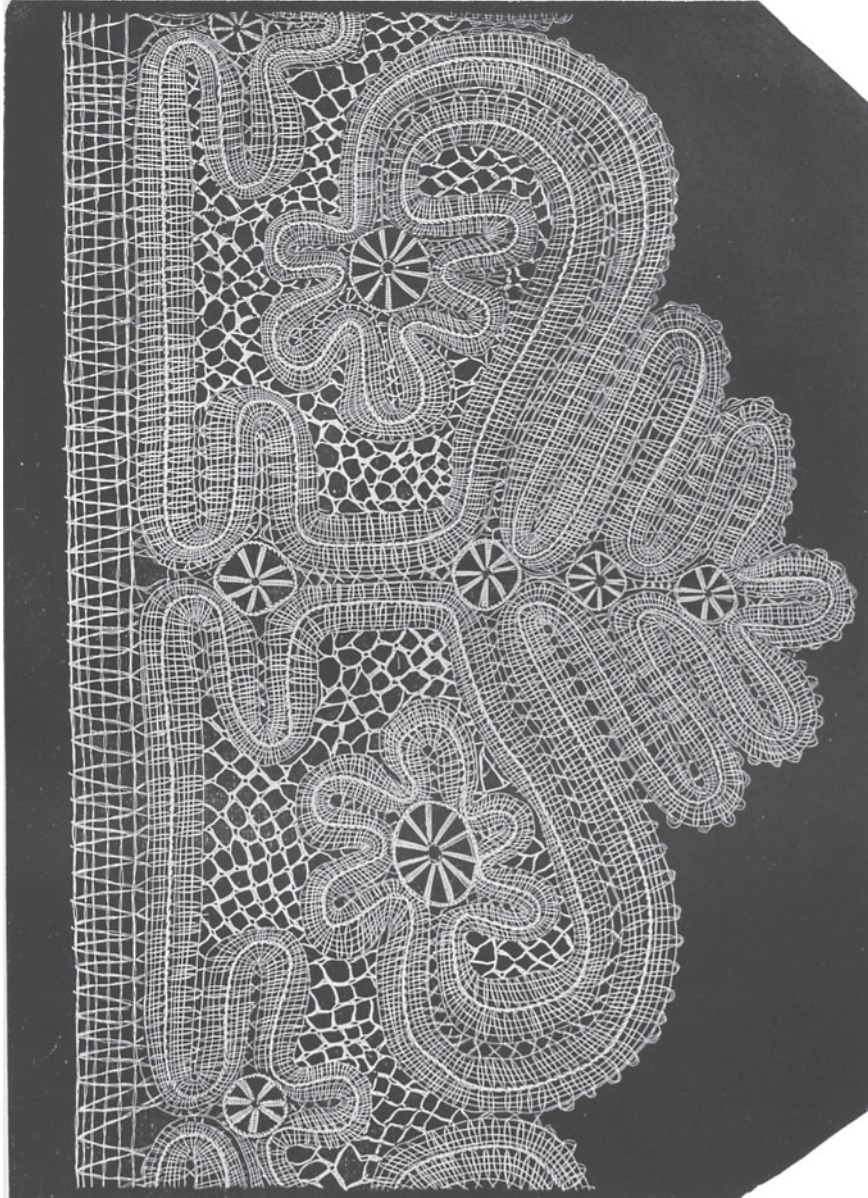


lace produced is effective, it is coarse in texture and crude in pattern. Late in the nineteenth century the Czarina gave her patronage to a school founded at Moscow, where Venetian needle-point laces have been copied, using the finest English thread, and needle-laces made after old Russian designs of the sixteenth century,²⁴ called *Point de Moscou*.

²⁴ A depôt has been opened in London, where Russian laces and embroidery of all kinds are shown.

Fig. 119.



RUSSIA.—Bobbin-made nineteenth century.

To face page 284.

CHAPTER XXII.

ENGLAND TO QUEEN ELIZABETH.

“We weare most fantastical fashions than any nation under the sun doth, the French only excepted.”—*Coryat's Crudities*. 1611.

It would be a difficult matter for antiquaries to decide at what precise time lace, as we now define the word, first appears as an article of commerce in the annals of our country.

As early as the reign of Edward III.,¹ the excessive luxury of veils, worn even by servant girls, excited the indignation of the Government, who, in an Act, dated 1363, forbade them to be worn of silk, or of any other material, “mes soulement de fil fait deinz le Roialme,” for which veils no one was to pay more than the sum of tenpence. Of what stuff these thread veils were composed we have no record; probably they were a sort of network, similar to the caul of Queen Philippa, as we see represented on her tomb.² That a sort of crochet decoration used for edging was already made, we may infer from the monumental effigies of the day.³ The purse of the carpenter is described, too, in Chaucer, as “purlled with latoun,” a kind of metal or wire lace, similar to that found at Herculaneum, and made in some parts of Europe to a recent period.

M. Aubry refers to a commercial treaty of 1390, between England and the city of Bruges, as the earliest mention of lace. This said treaty we cannot find in Rymer, Dumont,

¹ *Rot. Parl.* 37 *Edw. III.* Printed. P. 278, Col. 2, No. 26.

² See her monument in Westminster Abbey.—Sandford's *Genealogical History*.

³ “Blanche, Duchess of Lancaster, wife of John of Gaunt, wears a quilted

silk cap with a three-pointed border of broad lace network.” (Sandford. St. Paul's monument, after Dugdale.) “Elizabeth, Duchess of Exeter, died 1425 (Sandford, p. 259), wore also a caul of network with a needlework edging.”

or anywhere else. We have, as before alluded to, constant edicts concerning the gold wires and threads of "Cipre, Venys, Luk, and Jeane," of embroideries and suchlike, but no distinct allusion to "lace."⁴

According to Anderson, the first intimation of such an occupation being known in England is the complaint, made in 1454, by the women of the mystery of thread-working in London, in consequence of the importation of six foreign women, by which the manufacture of needlework⁵ of thread and silk, not as yet understood, was introduced. These six women, probably Flemings, had brought over to England the cut-work or darning of the time, a work then unknown in this country.

All authors, up to the present period, refer to the well-known Act of Edward IV.,⁶ 1463, in which the entry of "laces, corses, ribans, fringes, de soie and de file, laces de file soie cnfile," etc., are prohibited, as the first mention of "lace" in the public records.

The English edition of the *Fœdera*, as well as the statutes at large, freely translate these words as laces of thread, silk twined, laces of gold, etc.; and the various writers on commerce and manufactures have accepted the definition as "lace," without troubling themselves to examine the question.⁷ Some even go so far as to refer to a MS. in the Harleian Library,⁸ giving "directions for making many sorts of laces,"⁹ which were in fashion in the times of King Henry VI.

⁴ In the Statute 2 Rich. II. = 1378, merchant strangers are allowed to sell in gross and in retail "gold wire or silver wire" and other such small ware." Neither in this nor in the Treaty 13 Rich. II. = 1390, between England, the Count of Flanders, and "les bonnes Gentz des Trois bonnes villes de Flandres Gand, Brugges et lpre (see Rymer), is there any mention of lace, which, even if fabricated, was of too little importance as an article of commerce to deserve mention save as other "small wares."

⁵ Pins not yet being in common use, any lace would be called "work of the needle."

⁶ 3 Edw. IV., cap. iv.

⁷ "1463. John Barett bequeaths to My Lady Walgrave, my musk ball of gold with file and lace.

"Item, to John Eden, my o gr. of tawny silk with poynts of needle work —*opus punctatum.*"—*Bury Wills and Inventories.*

⁸ Bib. Harl. 2,320.

⁹ Such as "Lace Bascon, Lace ended, Lace bordred on both syde, yn o syde, pykke Lace bordred, Lace Condrak, Lace Dawns, Lace Piol, Lace covert, Lace coverte doble, Lace compon coverte, Lace maskel, Lace cheyne brode, Las Cheveron, Lace Oundé, Grene dorge, Lace for Hattys," etc.

Another MS. of directions for making these same named laces is in the possession of the Vicar of Ipsden, Oxfordshire, and has been examined by the author through the kindness of Mr. W. Twopenny.

and Edward IV.," as a proof that lace was already well known, and formed the occupation of the "handcraftery"—as those who gained their livelihood by manual occupation were then termed—of the country. Now, the author has carefully examined this already quoted MS., in the principal letter of which is a damaged figure of a woman sitting and "making of lace," which is made by means of "bowys."¹⁰ As regards the given directions, we defy anyone, save the most inveterate lover of crochet-work, to understand one word of its contents, beyond that it relates to some sort of twisted thread-work, and perhaps we might, in utter confusion of mind, have accepted the definition as given, had not another MS. of similar tenor, bearing date 1651, been also preserved in the British Museum.¹¹

This second MS. gives specimens of the laces, such as they were, stitched side by side with the directions, which at once establishes the fact that the laces of silk and gold, laces of thread, were nothing more than braids or cords—the laces used with tags, commonly called "poynts" (the "ferrets" of Anne of Austria)—for fastening the dresses, as well as for ornament, previous to the introduction of pins.

In the Wardrobe Accounts of the time we have frequent notice of these "laces" and corsers. "Laces de cuir" (cuir) also appear in the Statutes,¹² which can only mean what we now term bootlaces, or something similar.

¹⁰ Bows, loops.

¹¹ Additional MSS. No. 6,293, small quarto, ff. 38. It contains instructions for making various laces, letters and "edges," such as "diamond stiff, fly, cross, long S, figure of 8, spider, hart," etc., and at the end:—

"Heare may you see in Letters New
The Love of her that honoreth you.

My love is this,
Presented is
The Love I owe
I cannot showe,
The fall of Kings
Confusion bringes
Not the vallyou but the Love
When this you see
Remember me."

In the British Museum (Lansdowne Roll, No. 22) is a third MS. on the same subject, a parchment roll written about the time of Charles I., contain-

ing rules and directions for executing various kinds of sampler-work, to be wrought in letters, etc., by means of coloured strings or bows. It has a sort of title in these words, "To know the use of this Booke it is two folkes worke," meaning that the works are to be done by two persons.

Probably of this work was the "Brede (braid) of divers colours, woven by Four Ladies," the subject of some verses by Waller beginning:—

"Twice twenty slender Virgins'
Fingers twine
This curious web, where all their
fancies shine.

As Nature them, so they this
shade have wrought,
Soft as their Hands, and various
as their Thoughts," etc.

¹² 1 Rich. III. = 1483. Act XII.

In the "Total of stuffs bought" for Edward IV.,¹³ we have entries: "Laces made of ryban of sylk; two dozen laces, and a double lace of ryban"—"corses of sylk with laces and tassels of sylk," etc. Again, to Alice Claver, his sylkwoman, he pays for "two dozen laces and a double lace of sylk." These double laces of ribbon and silk were but plaited, a simple ornament still used by the peasant women in some countries of Europe. There must, however, be a beginning to everything, and these tag laces—some made round, others in zigzag, like the modern braids of ladies' work, others flat—in due course of time enriched with an edging, and a few stitches disposed according to rule, produced a rude lace; and these patterns, clumsy at first, were, after a season, improved upon.

From the time of Edward IV. downwards, statute on apparel followed upon statute, renewed for a number of years, bearing always the same expression, and nothing more definite.¹⁴

The Venetian galleys at an early period bore to England the goldwork of "Luk," Florence, "Jeane" and Venice. In our early Parliamentary records are many statutes on the subject. It is not, however, till the reign of Henry VII. that, according to Anderson, "Gold and thread lace came from Florence, Venice, and Genoa, and became an article of commerce. An Act was then passed to prevent the buyers of such commodities from selling for a pound weight a packet which does not contain twelve ounces, and the inside of the said gold, silver, and thread lace was to be of equal greatness of thread and goodness of colour as the outside thereof."¹⁵

The Italians were in the habit of giving short lengths, gold thread of bad quality, and were guilty of sundry other misdemeanours which greatly excited the wrath of the nation. The balance was not in England's favour. It was the cheating Venetians who first brought over their gold lace into England.

A warrant to the Keeper of the Great Wardrobe, in the

¹³ *Privy Purse Expenses of Elizabeth of York, and Wardrobe Accounts of King Edward IV.*, by Sir H. Nicolas.

¹⁴ 1 Rich. III. renews 3 Edw. IV.

for ten years, and that of Richard is continued by 19 Henry VII. for twenty years more.

¹⁵ 4 Hen. VII. = 1488-9.



CAP. (FLEMISH OR GERMAN.)—The insertion is cut-work and needle-point. The lace is bobbin-made, and bears a resemblance to Plate XXVI., South Italian. Late seventeenth century. Length of lace about 12 in.
Photo by A. Dryden from private collection.

eighteenth year of King Henry's reign,¹⁶ contains an order for "a mauntel lace of blewe silk and Venys gold, to be delivered for the use of our right dere and well-beloved Cosyn the King of Romayne"—Maximilian, who was made Knight of the Garter.¹⁷

If lace was really worn in the days of Henry VII., it was probably either of gold or silk, as one of the last Acts of that monarch's reign, by which all foreign lace is prohibited, and "those who have it in their possession may keep it and wear it till Pentecost,"¹⁸ was issued rather for the protection of the silk-women of the country than for the advantage of the ever-complaining "workers of the mysteries of thread-work."

On the 3rd of October, 1502, his Queen Elizabeth of York pays to one Master Bonner, at Langley, for laces, rybands, etc., 40*s.*; and again, in the same year, 38*s.* 7*d.* to Dame Margrette Cotton, for "hosyn, laces, sope, and other necessaries for the Lords Henry Courtenay, Edward, and the Lady Margrette, their sister." A considerable sum is also paid to Fryer Hercules for gold of Venys, gold of Danmarke, and making a lace for the King's mantell of the Garter.¹⁹

It is towards the early part of Henry VIII.'s reign that the "Actes of Apparell"²⁰ first mention the novel luxury of shirts and partlets, "garded and pynched,"²¹ in addition to clothes decorated in a similar manner, all of which are

¹⁶ P.R.O. The same Warrant contains an order to deliver "for the use and wearing of our right dere daughter the Lady Mary," together with a black velvet gown, scarlet petticoat, etc., "a nounce of lace for her kyrtel," and a thousand "pynnes."

¹⁷ In the list of the late King Henry's plate, made 1543, we have some curious entries, in which the term lace appears:—

"Item, oone picture of a woman made of erthe with a carnacion Roobe knitt with a knott in the lefte shoulder and bare hedid with her heere rowlid up with a white lace sett in a boxe of wodde.

"Item, oone picture of a woman made of erthe with a carnacōn garment after the Englishe tyer and bareheddid

with her heere rowled up with a white lace sett in a boxe of wodde."—P. R. O.

¹⁸ 19 Hen. VII. = 1504.

¹⁹ Sir H. Nicolas.

²⁰ Statute 1 Hen. VIII. = 1509-10. An act agaynst wearing of costly Apparell, and again, 6 Hen. VIII. = 1514-15.

²¹ "Gard, to trim with lace."—Cotgrave.

"No less than crimson velvet did him grace,

All garded and regarded with gold lace."—Samuel Rowlands, *A Pair of Spy-Knaves*.

"I do forsake these 'broidered gardes, And all the fashions new."

—The Queen in *King Cambisis*, circ. 1615.

forbidden to be worn by anyone under the degree of a knight.²² In the year 1517 there had been a serious insurrection of the London apprentices against the numerous foreign tradesmen who already infested the land, which, followed up by the never-ending complaints of the workers of the mysteries of needlework, induced the king to ordain the wearing of such "myxte joyned, garded or browdered"²³ articles of linnen cloth be only allowed when the same be wrought within "this realm of England, Wales, Berwick, Calais, or the Marches."²⁴

The earliest record we find of laced linen is in the Inventory of Sir Thomas L'Estrange, of Hunstanton, County of Norfolk, 1519, where it is entered, "3 elles of Holland cloth, for a shirte for hym, 6 shillings," with "a yard of lace for hym, 8*d.*"

In a MS. called "The Boke of Curtasye"—a sort of treatise on etiquette, in which all grades of society are taught their duties—the chamberlain is commanded to provide for his master's uprising, a "clene shirte," bordered with lace and curiously adorned with needlework.

The correspondence, too, of Honor. Lady Lisle, seized by Henry VIII.²⁵ as treasonous and dangerous to the State, embraces a hot correspondence with one Sœur Antoinette de Sevenges, a nun milliner of Dunkirk, on the important subject of nightcaps,²⁶ one half dozen of which, she complains, are far too wide behind, and not of the lozenge (cut) work pattern she had selected. The nightcaps were in consequence to be changed.

Anne Basset, daughter of the said Lady Lisle, educated in a French convent, writes earnestly begging for an "edge

²² Under forfeiture of the same shirt and a fine of 40 shillings.

²³ 7 Hen. VIII. = 1515-16.—"Thacte of Apparell."

²⁴ 24 Hen. VIII. = 1532-33.—"An Act for Reformation of excess in Apparel."

²⁵ In 1539.

²⁶ Lisle. *Corr.* Vol. i., p. 64. P.R.O. Lord Lisle was Governor of Calais, whence the letter is dated.

Honor. Lylle to Madame Antoinette de Sevenges, à Dunkerke.

"Madame,—Je ne vous eusse vullu

envoier ceste demi dousaine pour changer nestoit que tous celles que menvoiez dernièrement sont trop larges, et une dousaine estoit de cestuy ouvrage dont jestis esmerveillé, veu que je vous avois escript que menvoisiez de louvrage aux lozenges, vous priant que la demy dousaine que menvoierez pour ceste demy dousaine soient du dict ouvrage de lozenge, et quil soient plus estroictes mesmement par devant nonobstant que lexemple est au contraire."

of perle²⁷ for her coif and a tablete (tablier) to ware." Her sister Mary, too, gratefully expresses her thanks to her mother, in the same year,²⁸ for the "laced gloves you sent me by bearer." Calais was still an English possession, and her products, like those of the Scotch Border fortresses, were held as such.²⁹

Lace still appears but sparingly on the scene. Among the Privy Purse expenses of the king in 1530,³⁰ we find five shillings and eightpence paid to Richard Cecyll,³¹ Groom of the Robes, for eight pieces of "yelowe lace, bought for the King's Grace." We have, too, in the Harleian Inventory,³² a coif laid over with passamyne of gold and silver.

These "Acts of Apparell," as regards foreign imports, are, however, somewhat set aside towards the year 1546, when Henry grants a licence in favour of two Florentine merchants to export for three years' time, together with other matters, "all manner of fryngys and passements wrought with gold or silver, or otherwise, and all other new gentillesses of what facyon or value soever they may be, for the pleasure of our dearest wyeff the Queen, our nobles, gentlemen, and others."³³ The king, however, reserves to himself the first view of their merchandise, with the privilege of selecting anything he may please for his own private use, before their wares were hawked about the country. The said "dearest wyeff," from the date of the Act, must have been Katherine Parr; her predecessor, Katherine Howard, had for some four years slept headless in the vaults of the White Tower chapel. Of these "gentillesses" the king now began to avail himself. He selects "trunk sleeves of redd cloth of gold with cut-work;" knitted gloves of silk, and "handkerchers" edged with gold and silver; his towels are

²⁷ Among the marriage clothes of Mary Neville, who espoused George Clifton, 1536, is:—

"A neyge of perle, £1 4s. 0d.

In the pictures, at Hampton Court Palace, of Queens Mary and Elizabeth, and another of Francis II., all as children, their ruffs are edged with a very narrow purl.

²⁸ 1538. Lisle. *Corr.* (P.R.O.)

²⁹ See Note 24.

³⁰ Privy Purse Ex. Hen. VIII. 1529–32. Sir H. Nicolas.

³¹ Father of Lord Burleigh. There are other similar entries:—"8 pieces of yellow lace, 9s. 4d." Also, "green silk lace."

1632, "green silk lace" occurs again, as trimming a pair of French shoes in a "Bill of shoes for Sir Francis Windebank and family."—State Papers Dom. Vol. 221. P.R.O.

³² "Inv. of Hen. VIII. and 4 Edw. VI." Harl. MS. 1419, A and B.

³³ 38 Hen. VIII.=1546. Rymer's *Fœdera*. Vol. xv., p. 105.

of diaper, "with Stafford knots," or "knots and roses;" he has "coverpanes of fyne diaper of Adam and Eve garnished about with a narrow passamayne of Venice gold and silver; handkerchers of Holland, frynged with Venice gold, redd and white silk," others of "Flanders worke," and his shaving cloths trimmed in like fashion.³⁴ The merchandise of the two Florentines had found vast favour in the royal eyes. Though these articles were imported for "our dere wyeff's sake," beyond a "perle edging" to the coif of the Duchess of Suffolk, and a similar adornment to the tucker of Jane Seymour,³⁵ lace seems to have been little employed for female decoration during the reign of King Henry VIII.

That it was used for the adornment of the ministers of

Fig. 120.



FISHER, BISHOP OF ROCHESTER. + 1535.—(M. de Versailles.)

the Church we have ample evidence. M. Aubry states having seen in London lace belonging to Cardinal Wolsey. On this matter we have no information; but we know the surplices were ornamented round the neck, shoulders, and sleeves with "white work" and cut-work³⁶ at this period. The specimens we give (Figs. 120, 121) are from a portrait formerly in the Library of the Sorbonne, now transferred to Versailles, of Fisher, Bishop of Rochester, Cardinal Fisher as he is styled—his cardinal's hat arriving at Dover at the very moment the head that was to wear it had fallen at Tower Hill.

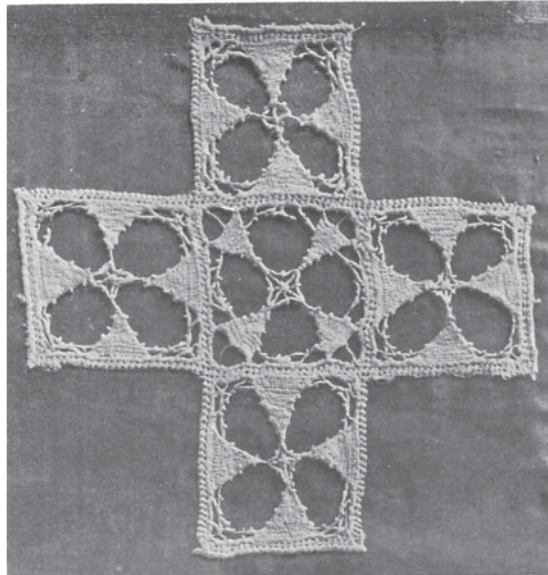
About this time, too, lace gradually dawns upon us in

³⁴ Harl. MS. 1419. *Passim*.

³⁵ See Holbein's portraits.

³⁶ "The old cut-work cope."—Beau-

mont and Fletcher. *The Spanish Curate*.



ENGLISH. CUTWORK AND NEEDLE-POINT.—Cross said to have belonged to Cardinal Wolsey.



ENGLISH. DEVONSHIRE "TROLLY."—First part of nineteenth century.
Photos by A. Dryden from private collection.

the church inventories. Among the churchwardens' accounts of St. Mary-at-Hill, date 1554, we find entered a charge of 3s. for making "the Bishopp's (boy bishop) myter with stuff and lace."³⁷ The richly-laced corporax cloths and church linen are sent to be washed by the "Lady Ancess," an ecclesiastical washerwoman, who is paid by the churchwardens of St. Margaret's, Westminster, the sum of 8*d.*; this Lady Ancess, or Anchoress, being some worn-out old nun who, since the dissolution of the religious houses, eked out an existence by the art she had once practised within the walls of her convent.

At the burial of King Edward VI., Sir Edward Waldgrave

Fig. 121.



FISHER, BISHOP OF ROCHESTER.—(M. de Versailles.)

enters on his account a charge of fifty yards of gold passement lace for garnishing the pillars of the church.

The sumptuary laws of Henry VIII. were again renewed by Queen Mary:³⁸ in them ruffles made or wrought out of England, commonly called cut-work, are forbidden to anyone under the degree of a baron; while to women of a station beneath that of a knight's wife, all wreath lace or passement lace of gold and silver with sleeves, partlet or linen trimmed

³⁷ We read, too, of "3 kyrcheys y^t was given to the kyrk wash," large as a woman's hood worn at a funeral, highly ornamented with the needle by pious women, and given to be sold for

the good of the impoverished church, for which the churchwardens of St. Michael, Spurr Gate, York, received the sum of 5*s.*

³⁸ 1 and 2 Ph. and Mary.

with purles of gold and silver, or white-works, alias cut-works, etc., made beyond the sea, is strictly prohibited. These articles were, it seems, of Flemish origin, for among the New Year's Gifts presented to Queen Mary, 1556, we find enumerated as given by Lady Jane Seymour, "a fair smock of white work,³⁹ Flanders making." Lace, too, is now in more general use, for on the same auspicious occasion, Mrs. Penne, King Edward's nurse, gave "six handkerchers edged with passamayne of golde and silke."⁴⁰ Two years previous to these New Year's Gifts, Sir Thomas Wyatt is described as wearing, at his execution, "on his head a faire hat of velvet, with broad bone-work lace about it."⁴¹

Lace now seems to be called indifferently purle, passamayne or bone-work, the two first-mentioned terms occurring most frequently. The origin of this last appellation is generally stated to have been derived from the custom of using sheep's trotters previous to the invention of wooden bobbins. Fuller so explains it, and the various dictionaries have followed his theory. The Devonshire lace-makers, on the other hand, deriving their knowledge from tradition, declare that when lace-making was first introduced into their county, pins,⁴² so indispensable to their art, being then sold at a price far beyond their means, the lace-makers, mostly the wives of fishermen living along the coast, adopted the

³⁹ "White work" appears also among Queen Elizabeth's New Year's Gifts:—

"1578. Lady Ratcliff. A veil of white work, with spangles and small bone lace of silver. A swete bag, being of changeable silk, with a small bone lace of gold.

"1589. Lady Shandowes (Chandos). A cushion cloth of lawne wrought with whitework of branches and trees, edged with bone work, wrought with crowns."—Nichols' *Royal Progresses*.

⁴⁰ Roll of New Year's Gifts. 1556.

⁴¹ Stowe. *Queen Mary*. An. 1554.

⁴² It is not known when brass wire pins were first made in England, but it must have been before 1543, in which year a Statute was passed (35 Hen. VIII.) entitled, "An Act for the True Making of Pynnes," in which the price is fixed not to exceed 6s. 8d. per 1,000.

By an Act of Rich. III. the importation of pins was prohibited. The early pins were of boxwood, bone, bronze or silver. In 1347 (*Liber Garderobe*, 12-16 Edw. III. P. R. O.) we have a charge for 12,000 pins for the trousseau of Joanna, daughter of Edward III., betrothed to Peter the Cruel. The young Princess probably escaped a miserable married life by her decease of the black death at Bordeaux when on her way to Castille.

The annual import of pins in the time of Elizabeth amounted to £3,297.—State Papers, Dom., Eliz. Vol. viii. P. R. O.

In Eliz., Q. of Bohemia's Expenses, we find: "Dix mille espingles dans un papier, 4 florins."—Ger. Corr. No. 41. P. R. O.

"In Holland pillow-lace is called Pinwork lace—Gespelde-werkte kant."—Sewell's *Eng. and Dutch Dict.*

bones of fish, which, pared and cut into regular lengths, fully answered as a substitute. This explanation would seem more probable than that of employing sheep's trotters for bobbins, which, as from 300 to 400 are often used at one time on a pillow, must have been both heavy and cumbersome. Even at the present day pins made from chicken bones continue to be employed in Spain; and bone pins are still used in Portugal.⁴³

Shakespeare, in *Twelfth-Night*, speaks of

"The spinsters and the knitters in the sun,
And the free maids that weave their threads with bone."

"Bone" lace⁴⁴ constantly appears in the wardrobe accounts, while bobbin lace⁴⁵ is of less frequent occurrence.

Among the New Year's Gifts presented to Queen Elizabeth, we have from the Lady Paget "a petticoat of cloth of gold stayned black and white, with a bone lace of gold and spangles, like the wayves of the sea"; a most astounding article, with other entries no less remarkable but too numerous to cite.

⁴³ An elderly woman informed the author that she recollects in her youth, when she learned to make Honiton point of an ancient teacher of the parish, bone pins were still employed. They were in use until a recent period, and renounced only on account of their costliness. The author purchased of a Devonshire lace-maker one, bearing date 1829, with the name tattooed into the bone, the gift of some long-forgotten youth to her grandmother. These bone or wood bobbins, some ornamented with glass beads—the more ancient with silver let in—are the calendar of a lace-worker's life. One records her first appearance at a neighbouring fair or May meeting; a second was the first gift of her good man, long cold in his grave; a third the first prize brought home by her child from the dame school, and proudly added to her mother's cushion: one and all, as she sits weaving her threads, are memories of bygone days of hopes and fears, of joys and sorrows; and, though many a sigh it calls forth, she cherishes her well-worn cushion as an

old friend, and works away, her present labour lightened by the memory of the past.

⁴⁴ Surtees' *Wills and Inv.*

"Hearing bone lace value 5s. 4d." is mentioned "in y^e shoppe of John Johnston, of Darlington, merchant."

⁴⁵ 1578. "James Backhouse, of Kirby in Lonsdale. Bobbin lace, 6s. per ounce."

1597. "John Farbeck, of Durham. In y^e Shoppe, 4 oz. & $\frac{1}{4}$ of Bobbing lace, 6s. 4d."—*Ibid.*

"Bobbin" lace is noted in the Royal Inventories, but not so frequently as "bone."

"Laqueo. . . . fact. super lez bobbins."—G. W. A. Eliz., 27 and 28. P. R. O.

"Three peeces teniar bobbin."—*Ibid.* Car. I., vi.

"One pece of bobin lace, 2s.," occurs frequently in the accounts of Lord Compton, afterwards Earl of Northampton, Master of the Wardrobe of Prince Charles.—Roll, 1622-23, Extraordinary Expenses, and others. P. R. O.

In the marriage accounts of Prince Charles⁴⁶ we have charged 150 yards of bone lace⁴⁷ for six extraordinary ruffs and twelve pairs of cuffs, against the projected Spanish marriage. The lace was at 9s. a yard. Sum total, £67 10s.⁴⁸ Bone lace is mentioned in the catalogue of King Charles I.'s pictures, drawn up by Vanderdort,⁴⁹ where James I. is described "without a hat, in a bone lace falling band."⁵⁰

Setting aside wardrobe accounts and inventories, the term constantly appears both in the literature and the plays of the seventeenth century.

"Buy some quoifs, handkerchiefs, or very good bone lace, mistress?"

cries the pert sempstress when she enters with her basket of wares, in Green's *Tu Quoque*,⁵¹ showing it to have been at that time the usual designation.

"You taught her to make shirts and bone lace,"

says someone in the *City Madam*.⁵²

Again, describing a thrifty wife, Loveless, in *The Scornful Lady*,⁵³ exclaims—

"She cuts cambric to a thread, weaves bone lace, and quilts balls admirably."

The same term is used in the *Tatler*⁵⁴ and *Spectator*,⁵⁵

⁴⁶ In the Ward. Acc. of his brother, Prince Henry, 1607, and the Warrant to the G. Ward., on his sister the Princess: Elizabeth's marriage, 1612-13, "bone" lace is in endless quantities.

Bobbin lace appears invariably distinguished from bone lace, both being mentioned in the same inventory. The author one day showed an old Vandyke Italian edging to a Devonshire lace-worker, asking her if she could make it. "I think I can," she answered; "it is bobbin lace." On inquiring the distinction, she said: "Bobbin lace is made with a coarse thread, and in its manufacture we use long bobbins instead of the boxwood of ordinary size, which would not hold the necessary quantity of this thread, though sufficient for the quality used in making Honiton flowers and Trolly lace."—Mrs. Palliser.

⁴⁷ Randle Holme, in his enumera-

tion of terms used in arts, gives: "Bone lace, wrought with pegs."

The materials used for bobbins in Italy have been already mentioned.

⁴⁸ Lord Compton. "Extraordinary Expenses of the Wardrobe of K. Charles, before and after he was King."—Roll, 1622-26. P. R. O.

⁴⁹ An. 1635.

⁵⁰ A miniature of Old Hilliard, now in the possession of his Grace the Duke of Hamilton.

⁵¹ 1614.

⁵² Massinger. 1612.

⁵³ Beaumont and Fletcher.

⁵⁴ "The things you follow and make songs on now, should be sent to knit, or sit down to bobbins or bone-lace."—*Tatler*.

⁵⁵ "We destroy the symmetry of the human figure, and foolishly combine to call off the eye from great and real beauties to childish gewgaw ribbands and bone-lace."—*Spectator*.

and in the list of prizes given, in 1752, by the Society of Anti-Gallicans, we find, "Six pieces of bone lace for men's ruffles." It continued to be applied in the Acts of Parliament and notices relative to lace, nearly to the end of the eighteenth century.⁵⁶ After a time, the sheep's trotters or bones having been universally replaced by bobbins of turned box-wood, the term fell into disuse, though it is still retained in Belgium and Germany.

From the reign of Queen Mary onwards, frequent mention is made of parchment lace (see pp. 297-298), a term most generally associated with gold and silver, otherwise we should consider it as merely referring to needle-made lace, which is worked on a parchment pattern.

But to return to Queen Mary Tudor. We have among the "late Queen Mary's clothes" an entry of "compas"⁵⁷ lace; probably an early name for lace of geometric pattern. Open-work edging of gold and passamaine lace also occur; and on her gala robes lace of "Venys gold," as well as "vales of black network," a fabric to which her sister, Queen Elizabeth, was most partial; partlets,⁵⁸ dressings, shadowes, and pynners "de opere rete," appearing constantly in her accounts.⁵⁹

It was at this period, during the reign of Henry VIII. and Mary, a peculiar and universally prevalent fashion, varying in degrees of eccentricity and extravagance, to slash the garment so as to show glimpses of some contrasting underdress. Dresses thus slashed, or puffed, banded, "pinched," stiff with heavy gold and metal braid or embroidery, required but little additional adornment of lace.⁶⁰ The falling collar, which was worn in the early part of the sixteenth century, before the Elizabethan ruff (introduced from France about 1560), was, however, frequently edged with lace of geometric pattern.

Early in the sixteenth century the dresses of the ladies

⁵⁶ It is used in Walpole's *New British Traveller*. 1784.

⁵⁷ Haliwell gives compas as "a circle; Anglo-Norman."

⁵⁸ Partlet, a small ruff or neck-band.

⁵⁹ "Eidem pro 4 pec' de opera Rhet' bon' florat' in forma oper' sciss' ad

24s., £4 16s."—G. W. A. Eliz., 43 to 44.

1578-79. New Year's Gifts. Baroness Shandowes. "A vail of black network flourished with flowers of silver and a small bone-lace."—Nichols.

⁶⁰ *Encyclopædia Britannica*. Art. *Costume*. Sixteenth Century.

fitted closely to the figure, with long skirts open in front to display the underdress ; and were made low and cut square about the neck. Sometimes, however, the dresses were worn high with short waists and a small falling collar. Somewhat later, when the dresses were made open at the girdle, a partlet—a kind of habit-shirt—was worn beneath them, and carried to the throat.⁶¹

Entries of lace in the wardrobe accounts are, however, few and inconsiderable until the reign of Queen Elizabeth.

⁶¹ *Encyclopædia Britannica*. Art. *Costume*. Sixteenth century.



MARIE DE LORRAINE, 1515-1560. DAUGHTER OF DUC DE GUISE, MARRIED JAMES V. OF SCOTLAND, 1538. This picture was probably painted before she left France, by an unknown French artist. National Portrait Gallery.

Photo by Walker and Cockerell.

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CHAPTER XXIII.

QUEEN ELIZABETH.

“By land and sea a Virgin Queen I reign,
And spurn to dust both Antichrist and Spain.”—Old Masque.

“Tell me, Dorinda, why so gay?
Why such embroidery, fringe and lace?
Can any dresses find a way
To stop the approaches of decay
And mend a ruined face?”—Lord Dorset.

UP to the present time our mention of lace, both in the Statutes and the Royal Wardrobe Accounts, has been but scanty. Suddenly, in the days of the Virgin Queen, both the Privy Expenses and the Inventories of New Year's Gifts overflow with notices of passaments, drawn-work, cut-work, crown lace,¹ bone lace for ruffs, Spanish chain, byas,² parchment, hollow,³ billament,⁴ and diamond

¹ Crown lace—so called from the pattern being worked on a succession of crowns sometimes intermixed with acorns or roses. A relic of this lace may still be found in the “faux galon” sold by the German Jews, for the decoration of fancy dresses and theatrical purposes. It is frequently mentioned. We have:—

“12 yards laquei, called crown lace of black gold and silk.”—G. W. A. Eliz. 4 & 5.

“18 yards crown lace purled with one wreath on one side.”—*Ibid.* 5 & 6.

² “11 virgis laquei Byas.”—*Ibid.* 29 & 30.

³ Hemming and edging 8 yards of ruff of cambric with white lace called hollow lace, and various entries of Spanish lace, Fringe, Black chain, Diamond, knotted, hollow, and others, are scattered through the earlier

Wardrobe Accounts of Queen Elizabeth.

The accounts of the Keepers of the Great Wardrobe, which we shall have occasion so frequently to cite, are now deposited in the Public Record Office, to which place they were transferred from the Audit Office in 1859. They extend from the 1 Elizabeth=1558 to Oct. 10, 1781, and comprise 160 volumes, written in Latin until 1730-31, when the account appears in English, and is continued so to the end. 1748-49 is the last account in which the items are given.

⁴ Eliz. 30 & 31. Billament lace occurs both in the “shoppes” and inventories of the day. Among the list of foreigners settled in the City of London in 1571 (State Papers, Dom., Eliz. Vol 84. P.R.O.), are: William Crutall, “useth the craft of making

lace⁵ in endless, and to us, we must own, most incomprehensible variety.

The Surtees' *Wills and Inventories* add to our list the laces Waborne⁶ and many others. Lace was no longer confined to the court and high nobility, but, as these inventories show, it had already found its way into the general shops and stores of the provincial towns. In that of John Johnston, merchant, of Darlington, already cited, we have twelve yards of "loom" lace, value four shillings, black silk lace, "statute" lace, etc., all mixed up with entries of pepper, hornbooks, sugar-candy, and spangles. About the same date, in the inventory taken after the death of James Backhouse, of Kirby-in-Lonsdale, are found enumerated "In y^e great shoppe," thread lace at 16s. per gross; four dozen and four "pyrled" lace, four shillings; four quarterns of statching (stitching or seaming?) lace; lace edging; crown lace; hollow lace; copper lace; gold and silver chean (chain) lace, etc. This last-mentioned merchant's store appears to have been one of the best-furnished provincial shops of the period. That of John Farbeck, of Durham, mercer, taken thirty years later, adds to our list seventy-eight yards of velvet lace, coloured silk, chayne lace, "coorld" lace, petticoat lace, all cheek by jowl with Venys gold and turpentine.

To follow the "stitches" and "works" quoted in the Wardrobe Accounts of Elizabeth—all made out in Latin, of which we sincerely trust, for the honour of Ascham, the

byllament lace"; Rich. Thomas, Dutch, "a worker of Billament lace."

In 1573 a country gentleman, by his will deposited in the Prerogative Court of Canterbury (Brayley and Britton's *Graphic Illustrations*), bequeaths: "To my son Tyble my short gown faced with wolf skin and laid with Billements lace."

In John Johnston's shop we have: "3 doz. of velvet Billemnt lace, 12s." In that of John Farbeck, 9 yards of the same. (Surtees' *Wills and Inv.*) Widow Chapman of Newcastle's inventory, 1533, contains: "One old cassock of broad cloth, with billements lace, 10s." (*Ibid.*)

⁵ 95 dozen rich silver double diamond and cross laces occur also in the *Extraordinary Expenses for Prince Charles's Journey to Spain*. 1623.—P. R. O.

⁶ 1571. "In y^e Great Shop, 8 peces of 'waborne' lace, 16d."—*Mr. John Wilkinson's Goods, of Newcastle, Merchant*.

1580. "100 Gross and a half of 'waborne' lace."—*Inv. of Cuthbert Ellyson*.

1549. John de Tronch, Abbot of Kilmainham Priory, is condemned to pay 100 marks fine for detaining 2 lbs. of Waborne thread, value 3s., and other articles, the property of W. Sacy.

Queen herself was guiltless—would be but as the inventory of a haberdasher's shop.

We have white stitch, "opus ret' alb," of which she had a kirtle, "pro le hemmynge et edginge" of which, with "laqueo coronat' de auro et arg'"—gold and silver crown lace—and "laqueo alb' lat' bon' operat' super coss'"—broad white lace worked upon bone—she pays the sum of 35s.⁷

Then there is the Spanish stitch, already mentioned as introduced by Queen Katherine, and true stitch,⁸ laid-work,⁹ net-work, black-work,¹⁰ white-work, and cut-work.

Of chain-stitch we have many entries, such as Six caules of knot-work, worked with chain-stitch and bound "cum tapem" (tape), of sister's (nun's) thread.¹¹ A scarf of white-stitch-work appears also among the New Year's Gifts.

As regards the use, however, of these ornaments, the Queen stood no nonsense. Luxury for herself was quite a different affair from that of the people; for, on finding that the London apprentices had adopted the white stitching and garding as a decoration for their collars, she put a stop to all such finery by ordering¹² the first transgressor to be publicly whipped in the hall of his Company.

Laid-work, which maybe answers to our modern plumetis, or simply signified a braid-work, adorned the royal garters, "Frauncie," which worked "cum laidwork," stitched and trimmed "in ambobus lateribus" with gold and silver lace, from which hung silver pendants, "tufted cum serico color," cost her Majesty thirty-three shillings the pair.¹³

⁷ G. W. A. Eliz. 16 & 17.

⁸ "Eidem pro 6 manuterg' de camerick operat' cum serico nigra trustich," etc.—G. W. A. Eliz. 41 & 42, and, again, 44.

⁹ 1572. Inventory of Thomas Swinburne of Ealingham, Esq.

"His Apparell."

"A wellwett cote layd with silver las.

"A satten doulet layd with silver las.

"A payr of wellwett sleeves layd with silver las."—Surtees' *Wills and Inv.*

¹⁰ New Year's Gifts. Lady Mary Sidney. "A smock and two pillow beres of cameryck wrought with black-

work and edged with a broad bone-lace of black sylke."

¹¹ "Eidem pro 6 caules alb' nodat' opat' cu' le chainestich et ligat' cu' tape de filo soror, ad 14s., 4l. 4s."—G. W. A. Eliz. 41 & 42.

Also in the last year of her reign (1602) we find:—

"Six fine net caules flourished with chaine stitch with sister's thread."—Wardrobe Accounts. B. M. Add. MSS. No. 5751.

¹² In 1583.

¹³ G. W. A. Eliz. 38 & 39. We have it also on ruffs.

"Eidem pro 2 sutes de lez ruffs bon' de la lawne operat' in le laid work et edged cum ten' bon' ad 70s. per pec', 7l."—G. W. A. Eliz. 43 & 44.

The description of these right royal articles appears to have given as much trouble to describe as it does ourselves to translate the meaning of her accountant.

The drawn-work, "opus tract," seems to have been but a drawing of thread worked over silk. We have smocks thus wrought and decorated "cum lez ruffs et wrestbands."¹⁴

In addition to the already enumerated laces of Queen Elizabeth are the bride laces of Coventry blue,¹⁵ worn and given to the guests at weddings, mentioned in the *Masques* of Ben Jonson:¹⁶—

"CLOD.—And I have lost, beside my purse, my best bride-lace I had at Joan Turnips' wedding.

"FRANCES.—Ay, and I have lost my thimble and a skein of Coventry blue I had to work Gregory Litchfield a handkerchief."

When the Queen visited Kenilworth in 1577, a Bridall took place for the pastime of her Majesty. "First," writes the Chancellor, "came all the lusty lads and bold bachelors of the parish, every wight with his blue bridesman's bride lace upon a braunch of green broom." What these bride laces exactly were we cannot now tell. They continued in fashion till the Puritans put down all festivals, ruined the

¹⁴ G. W. A. Eliz., last year of her reign. Again—

1600. "Drawing and working with black silk drawne worke, five smocks of fine holland cloth."—B. M. Add. MSS. No. 5751.

"These Holland smocks as white as snow,

And gorgets brave with drawn-work wrought."

—*Pleasant Quippes for Upstart Newfangled Gentlewomen*. 1596.

¹⁵ As early as 1485 we have in the inventory of St. Mary-at-Hill, "An altar cloth of diaper, garnished with 3 blue Kays (St. Peter's) at each end." All the church linen seems to have been embroidered in blue thread, and so appears to have been the smocks and other linen.

Jenkin, speaking of his sweetheart, says: "She gave me a shirt collar, wrought over with no counterfeit stuff."

GEORGE: "What! was it gold?"

JENKIN: "Nay, 'twas better than gold."

GEORGE: "What was it?"

JENKIN: "Right Coventry blue."—*Pinner of Wakefield*. 1599.

"It was a simple napkin wrought with Coventry blue."—*Laugh and Lie Downe, or the Worlde's Folly*. 1605.

"Though he perfume the table with rose cake or appropriate bone-lace and Coventry blue," writes Stephens in his *Satirical Essays*. 1615.

In the inventory of Mary Stuart, taken at Fotheringay, after her death, we have: "Furniture for a bedd of black velvet, garnished with Bleue lace. In the care of Rallay, *alias* Beauregard."

This blue lace is still to be found on baptismal garments which have been preserved in old families on the Continent and in England.

¹⁶ The widow of the famous clothier, called Jack of Newbury, is described when a bride as "led to church between two boys with bride laces and rosemary tied about their sleeves."

commerce of Coventry, and the fabric of blue thread ceased for ever. It was probably a showy kind of coarse trimming, like that implied by Mopsa in the *Winter's Tale*, when she says—

“You promised me a tawdry lace:”¹⁷

articles which, judging from the song of Autolycus—

“Will you buy any tape,
Or lace for your cape?”

were already hawked about among the pedlars' wares throughout the country: one of the “many laces” mentioned by Shakespeare.¹⁸

Dismissing, then, her stitches, her laces, and the 3,000 gowns she left in her wardrobe behind her—for, as Shakespeare says, “Fashion wears out more apparel than the man”¹⁹—we must confine ourselves to those articles immediately under our notice, cut-work, bone lace, and purple.

Cut-work—“opus scissum,” as it is termed by the Keeper of the Great Wardrobe—was used by Queen Elizabeth to the greatest extent. She wore it on her ruffs, “with lilies of the like, set with small seed pearl”; on her doublets, “flourished with squares of silver owes”; on her forepart of lawn, “flourished with silver and spangles”;²⁰ on her cushion-

¹⁷ “Tawdry. As Dr. Henshaw and Skinner suppose, of knots and ribbons, bought at a fair held in St. Audrey's Chapel; fine, without grace or elegance.”—*Bailey's Dict.* 1764.

Southey (*Omniana*. Vol. i., p. 8) says:—

“It was formerly the custom in England for women to wear a necklace of fine silk called Tawdry lace, from St. Audrey.

“She had in her youth been used to wear carcanets of jewels, and being afterwards tormented with violent pains in the neck, was wont to say, that Heaven, in his mercy, had thus punished her for her love of vanity. She died of a swelling in her neck. Audry (the same as Ethelrede) was daughter of King Anna, who founded the Abbey of Ely.”

Spenser in the *Shepherd's Calender*, has:—

“Bind your fillets faste
And gird in your waste
For more fineness with a tawdry lace;”

and in the *Faithful Shepherdess* of Beaumont and Fletcher, Amaryllis speaks of

“The primrose chaplet, tawdry lace
and ring.”

¹⁸ A passage already quoted in *Much Ado about Nothing* shows us that, in Shakespeare's time, the term “to lace” was generally used as a verb, denoting to decorate with trimming. Margaret, the tiring woman, describes the Duchess of Milan's gown as of “Cloth o' gold, and cuts, and laced with silver.”

¹⁹ *Much Ado about Nothing*.

²⁰ New Year's Gifts of Mrs. Wyngfield, Lady Southwell, and Lady Willoughby. — *Nichols' Royal Progresses*.

cloths,²¹ her veils, her tooth-cloths,²² her smocks and her nightcaps.²³ All flourished, spangled, and edged in a manner so stupendous as to defy description. It was dizened out in one of these last-named articles²⁴ that young Gilbert Talbot, son of Lord Shrewsbury, caught a sight of the Queen while walking in the tilt-yard. Queen Elizabeth at the window in her nightcap! What a goodly sight! That evening she gave Talbot a good flap on the forehead, and told her chamberlain how the youth had seen her "unready and in her night stuff," and how ashamed she was thereof.

Cut-work first appears in the New Year's Offerings of 1577-8, where, among the most distinguished of the givers, we find the name of Sir Philip Sidney, who on one occasion offers to his royal mistress a suit of ruffs of cut-work, on another a smock—strange presents according to our modern ideas. We read, however, that the offering of the youthful hero gave no offence, but was most graciously received. Singular enough, there is no entry of cut-work in the Great Wardrobe Accounts before that of 1584-5, where there is a charge for mending, washing and starching a bodice and cuffs of good white lawn, worked in divers places with broad spaces of Italian cut-work, 20 shillings,²⁵ and another for the same operation to a veil of white cut-work trimmed with needle-work lace.²⁶ Cut-work was probably still a rarity; and really, on reading the quantity offered to Elizabeth on each recurring new year, there was scarcely any necessity for her to purchase it herself. By the year 1586-7 the Queen's stock had apparently diminished. Now, for the first time, she invests the sum of sixty shillings in six yards of good ruff lawn, well worked, with cut-work, and edged with good white lace.²⁷

²¹ "Mrs. Edmonds. A cushion cloth of lawn cutwork like leaves, and a few owes of silver."—New Year's Gifts.

"Eidem pro le edginge unius panni vocat' a quishion cloth de lawne alb' operat' cum spaces de opere sciss' et pro viii. virg' de Laquei alb' lat' operat' sup' oss' 33s. 4d."—G. W. A. Eliz. 31 & 32.

²² "Mistress Twist, the Court laundress. Four toothcloths of Holland wrought with black silk and edged with bone lace of silver and black silk."—New Year's Gifts.

²³ "Lady Ratcliffe. A night coyf of

white cutwork flourished with silver and set with spangles."—*Ibid.*

²⁴ "Cropson. A night coyf of cameryk cutwork and spangells, with a forehead cloth, and a night border of cutwork with bone lace."—*Ibid.* 1577-8.

²⁵ "Eidem pro emendaē lavacione et starching unius par' corpor' (stays) et manie' de lawne alb' bon' deorsum operat' in diversis locis cum spaciis Lat' de operibus Italic' sciss' 20sh."—G. W. A. Eliz. 26-27.

²⁶ *Ibid.*

²⁷ *Ibid.* 28-29.

From this date the Great Wardrobe Accounts swarm with entries such as a "sut' de lez ruffes de lawne," with spaces of "opere sciss'," ²⁸ "un' caule de lawne alb' sciss' cum le edge," of similar work; ²⁹ a "toga cum traine de opere sciss'"; ³⁰ all minutely detailed in the most execrating gibberish. Sometimes the cut-work is of Italian ³¹ fabric, sometimes of Flanders; ³² the ruffs edged with bone lace, ³³ needle lace, ³⁴ or purle. ³⁵

The needle lace is described as "curiously worked," "operat' cum acu curiose fact'," at 32s. the yard. ³⁶ The dearest is specified as Italian. ³⁷ We give a specimen (Coloured Plate XV.) of English workmanship, said to be of this period, which is very elaborate. ³⁸

The thread used for lace is termed "filo soror," or nun's thread, such as was fabricated in the convents of Flanders and Italy. ³⁹ If, however, Lydgate, in his ballad of "London Lackpenny," is an authority, that of Paris was most prized :-

"Another he taked me by his hand,
Here is Paris thredde, the finest in the land."

Queen Elizabeth was not patriotic; she got and wore her

²⁸ G. W. A. Eliz. 29-30.

²⁹ *Ibid.* 35-36.

³⁰ *Ibid.* 43-44. "A round kyrtle of cutwork in lawne."—B. M. Add. MSS. No. 5751.

³¹ "One yard of double Italian cutwork à quarter of a yard wide, 55s. 4d."—G. W. A. Eliz. 33 and 34.

"Una virga de opere sciss' lat' de factura Italica, 26s. 8d."—*Ibid.* 29 & 30.

³² "For one yard of double Flanders cutwork worked with Italian purl, 33s. 4d."—*Ibid.* 33 & 34.

³³ "3 suits of good lawn cutwork ruffs edged with good bone lace 'operat' super oss', at 70s., 10l. 10s."—*Ibid.* 43 & 44.

³⁴ "7 virg' Tenie lat' operis acui, ad 6s. 8d., 46s. 8d."—*Ibid.* 37-38.

³⁵ "Eidem pro 2 pectoral' de ope' sciss' fact' de Italic' et Flaundr' purle, ad 46s."—*Ibid.* 42 & 43.

"Eidem pro 1 virg' de Tenie de opere acuo cum le purle Italic' de cons' ope' acuo 20s."—G. W. A. Eliz. 40 & 41.

³⁶ Eliz. 44 = 1603.

³⁷ "3 yards broad needlework lace of Italy, with the purls of similar work, at 50s. per yard, 8l. 15s."—*Ibid.* 41-42.

Bone lace varies in price from 40s. the dozen to 11s. 6d. the yard. Needle-made lace from 6s. 8d. to 50s.—G. W. A. *Passim.*

³⁸ Lace is always called "lacqueus" in the Gt. Wardrobe Accounts up to 1595-6, after which it is rendered "tænia." Both terms seem, like our "lace" to have been equally applied to silk passements.

"Galons de soye, de l'espèce qui peuvent être dénommés par le terme latin de 'tæniola.'"

"Laqueus, enlacements de diverses couleurs, galons imitation de ces chaînes qui les Romains faisoient peindre, dorer et argenter, pour les rendre plus supportables aux illustres malheureux que le sort avoit réduit à les porter."—*Traité des Marques Nationales.* Paris, 1739.

³⁹ "Fine white or nun's thread is made by the Augustine nuns of Crema," writes Skippin, 1631.

From the Great Wardrobe Accounts

bone lace from whom she could, and from all countries. If she did not patronize English manufacture, on the other hand, she did not encourage foreign artizans; for when, in 1572, the Flemish refugees desired an asylum in England, they were forcibly expelled from her shores. In the census of 1571, giving the names of all the strangers in the City of London,⁴⁰ including the two makers of Billament lace already cited, we have but four foreigners of the lace craft: one described as "Mary Jurdaine, widow, of the French nation, and maker of purled lace"; the other, the before-mentioned "Callys de Hove, of Burgundy."⁴¹

Various Acts⁴² were issued during the reign of Elizabeth in order to suppress the inordinate use of apparel. That of May, 1562,⁴³ though corrected by Cecil himself, less summary than that framed against the "white-work" of the apprentice boys, was of little or no avail.

In 1568 a complaint was made to the Queen against the frauds practised by the "16 appointed waiters," in reference to the importation of haberdashery, etc., by which it appears that her Majesty was a loser of "5 or 600 l. by yere at least" in the customs on "parsement, cap rebone bone lace, cheyne lace," etc.,⁴⁴ but with what effect we know not. The annual import of these articles is therein stated at £10,000, an enormous increase since the year 1559, when, among the "necessary and unnecessary wares" brought into the port of London,⁴⁵ together with "babies" (dolls), "glasses to looke in," "glasses to drinke in," pottes, gingerbread, cabbages, and other matters, we find enumerated, "Laces of all sortes, £775 6s. 8d.," just one-half less than the more necessary, though less refined item of "eles fresh and salt."⁴⁶

In 1573 Elizabeth again endeavoured to suppress "the silk glittering with silver and gold lace," but in vain.

the price appears to have been half a crown an ounce.

"Eidem pro 2 li. 4 unc.' fili Sororis, ad 2s. 6d. per unciam, 4l. 10s."—Eliz. 34 & 35.

⁴⁰ State Papers Domestic. Eliz. Vol. 84. The sum total amounts to 4,287.

⁴¹ See BURGUNDY. "The naturalized French residing in this country are Normans of the district of Caux, a wicked sort of French, worse than all the English," writes, in 1553, Stephen Porlin, a French ecclesiastic,

in his *Description of England and Scotland*.

⁴² 1559. Oct. 20. Proclamation against excess of apparel.—State Papers Dom. Eliz. Vol. vii.

1566. Feb. 12.—*Ibid.* Vol. xxxix.

1579. Star Chamber on apparel.

⁴³ State Papers Dom. Eliz. Vol. xxiii. No. 8.

⁴⁴ *Ibid.* Vol. xlvii. No. 49.

⁴⁵ *Ibid.* Vol. viii. No. 31.

⁴⁶ The value of thread imported amounts to £13,671 13s. 4d.

The Queen was a great lover of foreign novelties. All will call to mind how she overhauled the French finery of poor Mary Stuart⁴⁷ on its way to her prison, purloining and selecting for her own use any new-fashioned article she craved. We even find Cecil, on the sly, penning a letter to Sir Henry Norris, her Majesty's envoy to the court of France, "that the Queen's Majesty would fain have a tailor that has skill to make her apparel both after the French and Italian manner, and she thinketh you might use some means to obtain such one as suiteth the Queen without mentioning any manner of request in the Queen's Majesty's name." His lady wife is to get one privately, without the knowledge coming to the Queen Mother's ears, "as she does not want to be beholden to her."

It is not to be wondered at, then, that the New Year's Gifts and Great Wardrobe Accounts⁴⁸ teem with entries of "doublets of peche satten all over covered with cut-work and lyned with a lace of Venyse gold,⁴⁹ kyrtells of white satten embroidered with purles of gold-like clouds, and layed round about with a bone lace of Venys gold."⁵⁰ This gold lace appears upon her petticoats everywhere varied by bone lace of Venys silver.⁵¹

That the Queen drew much fine thread point from the same locality her portraits testify, especially that preserved in the royal gallery of Gripsholm, in Sweden, once the property of her ill-fated admirer, Eric XIV. She wears a ruff, cuffs, tucker, and apron of geometric lace, of exquisite fineness, stained of a pale citron colour, similar to the liquid invented by Mrs. Turner, of Overbury memory, or, maybe, adopted from the saffron-tinted smocks of the Irish, the wearing of which she herself had prohibited. We find among her entries laces of Jean⁵² and Spanish lace; she did not even disdain bone lace of copper, and copper and silver

⁴⁷ Walsingham writes: In opening a coffer of the Queen of Scots, he found certain heades which so pleased certain ladies of his acquaintance, he had taken the liberty to detain a couple.

⁴⁸ "A mantel of lawn cutwork wrought throughout with cutwork of 'pomegranettes, roses, honeysuckles, eum crowns.'"

"A doublet of lawn cutwork worked

with 'lez rolls and true loves,' &c."—G. W. A. Eliz. Last year.

⁴⁹ New Year's Gifts. By the Lady Shandowes. 1577-8.

⁵⁰ Marquis of Northampton.

⁵¹ Lady Carew. "A cushyn of fine cameryk edged with bone lace of Venice sylver."

⁵² "Laqueus de serico Jeano"—(Genoa). G. W. A. Eliz. 80-1.

at 18*d.* the ounce.⁵³ Some of her furnishers are English. One Wylliam Bowll supplies the Queen with "lace of crowne purle."⁵⁴ Of her sylkwoman, Alice Mountague, she has bone lace wrought with silver and spangles, sold by the owner at nine shillings.⁵⁵

The Queen's smocks are entered as wrought with black work and edged with bone lace of gold of various kinds. We have ourselves seen a smock said to have been transmitted as an heirloom in one family from generation to generation.⁵⁶

Fig. 122.



QUEEN ELIZABETH'S SMOCK.

It is of linen cloth embroidered in red silk, with her favourite pattern of oak-leaves and butterflies (Fig. 122). Many entries of these articles, besides that of Sir Philip Sidney's, appear among the New Year's Gifts.⁵⁷

It was then the custom for the sponsors to give "chris-

⁵³ 1571. *Revels at Court*. Cunningham.

Some curious entries occur on the occasion of a Masque called "The Prince" given at court in 1600:—

"For the tooth-drawer :

"To loope leace for his doublet and cassacke, 8*s.*

"For leace for the corne-cutters suite, 7*s.*

"For green leace for the tinkers suite, 2*s.*

"For the mouse-trapp-man :

"6 yards of copper leace to leace *is* cloake, at 1*s.* 8*d.*, 10*s.*

"The Prophet merely wears fringe, 2 Ruffes and cuffes, 3*s.* 10*d.*"

The subject of the Masque seems lost to posterity.

⁵⁴ Lady Chandos, jun. "A cushyn cloth of lawne, wrought with white worke of branches and trees edged with white bone worke wrought with crownes."—New Year's Gifts. 1577-8.

⁵⁵ 1572. *Revels at Court*.

⁵⁶ In the possession of Mrs. Evans of Wimbledon.

⁵⁷ Sir Gawine Carew. "A smock of cameryke wrought with black work and edged with bone lace of gold."

tening shirts," with little bands and cuffs edged with laces of gold and various kinds—a relic of the ancient custom of presenting white clothes to the neophytes when converted to Christianity. The "bearing cloth,"⁵⁸ as the mantle used to cover the child when carried to baptism was called,⁵⁹ was also richly trimmed with lace and cut-work, and the Tree of Knowledge, the Holy Dove (Fig. 123), or the Flowerpot of the Annunciation (Fig. 124), was worked in "hollie-work" on the crown of the infant's cap or "biggin."

Fig. 123.

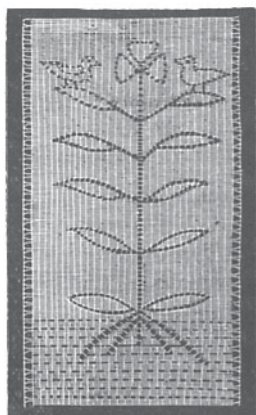
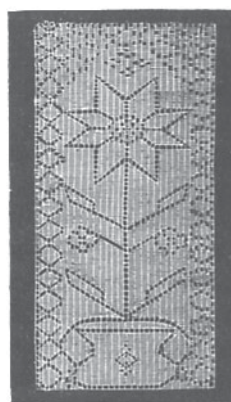


Fig. 124.



CHRISTENING CAPS, NEEDLE-MADE BRUSSELS.—Eighteenth century.

Aprons, too, of lace appeared in this reign. The Queen, as we have mentioned, wears one in her portrait at Gripsholm.⁶⁰

"Those aprons white, of finest thread,
So choicelie tied, so dearly bought;
So finely fringed, so nicely spread;
So quaintly cut, so richly wrought,"

writes the author of *Pleasant Quippes for Upstart Gentle-*

Lady Souche. "A smock of cameryke, the ruffs and collar edged with a bone lace of gold."

The Lady Marquis of Winchester. "A smock of cameryke wrought with tanny silk and black, the ruffs and collar edged with a bone lace of silver."—*New Year's Gifts*. 1578-9.

⁵⁸ "A bearing cloth," for the Squire's child, is mentioned in the *Winter's Tale*.

⁵⁹ Many of these Christening robes of lace and point are preserved as heirlooms in old families; some are of old guipure, others of Flanders lace, and later of Valenciennes, or needle-point. The bib formed of guipure padded, with tiny mittens of lace, were also furnished to complete the suit.

⁶⁰ In 1584-5 Queen Elizabeth sends a most wonderful apron to be washed and starched, of cambric, edged with

women, in 1596. The fashion continued to the end of the eighteenth century.

Laced handkerchiefs now came into fashion. "Maydes and gentlewomen," writes Stowe, "gave to their favourites, as tokens of their love, little handkerchiefs of about three or four inches square, wrought round about," with a button at each corner.⁶¹ The best were edged with a small gold lace. Gentlemen wore them in their hats as favours of their mistresses. Some cost sixpence, some twelvecpence, and the richest sixteenpence.

Of the difference between purles and true lace it is difficult now to decide. The former word is of frequent occurrence among the New Year's Gifts, where we have "sleeves covered all over with purle,"⁶² and, in one case, the sleeves are offered unmade, with "a piece of purle upon a paper to edge them."⁶³ It was yet an article of great value and worthy almost of entail, for, in 1573, Elizabeth Sedgwicke, of Wathrape, widow, bequeaths to her daughter Lassells, of Walbron, "an edge of perlle for a remembrance, desiring her to give it to one of her daughters."⁶⁴

We now turn, before quitting the sixteenth century, to that most portentous of all fabrications—Queen Elizabeth's ruff.

In the time of the Plantagenets Flemish tastes prevailed. With the Tudors, Katherine of Aragon, on her marriage with Prince Arthur, introduced the Spanish fashions, and the inventories from Henry VIII. downwards are filled with Spanish work, Spanish stitch, and so forth. Queen Elizabeth leant to the French and Italian modes, and during the Stuarts they were universally adopted.

The ruff was first introduced into England about the reign of Philip and Mary. These sovereigns are both represented on the Great Seal of England with small ruffs about

lace of gold, silver, and in-grain carnation silk, "operat' super oss'," with "pearl buttons pro ornatione dict' apron."—G. W. A. Eliz. 26 & 27.

⁶¹ "A handkerchief she had,
All wrought with silke and gold,
Which she, to stay her trickling
tears,
Before her eyes did hold."

—"Ballad of George Barwell."

⁶² New Year's Gift of Lady Radcliffe. 1561.

⁶³ New Year's Gift of Lady St. Lawrence.

⁶⁴ Surtees' *Wills and Inv.* "Though the luxury of the court was excessive, the nation at large were frugal in their habits. Our Argentine of Dorset was called 'Argentine the Golden,' in consequence of his buckles, tags, and laces being of gold. Such an extravagance being looked on as a marvel in the remote hamlets of the southern counties."

their necks, and with diminutive ones of the same form encircling the wrists.⁶⁵ This Spanish ruff was not ornamented with lace. On the succession of Queen Elizabeth the ruff had increased to a large size, as we see portrayed on her Great Seal.

The art of starching, though known to the manufacturers of Flanders, did not reach England until 1564, when the Queen first set up a coach. Her coachman, named Gwyllam Boenen, was a Dutchman; his wife understood the art of starching, a secret she seems exclusively to have possessed, and of which the Queen availed herself until the arrival, some time after, of Madame Dinghen van der Plasse, who, with her husband, came from Flanders "for their better safeties,"⁶⁶ and set up as a clear-starcher in London.

"The most curious wives," says Stowe, "now made themselves ruffs of cambric, and sent them to Madame Dinghen to be starched, who charged high prices. After a time they made themselves ruffs of lawn, and thereupon arose a general scoff, or by-word, that shortly they would make their ruffs of spiders' webs." Mrs. Dinghen at last took their daughters as her pupils. Her usual terms were from four to five pounds for teaching them to starch, and one pound for the art of seething starch.⁶⁷ The nobility patronised her, but the commonalty looked on her as the evil one, and called her famous liquid "devil's broth."

To keep the ruff erect, bewired⁶⁸ and starched though it be, was a troublesome affair—its falling a cause of agony to the wearer.

"Not so close, thy breath will draw my ruff,"

exclaims the fop. The tools used in starching and fluting

⁶⁵ Hence ruffles, diminutive of ruffs. "Ruff cuffs" they are called in the G. W. A. of James I., 11 & 12.

⁶⁶ Stowe's Chron.

⁶⁷ Endless are the entries in the Gt. W. Acc. for washing, starching and mending. The court laundress can have had no sinecure. We find "le Jup de lawne operat' cum stellis et aristis tritici Anglice wheateares" (Eliz. 42 & 43), sent to be washed, starched, etc. A network veil "sciss' totum desuper cum ragged staves."

(Leicester's device. *Ibid.* 29 & 30.) A diploid' (doublet) of cut-work flourished "cum auro et spangles" (*Ibid.*), and more wonderful still, in the last year of her reign she has washed and starched a toga "cum traine de la lawne operat' in auro et argento in forma caudarum pavorum," the identical dress in which she is portrayed in one of her portraits.

⁶⁸ "Eidem pro un ruff bon pyuned sup' le wier Franc' cū rhet' au' spangled, 70s."—Eliz. 42 & 43.

ruffs were called setting-sticks, struts and poking-sticks: the two first were made of wood or bone, the poking-stick of iron, and heated in the fire. By this heated tool the fold acquired that accurate and seemly order which constituted the beauty of this very preposterous attire. It was about the year 1576, according to Stowe, the making of poking-sticks began. They figure in the expenses of Elizabeth, who, in 1592, pays to her blacksmith, one Thomas Larkin, "pro 2 de lez setting-stickes at 2s. 6d.," the sum of 5s.⁶⁹

We have frequent allusion to the article in the plays of the day:—⁷⁰

"Your ruff must stand in print, and for that purpose, get poking-sticks with fair long handles, lest they scorch your hands."⁷¹

Again, in *Laugh and Lie Down*—⁷²

"There she sat with her poking-stick, stiffening a fall."

When the use of starch and poking-sticks had rendered the arrangement of a ruff easy, the size began rapidly to increase. "Both men and women wore them intolerably large, being a quarter of a yard deep, and twelve lengths in a ruff."⁷³ In London this fashion was termed the French ruff; in France, on the other hand, it was called "the English monster."⁷⁴ Queen Elizabeth wore hers higher and stiffer than anyone in Europe, save the Queen of Navarre, for she had a "yellow throat," and was desirous to conceal it.⁷⁵ Woe betide any fair lady of the court who dared let her white skin appear uncovered in the presence of majesty. Her ruffs were made of the finest cut-work, enriched with gold, silver, and even precious stones. Though she consumed endless yards of cut-work, purple, needlework lace, bone lace of gold, of silver, enriched with pearls, and bugles,

⁶⁹ Gt. W. Acc. Eliz. 33 & 34.

⁷⁰ "B.: Where's my ruff and poker?"

"R.: There's your ruff, shall I poke it?"

"B.: So poke my ruff now."—Old Play by P. Dekker. 1602.

Autolyeus, among his wares, has "poking-sticks of steel."

"Poked her rebatoes and surveryed her steel."—*Law Tricks*. 1608.

⁷¹ Middleton's Comedy of *Blurt, Master Constable*.

⁷² *Or, the World's Folly*. 1605.

⁷³ Stowe.

⁷⁴ *Ibid*.

⁷⁵ Therefore she wore "chin" ruffs.

"Eidem pro 2 suites de lez chinne ruffs edged cu' arg., 10s."—Eliz. 42 & 43.

and spangles in the fabrication of the "three-piled ruff,"⁷⁶ she by no means extended such liberty to her subjects, for she selected grave citizens and placed them at every gate of the city to cut the ruffs if they exceeded the prescribed depth. These "pillars of pride" form a numerous item among the New Year's Gifts. Each lady seems to have racked her brain to invent some novelty as yet unheard of to gratify the Queen's vanity. On the new year 1559-60, the Countess of Worcester offers a ruff of lawn cut-work set with twenty small knots like mullets, garnished with small sparks of rubies and pearls.⁷⁷

The cut-work ruff is decorated or enriched with ornament of every description. Nothing could be too gorgeous or too extravagant.⁷⁸ Great was the wrath of old Philip Stubbes⁷⁹ at these monstrosities, which, standing out a quarter of a yard or more, "if Æolus with his blasts or Neptune with his stormes chaunce to hit upon the crazie bark or their bruised ruffles, then they goe flip flap in the winde like ragges that flew abroad, lying upon their shoulders like the dishclout of a slut. But wot ye what? the devill, as he, in the fulnesse of his malice, first invented these great ruffles," etc., with a great deal more, which, as it comes rather under the head of costume than lace, we omit, as foreign to our subject.

Lace has always been made of human hair, and of this we have frequent mention in the expenses of Queen Elizabeth. We believe the invention to be far older than her reign, for there is frequent allusion to it in the early romances. In the *Chevalier aux ij Epées* (MS. Bib. Nat.), a lady requires of King Ris that he should present her with a mantle fringed with the beards of nine conquered kings, and hemmed with that of King Arthur, who was yet to conquer. The mantle is to have "de sa barbe le tassel."

⁷⁶ Ben Jonson. *Every Man Out of His Humour*. 1599.

⁷⁷ Lady Cromwell. "Three sutes of ruffs of white cutwork edged with a passamayne of white."

Lady Mary Se'm'. "3 ruffs of lawne cutwork of flowers."

⁷⁸ "They are either clogged with gold, silver, or silk laces of stately price, wrought all over with needleworke, speckeled and sparkeled here

and there with the sunne, the moone, the starres, and many other antiques strange to beholde. Some are wrought with open worke donne to the midst of the ruffe, and further some with close worke, some with purled lace so closed and other gewgawes so pestered, as the ruff is the leest parte of itself." —Stubbe's Description of the Cut-work Ruff.

⁷⁹ *Anatomie of Abuses*. 1583.

The entries of Elizabeth, however, are of a less heroic nature; and though we are well aware it was the custom of old ladies to weave into lace their silver-grey locks, and much as the fashion of hair bracelets and chains prevails, in Queen Elizabeth's case, setting aside all sentiment, we cannot help fancying the "laquei fact' de crine brayded cum lez rising puffs,"⁸⁰ as well as the "devices fact' de crine similiter les scallop shells,"⁸¹ to have been nothing more than "stuffings"—false additions, to swell the majesty of the royal "pirrywygge."

That point tresse, as this hair-lace is called, was known in her day, we have evidence in the Chartley inventory of Mary Stuart, in which is mentioned, "Un petit quarré fait à point tresse ouvré par la vieille Comtesse de Lennox elle estant à la Tour"; a tribute of affection the old countess would scarcely have offered to her daughter-in-law had she regarded her as implicated in the murder of her son. The writer saw at Chantilly an aged lace-maker employed in making a lace ground of hair on the pillow, used, she was informed, by wig-makers to give the parting of the hair; but the fabric must be identical with the point tresse sent by the mother of Darnley to the Queen of Scots. Point tresse, when made out of the hair of aged people, is occasionally to be met with on the Continent, where, from its rarity, it fetches a high price. Some districts gained a reputation for their work, according to Turner:—"And Bedford's matrons wove their snowy locks." It may be detected by the glittering of the hair when held up to catch the sunbeams, or by frizzing when exposed to the test of fire, instead of blazing.

With this mention of point tresse we conclude the reign of Queen Elizabeth.

⁸⁰ "Eidem pro 3 dozain laquei fact' de crine brayded cum lez rising puffs de crine, ad 36s. le dd., £5 8s."—Eliz. 31 & 32.

The entry occurs frequently.

In *Ibid.* 37 & 38 is a charge "pro 4 pirrywigges de crine," at 16s. 8d. each.

⁸¹ In the G. W. A. of the last year of her reign, Elizabeth had a variety of devices in false hair. We have:—

"Eidem pro 200 invencionibus factis de crine in forma lez lowpes et tuftes," at 6d. each; the like number in the form of leaves at 12d.; 12 in form of "lez Peramides," at 3s. 4d.; 24 of Globes, at 12d., with hair by the yard, made in lowpes, "crispat' curiose fact'," curle rotund', and other wonderful "inventions."

CHAPTER XXIV.

JAMES I. TO THE RESTORATION.

JAMES I.

“Now up aloft I mount unto the Ruffe,
 Which into foolish mortals pride doth puffe;
 Yet Ruffe’s antiquity is here but small:
 Within these eighty years not one at all.
 For the 8th Henry, as I understand,
 Was the first king that ever wore a Band,
 And but a falling band plaine with a hem,
 All other people knew no use of them.”
 Taylor, “Water-Poet.” 1640.

THE ruff single, double, three piled, and Dædalian,¹ to the delight of the satirists, retained its sway during the early days of King James I. It was the “commode” of the eighteenth—the crinoline of the nineteenth century. Every play teems with allusions to this monstrosity. One compares it to

“A pinched lanthorn
 Which schoolboys made in winter;”²

while a second³ talks of a

“Starched ruff, like a new pigeon-house.”

The lover, in the play of the *Antiquary*,⁴ complains to his mistress in pathetic terms—

“Do you not remember how you fooled me, and set me to pin pleats in your ruff two hours together?”

¹ “Your trebble-quadruple Dædalian ruffes, nor your stiffe necked Rebatoes that have more arches for pride to row under than can stand under five London Bridges.”—*The Gull’s Horne-booke*, by T. Deekar. London, 1609.
² Beaumont and Fletcher. *Nice Valour*.
³ *Ibid.* *The Blind Lady*. 1661.
⁴ 1641.

Stubbes stood not alone in his anathemas. The dignitaries of the Church of England waxed wroth, and violent were their pulpit invectives.

“Fashion,” emphatically preached John King,⁵ Bishop of London, “has brought in deep ruffs⁶ and shallow ruffs, thick ruffs and thin ruffs, double ruffs and no ruffs. When the Judge of quick and dead shall appear, he will not know those who have so defaced the fashion he hath created.” The Bishop of Exeter, too, Joseph Hall, a good man, but no prophet, little wotting how lace-making would furnish bread and comfort to the women of his own diocese for centuries to come, in a sermon preached at the Spitel, after a long vituperation against its profaneness, concludes with these words: “But if none of our persuasions can prevail, hear this, ye garish popinjays of our time, if ye will not be ashamed to clothe yourselves after this shameless fashion, Heaven shall clothe you with shame and confusion. Hear this, ye plaister-faced Jezabels, if ye will not leave your daubs and your washes, Heaven will one day wash them off with fire and brimstone.” Whether these denunciations had the effect of lessening the ruffs we know not; probably it only rendered them more exaggerated.

Of these offending adjuncts to the toilet of both sexes we have fine illustrations in the paintings of the day, as well as in the monuments of our cathedrals and churches.⁷ They were composed of the finest geometric lace, such as we see portrayed in the works of Vinciolo and others. The artists of the day took particular pleasure in depicting them with the most exquisite minuteness.

These ruffs must have proved expensive for the wearer, though in James I.’s time, as Ben Jonson has it, men thought little of “turning four or five hundred acres of their best land into two or three trunks of apparel.”⁸

⁵ Called by James I. “the King of Preachers.” Ob. 1621

⁶ In the *Dumb Knight*, 1608, a woman, speaking of her ruff, says:—

“This is but shallow. I have a ruff is a quarter deep, measured by the yard.”

⁷ See the portraits in the National Portrait Gallery of Sir Dudley and Lady Carleton, by Cornelius Janssens,

of the Queen of Bohemia, by Mirevelt, and of the Countess of Pembroke, by Mark Geerards. In Westminster Abbey, the effigies of Queen Elizabeth and Mary Queen of Scots, on their tombs.

⁸ *Every Man Out of His Humour*, 1599.

Again, in his *Silent Woman*, he says:—



MARY SIDNEY, COUNTESS OF PEMBROKE, IN 1614. 1555?-1621.—Probably by Marc Gheeraedts. National Portrait Gallery.
Photo by Walker and Cockerell.

To face page 316.

According to the Wardrobe Accounts,⁹ "twenty-five yards of fyne bone lace" was required to edge a ruff, without counting the ground, composed either of lace squares or cut-work. Queen Anne, his consort, pays £5 for her wrought ruff, for "shewing" which eighteen yards of fine lace are purchased at 5s. 8d.¹⁰

The ruffs of the City ladye were kept downe by the old sumptuary law of Elizabeth.

"See, now, that you have not your 'city ruff' on, Mistress Sue," says Mistress Simple in the *City Match*.¹¹

The Overbury murder (1613), and hanging of Mrs. Turner at Tyburn in 1615, are usually said, on the authority of Howel,¹² to have put an end to the fashion of yellow ruffs, but the following extracts show they were worn for some years later.

As late as 1620 the yellow starch, supposed to give a rich hue to the lace and cut-work of which ruffs were "built," gave scandal to the clergy. The Dean of Westminster ordered no lady or gentleman wearing yellow ruffs to be admitted into any pew in his church; but finding this "ill taken," and the King "moved in it," he ate his own words, and declared it to be all a mistake.¹³ This fashion, again, gave great offence even in France. Since the English¹⁴

"She must have that
Rich gown for such a great day, a new
one
For the next, a richer for the third;
have the chamber filled with
A succession of grooms, footmen,
ushers,
And other messengers; besides em-
broiderers,
Jewellers, tire-women, semsters,
feather men,
Perfumers; whilst she feels not how
the land
Drops away, nor the acres melt; nor
foresees
The change, when the mercer has
your woods
For her velvets; never weighs what
her pride
Costs, Sir."

⁹ "Second Acc. of Sir John Villiers, 1617-8." P. R. O.

¹⁰ "150 yards of fyne bone lace for six extraordinary ruffs provided against his Majesty's marriage, at 9s., 67s. 10d."

—Extraordinary Expenses. 1622-6. P. R. O.

¹¹ State Papers Dom., Jac. I. Vol. iii., No. 89. P. R. O.

¹² Jasper Mayne. 1670.

¹³ "Mistris Turner, the first inventresse of yellow starch, was executed in a cobweb lawn ruff of that color at Tyburn, and with her I believe that yellow starch, which so much disfigured our nation and rendred them so ridiculous and fantastic, will receive its funerall."—*Howel's Letters*. 1645.

¹⁴ State Papers Dom., James I. Vol. cxiii. No. 18.

¹⁵ We read that in 1574 the Venetian ladies dyed their lace the colour of saffron. The fashion may therefore be derived from them.

"He is of England, by his yellow band."—*Notes from Black Fryers*. Henry Fitzgeffery. 1617.

"Now ten or twenty eggs will hardly suffice to starch one of these yellow bandes."—Barnaby Rich. *The Irish*

alliance, writes the *Courtisane à la Mode*, 1625,¹⁵ “cette mode Anglaise sera cause qu’il pourra advenir une cherté sur le safran qui fera que les Bretons et les Poitevins seront contraints de manger leur beurre blanc et non pas jaune, comme ils sont accoutumés.”

The Bishops, who first denounced the ruff, themselves held to the fashion long after it had been set aside by all other professions. Folks were not patriotic in their tastes, as in more modern days; they loved to go “as far as Paris to fetch over a fashion and come back again.”¹⁶

The lace of Flanders, with the costly points and cut-works of Italy,¹⁷ now became the rage, and continued so for nigh two centuries. Ben Jonson speaks of the “ruffs and cuffs of Flanders,”¹⁸ while Lord Bacon, indignant at the female caprice of the day, writes to Sir George Villiers:—“Our English dames are much given to the wearing of costly laces, and if they may be brought from Italy, or France, or Flanders, they are in much esteem; whereas, if like laces were made by the English, so much thread would make a yard of lace, being put into that manufacture, would be five times, or perhaps ten or twenty times the value.”¹⁹ But Bacon had far better have looked at home, for he had himself, when Chancellor, granted an exclusive patent to Sir Giles Mompesson, the original of Sir Giles Overreach, for the monopoly of the sale and manufacture of gold and silver thread, the abuses of which caused in part his fall.²⁰

James had half ruined the commerce of England by the granting of monopolies, which, says Sir John Culpepper, are “as numerous as the frogs of Egypt. They have got possession of our dwellings, they sip in our cups, they dip in our

Hubbub, or the English Hue and Cry. Paris, 1625.
1622.

Killigrew, in his play called *The Parson's Wedding*, published in 1664, alludes to the time when “yellow starch and wheel verdingales were cried down”; and in *The Blind Lady*, a play printed in 1661, a serving-man says to the maid: “You had once better opinion of me, though now you wash every day your best handkerchief in yellow starch.”

¹⁵ *La Courtisane à la Mode, selon l'Usage de la Cour de ce Temps*.

Paris, 1625.

¹⁶ Carlo, in *Every Man Out of His Humour*. 1599.

¹⁷ “Eidem pro 29 virg' de opere sciss' bon' Italic', ad 35s., £68 5s.”—Gt. W. A. Jac. I. 5 & 6.

¹⁸ *The New Inn*.

¹⁹ *Advice to Sir George Villiers*.

²⁰ See *Parliamentary History of England*.

Sir Giles was proceeded against as “a monopolist and patentee,” and sentenced to be degraded and banished for life.

dish. They sit by our fire. We find them in the dye-vat, wash-bowl, and powdering-tub, etc. ; they have marked and sealed us from head to foot.”²¹ The bone-lace trade suffered alike with other handicrafts.²² In 1606 James had already given a license to the Earl of Suffolk²³ for the import of gold and silver lace. In 1621, alarmed by the general complaints throughout the kingdom,²⁴ a proposition was made “for the erection of an Office of Pomp, to promote home manufactures,” and to repress pride by levying taxes on all articles of luxury.²⁵ What became of the Pomp Office we cannot pretend to say: the following year we are somewhat taken aback by a petition²⁶ from two Dutchmen, of Dort, showing “that the manufacture of gold and silver thread, purple, etc., in England” was “a great waste of bullion,” the said Dutchmen being, we may infer, of opinion that it was more to their advantage to import such articles themselves. After a lapse of three years the petition is granted.²⁷ In the midst of all this granting and rescinding of monopolies, we hear in the month of April, 1623, how the decay of the bone-lace trade at Great Marlow caused great poverty.”²⁸

Though the laces of Flanders and Italy were much patronised by the court and high nobility, Queen Anne of Denmark appears to have given some protection to the fabrics of the country. Poor Queen Anne! When, on the news of Elizabeth’s death, James hurried off to England, a correspondence took place between the King and the English Privy Council regarding the Queen’s outfit, James consider-

²¹ Speech in Parliament. *Rushout Papers*. Vol. xi., p. 916.

²² “The office or grant for sealing bone lace was quashed by the King’s proclamation, 1639, dated from his manour of York.”—*Verney Papers*.

²³ B. M. *Bib. Lands*. 172, No. 59.

²⁴ 1604. Sept. 27. Patent to Ric. Dike and others to make Venice gold and silver thread for 21 years.—*State Papers Dom.*, Jas. I. Vol. ix. 48.

1604. Dec. 30. Lease of the customs on gold and silver thread.—*Ibid.* Vol. x.

1605. Feb. 2. The same. *Ibid.* Vol. xii.

1611. May 21. Patent to Ric. Dike renewed.—*Ibid.* Vol. lxiii. 9.

In the same year (June 30) we find

a re-grant to the Earl of Suffolk of the moiety of all seizures of Venice gold and silver formerly granted in the fifth year of the King.—*Ibid.* Vol. lxiv. 66.

In 1622 a lease on the customs on gold and silver thread lace is given to Sir Edward Villiers.—*Ibid.* Vol. cxxxii. 34.

²⁵ *Ibid.* Vol. cxxi. 64.

²⁶ *Ibid.* Vol. cxxxii. 34.

²⁷ In 1624 King James renews his prohibition against the manufacture of “gold purles,” as tending to the consumption of the coin and bullion of the kingdom.—*Fadera*, Vol. xvii., p. 605.

²⁸ Petition. April 8, 1623.—*State Papers*, Vol. cxlii. 44. See Chap. xxx.

ing, and wisely—for the Scotch court was always out of elbows—that his wife's wardrobe was totally unfit to be produced in London. To remedy the deficiency, the Council forwarded to the Queen, by the hands of her newly-named ladies, a quantity of Elizabeth's old gowns and ruffs, wherewith to make a creditable appearance on her arrival in England. Elizabeth had died at the age of seventy, wizened, decayed, and yellow—Anne, young and comely, had but just attained her twenty-sixth year. The rage of the high-spirited dame knew no bounds; she stormed with indignation—wear the clothes she must, for there were no others—so in revenge she refused to appoint any of the ladies, save Lady Bedford, though nominated by the King, to serve about her person in England. On her arrival she bought a considerable quantity of linen, and as with the exception of one article,²⁹ purchased from a "French mann," her "nidell purle worke," her "white worke," her "small nidell worke," her "pece of lawin to bee a ruffe," with "eighteen yards of fine lace to shewe (sew) the ruffe," the "Great Bone" lace, and "Little Bone" lace were purchased at Winchester and Basing, towns bordering on the lace-making counties, leading us to infer them to have been of English manufacture.³⁰

The bill of laced linen purchased at the "Queen's lying down" on the birth of the Princess Sophia, in 1606, amounts to the sum of £614 5s. 8d.³¹ In this we have no mention of any foreign-made laces. The child lived but three days.

²⁹ "Twoe payer of hande rebayters," *i.e.*, cuffs.

³⁰ In the P. R. O. (State Papers Dom., James I. 1603, Sept. Vol. iii. No. 89) is "A Memorandum of that Misteris Jane Drumonde her recyte from Ester Littellye, the furnishinge of her Majesties Linen Cloth," a long account, in which, among numerous other entries, we find:—

"It. at Basinge. Twenty four yearde of small nidle work, at 6s. the yearde, £7 4s.

"More at Basinge. One ruffe cloth, cumbinge cloth and apron all shewed with white worke, at 50s. the piece, £7 10s.

"It. one pece of fine lawin to bee a ruffe, £5.

"Item, for 18 yearde of fine lace to shewe the ruffe, at 6s. the yearde, £5 8s.

"Item, 68 purle of fair needlework, at 20 pence the purle, £5 15s. 4d.

"Item, at Winchester, the 28th of September, one piece of cambrick, £4.

"Item, for 6 yards of fine purle, at 20s., £6.

"Item, for 4 yards of great bone lace, at 9s. the yard, 36s.

Queen Anne has also a fair wrought sark costing £6, and a cut-work handkerchief, £12, and 2 pieces of cut-work, ell wide and 2 yards long, at £2 the length, etc.

³¹ *Lady Audrye Walsingham's Account.* 1606.—P. R. O.

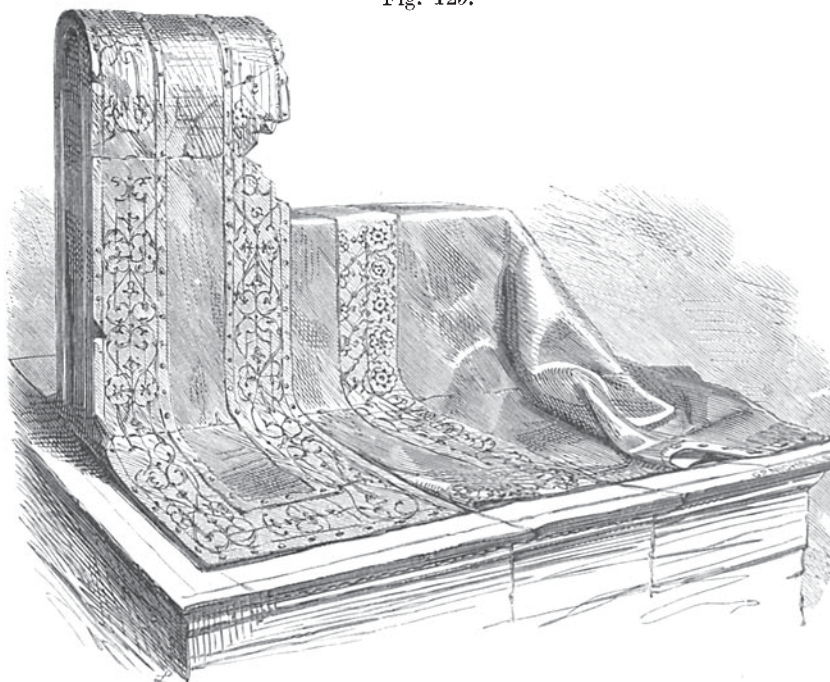


HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON, 1573-1624.—Probably painted in Holland about 1620, by Michiel Van Miereveldt. National Portrait Gallery.
Photo by Walker and Cockerell.

To face page 320.

Her little monument, of cradle-form, with lace-trimmed coverlets and sheets (Fig. 125), stands close to the recumbent effigy of her sister Mary³² (Fig. 126), with ruff, collar,

Fig. 125.



MONUMENT OF THE PRINCESS SOPHIA. + 1606. FOURTH DAUGHTER OF JAMES I.
(Westminster Abbey.)

and cap of geometric lace, in the north aisle of Henry VII.'s Chapel.³³

After a time—epoch of the Spanish marriage³⁴—the ruff

³² Mary, her third daughter, died 1607, not two years of age. Mrs. Greene quotes from the P. R. O. a note of the "necessaries to be provided for the child," among which are six large cambric handkerchiefs, whereof one is to be edged with "fair cut-work to lay over the child's face"; six veils of lawn, edged with fair bone lace; six "gathered bibs of fine lawn with ruffles edged with bone lace," etc. The total value of the lace and cambric required for the infant's garments is estimated

at £300.—*Lives of the Princesses of England*. Vol. vi., p. 90.

³³ England is rich in monumental effigies decorated with lace—too many to enumerate. Among them we would instance that of Alice, Countess of Derby, died 1636, in Harefield Church, Middlesex, in which the lace is very carefully sculptured.—Communicated by Mr. Albert Hartshorne.

³⁴ 1620–1. We have entries of "falling bands" of good cambric, edged with beautiful bone lace, two dozen

gave way to the "falling band," so familiar to us in the portraits of Rubens and Vandyke.

"There is such a deal of pinning these ruffs, when a fine clean fall is worth them all," says the Malcontent. "If you should chance to take a nap in the afternoon, your falling band requires no poking-stick to recover it."³⁵ Cut-work still continued in high favour; it was worn on every article of linen, from the richly-wrought collar to the nightcap. The Medicean ruff or gorget of the Countess of Pembroke

Fig. 126.



MONUMENT OF THE PRINCESS MARY. + 1607. THIRD DAUGHTER OF JAMES I.
(Westminster Abbey.)

(“Sidney’s sister, Pembroke’s mother”), with its elaborate border of swans (Fig. 127), is a good illustration of the fashion of her time.

Among the early entries of Prince Charles, we have four nightcaps of cut-work, £7,³⁶ for making two of which for his

stitched and shagged, and cut-work nightcaps, purchased for James I., in the same account, with 28s. for “one load of hay to stuff the woolsacks for the Parliament House.”—G. W. Acc. Jac. I. 18 to 19.

In the same year, 1620, an English

company exported a large quantity of gold and silver lace to India for the King of Golconda.

³⁵ *Malcontent*. 1600.

³⁶ Extraordinary expenses, 1622-26. P. R. O.

Highness, garnished with gold and silver lace, Patrick Burke receives £15;³⁷ but these modest entries are quite put to shame by those of his royal father, who, for ten yards of needlework lace “pro le edginge” of his “galiriculis vulgo

Fig. 127.



MARY, COUNTESS OF PEMBROKE. + 1621.
(From her portrait in Walpole's *Royal and Noble Authors*.)

nightcaps," pays £16 13s. 4d.³⁸ Well might the Water-Poet exclaim—

“A nightcap is a garment of high state.”³⁹

When Queen Anne died, in 1619, we have an elaborate

³⁷ “2nd Acc. of Sir J. Villiers. 1617–18.” P. R. O.

³⁸ Cf. W. A. Jac. I. 6 to 7.

³⁹ Taylor. 1640:—

“The beau would feign sickness
To show his nightcap fine,
And his wrought pillow overspread
with lawn.”—Davies. *Epigrams*.

account of her funeral,⁴⁰ and of the sum paid to Dorothy Speckart for dressing a hearse effigy with a large veil, wired and edged with peak lace and lawn, curiously cut in flowers, etc. Laced linen, however, was already discarded in mourning attire, for we find in the charges for the king's mourning ruffs, an edging at 14*d.* the piece is alone recorded.⁴¹

Towards the end of James I.'s reign a singular custom came into fashion, brought in by the Puritan ladies, that of representing religious subjects, both in lace, cut-work, and embroidery, a fashion hitherto confined to church vestments. We find constant allusions to it in the dramatists of the day. Thus, in the *City Match*,⁴² we read—

“She works religious petticoats, for flowers
She'll make church histories. Her needle doth
So sanctify my cushionets, besides
My smock sleeves have such holy embroideries,
And are so learned, that I fear in time
All my apparel will be quoted by
Some pious instructor.”

Again, in the *Custom of the Country*—⁴³

“Sure you should not be
Without a neat historical shirt.”

⁴⁰ Acc. of Sir Lyonell Cranfield (now Earl of Middlesex), late Master of the Great Wardrobe, touching the funeral of Queen Anne, who died 2nd March, 1618 (*i.e.* 1619 N. S.). P. R. O.

⁴¹ About this time a complaint is made by the London tradesmen, of the influx of refugee artizans, “who keepe their misteries to themselves, which hath made them bould of late to device engines for workinge lace, &c., and such wherein one man doth more among them than seven Englishmen can doe, soe as their cheape sale of those commodities beggareth all our English artificers of that trade and enricheth them,” which becomes “scarce tolleruble,” they conclude. Cecil, in consequence, orders a census to be made in 1621. Among the traders appears “one satten lace maker.”

Colchester is bitterly irate against the Dutch strangers, and complains of one “Jonas Snav, a Bay and Say maker, whose wife selleth blacke,

browne, and white thredde, and all sorts of bone lace and vatuegardes, which they receive out of Holland. One Isaac Bowman, an Alyen born, a chirurgeon and merchant, selleth hoppes, bone lace, and such like, to the great grievance of the free burghesses.”

A nest of refugee lace-makers, “who came out of France by reason of the late ‘troubles’ yet continuing,” were congregated at Dover (1621-2). A list of about five-and-twenty “widows, being makers of Bone lace,” is given, and then Mary Tanyer and Margaret Le Moyne, “maydens and makers of bone lace,” wind up the catalogue of the Dover “Alyens.”

The Maidstone authorities complain that the thread-makers' trade is much decayed by the importation of thread from Flanders.—*List of Foreign Protestants resident in England*. 1618-88. Printed by the Camden Society.

⁴² Jasper Mayne.

⁴³ Beaumont and Fletcher.

We find in a Scotch inventory⁴⁴ of the seventeenth century: "Of Holland scheittes ii pair, quhair of i pair schewit (sewed) with hollie work."⁴⁵

The entries of this reign, beyond the "hollie work," picked⁴⁶ and seaming⁴⁷ lace, contain little of any novelty; all articles of the toilet were characterised by a most reckless extravagance.

"There is not a gentleman now in the fashion," says Peacham,⁴⁸ "whose band of Italian cut-work now standeth him not in the least three or four pounds. Yes, a semster in Holborn told me that there are of threescore pounds." We read how two-thirds of a woman's dower was often expended in the purchase of cut-work and Flanders lace.

In the warrant of the Great Wardrobe for the marriage expenses of the ill-fated Princess Elizabeth, on which occasion it is recorded of poor Arabella Stuart, the "Lady Arabella, though still in the Tower, has shewn her joy by buying four new gowns, one of which cost £1,500,"⁴⁹ in addition to "gold cheine laze, silver spangled, silver looped, myllen bone lace, drawneworke poynte, black silk Naples lace," etc., all in the most astonishing quantity, we have the astounding entry of 1,692 ounces of silver bone lace.⁵⁰ No wonder, in

⁴⁴ "Valuables of Glenurquhy, 1640." Innes' *Sketches of Early Scotch History*.

⁴⁵ Collars of Hollie worke appear in the Inventories of Mary Stuart.

⁴⁶ "Thomas Hodges, for making ruffe and cuffs for his Highness of cutt worke edged with a fayre peake purle, £7."—2nd Account of Sir J. Villiers. Prince Charles. 1617-18. P. R. O.

⁴⁷ "40 yards broad peaked lace to edge 6 cupboard cloths, at 4s. a yard, £8."—*Ibid.*

⁴⁸ "Seaming" lace and spacing lace appear to have been generally used at this period to unite the breadths of linen, instead of a seam sewed. We find them employed for cupboard cloths, cushion cloths, sheets, shirts, etc., throughout the accounts of King James and Prince Charles.

⁴⁹ At Stratford-upon-Avon is preserved, in the room where Shakspeare's wife, Anne Hathaway, was born, an

oaken linen chest, containing a pillow-case and a very large sheet made of homespun linen. Down the middle of the sheet is an ornamental open or cut-work insertion, about an inch and a half deep, and the pillow-case is similarly ornamented. They are marked E. H., and have always been used by the Hathaway family on special occasions, such as births, deaths, and marriages. This is still a common custom in Warwickshire; and many families can proudly show embroidered bed linen, which has been used on state occasions, and carefully preserved in old carved chests for three centuries and more."—*A Shakspeare Memorial*. 1864.

⁴⁸ *The Truth of the Times*. W. Peacham. 1638.

⁴⁹ State Papers Dom. Jas. I. Vol. lxxii. No. 28.

⁵⁰ Warrant on the Great Wardrobe. 1612-13. Princess Elizabeth's marriage.

after days, the Princess caused so much anxiety to the Palatine's Privy Purse, Colonel Schomberg, who in vain implores her to have her linen and lace bought beforehand, and paid at every fair.⁵¹ "You brought," he writes, "£3,000 worth of linen from England, and have bought £1,000 worth here," and yet "you are ill provided."⁵²

CHARLES I.

"Embroider'd stockings, cut-work smocks and shirts."

—Ben Jonson.

Ruffs may literally be said to have gone out with James I. His son Charles is represented on the coins of the two first years of his reign in a stiff starched ruff;⁵³ in the fourth and fifth we see the ruff unstarched, falling down on his shoulders,⁵⁴ and afterwards, the falling band (Fig. 128) was generally adopted, and worn by all classes save the judges, who stuck to the ruff as a mark of dignity and decorum, till superseded by the peruke.⁵⁵

Even loyal Oxford, conscientious to a hair's-breadth—always behind the rest of the world—when Whitelock, in 1635, addresses the Quarter Sessions arrayed in the new fashion, owned "one may speak as good sense in a falling band as in a ruff." The change did not, however, diminish the extravagance of the age. The bills for the King's lace and linen, which in the year 1625 amounted to £1,000, in

⁵¹ Frankfort fair, at which most of the German princes made their purchases.

⁵² German Correspondence. 1614-15.—P. R. O.

We find among the accounts of Col. Schomberg and others:—

"To a merchant of Strasbourg, for laces which she had sent from Italy, 288 rix-dollars." And, in addition to numerous entries of silver and other laces:—

"Pour dentelle et linge karé pour Madame, 115 florins."

"Donné Madame de Caus pour des mouchoirs à point coupée pour Madame, £4."

"Une petite dentelle à point coupé, £3," etc.

Point coupé handkerchiefs seem to have been greatly in fashion. Ben Jonson, "Bartholomew Fair," 1614, mentions them:—

"A cut-work handkerchief she gave me."

⁵³ See *Snelling's Coins*. Pl. ix. 8, 9, 10.

⁵⁴ *Ibid.* Pl. ix. 5, 6, 11.

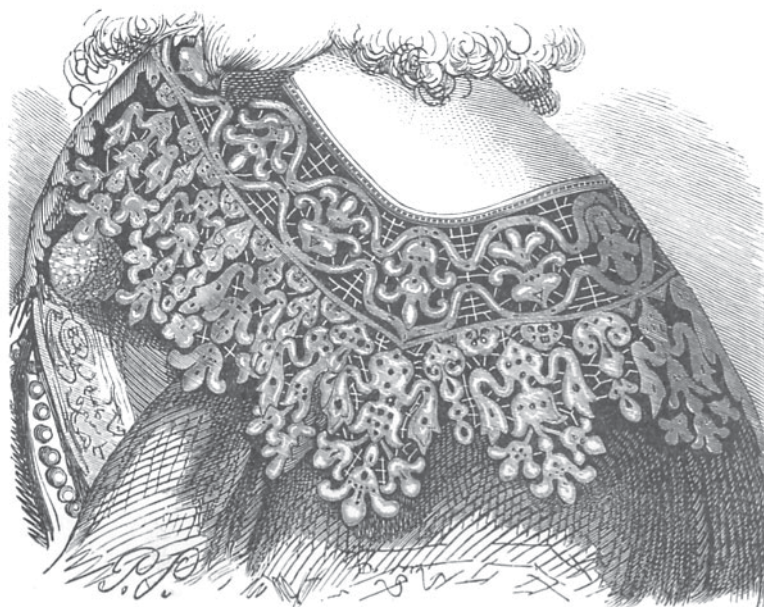
⁵⁵ Evelyn, describing a medal of King Charles I., struck in 1633, says he wears "a falling band, which new mode succeeded the cumbersome ruff; but neither did the bishops or the judges give it up so soon, the Lord Keeper Finch being, I think, the very first."



ELIZABETH, PRINCESS PALATINE, GRANDDAUGHTER OF JAMES I., 1618-1680.—
Probably about 1638. By Gerard Honthorst. National Portrait Gallery.
Photo by Walker and Cockerell.

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course of time rose to £1,500.⁵⁶ Falling bands of Flanders bone lace and cut-work appear constantly in the accounts.⁵⁷ As the foreign materials are carefully specified (it was one of these articles, then a novelty, that Queen Anne of Denmark “bought of the French Mann”), we may infer much of the



FALLING COLLAR OF THE SEVENTEENTH CENTURY.—(After Abraham Bosse.)

bobbin or bone lace to have been of home produce. As Ben Jonson says, “Rich apparel has strong virtues.” It is, he adds, “the birdlime of fools.” There was, indeed, no article of toilet at this period which was not encircled with lace—towels, sheets, shirts, caps, cushions, boots (Fig. 129), cuffs (Fig. 130)—and, as too often occurs in the case of excessive luxury, when the bills came in money was wanting to

⁵⁶ In 1633, the bills having risen to £1,500 a year, a project is made for reducing the charge for the King's fine linen and bone lace, “for his body,” again to £1,000 per annum, for which sum it “may be very well done.”—State Papers, Chas. I. Vol. cxxxiv. No. 83.

⁵⁷ “Paid to Smith Wilkinson, for 420 yards of good Flanders bone lace for 12 day ruffles and 6 night ruffles ‘cum cuffs eisdem,’ £87 15s.”
“For 6 falling bands made of good broad Flanders lace and Cuttworks with cuffs of the same, £52 16s.”—Gt. W. A. Car. I. 6 = 1631.

discharge them, Julian Elliott, the royal lace merchant, seldom receiving more than half her account, and in 1630—nothing.⁵⁸ There were, as Shakespeare says,

“Bonds entered into
For gay apparel against the triumph day.”⁵⁹

The quantity of needlework purl consumed on the king's hunting collars, “colares pro venatione,” scarcely appears credible. One entry alone makes 994 yards for 12 collars and 24 pairs of cuffs.⁶⁰ Again, 600 yards of fine bone lace is charged for trimming the ruffs of the King's night-clothes.⁶¹

The art of lace-making was now carried to great per-

Fig. 129.



From an Engraving of Abraham Bosse.

Fig. 130.



From an Engraving of Abraham Bosse.

fection in England; so much so, that the lease of twenty-one years, granted in 1627 to Dame Barbara Villiers, of the duties on gold and silver thread, became a terrible loss to the holder, who, in 1629, petitions for a discharge of £437 10s. arrears due to the Crown. The prayer is favourably received by the officers of the Customs, to whom it was referred, who answer they “conceive those duties will decay, for the invention of making Venice gold and silver lace within the kingdom is come to that perfection, that it will be made here more cheap than it can be brought from

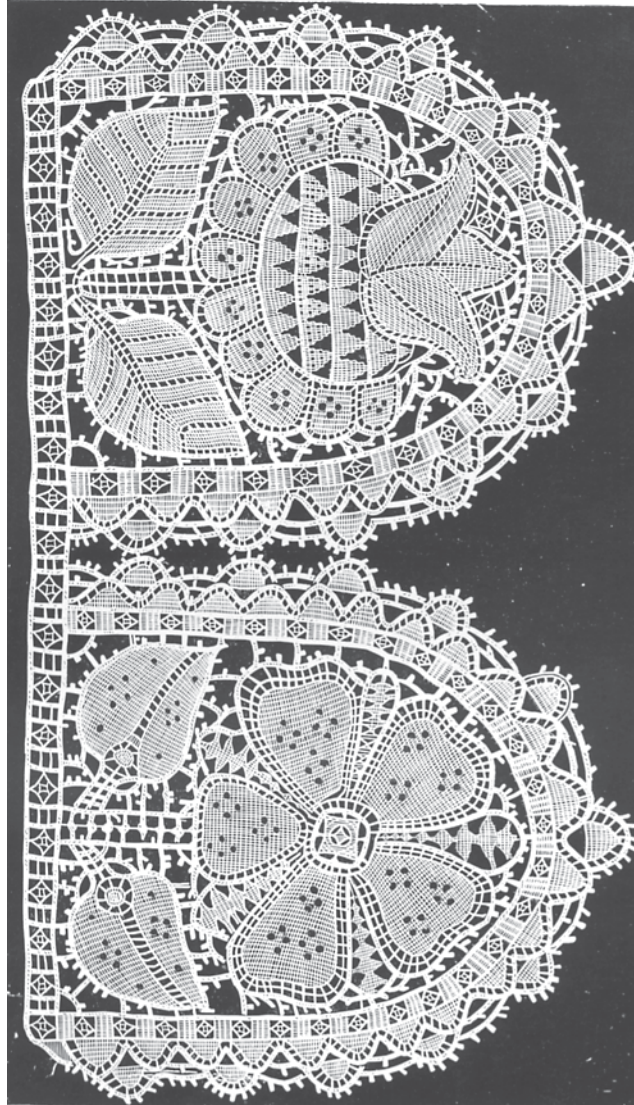
⁵⁸ See G. W. A., Mich., 1629, to April, 1630.

⁵⁹ *Twelfth-Night*.

⁶⁰ G. W. A. Car. I. The Annunciation 9 to Mich. 11.

⁶¹ *Ibid.* 8 and 9.

Fig. 131.



ENGLISH NEEDLE-MADE LACE.

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beyond seas.”⁶² The fancy for foreign articles still prevailed. “Among the goods brought in by Tristram Stephens,” writes Sir John Hippisley, from Dover Castle, “are the bravest French bandes that ever I did see for ladies—they be fit for the Queen.”⁶³

Gold lace was exported in considerable quantities to India in the days of James I.;⁶⁴ and now, in 1631, we find the “riband roses,” edged with lace, notified among the articles allowed to be exported. These lace rosette-trimmed shoes were in vogue in the time of James I., and when first brought to that monarch he refused to adopt the fashion, asking, “If they wanted to make a ruffe-footed dove of him.” They were afterwards worn in all the extravagance of the French court. (See France to Louis XIV.). Mr. Brooks, in his speech in the House of Commons against costly apparel (18 James I.), says, “Nowadays, the roses worn by Members of the House on their shoes are more than their father’s apparel.” Peacham speaks of “shoe ties, that goe under the name of roses, from thirty shillings to three, four, and five pounds the pair. Yea, a gallant of the time, not long since, paid thirty pounds for a pair.”⁶⁵ Well might Taylor say they

“Wear a farm in shoe-strings edged with gold,
And spangled garters worth a copyhold.”

It was not till the year 1635 that an effort was made for

⁶² State Papers Dom. Charles I. Vol. cxlix. No. 31.

⁶³ In a letter to Mr. Edward Nicholas, Sec. of the Admiralty, March 7th, 1627 (afterwards Sec. of State to Chas. II.).—St. P. D. Chas. I. Vol. cxxiii. 62.

Among the State Papers (Vol. cxxvi. 70), is a letter from Susan Nicholas to her “loveing Brother,” 1628. About lace for his band, she writes: “I have sent you your bootehose and could have sent your lase for your band, but that I did see these lasees which to my thought did do a greddeale better then that wh you did bespeake, and the best of them will cost no more then that which is half a crowne a yard, and so the uppermost will cost you, and the other will cost 18 pence; I did thinke you would rather staye something long for it then to pay so

deare for that wh would make no better show; if you like either of these, you shall have it sone desptch, for I am promise to have it made in a fortnight. I have received the monie from my cousson Hunton. Heare is no news to wright of. Thus with my best love remembred unto you, I rest your very loving sister,
“SUSANNE NICHOLAS.

“I have sent ye the lase ye foirst bespoke, to compare them together, to see which ye like best.”

⁶⁴ In 1620 an English company exported a large quantity of gold and silver lace to India for the King of Golconda.

⁶⁵ W. Peacham, *Truth of the Times*. 1638.

Hamlet says there are
“Two Provençal roses on my regal shoes.”

the protection of our home fabrics, "at the request and for the benefit of the makers of those goods in and near London, and other parts of the realm, now brought to great want and necessity, occasioned by the excessive importation of these foreign wares." Foreign "Purles, Cutworks, or Bone-laces, or any commodities laced or edged therewith," are strictly prohibited. Orders are also given that all purles, cut-works, and bone laces English made are to be taken to a house near the sign of the "Red Hart" in Fore Street, without Cripplegate, and there sealed by Thomas Smith or his deputy.⁶⁶

An Act the same year prohibits the use of "gold or silver purles" except manufactured in foreign parts, and especially forbids the melting down any coin of the realm.

The manufacture of bone lace in England had now much improved, and was held in high estimation in France. We hear of Henrietta Maria sending ribbons, lace, and other fashions from England, in 1636, as a present to her sister-in-law, Anne of Austria;⁶⁷ while, in a letter dated February 7th, 1636, the Countess of Leicester writes to her husband, then in France, who had requested her to procure him some fine bone lace of English make:—"The present for the Queen of France I will be careful to provide, but it cannot be handsome for that proportion of money which you do mention; for these bone laces, if they be good, are dear, and I will send the best, for the honor of my nation and my own credit."

Referring to the same demand, the Countess again writes to her lord, May 18th, 1637, Leicester House:—"All my present for the Queen of France is provided, which I have done with great care and some trouble; the expenses I cannot yet directly tell you, but I think it will be about £120, for the bone laces are extremely dear. I intend to

"When roses in the gardens grow,
And not in ribbons on a shoe;
Now ribbon-roses take such place,
That garden roses want their grace."
—"Friar Bacon's Prophesie." 1604.
"I like," says Evelyn, "the boncle
better than the formal rose."—*Tyrannus, or the Mode*.

⁶⁶ This proclamation is dated from "our Honour of Hampton Court, 30th April, 1635."—*Rymer's Fœdera*. T. 19, p. 690.

⁶⁷ When Anne of Austria was sus-

pected of secret correspondence with Spain and England, Richelieu sent the Chancellor to question the Abbess of the Val-de-Grâce with respect to the casket which had been secretly brought into the monastery. The Abbess (*Vie de la Mère d'Arbouse*) declared that this same casket came from the Queen of England, and that it only contained lace, ribbons, and other trimmings of English fashion, sent by Henrietta Maria as a present to the Queen.—*Galerie de l'Ancienne Cour*. 1791.

send it by Monsieur Ruvigny, for most of the things are of new fashion, and if I should keep them they would be less acceptable, for what is new now will quickly grow common, such things being sent over almost every week."

We can have no better evidence of the improvement in the English lace manufacture than these two letters.

An Act of 1638 for reforming abuses in the manufacture of lace, by which competent persons are appointed, whether natives or strangers, "who shall be of the Church of England," can scarcely have been advantageous to the community.

Lace, since the Reformation, had disappeared from the garments of the Church. In the search warrants made after Jesuits and priests of the Roman faith, it now occasionally peeps out. In an inventory of goods seized at the house of some Jesuit priests at Clerkenwell, in 1627, we find—"One faire Alb of cambric, with needle worke purles about the skirts, necke, and bandes."

Smuggling, too, had appeared upon the scene. In 1621 information is laid how Nicholas Peeter, master of the "Greyhound, of Apsom," had landed at Dover sundry packets of cut-workes and bone laces without paying the Customs.⁶⁸

But the

"Rebatoes, ribbands, cuffs, ruffs, falls,
Scarfes, feathers, fans, maskes, muffs, laces, cauls,"⁶⁹

of King Charles's court were soon to disperse at the now outbreaking Revolution. The Herrn Maior Frau (Lady Mayoress), the noble English lady depicted by Hollar,⁷⁰ must now lay aside her whisk, edged with broad lace of needle point, and no longer hie to St. Martin's for lace :⁷¹ she must content herself with a plain attire.

"Sempsters with ruffs and cuffs, and quoifs and caules
And falls,"⁷²

must be dismissed. Smocks of three pounds a-piece,⁷³

⁶⁸ State Papers Dom. Vol. cxxiii. No. 65. lace."—*Westward Ho*. 1607.
⁶⁹ "Rhodon and Iris, a Pastoral." 1631. "A copper lace called St. Martin's lace."—*Strype*.
⁷⁰ "Ornatus Muliebris Anglicanus." 1645. ⁷² Taylor, "Whip of Pride." 1640.
⁷¹ "You must to the Pawn (Exchange) to buy lawn, to St. Martin for all." ⁷³ In *Eastward Ho*, 1605, proud Gertrude says: "Smocks of three pound a smock, are to be born with all."

wrought smocks,⁷⁴ are no longer worn by all—much less those “seam’d thro’ with cutwork,”⁷⁵ or “lace to her smocks, broad seaming laces,”⁷⁶ which, groans one of the Puritan writers, “is horrible to think of.”

The ruff and cuffs of Flanders, gold lace cut-work and silver lace of curle,⁷⁷ needle point, and fine gartering with blown roses,⁷⁸ are now suppressed under Puritan rule.

The “fop” whom Henry Fitz-Geoffrey describes as having

“An attractive lace
And whalebone bodies for the better grace,”

must now think twice before he wears it.⁷⁹

The officer, whom the poor soldier apostrophises as shining—

“One blaze of plate about you, which puts out
Our eyes when we march ’gainst the sunne, and armes you
Compleatly with your own gold lace, which is
Laid on so thick, that your own trimmings doe
Render you engine proof, without more arms”—⁸⁰

must no longer boast of

“This shirt five times victorious I have fought under,
And cut through squadrons of your curious Cut-work,
As I will do through mine.”⁸¹

In the Roundhead army he will scarce deign to comb his cropped locks. All is now dingy, of a sad colour, soberly in character with the tone of the times.

⁷⁴ “Bartholomew Fair.” 1614.

⁷⁵ “She shewed me gowns and head
tires,
Embroidered waistcoats, smocks seam’d
thro’ with cut-works.”

—Beaumont and Fletcher, “Four
Plays in One.” 1647.

⁷⁶ “Who would ha’ thought a woman
so well harness’d,
Or rather well caparison’d, indeed,
That wears such petticoats, and lace
to her smocks,
Broad seaming laces.”—Ben Jonson,
The Devil is an Ass. 1616.

⁷⁷ A suite of russet “laced all over
with silver curle lace.”—“Expenses of
Robt. Sidney, Earl of Leicester. Temp.
Chas. I.”

⁷⁸ “This comes of wearing
Scarlet, gold lace and cut-works; your
fine gartering
With your blown roses.”

—*The Devil is an Ass.*

⁷⁹ *Notes from Black Fryers.*

⁸⁰ Jasper Mayne. “Amorous War.”
1659.

⁸¹ “The Little French Lawyer.”



JAMES HARRINGTON, Author of "Oceana," 1611-1677. Between 1630-1640.
By Gerard Honthorst. National Portrait Gallery,
Photo by Walker and Cockerell.

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THE COMMONWEALTH.

The rule of the Puritans was a sad time for lace-makers, as regards the middle and lower classes: every village festival, all amusement was put down, bride laces and Mayings—all were vanity.

With respect to the upper classes, the Puritan ladies, as well as the men of birth, had no fancy for exchanging the rich dress of the Stuart Court for that of the Roundheads. Sir Thomas Fairfax, father of the General, is described as wearing a buff coat, richly ornamented with silver lace, his trunk hose trimmed with costly Flanders lace, his breastplate partly concealed by a falling collar of the same material. The foreign Ambassadors of the Parliament disdained the Puritan fashions. Lady Fanshaw describes her husband as wearing at the Court of Madrid, on some State occasion, "his linen very fine, laced with very rich Flanders lace."⁸²

Indeed, it was not till the arrival of the Spanish envoy, the first accredited to the Protectorate of Cromwell, that Harrison begged Colonel Hutchinson and Lord Warwick to set an example to other nations at the audience, and not appear in gold and silver lace. Colonel Hutchinson, though he saw no harm in a rich dress, yet not to appear offensive, came next day in a plain black suit, as did the other gentlemen, when, to the astonishment of all, Harrison appeared in a scarlet coat so laden with "clinqaint" and lace as to hide the material of which it was made, showing, remarks Mrs. Hutchinson, "his godly speeches were only made that he might appear braver above the rest in the eyes of the strangers."

Nor did the mother of Cromwell lay aside these adornments. She wore a handkerchief, of which the broad point lace alone could be seen, and her green velvet cardinal was edged with broad gold lace.⁸³ Cromwell himself, when once in power, became more particular in his dress; and if he lived as a Puritan, his body after death was more gorgeously attired than that of any deceased sovereign, with purple velvet, ermine, and the richest Flanders lace.⁸⁴ His effigy,

⁸² *Memoirs.*

⁸³ *The Cromwell Family.*

⁸⁴ Sir Philip Warwick. 1640.

carved by one Symonds, was clad in a fine shirt of Holland, richly laced ; he wore bands and cuffs of the same materials, and his clothes were covered with gold lace.⁸⁵

The more we read the more we feel convinced that the dislike manifested by the Puritan leaders to lace and other luxuries was but a political necessity, in order to follow the spirit of the age.

As an illustration of this opinion we may cite that in the account of the disbursements of the Committee of Safety, 1660, a political *jeu d'esprit* which preceded the Restoration, we find entered for Lady Lambert—

“ Item, for seven new whisks lac'd with Flanders lace of the last Edition, each whisk is valued at fifty pound, £350.”

Followed up by—

“ Six new Flanders lac'd smocks, £300.”

The whisk, as the gorget was now termed, was as great an object of extravagance to the women as was the falling band to the men. It continued in fashion during the reign of Charles II., and is often mentioned as lost or stolen among the advertisements in the public journals of the day. In the *Mercurius Publicus*, May 8th, 1662, we find : “ A cambric whisk with Flanders lace, about a quarter of a yard broad, and a lace turning up about an inch broad, with a stock in the neck, and a strap hanging down before, was lost between the new Palace and Whitehall. Reward, 30s.” Again, in *The Newes*, June 20th, 1664 : “ Lost, a Tiffany whisk, with a great lace down, and a little one up, large Flowers, and open Work, with a Roul for the head and Peak.”

⁸⁵ At the Restoration, it was removed from the Abbey and hung out of the window at Whitehall, and then broken up and destroyed.

CHAPTER XXV.

CHARLES II. TO THE HOUSE OF HANOVER.

CHARLES II.

“The dangling knee-fringe, and the bib-cravat.”
—Dryden. *Prologue*. 1674.

THE taste for luxury only required the restoration of the Stuarts to burst out in full vigour.

The following year Charles II. issued a proclamation¹ enforcing the Act of his father prohibiting the entry of foreign bone lace; but, far from acting as he preached, he purchases Flanders lace at eighteen shillings the yard, for the trimming of his fine lawn “collobium sindonis,”² a sort of surplice worn during the ceremony of the anointment at the coronation.

The hand-spinners of gold wire, thread lace, and span-gles of the City of London, no longer puritanically inclined, now speak out boldly. “Having heard a report the Parliament intend to pass an Act against the wearing of their manufacture, they hope it intends the reform, not the destruction of their craft, for by it many thousands would be ruined. Let every person,” say they, “be prohibited from wearing gold, silver, and thread lace—that will encourage the gentry to do so.”³

In 1662 is passed an Act prohibiting the importation of foreign bone lace, cut-works, etc., setting forth, “Whereas many poor children have attained great dexterity in the

¹ 1661, Nov. 20. State Papers. Dom. Charles II. Vol. xlv. P. R. O.

² “To William Briers, for making the Colobium Sindonis of fine lawn laced with fine Flanders lace, 33s. 4d.

“To Valentine Stucky, for 14 yards and a half of very fine Flanders lace for the same, at 18s. per yard, £12 6s. 6d.”—“Acc. of the E. of Sandwich,

Master of the G. W. for the Coronation of King Charles II. 23 April, 1661.” P. R. O.

³ In the G. W. A. for 29 and 30 occurs a curious entry by the Master of the Great Wardrobe:—“I doe hereby charge myself with 5,000 Livres by me received in the realm of France for gold and silver fringes by me there

making thereof, the persons so employed have served most parts of the kingdom with bone lace, and for the carrying out of the same trade have caused much thread to be brought into the country, whereby the customs have been greatly advanced, until of late large quantities of bone lace, cut-work, etc., were brought into the kingdom and sold contrary to the former Statutes and the proclamation of November last; all such bone lace is to be forfeited, and a penalty of £100 paid by the offender."⁴

This same Act only occasioned the more smuggling of lace from Flanders, for the point made in England had never attained the beauty of Brussels, and indeed, wherever fine lace is mentioned at this period it is always of foreign fabric. That Charles himself was of this opinion there can be no doubt, for in the very same year he grants to one John Eaton a license to import such quantities of lace "made beyond the seas, as may be for the wear of the Queen, our dear Mother the Queen, our dear brother James, Duke of York," and the rest of the royal family. The permission is softened down by the words, "And to the end the same may be patterns for the manufacture of these commodities here, notwithstanding the late Statute forbidding their importation."⁵ Charles had evidently received his lessons in the school of Mazarin. As the galleries of the cardinal were filled with sculptures, paintings, and majolica—rich produce of Italian art, as patterns for France, "per mostra di farne in Francia"—so the king's "pilea nocturna," pillow-beres, cravats, were trimmed with the points of Venice⁶ and Flanders, at the rate of £600 per annum, for the sake of improving the lace manufacture of England.

The introduction of the flowing wig, with its long curls covering the shoulders, gave a final blow to the falling band;

sold, belon^e to a rich embroidered Bed of his said Majesty, which at one shilling and sevenpence ¾ lib. English, Being the value of the Exchange at that time, amounts to £395 16s. 8d.

"(Signed) R. MONTAGUE.

"May 28, 1678."

⁴ 14 Car. II. c. 13. Statutes at large. The Acts of Charles II. date from the death of his father; so the year of the Restoration, 1660, is

counted as the thirteenth of his reign.
⁵ 1662. State Papers Dom. Charles II. Vol. iv., No. 25. P. R. O.

⁶ He pays £194 to his Laceman (Teneatori) for 3 Cravats "de poynt de Venez," and 24s. per yard for 57 yards of narrow point "tenix poynt augustæ," to trim his falling ruffles, "manicis cadentibus," etc.—G. W. A. Car. II. 24 and 25.

Later (1676-7) we find charged for "un par manicarum, le poynt, £14."

the ends floating and tied in front could alone be visible. In time they diminished in size, and the remains are still seen in the laced bands of the lawyer, when in full dress, and the homely bordered cambric slips used by the clergy. The laced cravat now introduced continued in fashion until about the year 1735.⁷

It was at its height when Pepys writes in his diary: "Lord's Day, Oct. 19, 1662. Put on my new lace band, and so neat it is that I am resolved my great expense shall be lace bands, and it will set off anything else the more." The band was edged with the broadest lace. In the *Newes*, January 7th, 1663, we find: "Lost, a laced band, the lace a quarter of a yard deep, and the band marked in the stock with a B."

Mrs. Pepys—more thrifty soul—"wears her green petticoat of Florence satin, with white and black gimp lace of her own putting on (making), which is very pretty."

The custom, already common in France, of ladies making their own lace, excites the ire of the writer of *Britannia Linguens*, in his "Discourse upon Trade."⁸ "The manufacture of linen,"⁹ he says, "was once the huswifery of English ladies, gentlewomen, and other women;" now "the huswifery women of England employ themselves in making an ill sort of lace, which serves no national or natural necessity."

The days of Puritan simplicity were at an end.

"Instead of homespun coifs were seen
Good pinners edged with Colberteen."¹⁰

The laced cravat succeeded the falling collar. Lace handkerchiefs¹¹ were the fashion, and

"Gloves laced and trimmed as fine as Nell's."¹²

⁷ When it was replaced by a black ribbon and a bow.

⁸ London, 1680.

⁹ Authors, however, disagree like the rest of the world. In a tract called *The Ancient Trades Decayed Repaired Again*, by Sir Roger L'Estrange (1678), we read: "Nay, if the materials used in a trade be not of the growth of England, yet, if the trade be to employ the poor, we should have it bought without money, and brought to us from beyond the seas where it is made as 'Bone lace.'"

¹⁰ Swift. *Baucis and Philemon*.

¹¹ *Intelligencer*. 1665, June 5. "Lost, six handkerchers wrapt up in a brown paper, two laced, one point-laced set on tiffany; the two laced ones had been worn, the other four new."

London Gazette. 1672, Dec. 5-9. "Lost, a lawn pocket handkercher with a broad hem, laced round with a fine Point lace about four fingers broad, marked with an R in red silk."

¹² Evelyn. It was the custom, at a Maiden Assize, to present the judge with a pair of "laced gloves." Lord

Laced aprons, which even found their way to the homes of the Anglican clergy, and appear advertised as "Stolen from the vicarage house at Amersham in Oxfordshire: An apron of needlework lace, the middle being Network, another Apron laced with cut and slash lace."¹³

The newspapers crowd with losses of lace, and rarer—finds.¹⁴

They give us, however, no clue to the home manufacture. "A pasteboard box full of laced linen, and a little portmantau with some white and grey Bone lace,"¹⁵ would seem to signify a lace much made two hundred years ago, of which we have ourselves seen specimens from Dalecarlia, a sort of guipure, upon which the pattern is formed by the introduction of an unbleached thread, which comes out in full relief—a fancy more curious than pretty.

The petticoats of the ladies of King Charles's court have received due honour at the hands of Pepys, whose prying eyes seem to have been everywhere. On May 21 of the same year he so complacently admired himself in his new lace band, he writes down: "My wife and I to my Lord's lodging; where she and I staid walking in White Hall Gardens. And in the Privy Garden saw the finest smocks and linnen petticoats of my Lady Castlemaine's, laced with rich lace at the bottom, that ever I saw; and it did me good to look at them."

Speaking of the ladies' attire of this age, Evelyn says:—

"Another quilted white and red,
With a broad Flanders lace below;

Campbell in 1856, at the Lincoln Lent Assizes, received from the sheriff a pair of white gloves richly trimmed with Brussels lace and embroidered, the city arms embossed in frosted silver on the back.

¹³ *London Gazette*. 1677, Jan. 28–31. Again, Oct. 4–8, in the same year. "Stolen or lost out of the Petworth waggon, a deal box directed to the Lady Young of Burton in Sussex; there was in it a fine Point Apron, a suit of thin laced Night clothes," etc.

¹⁴ *London Gazette*. 1675, June 14–17. "A right Point lace with a long

musling neck laced at the ends with a narrow Point about three fingers broad, and a pair of Point cuffs of the same, worn foul and never washt, was lost on Monday last."

Ibid. 1677, Oct. 22–25. "Found in a ditch, Four laced forehead cloths. One laced Pinner, one laced Quoif, one pair of laced ruffels. . . . Two point aprons and other laced linen."

Intelligencer. 1664, Oct. 3. "Lost, A needle work point without a border, with a great part of the louns cut out, and a quarter of it new loup't with the needle. £5 reward."

¹⁵ *London Gazette*. 1677, Oct. 8–11.

Four pairs of bas de soye shot through
 With silver; diamond buckles too,
 For garters, and as rich for shoe.
 Twice twelve day smocks of Holland fine,
 With cambric sleeves rich Point to joyn
 (For she despises Colbertine);
 Twelve more for night, all Flanders lac'd,
 Or else she'll think herself disgrac'd.
 The same her night gown must adorn,
 With two Point waistcoats for the morn;
 Of pocket mouchoirs, nose to drain,
 A dozen laced, a dozen plain;
 Three night gowns of rich Indian stuff;
 Four cushion-cloths are scarce enough
 Of Point and Flanders,"¹⁶ etc.

It is difficult now to ascertain what description of lace was that styled Colbertine.¹⁷ It is constantly alluded to by the writers of the period. Randle Holme (1688) styles it, "A kind of open lace with a square grounding."¹⁸ Evelyn himself, in his *Fop's Dictionary* (1690), gives, "Colbertine, a lace resembling net-work of the fabric of Monsieur Colbert, superintendent of the French King's manufactures;" and the *Ladies' Dictionary*, 1694, repeats his definition. This is more incomprehensible still, point d'Alençon being the lace that can be specially styled of "the fabric" of Colbert, and Colbertine appears to have been a coarse production.¹⁹ Swift talks of knowing

"The difference between
 Rich Flanders lace and Colberteen."²⁰

Congreve makes Lady Westport say—²¹

"Go hang out an old Frisonier gorget with a yard of yellow Colberteen."

And a traveller, in 1691,²² speaking of Paris, writes:—"You shall see here the finer sort of people flaunting it in tawdry gauze or Colbertine, a parcel of coarse staring ribbons; but ten of their holyday habits shall not amount to what a citizen's wife of London wears on her head every day."

¹⁶ *Tyrannus, or the Mode*. 1661.

¹⁷ It is written Colberteen, Colbertain, Golbertain, Colbertine.

¹⁸ Colberteen, a lace resembling net-work, being of the manufacture of M. Colbert, a French statesman.

¹⁹ A writer in *Notes and Queries* says: "I recollect this lace worn as a ruffle fifty years ago. The ground

was square and coarse, it had a fine edge, with a round mesh, on which the pattern was woven. It was an inferior lace and in every-day wear."

²⁰ *Cadenus and Vanessa*. See also Young, p. 111.

²¹ *Way of the World*.

²² *Six Weeks in France*. 1691.

JAMES II.

The reign of James II., short and troubled, brought but little change in the fashion of the day; more prominence, however, was given to the lace cravats, which were worn loosely round the throat, and with their ends hanging down over the upper part of the vest.

Charles II., in the last year of his reign, spends £20 12s. for a new cravat to be worn "on the birthday of his dear brother,"²³ and James expends £29 upon one of Venice point to appear in on that of his queen. Frequent entries of lace for the attendants of the Chapel Royal form items in the Royal Wardrobe Accounts.

Ruffles, night-rails, and cravats of point d'Espagne and de Venise now figure in Gazettes,²⁴ but "Flanders lace is still in high estimation," writes somebody, in 1668, "and even fans are made of it."

Then James II. fled, and years after we find him dying at St. Germain in—a laced nightcap. "This cap was called a 'toquet,' and put on when the king was in extremis, as a compliment to Louis XIV." "It was the court etiquette for all the Royals," writes Madame, in her *Memoirs*, "to die with a nightcap on." The toquet of King James may still be seen by the curious, adorning a wax model of the king's head, preserved as a relic in the Museum of Dunkirk.²⁵

Out of mingled gratitude, we suppose, for the hospitality she had received at the French court, and the protection of the angels, which, she writes, "I experienced once when I

²³ Gt. W. A. Car. II. 35-36 = 1683-4.

²⁴ *Gazette*, July 20, 1682. Lost, a portmanteau full of women's clothes, among which are enumerated "two pairs of Point d'Espagne ruffles, a laced night rail and waistcoat, a pair of Point de Venise ruffles, a black laced scarf," etc.—*Malcolm's Anecdotes of London*.

The lace of James II.'s cravats and ruffles are of point de Venise.

Sex prælant cravatts de lacinia Venetiarum, are charged £141, and 9 yards lace, for six more cravats, £45.

£36 10s. for the cravat of Venice lace to wear on the day of his Coronation," etc.—Gt. W. A. Jac. II. 1685-6.

²⁵ A writer in the *Gentleman's Magazine* (October, 1745), mentions: "In the parlour of the monastery of English Benedictines at Paris, I was shown the mask of the king's face, taken off immediately after he was dead, together with the fine laced nightcap he died in." The cap at Dunkirk is trimmed with Flemish lace (old Mechlin). It must have

set fire to my lace night cornet, which was burned to the very head without singeing a single hair"—good Queen Mary of Modena, who shone so brightly in her days of adversity, died, *selon les règles*, coiffed in like fashion.

With this notice we finish the St. Germain's reign of King James the Second.

WILLIAM III.

"Long wigs,
Steinkirk cravats."

—Congreve. *Love for Love*.

In William III.'s reign, the full shirt-sleeves, with their lace ruffles, were shown at the wrists, and the loose neck-cloths had long pendent ends terminating in lace, if they were not entirely made of that material. The hat, too, was edged with gold lace, and for summer wear the gloves were edged with lace.

Women's sleeves, at first short, wide and lace-edged, showing the delicate sleeves of the under garment, soon became tight, and were prolonged to the wrists, where they terminated in deep and wide upturned cuffs, whence drooped a profusion of lace lappets and ruffles.

The hair, combed up, and with an inclination backwards from the forehead, was surmounted by a strata of ribbon and lace, sometimes intermingled with feathers, and a kerchief or scarf of some very light material was permitted to hang down to the waist, or below it.

In 1698 the English Parliament passed another Act "for rendering the laws more effectual for preventing the importation of foreign Bone lace, Loom lace, Needlework Point, and Cutwork,"²⁶ with a penalty of 20s. per yard, and forfeiture. This Act caused such excitement among the convents and béguinages of Flanders that the Government, at that time under the dominion of Spain, prohibited, by way of retaliation, the importation of English wool. In consequence of the general distress occasioned by this edict

passed from Paris to the convent of English Benedictines at Dunkirk, who left that city in 1793. There is no record how it became deposited in the

Museum.—Communicated by M. dem, Forçade, Conservator of the Muséum la Dunkirk.

²⁶ 9 & 10 Will. III. = 1697-8.

among the woolstaplers of England, the Act prohibiting the importation of foreign lace into England was repealed,²⁷ so far as related to the Spanish Low Countries. England was the loser by this Custom-House war.²⁸

Dress, after the Revolution, partook of the stately sobriety of the House of Nassau, but lace was extensively worn. Queen Mary favoured that wonderful erection, already spoken of in our chapter on France,²⁹ the tower or fontange, more generally called, certainly not from its convenience, the "commode," with its piled tiers of lace and ribbon, and the long hanging pinner, celebrated by Prior in his "Tale of the Widow and her Cat":—

"He scratch'd the maid, he stole the cream,
He tore her best lac'd pinner."

Their Flanders lace heads, with the engageantes³⁰ or ruffles, and the dress covered with lace frills and flounces—"every part of the garment in curl"—caused a lady, says the *Spectator*, to resemble "a Friesland hen."³¹

Never yet were such sums expended on lace as in the days of William and Mary. The lace bill of the Queen, signed by Lady Derby, Mistress of the Robes, for the year 1694, amounts to the enormous sum of £1,918.³² Among the most extravagant entries we find:—

	£.	s.	d.
21 yards of lace for 12 pillow beres, at 52s.	54	12	0
16 yards of lace for 2 toylights (toilets), at £12	192	0	0
24 yards for 6 handkerchiefs, at £4 10s.	108	0	0
30 yards for 6 night shifts, at 62s.	93	0	0
6 yards for 2 combing cloths, at £14	84	0	0

²⁷ 11 & 12 Will. III. = 1698-9.

²⁸ Smith's *Wealth of Nations*.

²⁹ See LOUIS XIV.

³⁰ See LOUIS XIV.

³¹ *Spectator*, No. 129. 1711.

"Lost, from behind a Hackney coach, Lombard Street, a grounded lace night rail."—*London Gazette*. Aug. 8, 1695.

"Lost, two loopt lace Pinner and a pair of double laced ruffles, bundled up together."—*Ibid.* Jan. 6-10, 1697.

"Taken out of two boxes in Mr.

Drouth's waggon . . . six cards of piece lace looped and purled, scolopt heads to most of them . . . a fine Flanders lace head and ruffles, ground-work set on a wier," etc.—*Ibid.* April 11-14, 1698.

"Furbelows are not confined to scarfs, but, they must have furbelow'd gowns, and furbelow'd petticoats, and furbelow'd aprons; and, as I have heard, furbelow'd smocks too."—*Pleasant Art of Money-catching*. 1730.

³² B. M. Add. MSS. No. 5751.

	£.	s.	d.
3½ yards for a combing cloth at £17 . . .	53	2	6
3⅛ do. at £14	42	0	0
An apron of lace	17	0	0

None of the lace furnished by Mr. Bampton, thread lace provider and milliner to the court, for the Queen's engage-antes and ruffles, however, seems to have exceeded £5 10s. the yard. There is little new in this account. The lace is entered as scalloped,³³ ruffled, loopt: lace purle³⁴ still lingers on; catgut, too, appears for the first time,³⁵ as well as raised point³⁶ and needlework.³⁷ The Queen's pinners are mentioned as Mazzarined;³⁸ some fashion named in honour of the once fair Hortense, who ended her exiled life in England.

“What do you lack, ladies fair,
Mazzarine hoods, Fontanges, girdles?”³⁹

King William himself, early imbued with the Dutch taste for lace, exceeded, we may say, his wife in the extravagance of his lace bills; for though the lace account for 1690 is noted only at £1,603, it increases annually until the year 1695-6, when the entries amount to the astonishing sum of £2,459 19s.⁴⁰ Among the items charged will be found:—

	£.	s.	d.
To six point cravats	158	0	0
To eight do. for hunting	85	0	0
54 yds. for 6 barbing cloths	270	0	0
63 yds. for 6 combing cloths	283	10	0
117 yards of “scissæ teniæ” (cut-work) for trimming 12 pockethandfs.	485	14	3
78 yds. for 24 cravats, at £8 10s.	663	0	0

³³ “Bought of John Bishop & Jer. Peirie, att y^e Golden Ball, in Ludgate Hill, 26 April, 1693:

“3 yards 1/2 of Rich silver ruff'd scollop lace falbala, with a Rich broad silver Tire Orris at the head, at 7s. 3d. a yard, £25 0s. 6d.

“8 yards of broad scolloped thread lace, at 25s.

“3 yards Rich Painging (?) Lace, 48s. 8d., £8 14s.”

³⁴ “9 1/2 Fine purle to set on the pinner, at 3s.”

³⁵ “5 3/4 of fine broad cattgutt border, at 20s.”

³⁶ “1 yard 7/16 Raised Point to put on the top of a pair of sleeves, at 30s.”

³⁷ “8 yards of Broad Needlework Lace, at 30s.”

³⁸ “3 yards of lace to Mazzarine y^e pinners, at 25s.”

Probably the same as the French “campanner.”

³⁹ The Milliner, in Shadwell's *Bury Fair*. 1720.

⁴⁰ G. W. A. Will. III. 1688 to 1702. P. R. O.

In this right royal account of expenditure we find mention of "cockscombe laciniaë," of which the King consumes 344 yards.⁴¹ What this may be we cannot say, as it is described as "green and white"; otherwise we might have supposed it some kind of Venice point, the little pearl-edged raised patterns of which are designated by Randle Holme as "cockscombs." More coquet than a woman, we find an exchange effected with Henry Furness, "Mercatori," of various laces, purchased for his handkerchiefs and razor cloths, which, laid by during the two years of "lugubris" for his beloved consort, the Queen—during which period he had used razor cloths with broad hems and no lace—had become "obsolete"—quite out of fashion. To effect this exchange the King pays the sum of £178 12s. 6d., the lace purchased for the six new razor cloths amounting to £270. In the same page we find him, now out of mourning, expending £499 10s. for lace to trim his twenty-four new nightshirts, "indusiis nocturnis."

With such royal patronage, no wonder the lace trade prospered, and that, within ten years of William's death, Defoe should quote the point lace of Blandford as selling at £30 the yard.

We have already told how the fashion of the laced Steinkirk found as much favour in England⁴² as in France. Many people still possess, among their family relics, long oval-shaped brooches of topaz or Bristol stones, and wonder

⁴¹ *Ibid.* vii. & viii.

⁴² "I hope your Lordship is pleased with your Steinker."—Sir John Vanbrugh. *The Relapse*.

In Colley Cibber's *Careless Husband*, Lady Easy takes the Steinkirk off her neck and lays it on Sir Charles's head when he is asleep.

In *Love's Last Shift*, by the same author (1695), the hero speaks of being "Strangled in my own Steinker."

In *Love for Love*, by Congreve, Sir Novelty enumerates the Steinkirk, the large button, with other fashions, as created by him.

"I have heard the Steinkirk arrived but two months ago."—*Spectator*, No. 129.

The "modish spark" wears "a huge Steinkirk, twisted, to the waist."—

1694. *Prologue to First Part of Don Quixote*.

Frank Osbaldeston, in *Rob Roy*, is deprived by the Highlanders of his cravat, "a Steinkirke richly laced."

At Ham House was the portrait of a Countess of Dysart, temp. Anne, in three-cornered cocked hat, long coat, flapped waistcoat, and Mechlin Steinkirk.

In the Account Book of Isabella, Duchess of Grafton, daughter of Lord Arlington, Evelyn's "sweet child"—her portrait hangs in Queen Mary's Room, Hampton Court—we have: "1709. To a Stinkirk, £1 12s. 3d."

They appear to have been made of other stuffs than lace, for in the same account, 1708, we have entered: "To a green Steenkirk, £1 1s. 6d."



JAMES, THE OLD PRETENDER, 1688-1766, WITH HIS SISTER PRINCESS LOUISA, 1692-1712.
In 1695. By Nicolas de Largillière. National Portrait Gallery.

Photo by Walker and Cockerell.

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what they were used for. These old-fashioned articles of jewellery were worn to fasten (when not passed through the button-hole) the lace Steinkirk, so prevalent not only among the nobility, but worn by all classes. If the dialogue between Sir Nicholas Dainty and Major-General Blunt, as given in Shadwell's play, be correct, the volunteers of King William's day were not behind the military in elegance:—

“SIR NICHOLAS.—I must make great haste, I shall ne'er get my Points and Laces done up time enough.

“MAJ. GEN. B.—What say'st, young fellow? Points and Laces for camps?

“SIR NICH.—Yes, Points and Laces; why, I carry two laundresses on purpose. . . . Would you have a gentleman go undress'd in a camp? Do you think I would see a camp if there was no dressing? Why, I have two campaign suits, one trimmed with Flanders lace, and the other with rich Point.

“MAJ. GEN. B.—Campaign suits with lace and Point!”⁴³

In Westminster Abbey, where, as somewhat disrespectfully, say the Brothers Popplewell,⁴⁴ the images of William and Mary

“Stand upright in a press, with their bodies made of wax,
A globe and a wand in either hand and their robes upon their backs”—

the lace tucker and double sleeves of Queen Mary are of the finest raised Venice point, resembling Fig. 29; King William likewise wears a rich lace cravat and ruffles.⁴⁵

In a memorandum (*carta d' informazione*) given to the Venetian ambassadors about to proceed to England, 1696, they are to be provided with very handsome collars of the finest Venetian point, which, it is added, is also the best present to make.⁴⁶

Before concluding the subject of the lace-bearing heroes, we may as well state here that the English soldiers rivalled the cavaliers of France in the richness of their points till the extinction of hair-powder (the wearing of which in the army consumes, says some indignant writer, flour enough to feed 600,000 persons per annum), when the lace cravat was replaced by the stiff and cumbersome stock. Speaking of

⁴³ *The Volunteers, or the Stock Jobbers.*

⁴⁴ “The Tombs in Westminster Abbey,” sung by the Brothers Popplewell. Broadside, 1775.—B. M. Roxburgh Coll.

⁴⁵ King Charles II.'s lace is the same

as that of Queen Mary. The Duchess of Buckingham (the “mad” Duchess, daughter of James II.) has also very fine raised lace.

⁴⁶ Venice, Bib. St. Mark. Contarini Miscellany. Communicated by Mr. Rawdon Brown.

these military dandies, writes the *World*: "Nor can I behold the lace and the waste of finery in their clothing but in the same light as the silver plates and ornaments on a coffin; indeed, I am apt' to impute their going to battle so trimmed and adorned to the same reason a once fine lady painted her cheeks just before she expired, that she might not look frightful when she was dead."

"To war the troops advance,
Adorned and trim like females for the dance.
Down sinks Lothario, sent by one dire blow,
A well-dress'd hero to the shades below."

As the justice's daughter says to her mamma, in Sheridan's *St. Patrick's Day*:—

"Dear; to think how the sweet fellows sleep on the ground, and fight in silk stockings and lace ruffles."

Lace had now become an article worthy the attention of the light-fingered gentry. The jewels worn by our great-grandmothers of the eighteenth century, though mounted in the most exquisite taste, were for the most part false—Bristol or Alençon "diamonds," paste, or "Strass." Lace, on the other hand, was a sure commodity and easily disposed of. At the robbery of Lady Anderson's house in Red Lion Square during a fire, in 1700, the family of George Heneage, Esq., on a visit, are recorded to have lost—"A head with fine loopt lace, of very great value; a Flanders lace hood; a pair of double ruffles and tuckers; two laced aprons, one point, the other Flanders lace; and a large black lace scarf embroidered in gold."

Again, at an opera row some years later, the number of caps, ruffles, and heads enumerated as stolen by the pick-pockets is quite fabulous. So expert had they become, that when first the ladies took to wearing powdered wigs, they dexterously cut open the leather backs of the hack coaches and carried off wig, head and all, before the rifled occupant had the slightest idea of their attack.⁴⁷ To remedy the evil, the police request all ladies for the future to sit with their backs to the horses.⁴⁸

⁴⁷ *Weekly Journal*. March, 1717.

⁴⁸ *The Modern Warrior*. 1756.

QUEEN ANNE.

“PARLEY.—Oh, Sir, there’s the prettiest fashion lately come over! so airy, so French, and all that! The Pinders are double ruffled with twelve plaits of a side, and open all from the face; the hair is frizzled up all round head, and stands as stiff as a bodkin. Then the Favourites hang loose upon the temple with a languishing lock in the middle. Then the Caule is extremely wide, and over all is a Cornet rais’d very high and all the Lappets behind.”—Farquhar. *Sir Harry Wildair*.

Queen Anne, though less extravagant than her sister, was scarcely more patriotic. The point purchased for her coronation,⁴⁹ though it cost but £64 13s. 9d., was of Flanders growth. The bill is made out to the royal laceman of King William’s day, now Sir Henry Furnesse, knight and merchant.

The Queen, too, in her gratitude, conferred a pension of £100 upon one Mrs. Abrahath, the royal clear-starcher; “because,” writes the Duchess of Marlborough, “she had washed the Queen’s heads for twenty pounds a year when she was princess.”

In 1706 Anne again repeals the Acts which prohibit Flanders lace, with the clear understanding that nothing be construed into allowing the importation of lace made in “the dominions of the French King”;⁵⁰ an edict in itself sufficient to bring the points of France into the highest fashion.⁵¹

“France,” writes an essayist, “is the wardrobe of the world;” nay, “the English have so great an esteem for the workmanship of the French refugees, that hardly a thing vends without a Gallic name.”⁵²

To the refugees from Alençon and elsewhere, expelled by the cruel edict of Louis XIV., we owe the visible improvement of our laces in the eighteenth century.

Up to the present time we have had mention only of

⁴⁹ Acc. of Ralph, Earl of Montague, Master of the G. W., touching the Funeral of William III. and Coronation of Queen Anne. P. R. O.

⁵⁰ Statutes at large.—Anne 5 & 6.

⁵¹ This edict greatly injured the lace trade of France. In the *Atlas Maritime et Commercial* of 1727, it states: “I might mention several other articles

of French manufacture which, for want of a market in England where their chief consumption was, are so much decayed and in a manner quite sunk. I mean as to exportation, the English having now set up the same among themselves, such as bone lace.”

⁵² *History of Trade*. London, 1702.

“Flanders lace” in general. In the reign of Queen Anne the points of “Macklin” and Brussels are first noted down in the Royal Wardrobe Accounts. In 1710 her Majesty pays for 26 yards of fine edged Brussels lace £151.⁵³ “Mais, l'appétit vient en mangeant.” The bill of Margareta Jolly, for the year 1712, for the furnishing of Mechlin and Brussels lace alone, amounts to the somewhat extravagant sum of £1,418 14s. Taking the average price of the “Lace chanter on Ludgate Hill,” articles of daily use were costly enough. “One Brussels head is valued at £40 ; a grounded Brussels head, £30 ; one looped Brussels, £30.” These objects, high as the price may seem, lasted a woman's life. People in the last century did not care for variety, they contented themselves with a few good articles ; hence among the objects given in 1719, as necessary to a lady of fashion, we merely find :—

	£	s.	d.
A French point or Flanders head and ruffles .	80	0	0
A ditto handkerchief	10	0	0
A black French laced hood	5	5	0

When the Princess Mary, daughter of George II., married, she had but four fine laced Brussels heads, two loopt and two grounded, two extremely fine point ones, with ruffles and lappets, six French caps and ruffles.⁵⁴

Two point lace cravats were considered as a full supply for any gentleman. Even young extravagant Lord Bedford, who, at eighteen years of age, found he could not spend less than £6,000 a year at Rome, when on the grand tour, only charges his mother, Rachel Lady Russell, with that number.⁵⁵

The high commode,⁵⁶ with its lace rising tier upon tier, which made the wits about town declare the ladies “carried Bow steeple upon their heads,” of a sudden collapsed in Queen Anne's reign. It had shot up to a most extravagant height, “insomuch that the female part of our species were

⁵³ “Pro 14 virgis lautæ Fimbr' Bruxell' lacinia et 12 virgis dict' lacinia pro Reginae persona, £151.”—G. W. A. 1710-11.

⁵⁴ *Letters of the Countess of Hartford to the Countess of Pomfret.* 1740.

⁵⁵ *Memoirs of Lady R. Russell.*

⁵⁶ “My high commode, my damask gown, My laced shoes of Spanish leather.”

—D'Urfey. *The Young Maid's Portion.*

much taller than the men. We appeared," says the *Spectator*,⁵⁷ "as grasshoppers before them."⁵⁸

In 1711 Anne forbade the entry of gold and silver lace,⁵⁹ of which the consumption had become most preposterous,⁶⁰ under pain of forfeiture and the fine of £100. Ladies wore even cherry-coloured stays trimmed with the forbidden fabric.⁶¹ The point of Spain had the preference over thread lace for state garments, heads and ruffles excepted; and as late as 1763, when the Dowager Lady Effingham was robbed of her coronation robes, among the wonderful finery detailed there is no mention of thread lace.

The commerce of Flanders, notwithstanding the French taste, seemed now on a comfortable footing. "The Flanders," writes the *British Merchant* in 1713, "are gone off from wool, which we have got, to lace and linen. . . . We have learned better, I hope, by our unsuccessful attempt to prohibit the Flanders laces, which made the Flemings retaliate upon us, and lessened our exportation of woollen manufactures by several £100,000 per annum."⁶²

Men looked upon lace as a necessary article to their wives' equipment. Addison declares that when the China mania first came in, women exchanged their Flanders point for punch-bowls and mandarins, thus picking their husbands' pockets, who is often purchasing a huge china vase when he fancies that he is buying a fine head for his wife.⁶³ Indeed, they could scarcely grumble, as a good wig cost from forty to fifty guineas—to say nothing of their own lace ties and

⁵⁷ No. 98. 1711.

⁵⁸ After fifteen years' discontinuance it shot up again. Swift, on meeting the Duchess of Grafton, dining at Sir Thomas Hammer's, thus attired, declared she "looked like a mad woman."

⁵⁹ Statutes at large.

⁶⁰ In 1712 Mrs. Beale had stolen from her "a green silk knit waistcoat with gold and silver flowers all over it, and about 14 yards of gold and silver thick lace on it"; while another lady was robbed of a scarlet cloth coat so overlaid with the same lace, it might have been of any other colour.—*Malcolm's Anecdotes of the Manners and Customs of London in the Eighteenth*

⁶¹ *Post Boy*. Nov. 15, 1709. Articles Lost.

⁶² *A Discourse on Trade*, by John Cary, merchant of Bristol. 1717.

Again: "What injury was done by the Act 9-10 Will. III. for the more effectual preventing of importation of foreign bone lace, doth sufficiently appear by the preamble to that made 10-12 of the same reign for repealing it three months after the prohibition of our woollen manufactures in Flanders (which was occasioned by it) should be taken off; but I don't understand it be yet done, and it may prove an inevitable loss to the nation."

⁶³ *Lover*. No. 10. 1714.

ruffles. Only an old antiquary like Sir Thomas Clayton could note down in his accounts :—“Lace and fal-lalls,⁶⁴ and a large looking-glass to see her old ugly face in—frivolous expenses to please my proud lady.”

⁶⁴ The ornamental ribbons worn about the dress: “His dress has bows, and fine fallals.”—Evelyn. Sometimes the term appears applied to the Fontanges or Commode. We read (1691) of “her three-storied Fladdal.”

CHAPTER XXVI.

GEORGE I. AND II.

GEORGE I.

“Wisdom with periwigs, with cassocks grace,
 Courage with swords, gentility with lace.”—*Connoisseur*.

THE accession of the House of Hanover brought but little change either in the fashions or the fabrics. In 1717 the King published an edict regarding the hawking of lace, but the world was too much taken up with the Old Pretender and the court of St. Germain; the King, too, was often absent, preferring greatly his German dominions.

We now hear a great deal of lace ruffles; they were worn long and falling. Lord Bolingbroke, who enraged Queen Anne by his untidy dress—“she supposed, forsooth, he would some day come to court in his nightcap”—is described as having his cravat of point lace, and his hands hidden by exaggerated ruffles of the same material. In good old Jacobite times, these weeping ruffles served as well to conceal notes—“poulets”—passed from one wary politician to another, as they did the French sharpers to juggle and cheat at cards.

Lace continued the mania of the day. “Since your fantastical geers came in with wires, ribbons, and laces, and your furbelows with three hundred yards in a gown and petticoat, there has not been a good housewife in the nation,”¹ writes an indignant dramatist. The lover was made to bribe the Abigail of his mistress with a piece of Flanders lace²—an offering not to be resisted. Lace appeared

¹ *Tunbridge Wells*. 1727.

² In *The Recruiting Officer* (1781),

Lucy the maid says: “Indeed, Madam the last bribe I had from the Captain

at baptisms,³ at marriages, as well as at burials, of which more hereafter—even at the Old Bailey, where one Miss Margaret Caroline Rudd, a beauty of the day, tried for forgery, quite moved her jurors to tears, and nigh gained her acquittal by the taste of her elegantly-laced stomacher, the lace robings of her dress, and single lace flounce, her long pendulous ruffles, hanging from the elbow, heard, fluttering in her agitation, by the court; but, in spite of these allurements, Margaret Caroline Rudd was hanged.

Every woman, writes Swift,⁴ is

“In choosing lace a critic nice,
Knows to a groat the lowest price.”

Together, they

“Of caps and ruffles hold the grave debate,
As of their lives they would decide the fate.”

Again, he says:—

“And when you are among yourselves, how naturally, after the first compliments, do you entertain yourselves with the price and choice of lace, apply your hands to each other’s lappets and ruffles, as if the whole business of your life and the public concern depended on the cut of your petticoats.”⁵

Even wise Mrs. Elizabeth Montague, who wrote epistles about the ancients, and instead of going to a ball, sat at home and read Sophocles, exclaims to her sister—“Surely

was only a small piece of Flanders lace for a cap.” Melinda answers: “Ay, Flanders lace is a constant present from officers. . . . They every year bring over a cargo of lace, to cheat the king of his duty and his subjects of their honesty.” Again, Silvio, in the bill of costs he sends in to the widow Zelinda, at the termination of his unsuccessful suit, makes a charge for “a piece of Flanders lace” to Mrs. Abigail, her woman.—Addison, in *Guardian*, No. 17. 1713.

³ “In the next reign, George III. and Queen Charlotte often condescended to become sponsors to the children of the aristocracy. To one child their presence was fatal. In 1778 they ‘stood’ to the infant daughter of the last Duke and Duchess

of Chandos. Cornwallis, Archbishop of Canterbury, officiated. The baby, overwhelmed by whole mountains of lace, lay in a dead faint. Her mother was so tender on the point of etiquette, that she would not let the little incident trouble a ceremony at which a king and queen were about to endow her child with the names of Georgiana Charlotte. As Cornwallis gave back the infant to her nurse, he remarked that it was the quietest baby he had ever held. Poor victim of ceremony! It was not quite dead, but dying; in a few unconscious hours it calmly slept away.”—“A Gossip on Royal Christenings.” *Cornhill Magazine*. April, 1864.

⁴ “Furniture of a Woman’s Mind.”

⁵ “Dean Swift to a Young Lady.”



JOHN LAW, THE PARIS BANKER, Author of the Mississippi Scheme, 1671-1729.—
In cravat of Point de France, between 1708-20. Painted by Belle.
National Portrait Gallery.

Photo by Walker and Cockerell.

To face page 352.

your heroic spirit will prefer a beau's hand in Brussels lace to a stubborn Scævola without an arm."

In the middle of the nineteenth century it was the fashion that no young lady should wear lace previous to her marriage. In the reign of George II. etiquette was different, for we find the Duchess of Portland presenting Mrs. Montague, then a girl, with a lace head and ruffles.

Wrathfully do the satirists of the day rail against the expense of

"The powder, patches, and the pins,
The ribbon, jewels, and the rings,
The lace, the paint, and warlike things
That make up all their magazines,"⁶

and the consequent distress of the lace merchants, to whom ladies are indebted for thousands. After a drawing-room, in which the fair population appeared in "borrowed," *i.e.*, unpaid lace,⁷ one of the chief lacemen became well-nigh bankrupt. Duns besieged the houses of the great:—

"By mercers, lacemen, mantua-makers press'd;
But most for ready cash, for play distress'd,
Where can she turn?"⁸

The *Connoisseur*, describing the reckless extravagance of one of these ladies, writes:—"The lady played till all her ready money was gone, staked her cap and lost it, afterwards her handkerchief. He then staked both cap and handkerchief against her tucker, which, to his pique, she gained." When enumerating the various causes of suicide, he proposes "that an annual bill or report should be made out, giving the different causes which have led to the act." Among others, in his proposed "Bill of Suicide," he gives French claret, French lace, French cooks, etc.

The men, though scarcely coming up to the standard of Sir Courtly Nice,⁹ who has all his bands and linen made in Holland and washed at Haarlem, were just as extravagant as the ladies.

⁶ Cowley.

⁷ 1731. *Simile for the Ladies, alluding to the laces worn at the last Birthday and not paid for.*

"In Evening fair you may behold
The Clouds are fringed with borrowed
gold,

And this is many a lady's case
Who flaunts about in borrowed
lace."

⁸ Jenyns. "The Modern Fine Lady."

⁹ Crown. *Sir Courtly Nice, or It Cannot Be*, a Comedy. 1731.

GEORGE II.

“ ‘ How well this ribband’s glass becomes your face,
She cries in rapture; ‘ then so sweet a lace!
How charmingly you look!’ ”

—Lady M. W. Montagu. *Town Eclogues.*

For court and state occasions Brussels lace still held its sway.

In the reign of George II. we read how, at the drawing-room of 1735, fine scalloped Brussels laced heads, triple ditto laced ruffles,¹⁰ lappets hooked up with diamond solitaires, found favour. At the next the ladies wore heads dressed English, *i.e.*, bow of fine Brussels lace of exceeding rich patterns, with the same amount of laced ruffles and lappets. Gold flounces were also worn.

Speaking of the passion for Brussels lace, Postlethwait indignantly observes :—“ ’Tis but a few years since England expended upon foreign lace and linen not less than two millions yearly. As lace in particular is the manufacture of nuns, our British ladies may as well endow monasteries as wear Flanders lace, for these Popish nuns are maintained by Protestant contributions.”¹¹

Patriotism, it would appear, did come into vogue in the year 1736, when at the marriage of Frederick, Prince of Wales, the bride is described as wearing a night-dress of superb lace, the bridegroom a cap of similar material. All the laces worn by the court on this occasion are announced to have been of English manufacture, with the exception of that of the Duke of Marlborough, who appeared in point d’Espagne. The bride, however, does not profit by this high example, for shortly after we read, in the *Memoirs of Madame Palatine*, of the secretary of Sir Luke Schaub being drugged at Paris by an impostor, and robbed of some money sent to defray the purchase of some French lace ruffles for the Princess of Wales.

¹⁰ “ 1748. Ruffles of twelve pounds a yard.”—*Apology for Mrs. T. C. Philips.* 1748.

Lace, however, might be had at a more reasonable rate :—

“ ‘ I have a fine lac’d suit of pinner’s,’ says Mrs. Thomas, ‘ that was my

great-grandmother’s ! that has been worn but twice these forty years, and my mother told me cost almost four pounds when it was new, and reaches down hither.’ ”—“ Miss Lucy in Town.” Fielding.

¹¹ *Dictionary of Commerce.* 1766.

It was of native-made laces, we may infer, Mrs. Delany writes in the same year:—"Thanks for your apron. Brussels nor Mechlin ever produced anything prettier."

It appears somewhat strange that patriotism, as regards native manufactures, should have received an impulse during the reign of that most uninteresting though gallant little monarch, the second George of Brunswick.¹² But patriotism has its evils, for, writes an essayist, "some ladies now squander away all their money in fine laces, because it sets a great many poor people to work."¹³

Ten years previous to the death of King George II. was founded, with a view to correct the prevalent taste for foreign manufactures,¹⁴ the Society of Anti-Gallicans, who held their quarterly meetings, and distributed prizes for bone, point lace, and other articles of English manufacture.¹⁵

This society, which continued in great activity for many years, proved most beneficial to the lace-making trade. It excited also a spirit of emulation among gentlewomen of the middle class, who were glad in the course of the year to add to a small income by making the finer kinds of needle-point, which, on account of their elaborate workmanship, could be produced only in foreign convents or by

¹² He was a martinet about his own dress, for his biographer relates during the last illness of Queen Caroline (1737), though the King was "visibly affected," remembering he had to meet the foreign ministers next day, he gave particular directions to his pages "to see that new ruffles were sewn on his old shirt sleeves, whereby he might wear a decent air in the eyes of the representatives of foreign majesty."

¹³ "By a list of linen furnished to the Princesses Louisa and Mary, we find their night-dresses were trimmed with lace at 10s. per yard, and while their Royal Highnesses were in bibs, they had six suits of broad lace for aprons at from £50 to £60 each suit."—*Corr. of the Countess of Suffolk, Lady of the Bedchamber to Queen Caroline.*

Observe also the lace-trimmed aprons, ruffles, tuckers, etc., in the pretty picture of the family of Frederick, Prince of Wales, at Hampton Court Palace.

¹⁴ The laws regarding the introduction of lace during this reign continued much the same until 1749, when the royal assent was given to an Act preventing the importation or wear of gold, silver, and thread lace manufactured in foreign parts.

¹⁵ In the meeting of Nov. 10, 1752, at the "Crown, behind the Royal Exchange," the Hon. Edward Vernon, grand president, in the chair, it was agreed that the following premiums should be awarded: "For the best pair of men's needlework ruffles, to be produced to the committee in the first week of May next, five guineas; to the second, three guineas; to the third, two guineas. And for the best pair of English bone lace for ladies' lappets, to be produced to the committee in August next, fifteen guineas; to the second, ten guineas; to the third, five guineas."—*Gentleman's Magazine.*

persons whose maintenance did not entirely depend upon the work of their hands.

Towards the year 1756 certain changes in the fashion of the day now again mark the period, for—

“Dress still varying, most to form confined,
Shifts like the sands, the sport of every wind.”

“Long lappets, the horse-shoe cap, the Brussels head, and the prudish mob pinned under the chin, have all had their day,” says the *Connoisseur* in 1754. Now we have first mention of lace cardinals; trollopies or slammerkins¹⁶ come in at the same period, with treble ruffles to the cuffs; writers talk, too, of a “gentle dame in blonde lace,” blonde being as yet a newly-introduced manufacture.

Though history may only be all false,¹⁷ as Sir Robert Walpole said to that “cynic in lace ruffles,” his son Horace, yet the newspapers are to be depended upon for the fashion of the day, or, as Lady Mary would say, “for what new whim adorns the ruffle.”¹⁸

The lace apron,¹⁹ worn since the days of Queen Elizabeth, continued to hold its own till the end of the eighteenth century, though some considered it an appendage scarcely consistent with the dignity of polite society. The anecdote of Beau Nash, who held these articles in the strongest aversion, has been often related. “He absolutely excluded,” says his biographer, “all who ventured to appear at the Assembly Room at Bath so attired. I have known him at a ball night strip the Duchess of Queensberry, and throw her apron on one of the hinder benches among the ladies’ women, observing that none but Abigails appeared in white aprons; though that apron was of the costliest point, and cost two hundred guineas.”²⁰

¹⁶ “Cardinal,” a loose cloak after the fashion of a cardinal’s “*trollopée*,” a loose flowing gown open in the front, worn as a morning dress.—Fairholt. “Slammerkin,” a sort of loose dress. This ugly word, in course of time, was used as an adjective, to signify untidy. Fortunately it is now obsolete.

¹⁷ “Don’t read history to me, for that I know to be false,” said Sir R. Walpole to his son Horace, when he

offered to read to him in his last illness.

¹⁸ Lady M. W. Montagu. “Letter to Lord Harvey on the King’s Birthday.”

¹⁹ “The working apron, too, from France,

With all its trim appurtenance.”

—“*Mundus Muliebris*.”

²⁰ Goldsmith. *Life of Richard Nash, of Bath*. London, 1762.

George II. did his best to promote the fabrics of his country, but at this period smuggling increased with fearful rapidity. It was a war to the knife between the revenue officer and society at large : all classes combined, town ladies of high degree with waiting-maids and the common sailor, to avoid the obnoxious duties and cheat the Government. To this subject we devote the following chapter.

CHAPTER XXVII.

SMUGGLING.

“ May that mistaken taste be starv'd to reason,
That does not think French fashions—English treason.
Souise their cook's talent, and cut short their tailors;
Wear your own lace; eat beef like Vernon's sailors.”

—Aaron Hill. 1754.

WE have had occasional mention of this kindly-looked-upon offence, in the carrying out of which many a reckless seaman paid the penalty of his life in the latter part of the eighteenth century.

From 1700 downwards, though the edicts prohibiting the entry of Flanders lace were repealed, the points of France, Spain and Venice, with other fabrics of note, were still excluded from our ports. “ England,” writes Anderson,¹ “ brings home in a smuggling way from France much fine lace and other prohibited fopperies.” Prohibition went for nothing; foreign lace ladies would have, and if they could not smuggle it themselves, the smuggler brought it to them. It was not till 1751 that the Customs appear to have used undue severity as regards the entries, prying into people's houses, and exercising a surveillance of so strict a nature as to render the chance to evade their watchfulness a very madness on the part of all degrees. In short, there was not a female within ten miles of a seaport, writes an essayist, that was in possession of a Mechlin lace cap or pinner but they examined her title to it.

Lord Chesterfield, whose opinion that “ dress is a very silly thing, but it is much more silly not to be dressed according to your station,” was more than acted up to, referring to the strictness of the Customs, writes to his son

¹ 1764.

in 1751, when coming over on a short visit: "Bring only two or three of your laced shirts, and the rest plain ones."

The revenue officers made frequent visits to the tailors' shops, and confiscated whatever articles they found of foreign manufacture.

On January 19th, 1752, a considerable quantity of foreign lace, gold and silver, seized at a tailor's, who paid the penalty of £100, was publicly burnt.²

George III., who really from his coming to the throne endeavoured to protect English manufactures, ordered, in 1764, all the stuffs and laces worn at the marriage of his sister, the Princess Augusta, to the Duke of Brunswick, to be of English manufacture. To this decree the nobility paid little attention. Three days previous to the marriage a descent was made by the Customs on the court milliner of the day, and nearly the whole of the clothes, silver, gold stuffs and lace, carried off, to the dismay of the modiste, as well as of the ladies deprived of their finery. The disgusted French milliner retired with a fortune of £11,000 to Versailles, where she purchased a villa, which, in base ingratitude to the English court, she called "La Folie des Dames Anglaises." In May of the same year three wedding garments, together with a large seizure of French lace, weighing nearly 100 lbs., were burnt at Mr. Coxe's refinery, conformably to the Act of Parliament. The following birthday, warned by the foregoing mischances, the nobility appeared in clothes and laces entirely of British manufacture.

Every paper tells how lace and ruffles of great value, sold on the previous day, had been seized in a hackney coach, between St. Paul's and Covent Garden; how a lady of rank was stopped in her chair and relieved of French lace to a large amount; or how a poor woman, carelessly picking a quartern loaf as she walked along, was arrested, and the loaf found to contain £200 worth of lace. Even ladies when walking had their black lace mittens cut off their hands, the officers supposing them to be of French manufacture; and lastly, a Turk's turban, of most Mameluke dimensions, was found, containing a stuffing of £90 worth of lace. Books,

² *Gentleman's Magazine.*

bottles, babies, false-bottomed boxes, umbrellas, daily poured out their treasures to the lynx-eyed officers.

In May, 1765, the lace-makers joined the procession of the silk-workers of Spitalfields to Westminster, bearing flags and banners, to which were attached long floating pieces of French lace, demanding of the Lords redress, and the total exclusion of foreign goods. On receiving an answer that it was too late, they must wait till next Session, the assemblage declared that they would not be put off by promises; they broke the Duke of Bedford's palings on their way home, and threatened to burn the premises of Mr. Carr, an obnoxious draper. At the next levée they once more assembled before St. James's, but, finding the dresses of the nobility to be all of right English stuff, retired satisfied, without further clamour.

The papers of the year 1764 teem with accounts of seizures made by the Customs. Among the confiscated effects of a person of the highest quality are enumerated: "16 black à-la-mode cloaks, trimmed with lace; 44 French lace caps; 11 black laced handkerchiefs; 6 lace hats; 6 ditto aprons; 10 pairs of ruffles; 6 pairs of ladies' blonde ditto, and 25 gentlemen's." Eleven yards of edging and 6 pairs of ruffles are extracted from the pocket of the footman. Everybody smuggled. A gentleman attached to the Spanish Embassy is unloaded of 36 dozen shirts, with fine Dresden ruffles and jabots, and endless lace, in pieces, for ladies' wear. These articles had escaped the vigilance of the officers at Dover, but were seized on his arrival by the coach at Southwark. Though Prime Ministers in those days accepted bribes, the Custom-house officers seem to have done their duty.³

When the body of his Grace the Duke of Devonshire was brought over from France, where he died, the officers, to the anger of his servants, not content with opening and searching the coffin, poked the corpse with a stick to ascertain if it was a real body; but the trick of smuggling in coffins was too

³ 1767. "An officer of the customs seized nearly £400 worth of Flanders lace, artfully concealed in the hollow of a ship's buoy, on board a French trader, lying off Iron Gate."—*Annual*

Register.

1772. "27,000 ells of French (Blois?) lace were seized in the port of Leigh alone."—*Gentleman's Magazine.*

old to be attempted. Forty years before, when a deceased clergyman was conveyed from the Low Countries for interment, the body of the corpse was found to have disappeared, and to have been replaced by Flanders lace of immense value—the head and hands and feet alone remaining. This discovery did not, however, prevent the High Sheriff of Westminster from running—and that successfully—£6,000 worth of French lace in the coffin of Bishop Atterbury,⁴ when his body was brought over from Calais for interment.

Towards the close of the French war, in the nineteenth century, smuggling of lace again became more rife than ever. It was in vain the authorities stopped the travelling carriages on their road from seaport towns to London, rifled the baggage of the unfortunate passengers by the mail at Rochester and Canterbury; they were generally outwitted, though spies in the pay of the Customs were ever on the watch.

Mrs. Palliser had in her possession a Brussels veil of great beauty, which narrowly escaped seizure. It belonged to a lady who was in the habit of accompanying her husband, for many years member for one of the Cinque Ports. The day after the election she was about to leave for London, somewhat nervous as to the fate of a Brussels veil she had purchased of a smuggler for a hundred guineas; when, at a dinner-party, it was announced that Lady Ellenborough, wife of the Lord Chief Justice, had been stopped near Dover, and a large quantity of valuable lace seized concealed in the lining of her carriage. Dismayed at the news, the lady imparted her trouble to a gentleman at her side, who immediately offered to take charge of the lace and convey it to London, remarking that “no one would suspect him, as he was a bachelor.” Turning round suddenly, she observed one of the hired waiters to smile, and at once settling him to be a spy, she loudly accepted the offer; but that night, before going to bed, secretly caused the veil to be sewn up in the waistcoat of the newly-elected M.P., in such a manner that it filled the hollow of his back. Next morning they started, and reached London in safety, while her friend, who remained two days later, was stopped, and underwent

⁴ The turbulent Bishop of Rochester, intrigues, and died in exile at Paris. who was arraigned for his Jacobite 1781.

a rigorous but unsuccessful examination from the Custom-house officers.

The free trade principles of the nineteenth century put a more effectual stop to smuggling than all the activity of revenue officers, spies, and informers, or even laws framed for the punishment of the offenders.

CHAPTER XXVIII.

GEORGE III.

“In clothes, cheap handsomeness doth bear the bell,
 Wisdome’s a trimmer thing than shop e’er gave.
 Say not then, This with that lace will do well;
 But, This with my discretion will be brave.
 Much curiousnesse is a perpetual wooing,
 Nothing with labour, fully long a doing.”
 —Herbert, “The Church Porch.”

IN 1760 commences the reign of George III. The King was patriotic, and did his best to encourage the fabrics of his country.

From the year 1761 various Acts were passed for the benefit of the lace-makers: the last, that of 1806, “increases the duties on foreign laces.”¹

Queen Charlotte, on her first landing in England, wore, in compliment to the subjects of her royal consort, a fly cap richly trimmed, with lappets of British lace, and a dress of similar manufacture.

The Englishman, however, regardless of the Anti-Gallicans, preferred his “Macklin” and his Brussels to all the finest productions of Devonshire or Newport-Pagnel.

Ruffles,² according to the fashion of Tavistock Street and St. James’s, in May, 1773, still continued long, dipped in the sauce alike by clown and cavalier.³

“The beau,
 A critic styled in point of dress,
 Harangues on fashion, point, and lace.”

¹ If imported in smaller quantities than twelve yards, the duty imposed was £2 per yard.

² “Let the ruffle grace his hand,
 Ruffle, pride of Gallie land.”

—“The Beau.” 1755.

³ “And dip your wristbands
 (For cuffs you’ve none) as comely in
 the sauce
 As any courtier.”

—Beaumont and Fletcher.

A man was known by his "points"; he collected lace, as, in these more athletic days, a gentleman prides himself on his pointers or his horses. We read in the journals of the time how, on the day after Lord George Gordon's riots, a report ran through London that the Earl of Effingham, having joined the rioters, had been mortally wounded, and his body thrown into the Thames. He had been recognised, folks declared, by his point lace ruffles.⁴

Mr. Damer, less known than his wife, the talented sculptor and friend of Horace Walpole, appeared three times a day in a new suit, and at his death⁵ left a wardrobe which sold for £15,000.⁶ Well might it have been said of him—

"We sacrifice to dress, till household joys
And comforts cease. Dress drains our cellars dry,
And keeps our larder bare; puts out our fires,
And introduces hunger, frost, and woe,
Where peace and hospitality might reign."⁷

There was "no difference between the nobleman and city 'prentice, except that the latter was sometimes the greater beau," writes the *Female Spectator*.⁸

"His hands must be covered with fine Brussels lace."⁹

Painters of the eighteenth century loved to adorn their portraits with the finest fabrics of Venice and Flanders; modern artists consider such decorations as far too much trouble. "Over the chimney-piece," writes one of the essayists, describing a citizen's country box, "was my friend's portrait, which was drawn bolt upright in a full-bottomed periwig, a laced cravat, with the fringed ends appearing through the button-hole (Steinkirk fashion). Indeed, one would almost wonder how and where people managed to afford so rich a selection of laces in their days, did it not call to mind the demand of the Vicarress of Wakefield 'to have as many pearls and diamonds put into her picture as could be given for the money.'"

⁴ He had retired to the country to be out of the way. estimated at the same sum.

⁷ Cowper.

⁵ August, 1776.

⁸ 1757.

⁶ The wardrobe of George IV. was

⁹ "Monsieur à la Mode." 1753.

Ruffles were equally worn by the ladies :—¹⁰

“Frizzle your elbows with ruffles sixteen ;
Furl off your lawn apron with flounces in rows.”¹¹

Indeed, if we may judge by the intellectual conversation overheard and accurately noted down by Miss Burney,¹² at Miss Monckton's (Lady Cork) party, court ruffles were inconvenient to wear :—

“‘You can't think how I am encumbered with these nasty ruffles,’ said Mrs. Hampden.

“‘And I dined in them,’ says the other. ‘Only think!’

“‘Oh!’ answered Mrs. Hampden, ‘it really puts me out of spirits.’”

Both ladies were dressed for a party at Cumberland House, and ill at ease in the costume prescribed by etiquette.

About 1770 the sleeves of the ladies' dresses were tight on the upper arm, where they suddenly became very large, and, drooping at the elbow, they terminated in rich fringes of lace ruffles. A few years later the sleeves expanded from the shoulders till they became a succession of constantly enlarging ruffles and lappets, and again, before 1780, they became tight throughout, with small cuffs and no lace at the elbows, when they were worn with long gloves.

Our history of English lace is now drawing to a close ; but, before quitting the subject, we must, however, make some allusion to the custom prevalent here, as in all countries, of using lace as a decoration to grave-clothes. In the chapter devoted to Greece, we have mentioned how much lace is still taken from the tombs of the Ionian Islands, washed, mended, or, more often, as a proof of its authenticity, sold in a most disgusting state to the purchaser. The custom was prevalent at Malta, as the lines of Beaumont and Fletcher testify :—

“In her best habit, as the custom is,
You know, in Malta, with all ceremonies,
She's buried in the family monument,
I' the temple of St. John.”¹³

¹⁰ “Let of ruffles many a row
Guard your elbows white as snow.”

—“The Belle,” 1755.

“Gone to a lady of distinction with a
Brussels head and ruffles.”

—*The Fool of Quality*. 1766.

¹¹ “Receipt for Modern Dress.”
1753.

¹² *Recollections of Madamed' Arblay*.

¹³ Beaumont and Fletcher. *The Knight of Malta*.

At Palermo you may see the mummies thus adorned in the celebrated catacombs of the Capuchin convent.¹⁴

In Denmark,¹⁵ Sweden, and the north of Europe¹⁶ the custom was general. The mass of lace in the tomb of the once fair Aurora Königsmarck, at Quedlenburg, would in itself be a fortune. She sleeps clad in the richest point d'Angleterre, Malines, and guipure. Setting aside the jewels which still glitter around her parchment form, no daughter of Pharaoh was ever so richly swathed.¹⁷

In Spain it is related as the privilege of a grandee: all people of a lower rank are interred in the habit of some religious order.¹⁸

Taking the grave-clothes of St. Cuthbert as an example, we believe the same custom to have prevailed in England from the earliest times.¹⁹

¹⁴ In coffins with glass tops. Some of them date from 1700.

¹⁵ In the vault of the Schleswig-Holstein family at Sonderburg.

¹⁶ In the church of Revel lies the Duc de Croÿ, a general of Charles XII., arrayed in full costume, with a rich flowing tie of fine guipure; not that he was ever interred—his body had been seized by his creditors for debt, and there it still remains.

The author of *Letters from a Lady in Russia* (1775), describing the funeral of a daughter of Prince Menzikoff, states she was dressed in a nightgown of silver tissue, on her head a fine laced mob, and a coronet; round her forehead a ribbon embroidered with her name and age, etc.

¹⁷ Alluding to this custom of interring ladies of rank in full dress, Madame de Sévigné writes to her daughter:—"Mon Dieu, ma chère enfant, que vos femmes sont sottes, vivantes et mortes! Vous me faites horreur de cette fontange; quelle profanation! cela sent le paganisme, ho! cela me dégoûteroit bien de mourir en Provence; il faudroit que du moins je fusse assuré qu'on ne m'iroit pas chercher une coëffeuse en même temps qu'un plombier. Ah! vraiment! fi! ne parlez plus de cela."—Lettre 627. Paris, 13 Déc., 1688.

¹⁸ Laborde. *Itin. de l'Espagne*. Again, the Duc de Luynes says: "The

Curé of St. Sulpice related to me the fashion in which the Duke of Alva, who died in Paris in 1739, was by his own will interred. A shirt of the finest Holland, trimmed with new point lace, the finest to be had for money; a new coat of Vardez cloth, embroidered in silver; a new wig; his cane on the right, his sword on the left of his coffin."—*Mémoires*.

¹⁹ That grave-clothes were lace-trimmed we infer from the following strange announcement in the *London Gazette* for August 12th to 15th, 1678: "Whereas decent and fashionable lace shifts and Dressings for the dead, made of woollen, have been presented to his Majesty by Amy Potter, widow (the first that put the making of such things in practice), and his Majesty well liking the same, hath upon her humble Petition, been graciously pleased to give her leave to insert this advertisement, that it may be known she now wholly applies herself in making both lace and plain of all sorts, at reasonable prices, and lives in Crane Court in the Old Change, near St. Paul's Church Yard." Again, in November of the same year, we find another advertisement:—"His Majesty, to increase the woollen manufacture and to encourage obedience to the late act for burying in woollen, has granted to Amy Potter the sole privilege of making all sorts of woollen