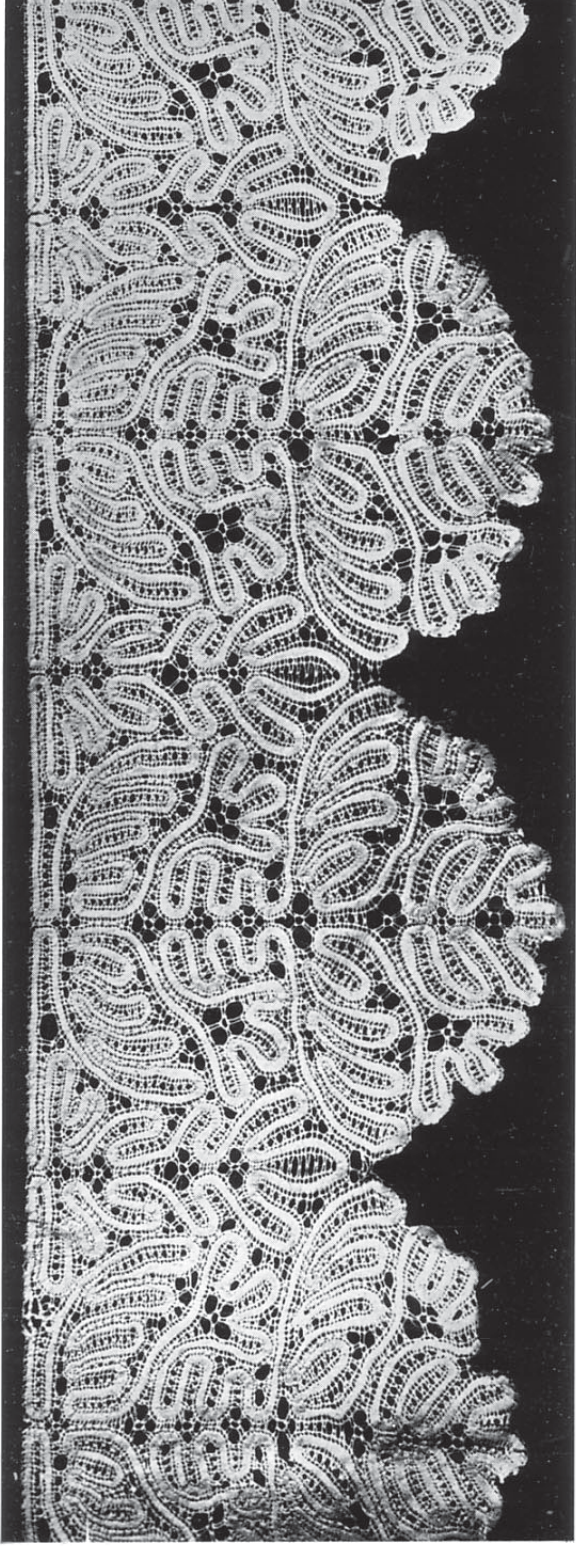
IV.
ABRUZZI.
—
PLATES.



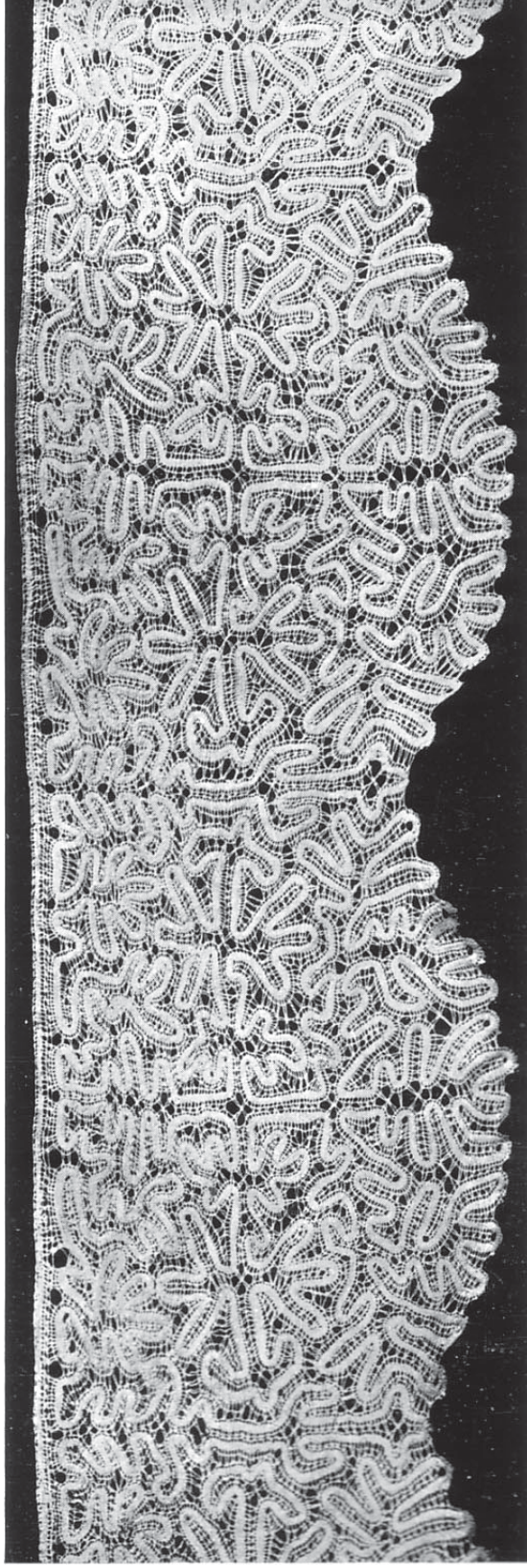
No. 127 — Dutch School. Picture falsely supposed to be Van Dyck's mother, painted by him. Doria Gallery, Rome. (Photograph Anderson).

Genoese lace at wrists.

ABRUZZI — AQUILA — XVII CENTURY.



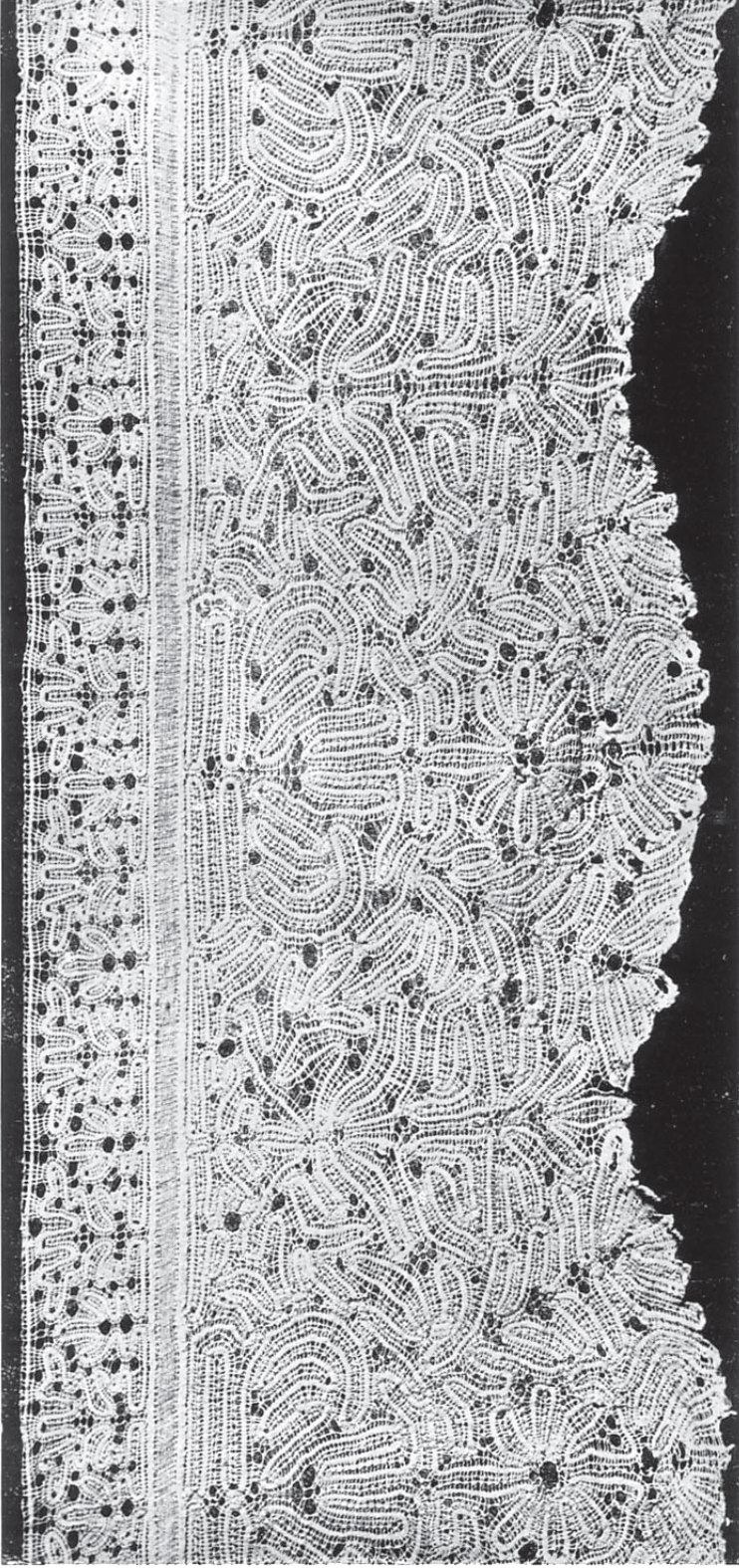
300



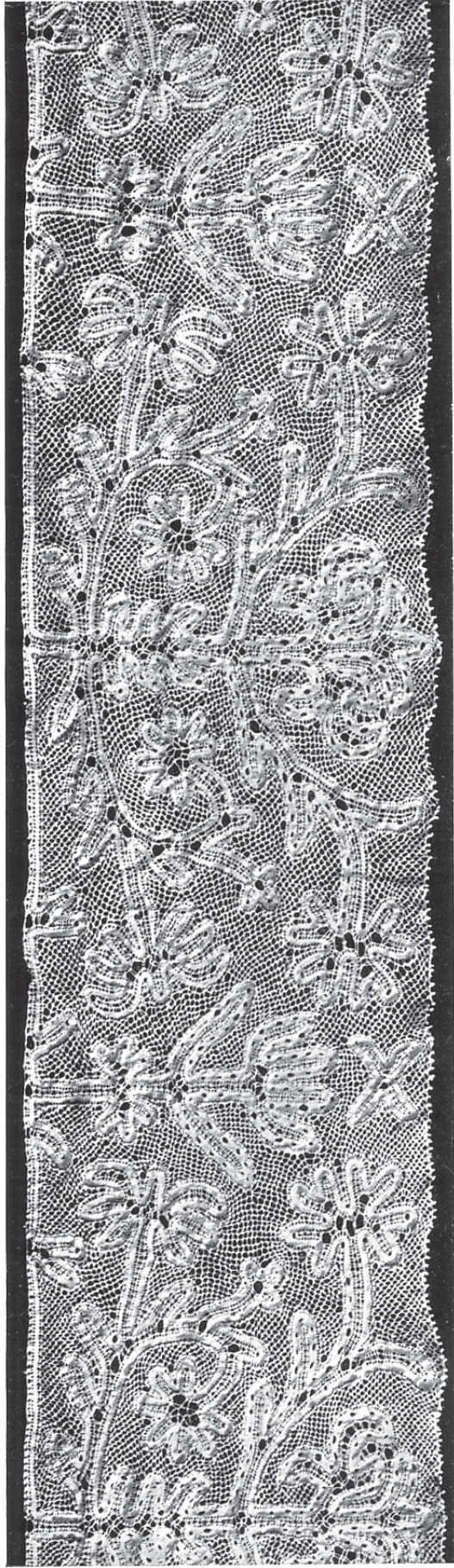
301

Alb trimmings.

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



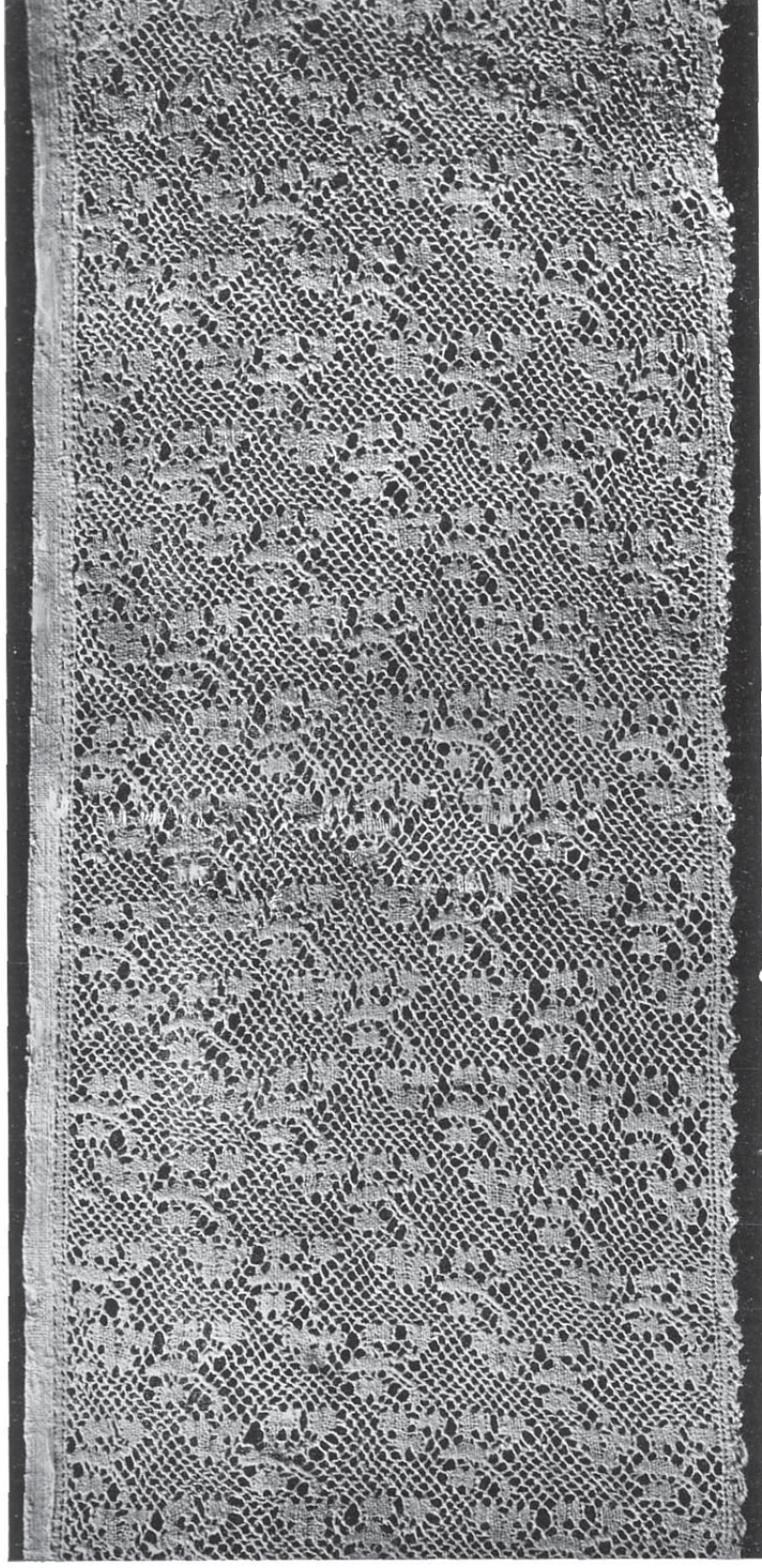
302



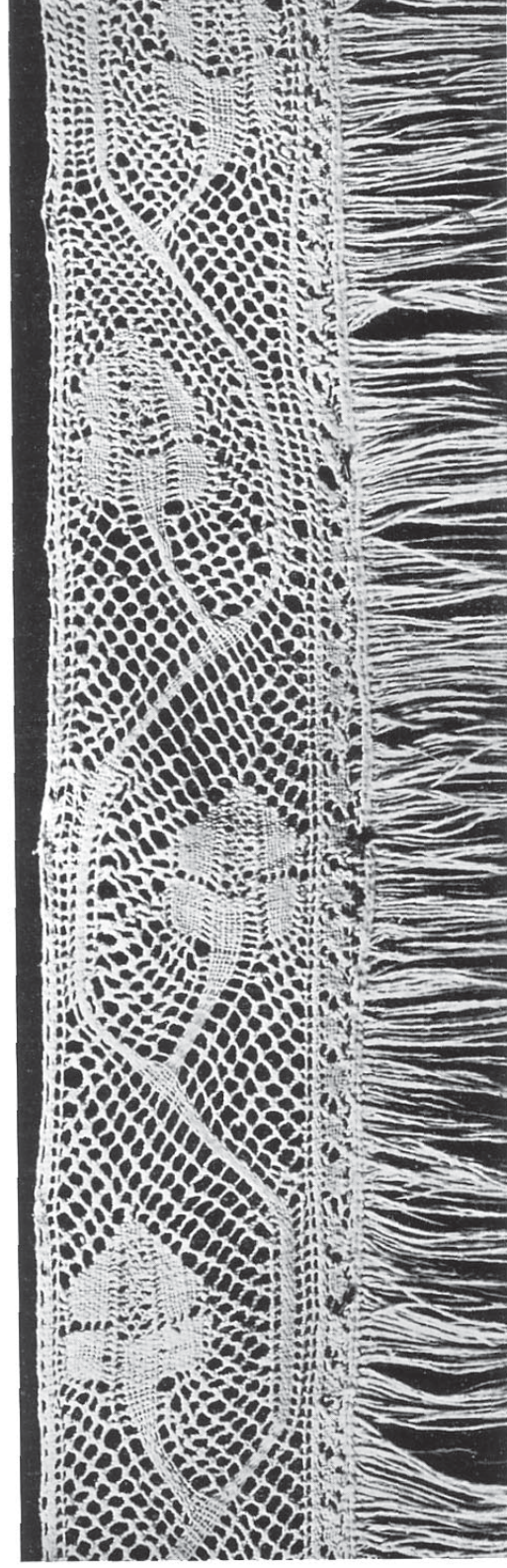
303

Lace with continuous braid or tape.

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



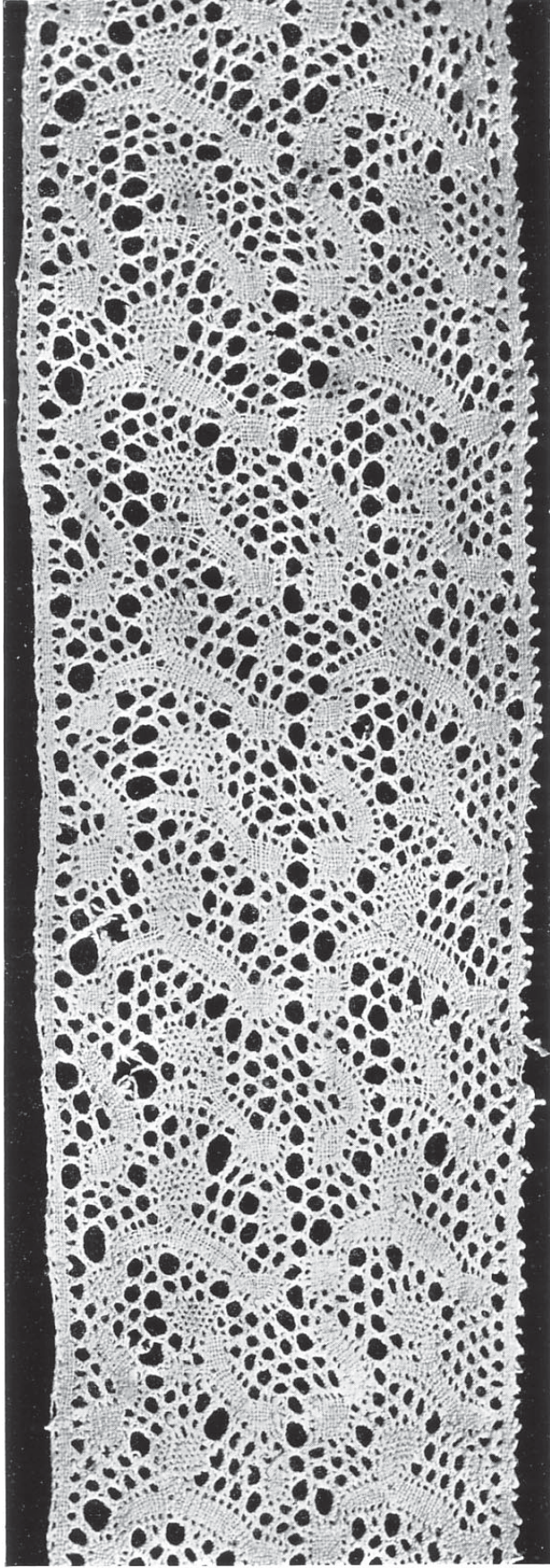
304



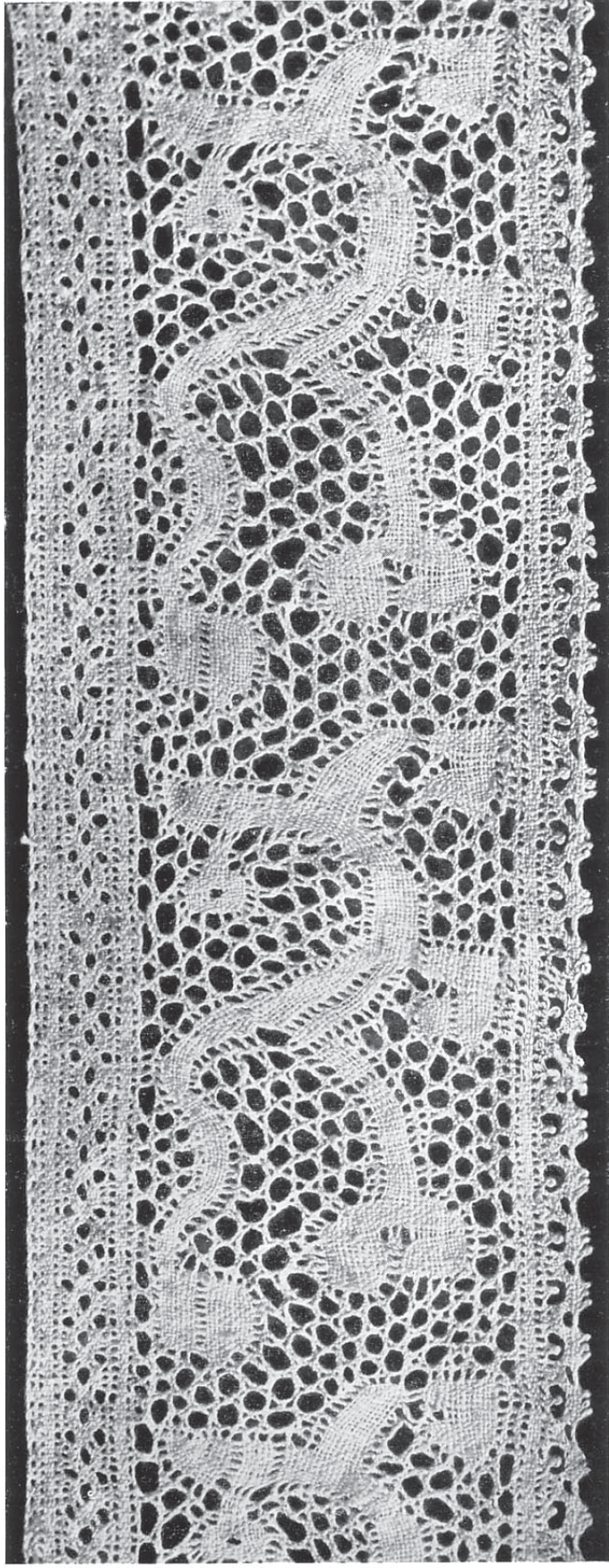
Laces with background, made « a tutte coppie » (pattern and ground « all in one »).

Nos. 304, 305 — Tranquilli, Ascoli Piceno.

ABRUZZI — PESCOOSTANZO — XVII CENTURY.



306

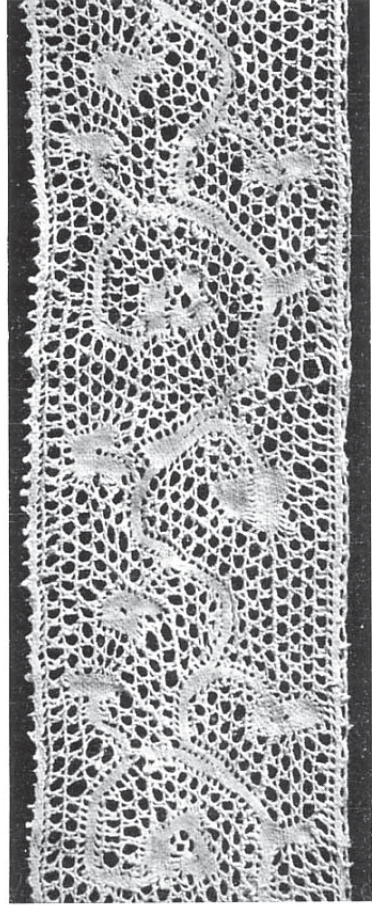


307

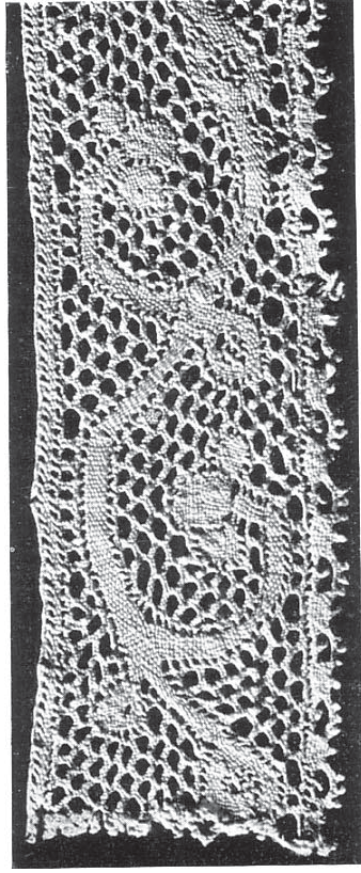
Floral motives worked without a model and « a tutte coppie ».

Nos. 306, 307 -- Pajno, Palermo.

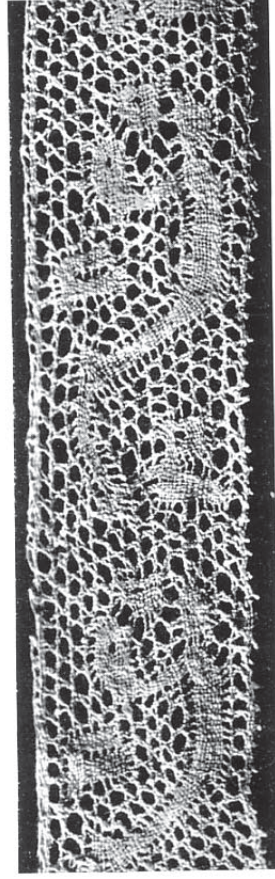
ABRUZZI — PESCOSTANZO — XVII CENTURY.



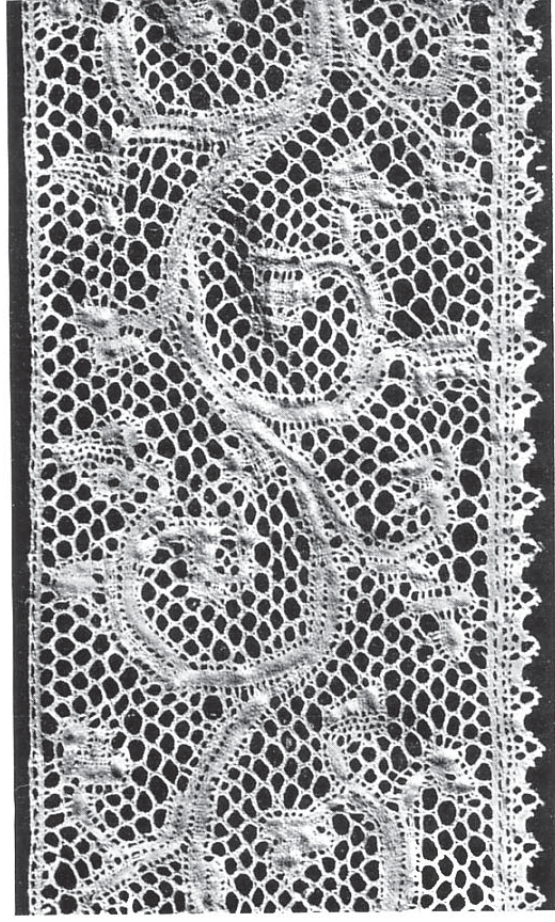
308



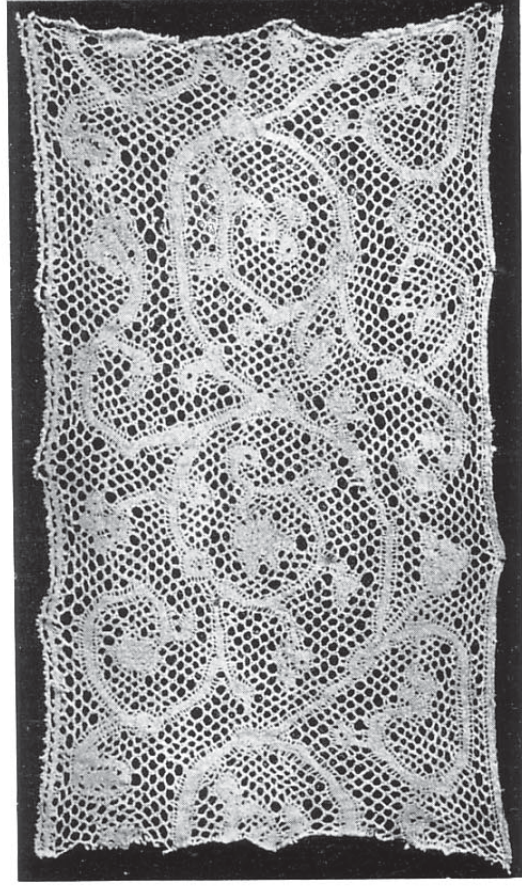
309



310



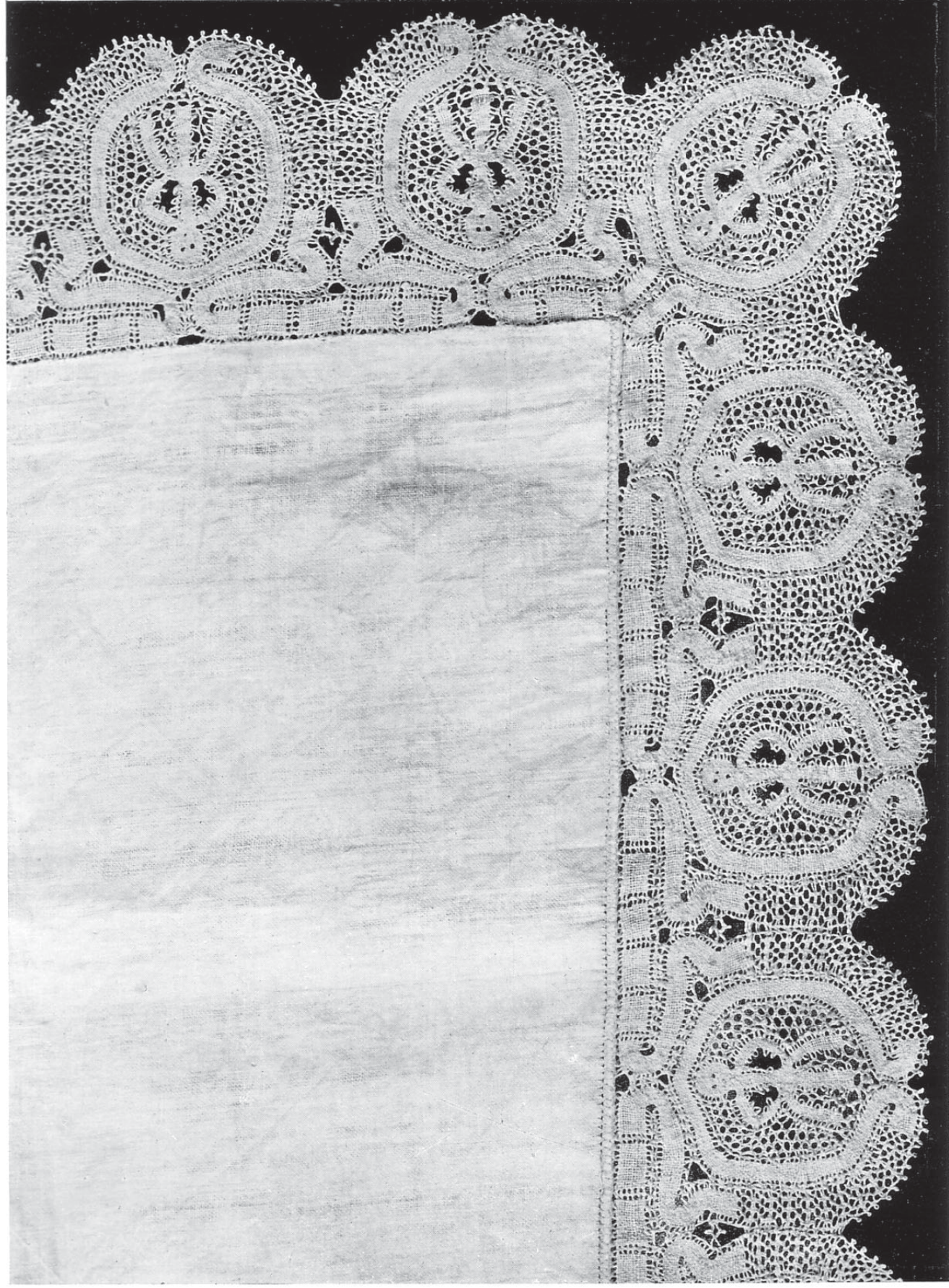
311



312

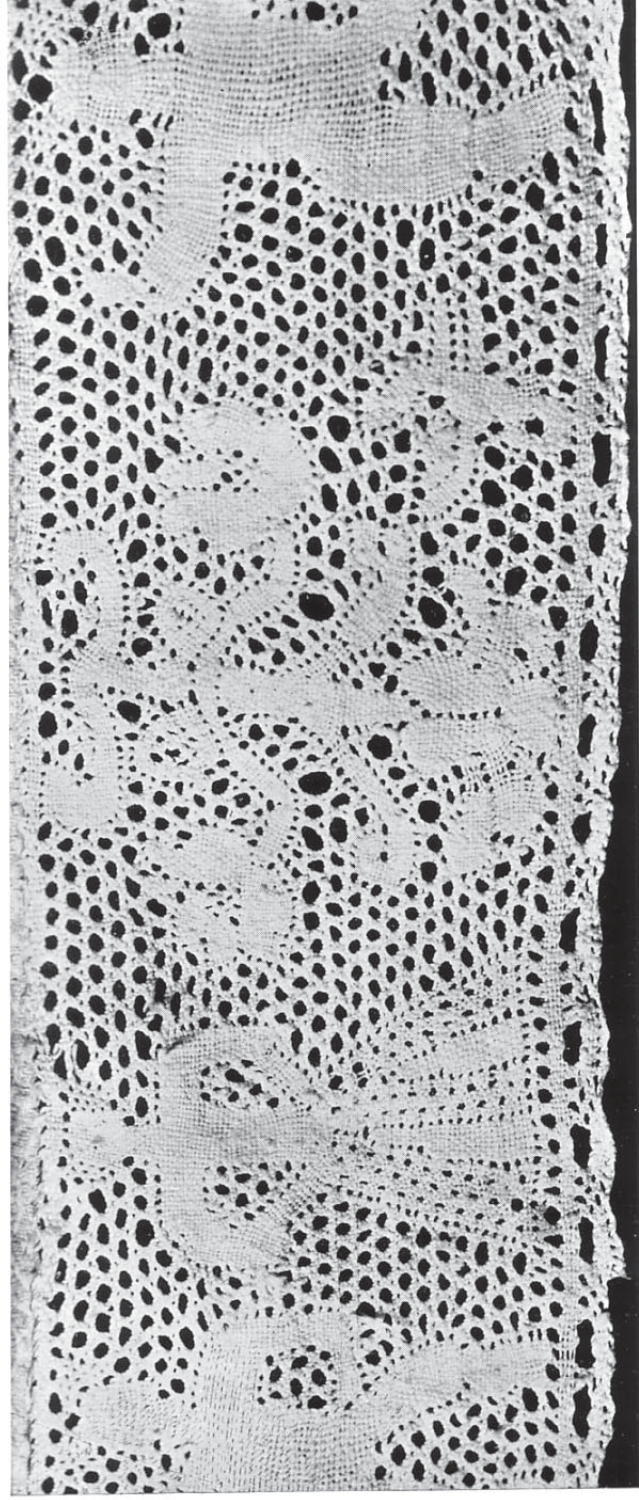
Five variants of the motive called by lace-makers « Tre foglioline » (trefoil). Worked without model.

ABRUZZI — PESCOOSTANZO — XVIII CENTURY.

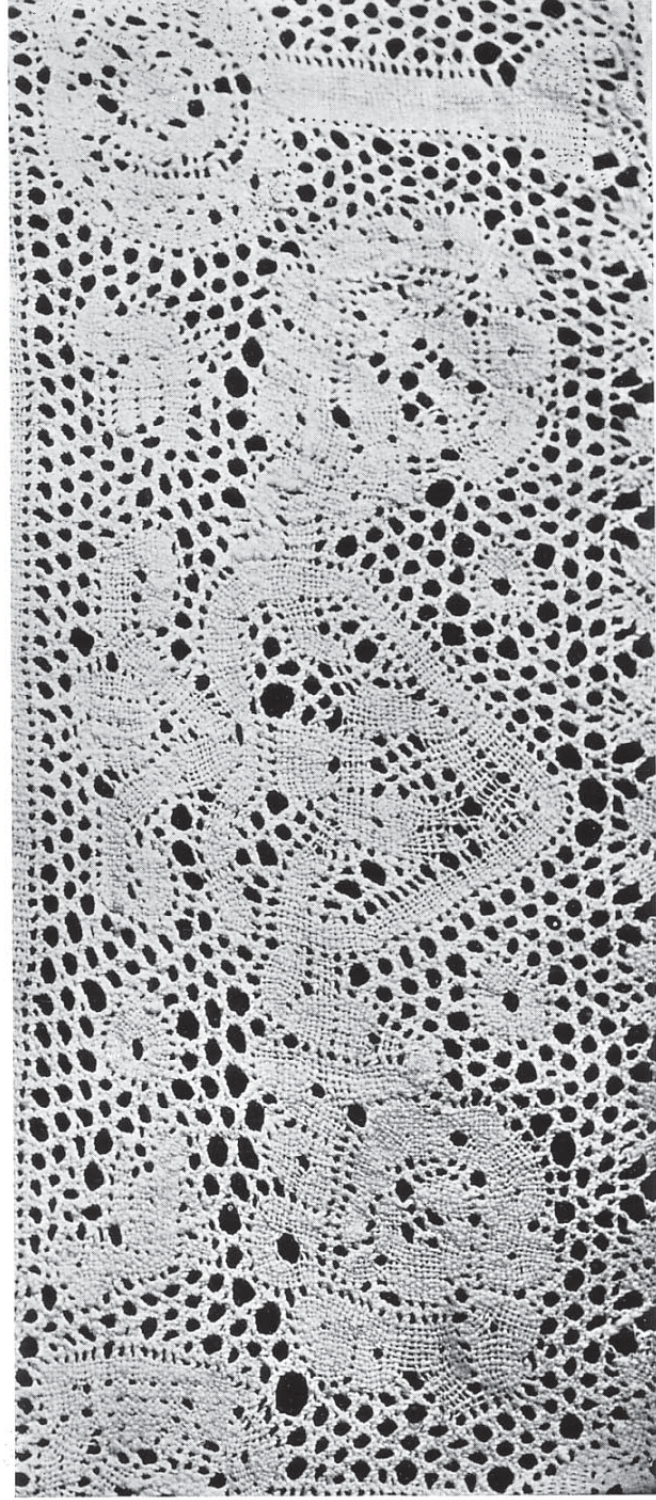


No. 313 -- Design called « Dei Pupi » (The Puppets), with little figures childishly conventionalised enclosed in a medallion surmounted by a ribbon.

Colecchi, Pescocostanzo.



314



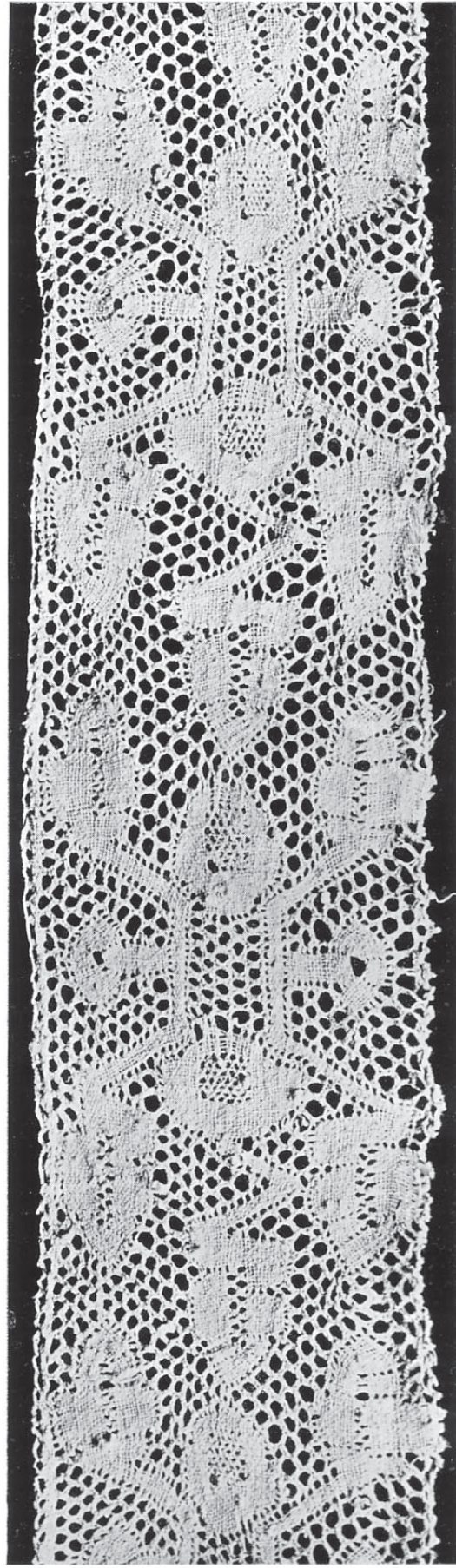
315

No. 314. — The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design.
No. 315. A heart and key (?) alternated and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Aruch, Perugia.

ABRUZZI — PESCOSTANZO — XVII-XVIII CENTURIES.



316



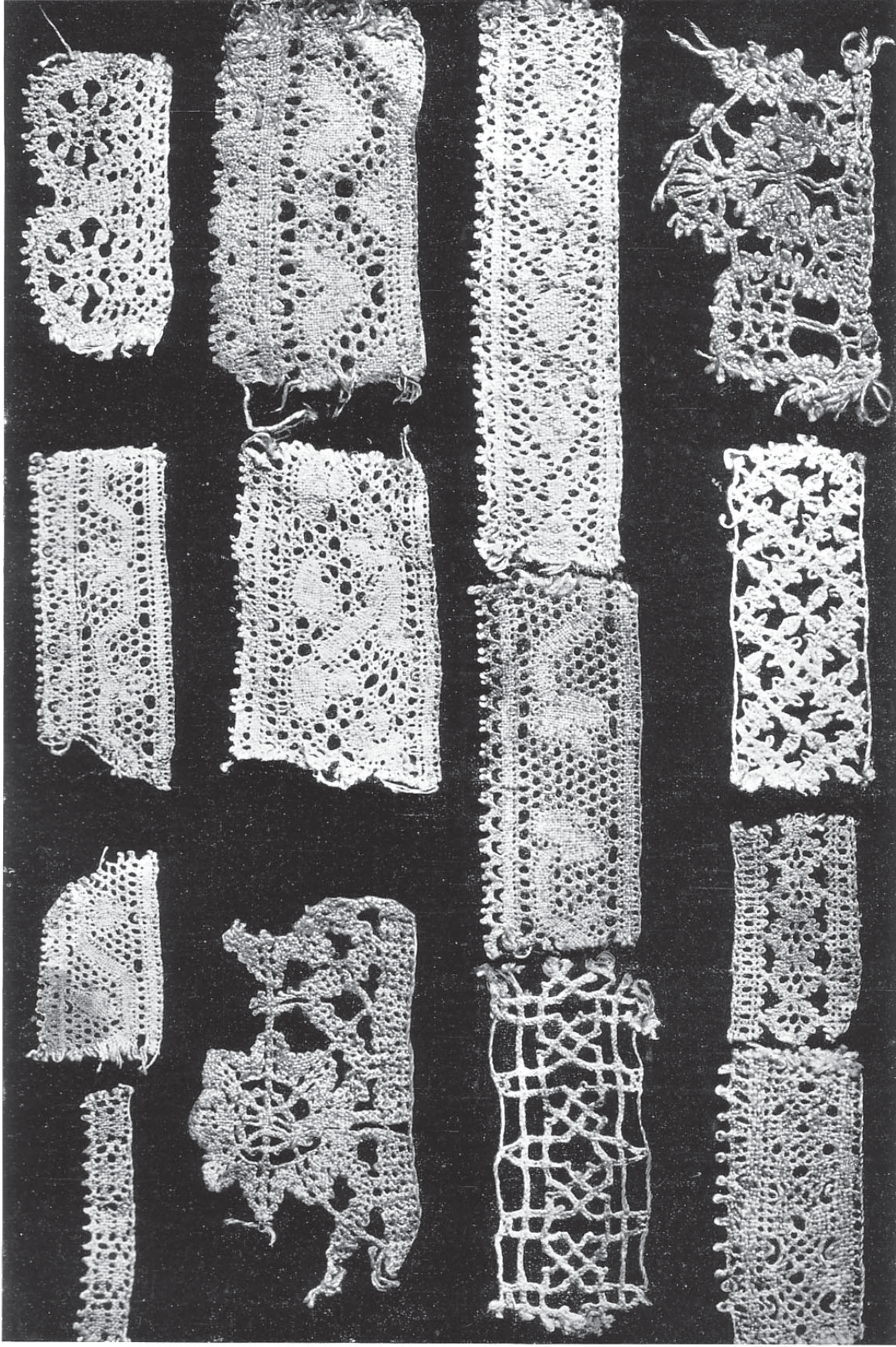
317

Lace « a tutte coppie ».

No. 316. Eagles ¹⁾ lacing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern and, having deprived the vase of handles, turned them into two meaningless ornaments. The Ida Schiff Collection, Florence.

No. 317. Tortoise conventionalised and transformed into a floral motive. Cave, Leghorn.

ABRUZZI - PESCOSTANZO -- XVII-XVIII CENTURIES.



An old Pescolane Sampler.

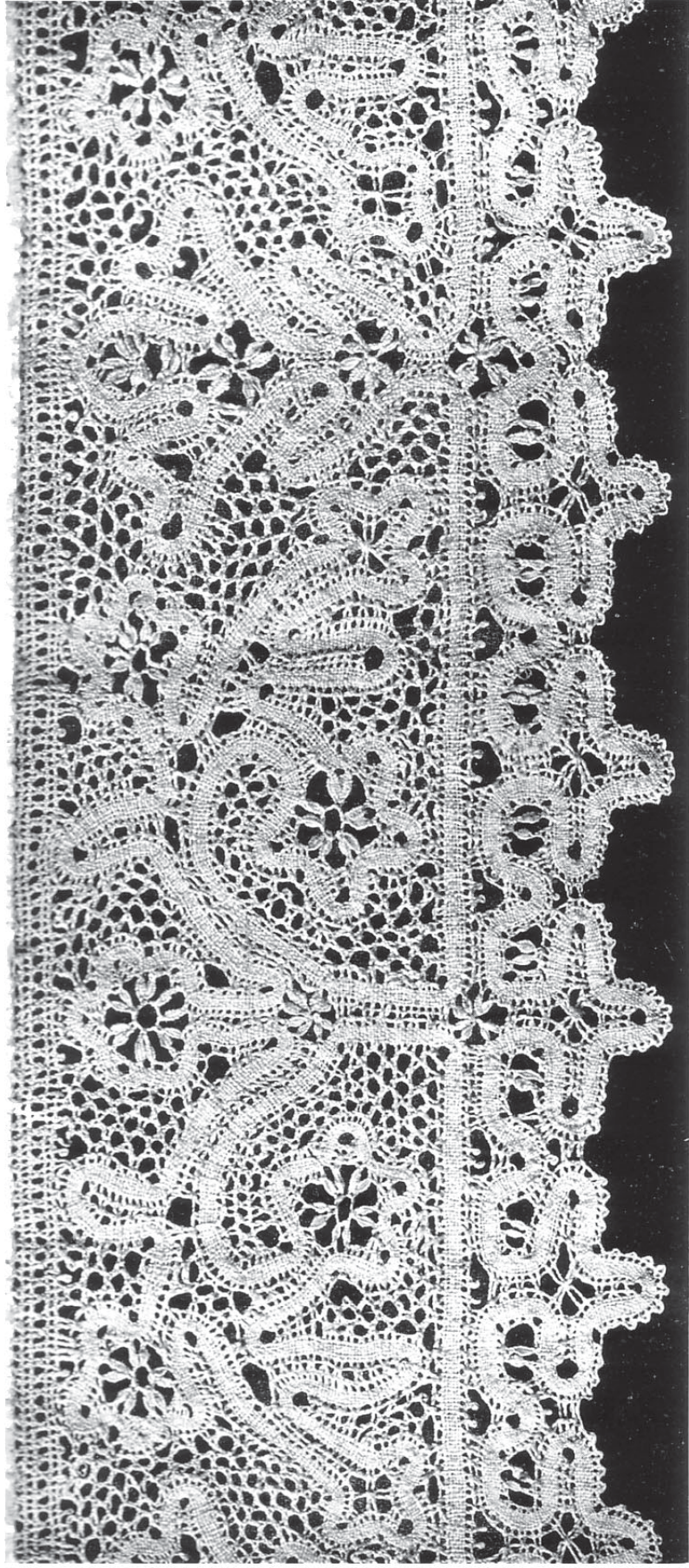
No. 318 corresponds with the « lescatelle ».

No. 319 with the « giarre ».

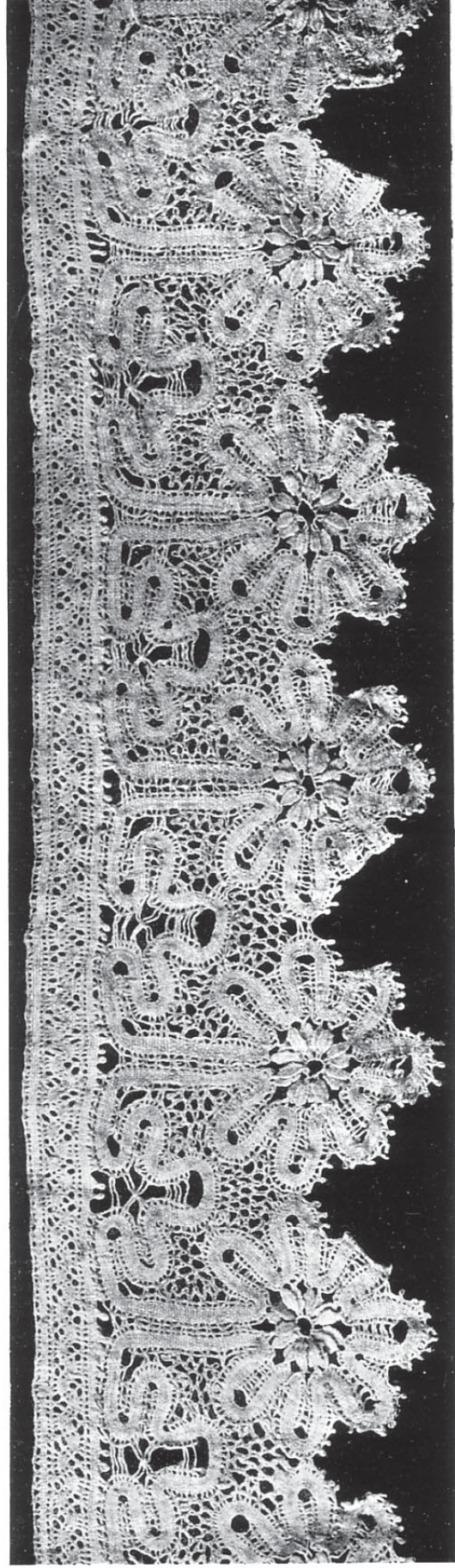
No. 320 with the « fronticelle », all in use at the present day and known by the same names in teaching the rudiments of lace-making.

Nos. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII-century.

ABRUZZI — PESCOCOSTANZO — XVIII CENTURY.



332

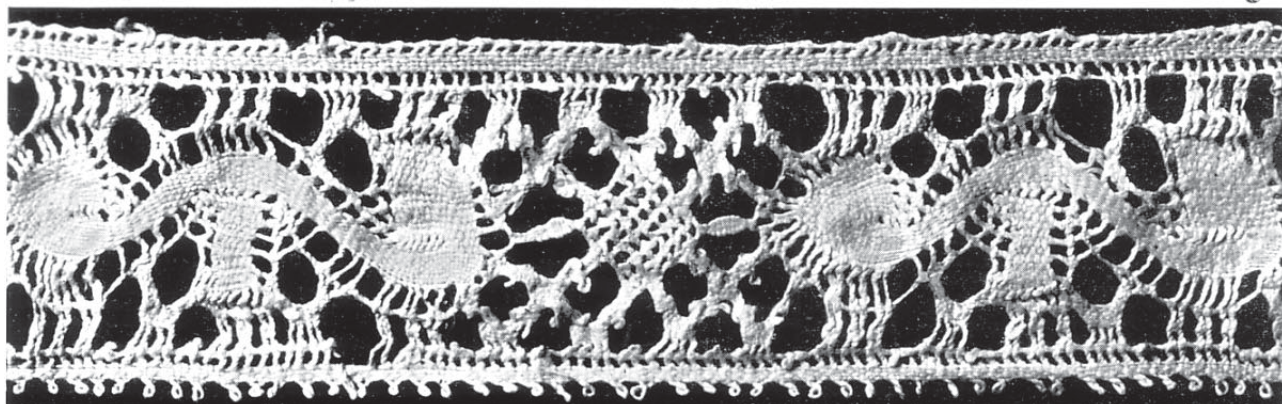


333

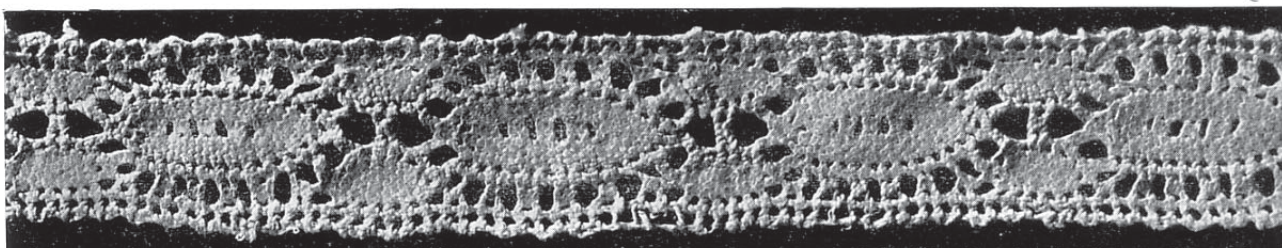
Lace very similar to Milanese by reason of the continuous tape and also because motives and groundwork are made separately and not « a tutte coppie » ; nevertheless their Abruzzian origin is revealed by the thread and the design. The Genoese seeds (armellette) appear in the centres of the flowers. Colecchi, Pescocostanzo.

ABRUZZI - GESSOPALENA - XVIII CENTURY.

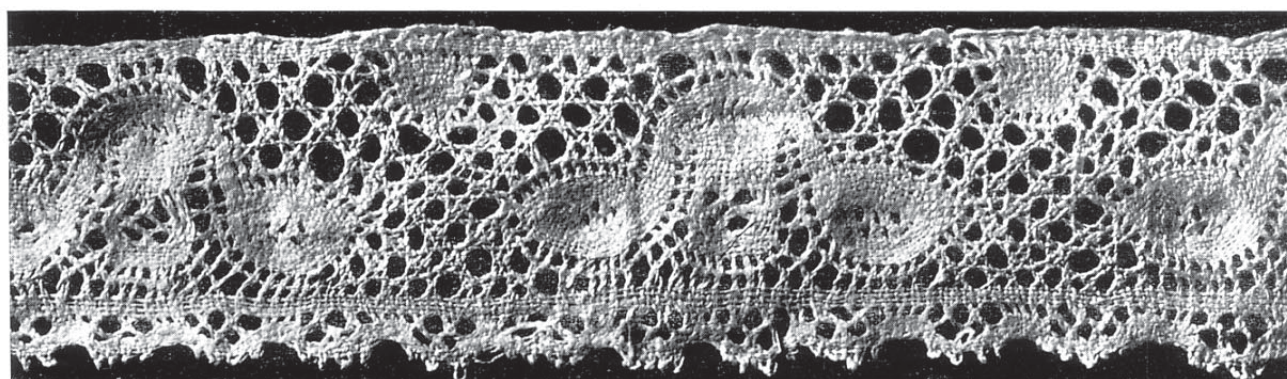
334



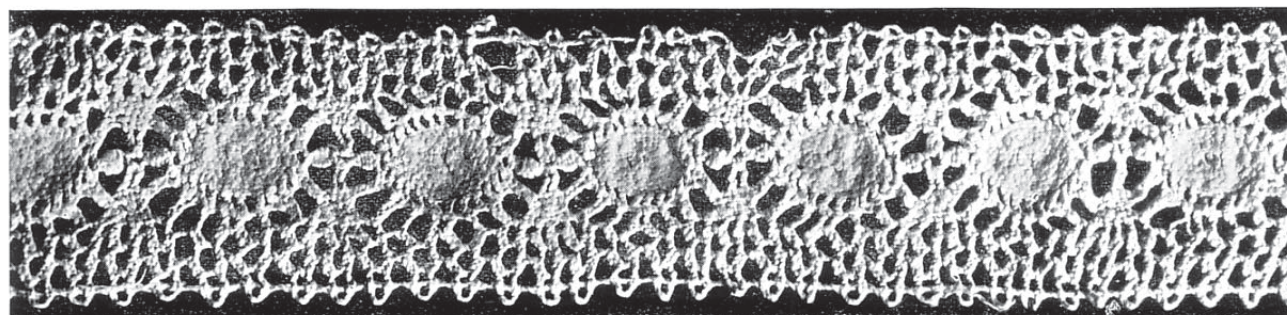
335



336



337



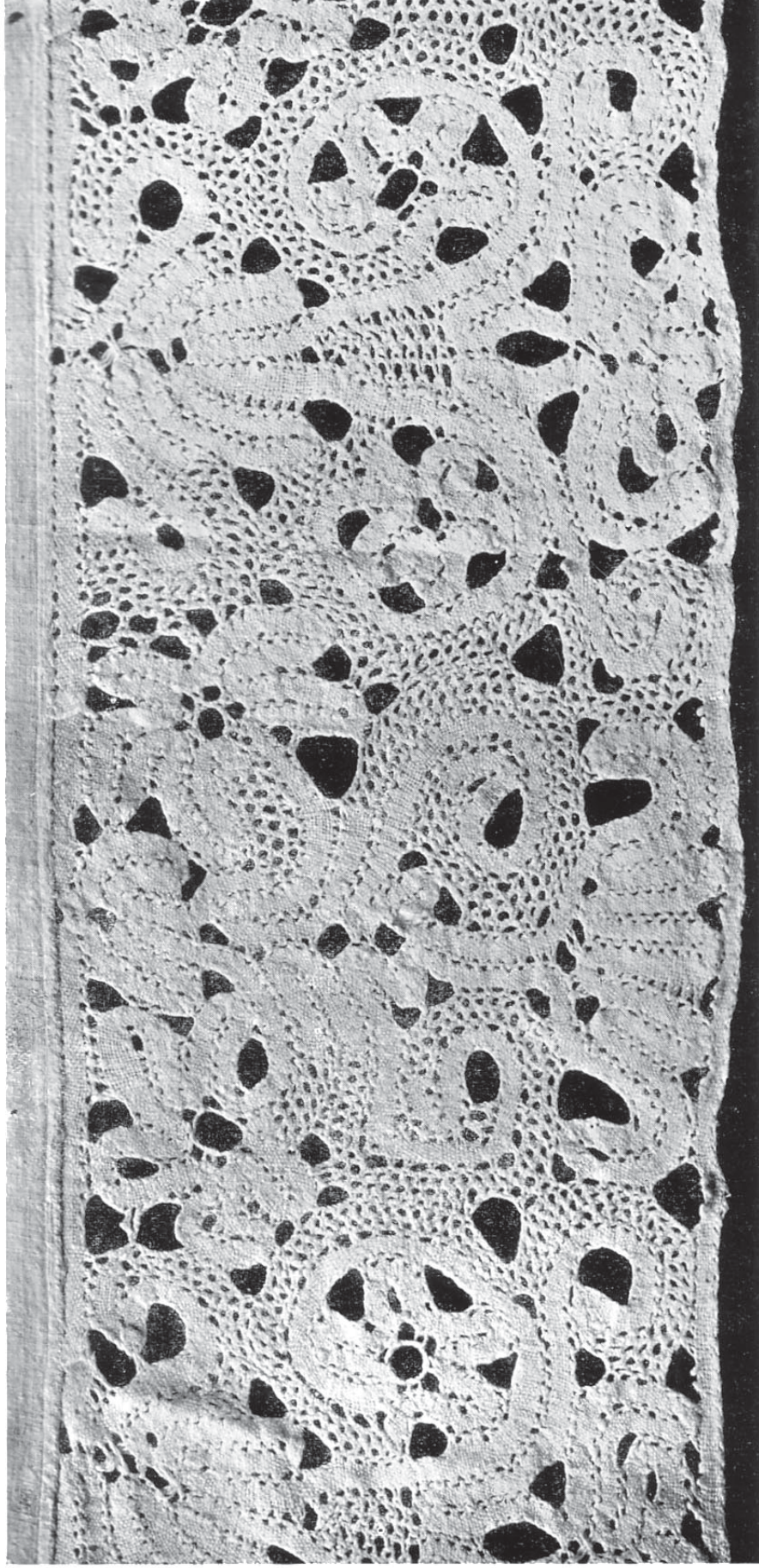
Coarse laces made without a model.

ABRUZZI · GESSOPALIANA — XVIII CENTURY.

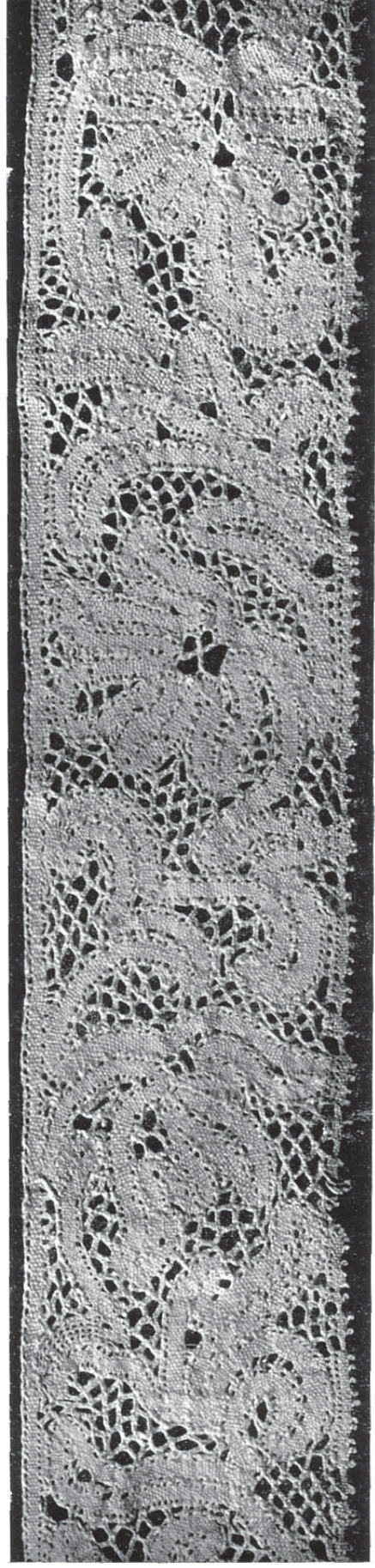


No. 338 — Peasant's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.

ABRUZZI - GESSOPALENA -- XVII-XVIII CENTURIES.



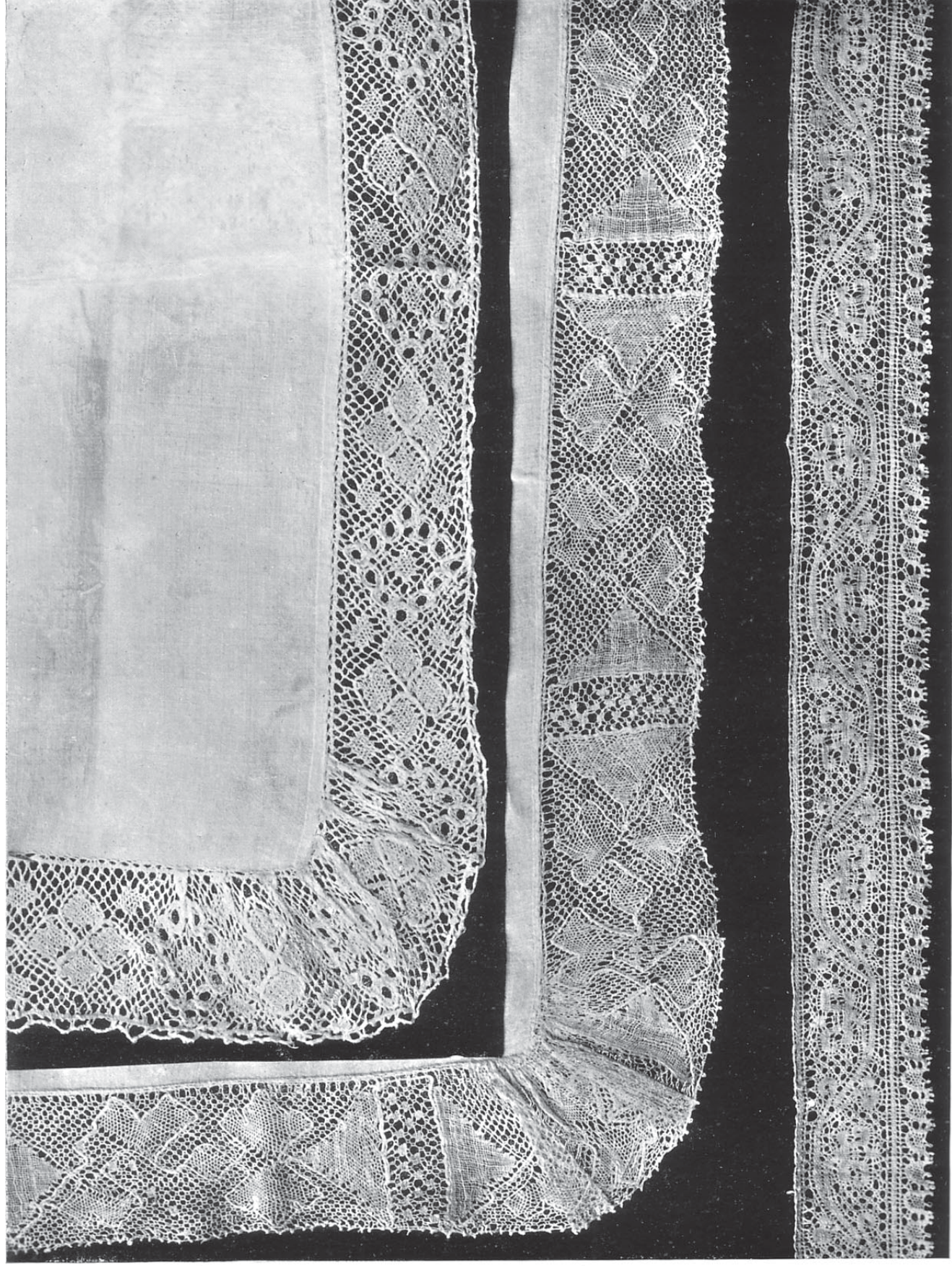
339



340

In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the course thread.

ABRUZZI - GESSOPALENA - XVII-XVIII CENTURIES.



341

342

343

Laces copied from late Genoese laces.

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

LIST OF ILLUSTRATIONS

INTRODUCTION

- | | |
|---|--|
| <p>No. 1. After Giuseppe Bonito. The Work-Mistress. From the Giardini Collection at Naples. The Mistress has left her lace-pillow for a moment in order to show a pupil how to make a stocking, while another is netting, a third sewing, and the fourth is making bobbin-lace.</p> <p>> 2. Figure on Title-page.</p> <p>> 3. M. A. Franceschini (1648-1725). Detail of decoration in the Palace of Justice at Bologna. Group of little boys playing with various feminine implements; one child is in the act of throwing away a large lace-pillow from which bobbins depend.</p> <p>> 4. Bleaching thread at Salò.</p> <p>> 5. Collar and lace of Flemish bobbin-work. Baldini, Florence.</p> <p>> 6. Coptic coil. Poldi Pezzoli Museum, Milan.</p> <p>> 7. Gold silk trimming made by bobbin work. (XVII century). Aghib, Leghorn.</p> | <p>No. 8. Example of goldsmith's work from Vetulonia.</p> <p>> 9. Example of goldsmith's work from Vetulonia.</p> <p>> 10. German-Swiss designs for pillow-lace. From the « New Modelbuch », Zurich (1560 c.).</p> <p>> 11. Frans Hals. Nurse and Child. Museum, Berlin. Round the infant's cap, collar and cuffs a pillow-lace similar to the patterns of Mathias Mignerac of Paris, 1605. On the chest, insertion of <i>reticello</i>.</p> <p>> 12. After the manner of P. Longhi. Country Pleasures: Correr Museum, Venice. One lady embroiders linen, another winds thread, a third works at pillow-lace, while others chat and amuse themselves.</p> <p>> 13. Workers of pillow-lace in middle-class houses. From Zatta's « Goldoni ».</p> |
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I. — VENICE

- | | |
|--|--|
| <p>No. 14. Insertion and edging with figures. Sangiorgi, Rome.</p> <p>> 15. Bobbin-made edging round a table-cloth ornamented with embroidery and <i>reticello</i>. From the Ida Schiff Collection, Florence.</p> <p>> 16. Bobbin-made edging round a table-cloth ornamented with embroidery and <i>reticello</i>. The Ida Schiff Collection, Florence.</p> <p>> 17. Little edging similar to designs shown in « Le Pompe ». (See next page).</p> <p>> 18. Little edgings from « Le Pompe », Venice, 1557.</p> <p>> 19. Angelo Bronzino. Portrait of two Architects. Naples Museum. (Photograph by Anderson). The lace collar is similar to designs in « Le Pompe », Venice, 1557.</p> <p>> 20. Insertions and braids from « Le Pompe », Venice, 1557.</p> <p>> 21. Thread insertions without selvedge in the style of gold and coloured braids. The Ida Schiff Collection, Florence.</p> <p>> 22. Hendrik van Balen. Portrait of an Infant. Ambrosiana, Milan (1594). Venetian lace.</p> <p>> 23. Points with figures from « Le Pompe », Venice, 1557.</p> <p>> 24. Edgings from « Le Pompe », Venice, 1557.</p> <p>> 25. Francesco del Salviati. Portrait of a Man. Naples Museum. Collar of bobbin-lace like designs in « Le Pompe », Venice, 1557.</p> <p>> 26. Insertions from « Il Monte », Venice, 1560.</p> <p>> 27. Points from the « Gemma Pretiosa » of Isabetta Catanea Parasole, Venice, 1597.</p> <p>> 28. Joest Sustermans. Portrait of a Child. National Gallery, Rome. (Photograph Anderson). Ruff with bobbin-made edging like designs shown in « Le Pompe », Venice, 1557.</p> <p>> 29. Dutch School. Portrait of a Gentleman. Private property. Ruff with edging similar to designs shown in « Le Pompe », Venice, 1557.</p> <p>> 30. Florentine School. Portrait of Emilia Spinelli. Uffizi Gallery, Florence. (Photograph Alinari). Ruff with edging similar to those shown in the « Gemma Pretiosa », Venice, 1597.</p> | <p>No. 31. Design from <i>La pratique de l'aiguille industrielle</i>, of Mathias Mignerac, Paris, 1605.</p> <p>> 32. Lace from <i>La pratique de l'aiguille industrielle</i>, of Mathias Mignerac, Paris, 1605.</p> <p>> 33. Juan Pantoja de la Cruz (1551-1610). Portrait of a Child. Vienna Gallery. (Photograph Anderson). Lace similar to the designs of Isabetta Catanea Parasole.</p> <p>> 34. Guercino. His portrait by Himself. Uffizi Gallery, Florence. Collar with bobbin-lace similar to designs of Mignerac.</p> <p>> 35. Flemish work of 1599. Large coverlet of bobbin-lace, illustrating an historic pageant. Museum of Decorative Art, Brussels.</p> <p>> 36. Ancient fragment resembling the ornamental motives of the foregoing. From the Ida Schiff Collection, Florence.</p> <p>> 37. Coverlet of bobbin-lace in the Victoria and Albert Museum, London.</p> <p>> 38. Detail of the foregoing.</p> <p>> 39. Bobbin-made lace imitating needle-made lace. Romanelli Marone, Genoa.</p> <p>> 40. Design for <i>reticello</i> to be made with bobbins. From the « Corona » of Cesare Vecellio, Venice, 1591.</p> <p>> 41. Bobbin-made fringe, imitating <i>sfilatura</i>. The Ida Schiff Collection, Florence.</p> <p>> 42. Scipione Pulzone. Portrait of Cesare Cavalcabò. National Gallery, Rome. (Photograph Anderson). Bobbin-made edging round the ruff.</p> <p>> 43. Sassoferrato. Madonna and Child. Vatican Gallery, Rome. (Photograph Alinari). Edging and insertion of Venetian lace, similar to that shown in No. 104.</p> <p>> 44. Salviati. Portrait of a Youth. Poldi-Pezzoli Gallery, Milan. (Photograph Anderson). Collar similar to designs in « Le Pompe », Venice, 1557.</p> <p>> 45. School of Bologna. Portrait of Pietro Hercolani, 1600. Forlì Gallery. (Photograph Cane). Lace on collar similar to designs of Isabetta Catanea Parasole.</p> <p>> 46. Bobbin-made insertion simulating <i>sfilatura</i>.</p> |
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PLATES

- Nos. 47, 48, 49, 50, 51, 52, 53, 54. Insertions similar to the patterns in « Le Pompe », Venice, 1557. Nos. 47, 50, 51, 52, 53, 54. Designs similar to those used in making woven trimmings in gold, silver, and coloured silk. Ida Schiff Collection, Florence. — No. 48. Insertion without selvages, like those coloured trimmings which were sewn directly on to the material, instead of being inserted between strips of linen, as is done with lace-insertion. Ida Schiff Collection, Florence. — No. 49. Original fragment in which is seen the manner in which workers in the olden times joined bobbin-made lace to embroidered linen. Property of author.
- > 55, 56, 57, 58, 59, 60, 61, 62. Insertions similar to the patterns in « Le Pompe », Venice, 1557. Nos. 56, 57, 58, 62. With little knots in relief in centre of boss or star.
- > 63, 64, 65, 66, 67, 68, 69, 70. Little edgings similar to those shown in « Le Pompe », Venice, 1557.
- > 71, 72, 73, 74, 75, 76. Insertions and fringes. The insertions which serve to support the fringe follow the designs of those braids and trimmings of silk, gold, and silver which fulfil the same office in coloured stuffs. Ida Schiff Collection, Florence.
- > 77, 78, 79, 80. Insertions, knotting, and edging similar to designs shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.
- > 81, 82, 83. Insertion with knots in relief, similar to designs shown in « Le Pompe », Venice, 1557. No. 81. Rich insertion, which, inserted in linen along with two smaller insertions without selvages, produces the effect of a needle-made lace. Ida Schiff Collection, Florence. — No. 82. Insertion with knots in relief. Amari Collection, Florence. — No. 83. Another insertion following the same design as foregoing illustration, but worked in a different manner. Sangiorgi, Rome.
- > 84, 85, 86. Insertions similar to designs shown in « Le Pompe », Venice, 1557. Nos. 84, 85. From the Ida Schiff Collection, Florence. — No. 86. Original pillow-slip with insertion similar to that shown in No. 85; but of more complicated workmanship and joined to white embroidery. The property of Jesurum, Venice.
- > 87, 88, 89, 90. Insertions similar to designs shown in « Le Pompe », Venice, 1557. Nos. 87, 88. Bargagli, Florence. — No. 89. Colgate, New York. — No. 90. Original insertion in linen. The design shows a modified form of that ancient emblem, the swastika, alternated with a conventional flower. Tranquilli, Ascoli Piceno.
- No. 91. Insertion and edging-points similar to designs shown in « Le Pompe », Venice, 1557.
- > 92. Points without selvedge. Both in the Ida Schiff Collection, Florence.
- > 93. Insertion and pointed edging similar to models shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.
- > 94. Insertion with heading.
- > 95. Another insertion, similar in design to the foregoing, but executed in a different manner. Comm. Giovanni Tranquilli Collection, Ascoli Piceno.
- Nos. 96, 97. Insertions similar in design to those of Isabetta Catanea Parasole. Property of Signora Campodonico Cittadini, Rome. In both these examples it is easy to see that the well-known Buddhist symbol, the swastika, has inspired the design. Most likely the image itself originated in the idea of a serpent biting its own tail, representing Eternity in a perfect circle. Very likely, too, the symbol was used by priests and augurs. However that may be, we are perpetually finding the swastika distorted, but always recognisable.
- > 98, 99, 100, 101, 102, 103. Edgings similar to patterns of Isabetta Catanea Parasole. 1615, Venice. No. 98. Insertion and edging: the point shows a lily most exquisitely conventionalised. Ida Schiff Collection, Florence. — No. 99. Edging from design for *punto in aria*. Amari Collection, Florence. — No. 100. The design of the insertion merges into that of the edging, with beautiful effect. Ida Schiff Collection, Florence. — No. 101. Little edging in shape of flower. Baldini, Florence. — No. 102. Two points from design for *punto in aria*. — No. 103. Ida Schiff Collection, Florence.
- > 104, 105. Insertions and edgings similar to the designs of Isabetta Catanea Parasole. No. 104. Jesurum, Venice. — No. 105. Ida Schiff Collection, Florence.
- > 106, 107, 108. Insertions and edgings similar to the designs of Isabetta Catanea Parasole. Nos. 106, 107. The property of Signora Sangiorgi, Rome. — No. 108. From the Ida Schiff Collection, Florence.
- > 109, 110, 111. Fringe and insertion showing swastika motive. From the Ida Schiff Collection, Florence.
- > 112, 113, 114, 115. Imitation of Venetian needle-lacc. No. 112. The property of Signora Roma, Genoa. — Nos. 113, 114. Civic Museum of Modena. — No. 115. The property of Jesurum, Venice.

II. — GENOA

- No. 116. Genoese lace. Insertion and edging in one. XVII century. Sangiorgi, Rome.
- > 117. Bobbin-lace insertion made from *reticello* design. The Ida Schiff Collection, Florence.
- > 118. Michael Mierevelt. Portrait of a lady. Accademia di San Luca, Rome. Ruff with Genoese rose pattern.
- > 119. Mixture of bobbin-and needle-made laces. The centre piece, a bobbin-lace, is executed from a design for *reticello*. Contessa Catina Rodocanachi, Leghorn.
- > 120. Bobbin-lace made from a design for *punto in aria*. Contessa Edith Rucellai, Florence.
- > 121. P. P. Rubens. Female Portrait. Doria Gallery, Rome. (Photograph Anderson). The cuffs are of the same rose-pattern Genoese lace as that of Nos. 194, 195, 196, 197.
- No. 122. Jan Ravensteijn (?). Portrait of unknown woman. Flemish lace resembling Genoese lace.
- > 123. Little bobbin-made insertion imitating *reticello*. The Ida Schiff Collection, Florence.
- > 124. Bobbin-made insertion imitating *reticello*. The Ida Schiff Collection, Florence.
- > 125. Genoese Rose Point. XVII century. The insertion is needle-lace.
- > 126. Ant. Van Dyck. Portrait of Cardinal Bentivoglio. Pitti Gallery, Florence. (Photograph Alinari). Round the alb is a Genoese rose-point similar to No. 200.
- > 127. Dutch School. Picture falsely supposed to be Van Dyck's mother, painted by him. Doria Gallery, Rome. (Photograph Anderson). Genoese lace at wrists.

- No. 128. Frans Hals. Fragment. Bobbin lace collar, made from a *reticello* design.
 > 129. Flemish lace like the Genoese. Correr Museum, Venice.
 > 130. Cornelis de Vos. The sons of the artist. Museum, Berlin. Round the collars and pinafore is Flemish lace like the Genoese.
 > 131. P. P. Rubens. Portrait of Anne of Austria. Prado Museum, Madrid. (Photograph Anderson). Cuffs of Genoese rose-lace, a collar of lace similar to that in No. 132.
 > 132. Spanish bobbin-made lace. Museum of Industrial Art,

Vienna. From *Moritz Dreger, Entwicklungsgeschichte der Spitze*, Vienna, 1910.

- No. 133. Lace of ivory-tinted silk from the Ligurian coast. The Ida Schiff Collection, Florence.
 > 134. Frans Hals. A Captain. Hermitage Museum, Petersburg. Genoese(?) lace round collar and cuffs.
 > 135. Silk lace from the Ligurian coast. Colgate Collection, New York.
 > 136. Tippet of black Genoese lace. From the picture « The Seraglio » by Longhi, in the National Gallery, London.

PLATES

- Nos. 137, 138, 139, 140. Insertions and edgings from designs intended for *punto tagliato*. The characteristic triangle is made with matting-stitch. No. 137. Bernardini, Macerata. — Nos. 138, 140. Amari Collection, Florence. — No. 139. Orlando Cave, Leghorn.
 No. 141. Insertion and edging from a design for *punto tagliato*. The little seeds in matting-stitch, characteristic of Genoese lace, form the centre of the rose, and ornament and conceal the web, which is often further ornamented with little loops. The Ida Schiff Collection, Florence.
 Nos. 142, 143, 144, 145. Insertion, fringes and edging from a *reticello* design. No. 142. An olive branch(?). — No. 143. Fringe and insertion. — No. 144. Fringe with points at intervals. — No. 145. Original table-cloth with embroidery and netting. The bobbin-made insertion imitates *reticello* even to the beading which simulates the square stitch of embroidery. The points are beautiful in design, showing a star which terminates in a lily. The Ida Schiff Collection, Florence.
 No. 146. Original table-cloth of white linen, embroidered in coarse thread. The lace trimming, also of coarse thread, is a fine example of Genoese lace of the *reticello* type. The Ida Schiff Collection, Florence.
 Nos. 147, 148. The points show how the bobbin-workers have copied the *reticello* needle-lace of the insertion. No. 147. Bargagli, Florence. — No. 148. The bobbin-workers are evidently making a determined effort to overcome the great difficulty of clearly tracing the circle in the pattern, which is never blurred in outline in the needle-laces. The Ida Schiff Collection, Florence.
 > 149, 150, 151, 152, 153. Edgings from designs for *reticello* and *punto in aria*. No. 149. Alb in Rheims linen with little embroidered motives and *sfilatura*. An insertion running round shows a *reticello* design, while the points on the edging run through hearts. Comm. Tranquilli, Ascoli Piceno. — No. 151. Del Carretto, Turin. — No. 152. Amari Collection, Florence. — No. 153. Points from a design for *punto in aria* tracing the form of a flower between two leaves. The Ida Schiff Collection, Florence.
 > 154, 155, 156, 157, 158, 159, 160, 161. Insertion and pointed edging from a *reticello* design.
 > 162, 163, 164, 165. Insertion and pointed edging from a *reticello* design. Ida Schiff Collection, Florence.
 > 166, 167, 168, 169. Insertions with variations on a single design for *reticello*. The Ida Schiff Collection, Florence.
 > 170, 171, 172, 173, 174. Points called bell-points, on account of their bell-like shape. No. 170. Millelire, Genoa. — Nos. 171, 173. Ida Schiff Collection, Florence. — No. 172. Cluny Museum. — No. 174. Baldini, Florence.
 > 175, 176, 177, 178, 179, 180. Genoese rose-lace. Nos. 175, 176, 178, 179, 180. Show the same designs executed in divers ways. The Ida Schiff Collection, Florence. — No. 177. When made originally, each point must have been composed of three flakes or petals. Correr Museum, Venice.
 > 181, 182, 183. Genoese rose-lace. The Ida Schiff Collection, Florence.

- Nos. 184, 185, 186. Genoese rose-lace with bell-points. The Ida Schiff Collection, Florence.
 > 187, 188. Genoese rose-lace. The Ida Schiff Collection, Florence.
 > 189, 190, 191, 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.
 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 *toile* 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.
 Nos. 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.
 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. Antolini, Macerata.
 > 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.
 > 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.
 Nos. 201, 202, 203. Ligurian 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.
 > 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.
 > 206, 207, 208, 209, 210, 211, 212. Ligurian Coast. Laces from Sta. Margherita, Liguria. Edgings imitating foreign lace. Millelire, Genoa.
 No. 213. Ligurian Coast. Bib of ivory-tinted silk. Imitation of Mechlin lace. Colgate, New York.

III. — MILAN

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| <p>No. 214. Lace for apron with corner. Signora Ada Millelire, Genoa.</p> <p>> 215. Lace made by two different operations: first the design, then the background. Baronessa Pajno, Palermo. (Obverse).</p> <p>> 216. Same lace. (Reverse).</p> <p>> 217. Lace with a foundation of net.</p> <p>> 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.</p> <p>> 219. Lace with non-continuous braid.</p> | <p>No. 220. Corner with design of vase, fragment. Contessa Rucellai, Florence.</p> <p>> 221. Lace with continuous braid pattern. The property of the author.</p> <p>> 222. Lace with separately made pattern on background of net. Silli, Florence.</p> <p>> 223. Two laces joined to form scarf. Example of hybrid lace, German-Milanese. Negrotto-Conz.</p> <p>> 224. Lace with background of two different varieties. The braid, which is continuous, forms the figure of the siren from top to bottom alternately. Rucellai, Florence.</p> |
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PLATES

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| <p>Nos. 225, 226, 227. Laces with continuous braid design. No. 225. Marchesa del Carretto, Turin. — Nos. 226, 227. Signora Errera, Brussels.</p> <p>> 228, 229. Lace with continuous braid design. No. 228. Insertion and edging. Points are not often seen in Milan lace, which finishes usually with a horizontal line distinguished from the selvedge by a tiny festoon, as in No. 229. Signora Fichera, Rome, and Ristori, Florence.</p> <p>> 230, 231. Laces with continuous braid design. No. 230. Signora Supino, Bologna. — No. 231. Ristori, Florence.</p> <p>> 232, 233. Laces with continuous braid design. No. 232. The Ida Schiff Collection, Florence. — No. 233. Ristori, Florence.</p> <p>> 234, 235. Lace with spiral design and continuous braid. No. 234. The Ida Schiff Collection, Florence. — No. 235. Ristori, Florence.</p> <p>No. 236. Lace of spiral design on foundation. Round it, a border of drawn thread work. Madame Levier, Florence.</p> <p>> 237. Trimming for alb with continuous braid. Ristori, Florence.</p> <p>> 238. Trimming for alb with continuous braid. The bars of the background are so simple, smooth, and even that they look almost like net. Signora Ruggeri, Volterra.</p> <p>> 239. Trimming for alb composed of wide insertion with continuous braid, forming ever-varying designs. To which is joined an edging of exquisite workmanship of the same type. Ristori, Florence.</p> <p>> 240. Trimming for alb with continuous braid and various open-work designs. Contessa Brandolin, Venice.</p> <p>> 241. Lace without foundation, with various openwork designs, usually called « Raphaellesca ». Birkenruth, Rome.</p> <p>> 242. Alb trimming. The braid proper to Milanese laces is here all non-continuous and irregular and takes the shape of branches, leaves and flowers composing a whole remarkable for perfectly balanced beauty and proportion. The animals and a little Love, all correctly portrayed and full of expression, are executed separately in toilé. In this piece the background has been added last; the bobbins, assisted by a hook, unite all the figures in a foundation curiously fashioned of bars set close together and fairly regular like a light Genoese <i>armelletta</i>. Exhibition of Sacred Art, Ravenna, 1904.</p> | <p>No. 243. Lace for high wired collar. As nearly always is the case in Milanese lace, this piece has the appearance of a wide insertion, in which are incorporated the points surrounded by a light edging; a smaller insertion serves as base from which the arches spring. The principal design is a vase with branching flowers; on the handles are perched birds and round the points are swarms of little birds. In the minor insertion the same design is used. Sangiorgi, Rome.</p> <p>> 244. Lace with two foundations. The little motives on the barred background as well as those on net are perpetually varied, the braid taking the form of leaves and flowers. Signora Mortari, Bologna.</p> <p>Nos. 245, 246. Figured laces on net foundation. No. 245. A fountain with lions and birds. Sangiorgi, Rome. — No. 246. The principal design of branches and volutes is traced in the continuous braid. The birds, varying in size and attitude, are worked separately. Ristori, Florence.</p> <p>> 247, 248. Figured laces on foundation. No. 247. The Ida Schiff Collection, Florence. — No. 248. Ristori, Florence.</p> <p>> 249, 250. Lace with continuous braid on foundation. No. 249. The Ida Schiff Collection, Florence. — No. 250. Citeresi, Florence.</p> <p>No. 251. Lace with continuous braid on foundation. The Ida Schiff Collection, Florence.</p> <p>> 252. Fragment of insertion; probably the corner of an altar-cloth. Most beautiful design, with continuous braid and open-work motives. The Ida Schiff Collection, Florence.</p> <p>> 253. Insertion with vertical design, rarely found in bobbin-lace. Sangiorgi, Rome.</p> <p>> 254. Lace with various figures of serpents, birds, butterflies, etc. Sangiorgi, Rome.</p> <p>> 255. Alb trimming with heraldic arms, a fountain, flowers and birds. Sangiorgi, Rome.</p> <p>> 256. Lace for alb with hunting motives. Lions, stags, peacocks, huntsman with hounds, a rabbit. Of the same type as No. 242, more accurate in execution and more varied in openwork, but greatly inferior in balance and proportion. Industrial Museum, Rome.</p> |
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IV. — ABRUZZI

- No. 257. Figured lace of Pescocostanzo. Amari Collection, Florence.
- > 258. Work of Sicilian drawn thread, trimmed with lace of the Abruzzian type. Property of the author.
 - > 259. Embroidery of the Marches, trimmed with lace of the Abruzzian type. Tranquilli, Ascoli Piceno.
 - > 260. Aquila lace with continuous braid. Aquila Cathedral.
 - > 261. Women of Pescocostanzo working in the open.
 - > 262. Aquila figured lace, with foundation, a *tutte coppie*. Ristori, Florence.
 - > 263. Aquila lace with foundation.
 - > 264. From the « *Esemplario di Lavori* » of G. A. Vavassore, Venice, 1532. Figure of stag.
 - > 265. The same stag deformed; in an old Abruzzian table-cover.
 - > 266. Lace-maker of Pescocostanzo.
 - > 267. Pescocostanzo lace, with the figure of a kneeling angel deformed and represented as a bird.
 - > 268. Fragment of Pescocostanzo lace, where we see the figure of a bird deformed in beak and wing.
 - > 269 to 286. Showing progression of Pescolane lace. No. 269. « *Flettora* » 'T'wist. — No. 270. Dog-tooth edging. — No. 271. Points and holes. — No. 272. Point and flat pattern. — No. 273. Heading. — No. 274. « *Piscitelli* ». Little fishes. — No. 275. « *Mezza cambruccia* », with holes. — No. 276. Cross-pattern. — No. 277. Cross-pattern with heading. — No. 278. Small double heading. — No. 279. The « *chiusa d'otte* » pattern (worked by 8 bobbins). — No. 280. « *Lescatelle* ». — No. 281. Narrow lace with ladder-pattern. — No. 282. « *Carlino* » pattern. (A *Carlino* was a Neapolitan coin). — No. 283. Trefoil pattern. — No. 284. Heart pattern. — No. 285. Jar or vase pattern. — No. 286. « *Tammurello* » or drum pattern.
- No. 287. Old lace of Pescocostanzo. The continuous braid forms the bird, the flower, and the ornament of the corner. Property of the author.
- > 288. Pescocostanzo lace « a tutte coppie » and free design.
 - > 289. Old « free-hand » lace of Pescocostanzo.
 - > 290. Old « free-hand » lace of Pescocostanzo.
 - > 291. Old lace of Pescocostanzo, with lamps and columns.
 - > 292. Old lace of Pescocostanzo, with animals and vases.
 - > 293. From the « *Fiori di Ricami* » of G. B. Gargano, Naples, 1613.
 - > 294. Old lace of Gessopalena.
 - > 295. Old table-cover (XVII century?) of Pescocostanzo. Ricciardelli.
- Nos. 296, 297, 298. Piedmontese laces similar to old laces of Gessopalena. Millelire, Genoa.
- No. 299. Lace of Offida.

PLATES

- Nos. 300, 301. Alb trimmings. Lace with continuous braid which is narrower than in Milanese laces; the design is so close that no room is left for background. This constitutes the difference between the laces of Aquila and those of Milan. Aquila Cathedral.
- > 302, 303. Lace with continuous braid or tape. In No. 333 the tape is lightened by frequent perforations, as is also often the case in Milanese laces. But the foundation and design are characteristic of Aquila lace.
 - > 304, 305. Laces with background, made « a tutte coppie » (pattern and ground « all in one »). Tranquilli, Ascoli Piceno.
 - > 306, 307. Floral motives worked without a model and « a tutte coppie ». Pajao, Palermo.
 - > 308, 309, 310, 311, 312. Five variants of the motive called by lace-makers « *Tre foglioline* » (trefoil). Worked without model.
- No. 313. Design called « *Del Pupi* » (The Puppets), with little figures childishly conventionalised enclosed in a medallion surmounted by a ribbon. Colecchi, Pescocostanzo.
- Nos. 314, 315. Lace « a tutte coppie » worked without model.
- No. 314. The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design. — No. 315. A heart and key (?) alternated and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Aruch, Perugia.
- > 316, 317. Lace « a tutte coppie ». No. 316. Eagles(?) facing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern, and having deprived the vase of handles, turned them into two meaningless ornaments. The Ida Schiff Collection, Florence. — No. 317. Tortoise conventionalised and transformed into a floral motive. Cave, Leghorn.
- No. 318 to 331. An old Pescolane Sampler. — No. 318 corresponds with the « *Lescatelle* ». — No. 319. with the « *giarre* ». — No. 320 with the « *fronticelle* », all in use at the present day and known by the same names in teaching the rudiments of lace-making. — Nos. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII century.
- Nos. 332, 333. Lace very similar to Milanese by reason of the continuous tape and also because motives and ground-work are made separately and not « a tutte coppie »; nevertheless their Abruzzian origin is revealed by the thread and the design. The Genoese seeds (*armellette*) appear in the centres of the flowers. Colecchi, Pescocostanzo.
- > 334, 335, 336, 337. Coarse laces made without a model.
- No. 338. Peasant's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.
- Nos. 339, 340. In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the coarse thread.
- > 341, 342, 343. Laces copied from late Genoese laces. The design of No. 342 has evidently been distorted; the hesitating and uncertain execution shows that the lace-worker was on unfamiliar ground. The fine quality of the thread, very possibly of Aquila, shows that this piece is of more aristocratic origin than the rest. In No. 343, of local manufacture, fine thread has been turned to account to give greater elegance to design and execution.

ERRATA

- Page 11, l. 6. – Delete the words « *a nuptial* ».
- » 13, l. 21. – For « *where* » read « *were* ».
- » 15, l. 17. – Delete semi-colon after « *published* ».
- » 23, l. 21. – For « *finnisb* » read « *finisb* ».
- » 43, l. 12. – For « *un compromising* » read « *uncompromising* ».
- Plate, No. 137. – Inscription. – Delete the words « *cut linen* ».
- Plate, No. 199. – Inscription. – For « *wase* » read « *vase* ».
- Page 166, l. 5. – For « *alteranting* » read « *alternating* ».
- » 223, l. 6. – For « *end* » read « *and* ».
- » 233, l. 13. – For « *293* » read « *295* ».
- Plate, No. 259. – Inscription. – For « *trimmend* » read « *trimmed* ».

