

THE · BULLETIN · OF  
THE · NEEDLE · AND · BOBBIN  
CLUB  
VOLUME · 13 · NUMBERS · 1 & 2  
1929

IN AN EFFORT TO BRING UP TO DATE  
THE NEEDLE AND BOBBIN CLUB  
BULLETIN, ONLY THIS ONE ISSUE  
HAS BEEN PREPARED FOR THE YEAR  
1929. THE MATERIAL CONTAINED, HOW-  
EVER, IS EQUIVALENT TO THE USUAL  
TWO ISSUES.

THE EDITOR.

# ANTIQUE LACES OF AMERICAN COLLECTORS

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Produced under the auspices of The Needle and Bobbin Club

TEXT BY  
FRANCES MORRIS  
AND  
MARIAN HAGUE

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# BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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VOLUME XIII

1929

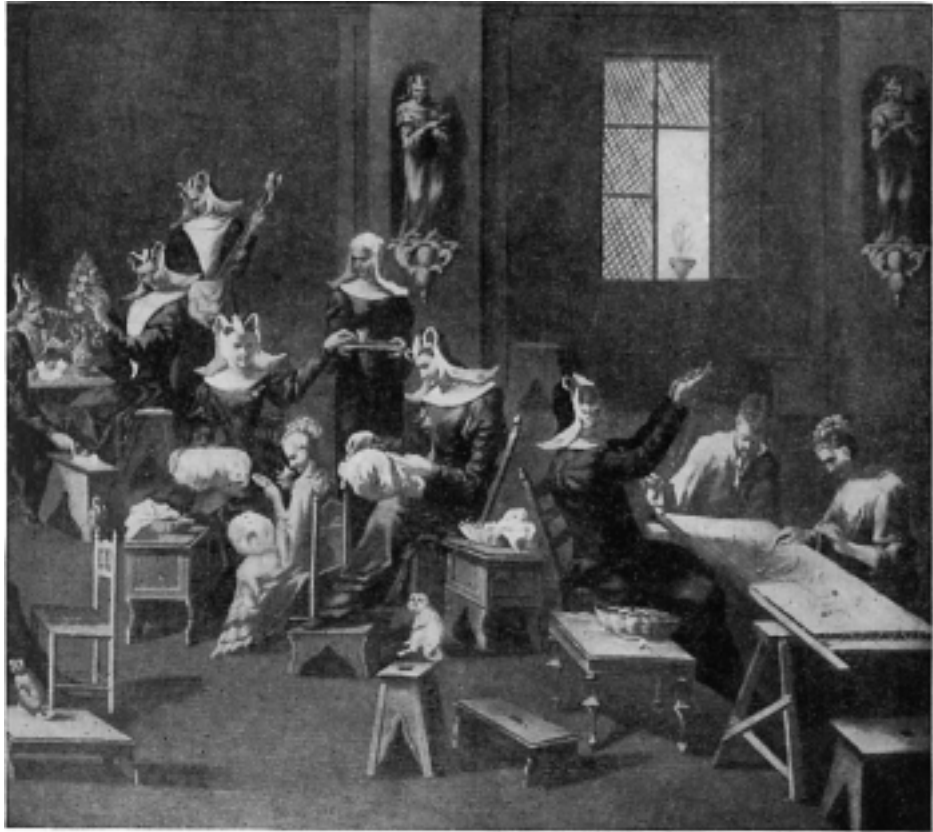
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LACE MAKING AND EMBROIDERY IN A CONVENT. BY ALESSANDRO MAGNASCO.  
BADEN-BADEN, GERMANY.

## SEVENTEENTH AND EIGHTEENTH CENTURY NEEDLE LACES OF THE LOW COUNTRIES

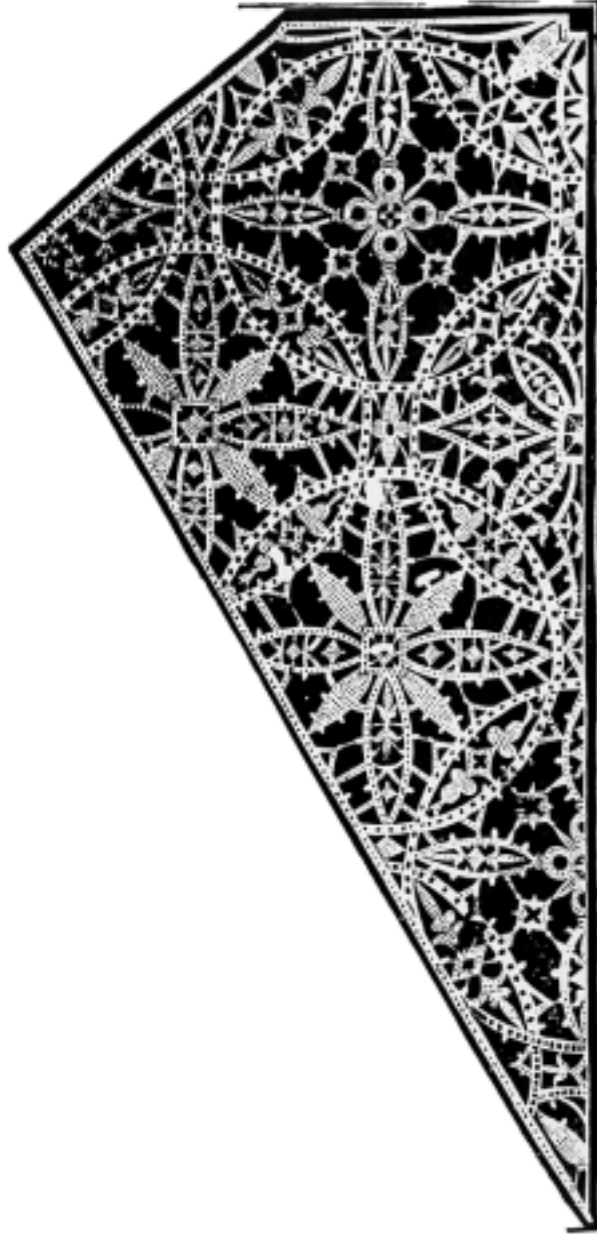
Madame L. Paulis, Curator of Laces at the Musées Royaux d'Art et d'Histoire in the Parc du Cinquantenaire in Brussels, has been kind enough to allow our Bulletin to publish a translation of her valuable study of Early Flemish needle-point laces.

THE systematic comparison and study of laces of similar origin and identical periods often leads to very unexpected comments. One of these studies which suggests itself most vividly to the student concerns the needle-made laces of the Netherlands. In the collections, for instance, of the Musée du Cinquantenaire no mention of these laces is made until after the beginning of the eighteenth century. In his valuable works on Flemish laces, Monsieur Eugène Van Overloop had already called attention to this lack as a subject deserving study.

Certain Italian pattern books, notably the one of Cesare Vecellio, the "Corona delle Nobile et virtuose donne" published in Venice in 1617 and the "Ornamento Nobile" of Lucretia Romana, published in 1620 also in Venice, reproduce a certain number of designs of "ponti fiamenghi" or "ponti in aria fiamenghi" (Plates I, II, III).

There existed accordingly in the beginning of the seventeenth century "Flemish points" whose reputation had spread to foreign countries. In what way did these "ponti fiamenghi" differ from their Italian counterparts? To tell the truth the study of the designs of Vecellio and Lucretia Romana does not offer an answer to this question; no difference is perceptible to us between the designs they call Flemish and those they attribute to Italy. Lucretia Romana seem to establish a sort of hier-

**BAVARI ALLA FIAMENGA**



lauro in pon  
o fiamengo di  
'aga, & bella  
nostra per o-  
ni gentilde-  
ia.

PAGE OF "PONTI FIAMENGI" FROM THE "ORNAMENTO NOBILE" OF  
LUCRETIA ROMANA. 1620.

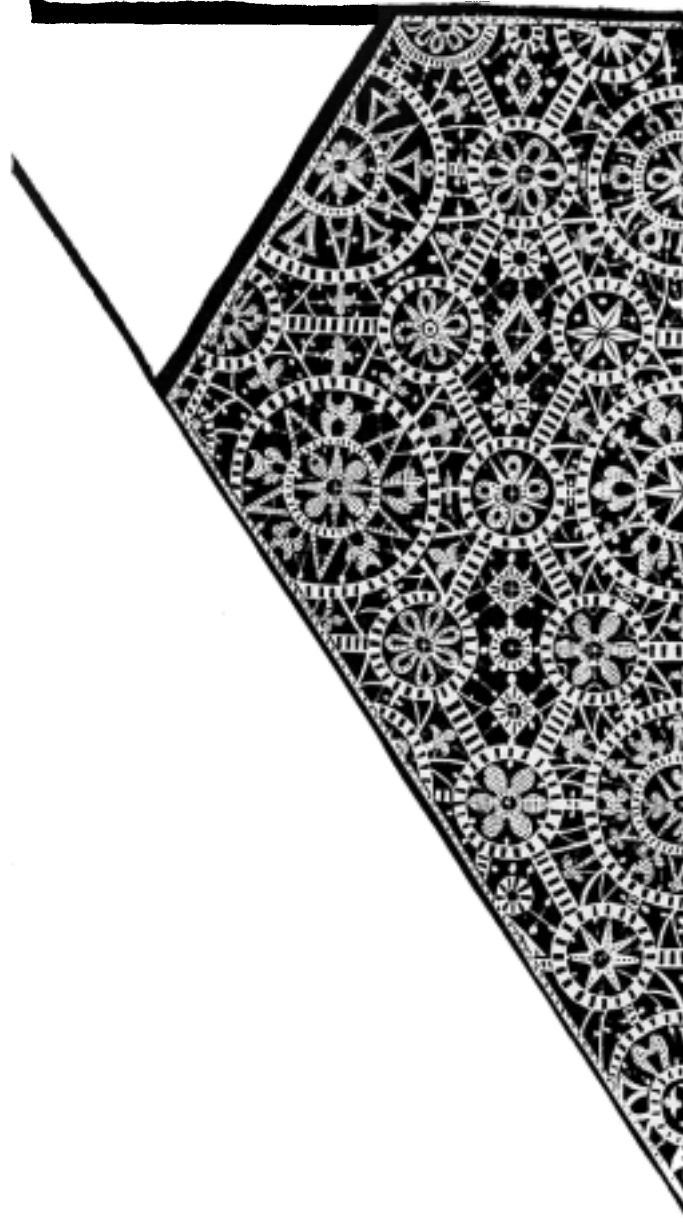


archy among her patterns. Some are destined, she says, for empresses and queens, others for princesses;—others only for “gentlewomen” or matrons, and in this hierarchy the Flemish points seem not to have risen above the degree reserved for “gentlewomen”. We might conclude from that that they were of a more modest quality than their sumptuous rivals if Cesare Vecellio had not on the other hand qualified them as “Opera bellissima” and destined them for duchesses “et altre signore grande”, and even certain of his designs are esteemed by him as worthy of queens! These contradictory statements leave us in indecision on the subject of the quality of Flemish points, but there seems to be no doubt of their importance, because these same authors repeat in various places that “ponto fiamengho—s’usa per tutta Italia” and even “per tutta Europa”. If the designs for the Flemish points cannot be distinguished from the Italian models presumably their technique differed. It seems likely that already at that time they may have had the character which they have kept till now: the Italian laces of a firm texture, and the Flemish lighter, of finer thread more loosely worked. The solid parts in all the beautiful Italian laces are extraordinarily close textured. There is never the minutest interstice in the stitches. The same solid parts in laces worked in the Low Countries since the eighteenth century lack this firm quality entirely.

Among the specimens of the beginning of the seventeenth century which were in the collection of the Musée du Cinquantenaire, the writer has noticed this difference of technique: certain laces proclaim their Italian workmanship by the firmness of their texture; others looser, less firm, compare very unfavorably with the preceding ones. In these we seem to recognize the “ponti fiamenghi”; and the character of the designs, comparable to many of the pages of Vecellio, does not contradict this impression.

After the “ponti fiamenghi” there is hardly any mention all through the seventeenth century of Flemish needlepoints. However, in the work of Monsieur A. Malotet (*La Dentelle de Valenciennes*) the author says on the subject of Françoise Badar, (the native of Valenciennes who worked her apprenticeship at Antwerp between 1639 and 1644, and who after her return to her birthplace was the real protagonist of the lace industry, in her native town) “we gather that she had probably learned to work with the needle as well as with the bobbins.” Monsieur Malotet

**BAVARI DI PONTO. FIAMENGO**



Bauaro à rosc-  
te di ponto fia-  
mengo con bel-  
lissimi compar-  
timenti di bel-  
la vista. Oggi di  
s'v'la per tutta  
Europa opera  
bellissima.

PLATE II

PAGE OF "PONTI FIAMENGI" FROM THE "ORNAMENTO NOBILE" OF  
LUCRETIA ROMANA. 1620.

**BAVARI DI PONTO FIAMENGO**



Bavaro di pon  
to fiamengo  
bellissimo con  
Diodamore .  
& altre figure.

PLATE III

PAGE OF "PONTI FIAMENGI" FROM THE "ORNAMENTO NOBILE" OF  
LUCRETIA ROMANA. 1620.

bases his supposition on the fact that in 1664 a certain Marie Wéry came to learn to make "Venetian point" in the establishment of Françoise. However it may be, the absence of all documents need not lead us to believe that an industry well known during the first quarter of the century could have disappeared for a period of 75 years, and then should suddenly be flourishing at the beginning of the following century. The truth probably is that the extraordinary success of the Flemish bobbin laces at that period had turned attention from the needlepoints, these having never attained the beauty of the Italian laces.

We cannot accordingly expect to find at that period a fabric of great originality or a technique of the first rank—on the contrary, the designs would probably be inspired by what was being done in Italy and would have an execution without much character.

Among the needlepoints classed until now as of Italian production, it seems as though a methodical choice were called for. Even though the designs seem similar, the techniques differ perceptibly and some pseudo Point de Venise that is almost transparent or Point à la rose that is too light would seem to indicate a Flemish origin.

With such specimens should be included two very beautiful pieces acquired by the Musée du Cinquantenaire through the intermediary of Monsieur G. Moens of Brussels. Both are of a workmanship that seems far from resembling the Italian types, but are nearer to the Points de France of the end of the seventeenth century. The design of one of them separates itself frankly from the contemporaneous Italian type; it is freer and would seem to have been inspired by those intended for the bobbin laces of Brussels and Flanders. (Plates IV and V).

When, in 1665, Colbert founded the "*Manufactures Royales de points de France*" their purpose at first was to imitate the Venetian laces in order to supplant them, but that rôle was of short duration, and the variety, originality and beauty of the designs of the new industry soon gave the French fabric superiority over its rival. The decorations, composed in the style of Bérain, with their whimsical architectural forms, their accumulation of varied elements combined with a capricious but knowing logic, caused them to replace from then on, the Italian scrolling pattern of classic inheritance. The Flemish bobbin laces bear witness in many ways to the place which these new decorations henceforth hold. It



PLATE IV

FLEMISH NEEDLEPOINT OF THE SECOND HALF OF THE  
XVII CENTURY. MUSÉE DU CINQUANTEAIRE, BRUSSELS.

would be most unlikely that needle laces of Flanders should escape from this influence. There exist, as a matter of fact, flounces of which the design recalls, a little awkwardly, the manner of the French decoration, and of which the technique shows the particular characteristics mentioned above. They represent the productions of the Low Countries at the end of the seventeenth century, or at the very beginning of the eighteenth century. In "Antique Laces of American Collectors" (Frances Morris and Marian Hague) on plate LII is shown a flounce in which one notices these characteristics of finer thread and looser stitch, which they describe as "Brussels, early eighteenth century".

The next stage in the evolution of needlepoint laces leads us to the fine products in which the "réseau" replaced the "brides" or bars. To this category belong some specimens which have a special character due to a bobbin-made réseau—the "drochel", typical of the Brussels technique, instead of the needle-made réseau as it was practised at that time at Alençon and Argentan. We possess such specimens which belong to the middle and last half of the eighteenth century. Toward the end of the century this "drochel" réseau is replaced by the needle-made réseau called the "point de gaze", which is still in use nowadays.

But between the designs of the Louis XIV period mentioned above, and the designs of the needle laces with a réseau of point de gaze might we not present the hypothesis that certain pieces might be attributed to the workmanship of the Low Countries which have hitherto been difficult to classify and which have been called either Point de Sedan—although they are lacking in the raised work characteristic of that lace, or simply "flat point" of French workmanship, although it is impossible to see either the work of Alençon or Argentan in them; or finally Point de Venise a réseau in spite of the lightness of their texture so different from most Italian work.

The most serious argument to our eyes for maintaining our hypothesis is the incontestable relationship which exists between the design of these laces and that of the bobbin laces of Brussels of the same period. Plate VI, figs. 1 and 2, show this. One cannot deny that the interpretation of the ornamental elements of these needlepoints is not what would seem natural to their technique, but resembles that of the bobbin laces of Brussels and Flanders. This fact might be taken as proof of the co-existence of the two

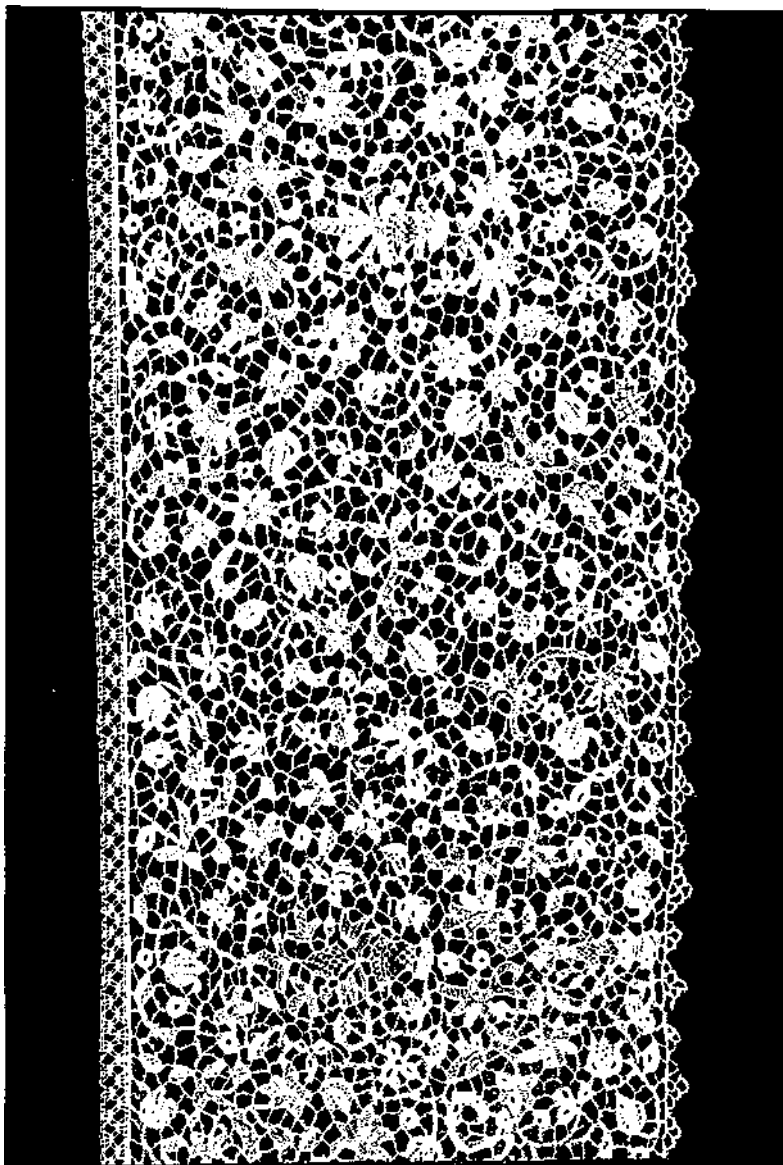


PLATE V

FLEMISH NEEDLEPOINT OF THE BEGINNING OF THE XVIII CENTURY WITH A DESIGN INSPIRED BY THE POINTS  
DE FRANCE. MUSÉE DU CINQUANTEAIRE, BRUSSELS.

techniques in the same centres of production; the bobbin technique having such a priority that it imposes its forms on the companion industry.

The *Almanach des Négocians*, published in Brussels in 1762, bearing strong evidence of having been written by a dealer in lace, confirms this assertion. After having spoken as a technician, of the bobbin-made Brussels laces, the author adds: "Brussels point is worked in the same taste, with the same thread . . . but made with the needle. If sometimes the ground is made with the bobbins, which gives to such point-lace an inferior quality, the flowers are always made with the needle. There are thus two sorts of ground in needlepoint lace; the needle-made *réseau* and that made with bobbins." After a few details on the relative value and quality of the two forms of ground, he concludes:—"Brussels point is the finest of all laces, and the most costly." According to him, it is better than Point d'Alençon, which he calls "the most beautiful *after* Brussels point," because in Alençon lace "the cordon which surrounds the flowers is too heavy and becomes more so in washing and distorts the work."

Our "négocian" assures us that the manufacturers of Alençon "send many laces to Brussels to be 'grounded', which in this case acquire great value from the point of view of effect and taste, without ceasing to be Alençon lace however, and without having acquired the *privilege* of being sold as 'Brussels point'". Even in making allowance for the partiality which a tradesman would show in considering his merchandise superior to that of his competitors it seems as though one might deduce from this that there existed in the eighteenth century an industry in Brussels for needle-made lace that was beautiful, well known, and prosperous. It would be extraordinary if nothing remained of this product. We would therefore feel justified in placing beside the needle points with "drochel" ground (the typical Brussels bobbin-made *réseau*) these contemporaneous needlepoints with the artistic and technical characteristics such as we have been describing.

In the collection of the Musée Cinquantenaire at Brussels, there is, moreover, a specimen of point d'Alençon, recognizable by its strong "brode"—(what the "négocian" of 1762 called its *cordons*) of which the bobbin-made *réseau* is distinctly that of Brussels. It leads us, along with a few other needle-made fabrics of sparse decoration, to the very last years of the eighteenth century.





PLATE VI FIG. 1

NEEDLEPOINT, CONTEMPORANEOUS WITH LACE IN FIG. 2.



PLATE VI FIG. 2.

BRUSSELS LACE, BOBBIN-MADE, WITH A DESIGN RESEMBLING THAT OF FIG. 1.  
ITS GENERAL ASPECT IS MUCH THE SAME, SUGGESTING A SIMILAR PROVENANCE.

## POLISH BELTS

**O**F THE dozen factories founded in Poland to meet the demand for silk and metal thread sashes in the Persian style, known at the time as *Persiarnia*, two were outstanding both for the quantity and, on the whole, for the quality of their output: that at Sluck and that at Kobyłka. Of sixty-one signed pieces noted in a half dozen collections, twenty-three were from Sluck and thirty-one from Kobyłka.

The Sluck factory was founded under the patronage of Prince Michael Casimir Radziwiłł in 1758. The first Superintendent was an Armenian, possibly of Hungarian origin, Jean Mazarian whose name took the Polish form, Mazarski. He carried on the work with twenty-four looms until 1780 and made not only sashes but silks of many patterns.<sup>1</sup> Sashes signed with his name, in Russian characters, are comparatively rare. Pieces signed simply with the place name in Russian characters are probably principally from his period also but are almost equally rare.

Jean was succeeded by his son Leon who controlled the factory from 1780–1794, employing thirty workmen. He became a naturalised Pole and in 1790 received a court appointment.<sup>2</sup> He also signed his name in

<sup>1</sup>T. Krygowski, *Polenteppiche*, in *Orientalische Archiv*, Vol. III, p. 73. I am also indebted for details to Dr. Stanisława Sawicka of Warsaw.

<sup>2</sup>Thadée Kruszynski, *Ceintures polonaises de soie entretissées d'or massif* in *Actes du Congrès d'Histoire de l'Art*, Paris, 1924, p. 691.



PLATE I

END OF A BELT; SIGNED, SLUCK. PRIVATE COLLECTION, POLAND.

Russian characters and examples of his work are numerous (Pl. II). The next notable director was Josef Borsuk who was superintendent between 1807 and 1844. The factory was greatly reduced in size at this time. His signature, also in Russian characters, consists of his last name and the place name (Pl. III). Occasional examples have only the first two letters of his name. A hybrid signature appears on one piece in the Cracow Museum, Sluck and the last two syllables of Marjarski in Russian on one end and the Borsuk mark on the other.<sup>3</sup>

A number of scarves bear only the name Sluck in Roman letters (Pl. I) or Me fecit Sluciae. Judging from the style, these often date from the interim period between Leo Marzarski and Borsuk. Others are subsequent to Borsuk. The factory continued until 1894.

The Marjarski pieces show a direct dependence on Persian design and are usually as complex in composition as the finest Persian examples, with six separate elements. For the body of the scarf there are two major stripes, one floral, the second geometrical. The third subordinate alternate stripe carries usually a simple conventional plant pattern. The fourth element is the side border, always another floral stripe. These stripes are edged with a very narrow spot stripe. And finally there is the deep end border, usually only with two repeats.<sup>4</sup> The Persian models are by no means so fixed in their order of design for they often show two main floral stripes and the side border may repeat one of these but with different spot stripes; or perhaps the field will have one floral and one geometrical stripe alternating but a new floral stripe will be introduced as the margins of the end border.

The Sluck factory obviously had a set of designs for each element and a new pattern was usually created only by recombining the old elements. One floral stripe was used so repeatedly, with minute variations, on pieces signed Marjarski, Borsuk or Sluck that it might almost be taken as the trade mark of the shop. It is an undulating vine defined by serrated leaves with highly simplified iris in alternating directions, a direct copy of an Isfahan Shah Abbas border (Pl. I and II). The geometrical

<sup>3</sup>III. Fleming, *Textilkunst*, 158. Erroneously attributed to the beginning of the eighteenth century.

<sup>4</sup>Adult sashes vary in width from 29 to 38 centimeters and in length from about 300 to 500 cm. There are occasional larger ones, and these usually have three repeats. Very small children's scarves sometimes appear, usually in the finest quality.



PLATE II

END OF A BELT; SIGNED, LEO MARJARSKI. COLLECTION OF COUNT ZAMOYSKI.

border, on the other hand, is very varied, including different treatments of the oval, the lozenge and the cartouche, the latter sometimes in an elaborate and very Persian form. The subordinate alternate stripe, is, again, quite well standardised. One undulating vine of S shaped leaves with a rudimentary oval blossom recurs countless times. As for the spot stripes, the Sluck designers spent no imagination on them but left them in the simplest possible form.

One side border, also, is conspicuously recurrent, with only slight changes, a double undulating vine with conventional roses alternately in full view and in profile, with multiple detail of flowerets and leaflets (Pl. I). While this pattern shows a Persian origin it is wholly European in treatment but other Sluck borders remain more faithful to Isfahan models, notably an undulating vine with alternate carnation and iris, or carnation and rose. (Pl. II)

Naturally the greatest invention was lavished on the most conspicuous feature, the wide end border; but even here one favorite pattern was rather overworked, a bouquet topped by a large carnation in profile with, in succession going down the stiff stem, paired roses flanking an iris, lilies flanking a carnation, campanulas, or possible snow-drops, and finally serrated leaves in a wing-like profile. (Pl. II). This also is based on an Isfahan Shah Abbas model but in the translation it has taken on a European flavor. Another end border often used by both Leo Marjarski and Borsuk is ultimately derived from Persian models probably made at Yazd, an oval medallion which develops into an elongated twelve pointed star from which radiate stiffly a dozen rosette flowers with their serrated foliage, possibly asters. (Pl. III)

In other Sluck designs Persian elements play an important part though all are increasingly deformed by European treatment. These enter into many stripes but soon depart so completely from the Persian, and ultimate Chinese, models that the pattern is known in Poland as the leech design<sup>5</sup> and the term, however unattractive, is a just description. (Pl. I) The bracket which supports the vase in the Joshaghan Ghali, so-called vase carpets, appears in varying forms of progressive degeneracy as the basis of the end border spray. The mound of earth from which flowering plants often grow in Shah Abbas textiles also appears but soon takes on

<sup>5</sup>I am indebted for this information to M. Emil Wierbicki of Warsaw.



PLATE III

END OF A BELT; SIGNED, BORSUK SLUCK. PRIVATE COLLECTION, POLAND.

the form of a spotted or imbricate segment of a circle. The device, seen on Isfahan borders, of a flower spray growing out of a tree stump is also used, delightfully in some examples, (Pl. I) but later with the trunk too heavy and a too naturalistic arrangement.

The Sluck flowers are the usual Persian ones: iris, carnation, rose, tulip, lily and campanula, to which are added, as European taste supersedes the oriental, asters and ambiguous flowerets. Neither the lotus palmette nor the arabesque is ever used in Polish belts though they do appear in Persian borders.

The dominant colors in the Leo Marjarski pieces are a light rose and pale blue, more dilute versions of the commonest Persian scarf colors. There is, however, a sharp black outline in most of the Sluck work. While these colors are continued under Borsuk, the blue tends to become grayish and the pink acid, and other tones, either harder or thicker, appear: a brittle lacquer red, a purplish red, a heavy cerise, a dead blue, a thick dull green, a light weak green and a heavy blue-green. The gold is the usual silver gilt, apparently with a high copper alloy for it is very stiff, wound on white silk.

All Sluck pieces are woven in the compound cloth technique but the subordinate warps are not depressed so that the weft seems to have a float of two or three warps. This, together with the fact that the wefts are thick and almost untwisted while the warps are fine and tight, gives the surface a basket weave texture. The weight of the metal in proportion to the warps creates a solid metal surface as if these wefts were couched on. The warps of the metal ground pieces are usually red. The selvage is cloth woven over two or three warps.<sup>6</sup> But a Leo Marjarski piece in the Persian Exhibition\* (Pl. II) has a heavy selvage cord with a black and white weft carried together in a kind of blanket stitch. The weaving technique is essentially that of the Persian scarves, the texture approaching most closely that of the work traditionally assigned in Persia to Kashan, though Marjarski is said to have bought his first loom in Constantinople.<sup>7</sup>

<sup>6</sup>Only twenty scarves from a half dozen different factories have been analysed so that no generalisations about selvage treatment are possible. It does not, however, seem to be very consistent.

\*Refers when mentioned in this article to the Persian Exhibition held in London in 1931.

<sup>7</sup>Krygowski, *op. cit.* p. 73.





PLATE IV

END OF A BELT; SIGNED, PASCHALIS. COLLECTION OF COUNT ZAMOYSKI.

The factory at Kobylka, which is near Warsaw, was founded by a weaver named Solimond from Lyons in 1782 and he remained in control until 1790. He signs his name Selimand in Roman characters. In 1790 he sold this factory and went to Korzec where he continued production for a time, signing this work Selimand à Korzec. Solimond pieces are not very numerous. Two in the National Museum at Warsaw show monochrome silhouette designs in very restrained colors, one a very tall, thin chrysanthemum bouquet in brown on gold and the other a flowering vine defining an oval frame with a conventional medallion in the center, in brown on white.

At the same time and until his death in 1794, there was working at Kobylka S. Filsjean who signed his name, sometimes in full but more often in initials, in simple Gothic letters (Pl. V and VIII). His atelier must have been productive for of the signed Kobylka pieces, about a third bear his name in some form. Meanwhile in 1790 Jacob Paschalis, also an Armenian, had arrived in Poland from Tahat in 1761<sup>8</sup>. Evidently he carried on a long and very productive business, both here and at his estate at Lipkow, for more sashes in existence today bear some form of his name than that of any one other person in the industry. He signed, also in simple Gothic letters, his initials, or his last name only, (Pl. IV) or Fecit Paschalis, or his full name, Paschalis Jacobowicz and after 1791 he was naturalised, named royal secretary and granted the device of the Paschal lamb so that he uses this also, usually with his initials (Pl. VI). Occasionally scarves bear only the place name, Fabryk Kobylka.

The Kobylka scarves are not as complex in design as are the finest from Sluck. There is only a simple alternation between a floral and a geometrical stripe. Filsjean almost always treats the former naturalistically but Paschalis, though sometimes he uses a naturalistic pattern, very often has such a highly conventionalised design that this stripe, too, is almost geometrical. (Pl. IV) The favorite geometrical designs are an oval in a saw-toothed cartouche, (Pl. V and VI) in varying proportions, and a continuous lozenge with a scalloped edge framing a spot. (Pl. IV)

In contrast to the Sluck designers, those of Kobylka introduced considerable variety into the tiny spot stripes. They not only vary the size, shape and spacing of the dot, but they substitute for the simple spot a

<sup>8</sup>Kruszynski, *op. cit.* p. 692.



PLATE V

END OF A BELT; SIGNED, FILSJEAN, IN INITIALS. PRIVATE COLLECTION, POLAND.

saw toothed reciprocal, a square reciprocal, an imbricate, a chain or a checkerboard.

The Kobylka side borders are very varied but one, consisting of detached sprays with flowerets, is quite often repeated (Pl. VI). In general the tendency at Kobylka is to treat the floral stripes as a sequence of sprays rather than as a running vine, even where the pattern is continuous. Similarly, the end borders are varied but both Filsjean and Paschalis follow often a style set by Solimond of a thin feathery bouquet, often with multiple details but kept light and airy (Pl. IV), though often made rather fussy by an exaggeratedly serrated outline.

Throughout the design the Kobylka style is wholly French. As the Sluck patterns get ever further from the Persian originals they tend to approach those of Kobylka. Thus there is a meandering scalloped ribbon common in Kobylka end borders that comes in time into Sluck patterns and a most unfortunate design, introduced even in Leo Marjarski's time, of a top heavy bouquet in a very small bowl on a table covered with a fringed scarf.

The Kobylka garden seems more varied than that of Sluck for in addition to all the usual Sluck flowers there are jasmine, poppies, apple blossoms, chrysanthemums, salvia, several types of campanula and various grasses that contribute to the feathery effect (Pl. V). The iris, on the other hand, mainstay of both Persian and Sluck design, is almost absent. The Kobylka flowers are either more naturalistic, almost botanical at times, or much more elaborately conventionalised. The whole scarf is more often, too, composed of a set of variations on one theme. Among the conspicuous typically French elements are jars (Pl. VIII), vases and balustrades.

Filsjean's colors, as might be expected in view of the French tradition, tend to be more naturalistic and hence his patterns are often more polychrome than any produced at Sluck. Thus one piece in the National Museum at Warsaw has a carnation spray, broken in the middle, flanked by confronted parrots rendered in light rose, medium rose, lavender rose, deep red, orange-red, violet, yellowish green and light blue. Such off tones of rose and red, ranging from a salmon pink to cerise, are characteristic. A dead Nattier blue is common and the black outlines are often heavy.



PLATE VI

END OF A BELT; SIGNED, PASCHALIS, WITH THE PASCAL LAMB. PRIVATE COLLECTION, POLAND.

Paschalis continued the monochrome silhouette style produced by Solimond in dull blue, dead green, violet or black on gold or silver (Pl. IV) but he also made polychrome patterns with a more restrained palette than Filsjean and with fine, clear fresh colors. He employs especially a translucent rosy red, a fresh light but saturated blue, golden yellow, a clean but somewhat yellow light green and, in more vivid designs, a pure lacquer red.

The Kobyłka technique is the same as that of Sluck save that the selvage is over two, three or four warps. Both Filsjean and Paschalis occasionally brocade details.

Two factories antedated Sluck, at Grodno where there were twenty-four shops for varied weaving under the direction of Jakub Bem and at Stanislaw where Dominique Mesivrowicz worked, moving later to Warsaw;<sup>9</sup> but signed pieces from these factories have not been noted. Among the minor factories are one at Drzewica founded two years after Sluck by Prince Philip Staniawski, a second at Przeworsk started in 1780 by Princess Sophie Lubomirska, a third at Szydłowiec with eighty weavers; one in Kutborz founded by Georg Anton Laczinski; one in Medzyboz belonging first to the Sieniawski family and later to Prince Czartoryski; one in Rozana established in 1786 by Prince Alexander Sapieha; one in Uhnów, and one in Zmigord belonging to Prince Radziwill. Examples of the work of these factories are rare, of some unknown.

At Sokolow a factory was founded by the family of Count Ozinski at the end of the eighteenth century with workers from Montbeillard.<sup>10</sup> One sash in the Persian Exhibition, lent by the Museum of Slow with this signature in Russian characters, in the corners of the end border instead of at the ends of the side stripes as is usual, has a commonplace floral stripe carrying a carnation and a violet on an undulating vine and as end border, a bouquet of carnations and ambiguous flowers; but the alternate stripe is unusual, a white and silver diaper and the color is exceptional, dull violet, a thick henna, white and metal. The technique, too, shows an unusual variation, for while most of it is the compound cloth with a basket weave texture like the others, certain details are rendered in warp floats. The selvage is on three warps.

<sup>9</sup>Kruszynski, *op. cit.* p. 691.

<sup>10</sup>Krygowski, *op. cit.* page 74.



PLATE VII

END OF A BELT; SIGNED, DANIEL CHMIELEWSKI. MUSEUM OF SLOW.

Six factories operated at Cracow. The largest, judging by the number of extant examples, was run by Francis Maslowski between 1787 and 1830. The signatures are Franciscus Maslowski or Cracoviae with the name. One piece with the former in the Cracow Museum shows very Persian stripes, with iris and carnations, taken over either from an Isfahan border or from Sluck, while a second, in the University of Cracow, shows a bouquet with black silhouette on yellow, with no metal thread, with clear but rather too fussy outlines.

The second Cracow factory was founded by Daniel Chmielewski in 1796.<sup>11</sup> An example on a solid gold ground in the Persian Exhibition, (Pl. VII) is signed Daniel Chmie, with the rest of the name lacking, in Roman block letters. It is quite in the Kobylka style, very close to a Filsjean piece in the Victoria and Albert Museum. The floral stripe has simple carnations, alternately rose and violet or blue and white. The geometrical stripe is parti<sup>12</sup> white and violet on a gold ground with a cross in continuous cartouches. The side border has tulips and carnations and the end border a highly conventional rose of gigantic size with asters, in a lobed jar. The spot stripe has an unusually elaborate cross and dot checkerboard. An unsigned piece also in the Persian Exhibition from the Tyskewicz Collection must come from the same factory for the top of the end bouquet is identical, though it terminates in an ambiguous scalloped petticoat of foliage. In the former piece some details are brocaded in, a technical variation that again relates the work to Kobylka. Both have a selvage on two warps.

The third factory was run by Andreas Belica. One example of his work in the National Museum at Warsaw has brown silhouettes on gold.

The factory of Anton Pucilowski must have been fairly productive for examples are less rare. One in the Persian Exhibition lent by Count Zamoyski, has the end border, and one of the stripes, exactly copied from Leo Marjarski models. The end border shows the large bouquet in a small bowl on a table top with a fringed cover. This piece is so completely in the Sluck style it seems probable that Pucilowski learned his trade there. The colors, however, are inferior. The rose is dead and bluish, there

<sup>11</sup>Kruszynski *op. cit.* p. 693.

<sup>12</sup>The parti field is said to have heraldic significance. It is especially common in imbricate fields. In addition to the stripes and imbricate fields less elaborate scarves are often plain and later a floral repeat is common. (PL. VIII)





PLATE VIII

END OF A BELT; SIGNED WITH INITIALS OF FILSJEAN. COLLECTION OF COUNT ZAMOYSKI.



PLATE IX

END OF A BELT IN GREEN AND SILVER; SIGNED, BESCH DANZIG.  
PRIVATE COLLECTION, POLAND.

is a very inert violet, a light grass green that seems thin and an extremely acid yellow. Black is heavily used. The selvage is on two warps.

Of the other two Cracow factories no signed pieces have been noted. One was founded by Joseph Trojanowski in 1791, the other was run by Jean Sztumer.<sup>13</sup>

The factory of Besch in Dantzig, whose work is signed Besch Danzig in gothic letters, employed a wholly different style, in the French Empire manner. An apple green and silver piece in the Persian Exhibition shows a characteristic lobed vase, lambrequin and elaborate naturalistic bouquet. (Pl. IX) It is a double cloth with the selvage over one warp. Another factory was run in the suburb of Dantzig, Siedlce, by Salrhuber.

There were apparently various minor factories producing cheap belts for occasionally a signed piece from one of them appears. Thus in the Victoria and Albert Museum there is a piece of very poor quality, without gold, with double cloth stripes that run through the side border to the edge, lacking in all merit, signed KHIO.

PHYLLIS ACKERMAN

<sup>13</sup>Kruszynski, *op. cit.* p. 692.

## A SET OF ENGLISH EIGHTEENTH CENTURY TAPESTRIES

THE closing years of the seventeenth century witnessed the dissolution of the Mortlake tapestry manufactory which had been founded by James I in 1619.

During these last years, which had involved financial losses, most of the weavers had dispersed and except for those who joined the Great Wardrobe their subsequent history is not clear. The Great Wardrobe, although new tapestries were woven there, was created primarily for the repair and storing of the royal collection. But after its removal in 1685 to offices in Great Queen Street, Soho, it achieved great fame through the excellent tapestries produced there. In 1689 a certain John Vanderbank (variously spelled) was put in charge and it is his name that has shed the greatest lustre on the workshop. According to Thomson<sup>1</sup> he was perhaps a son of Peter Vanderbanc, a native of Paris, who came to England in 1674 and who attained some fame as an engraver. John Vanderbank, many of whose tapestries are signed and hence known, remained in charge of the Soho workshop until his retirement in 1727. Among his best known works are a set of the Elements copied from the designs of Lebrun for the Gobelin manufactory, and a set based on designs of Chinese lacquer work, of which the most famous are four panels made for Elihu Yale and which became after their sale in 1924 the property of Yale University.

There is another important set of tapestries signed by Vanderbank heretofore unpublished and now in an American private collection; these form the subject of this article. They are a set of three tapestries belonging

<sup>1</sup>Thomson, W. *Tapestry Weaving in England*, p. 139.



PLATE I

TAPESTRY: VENUS AND VULCAN WITH CUPID ARCHERS. ENGLISH, EARLY XVIII CENTURY, MANUFACTORY OF JOHN VANDERBANK. FROM THE COLLECTION OF MRS. HARRISON WILLIAMS, NEW YORK.

to Mrs. Harrison Williams of New York. The series, which represents Venus and Cupids, has been described by Marillier<sup>2</sup> in his recent book, but apparently the set owned by Mrs. Williams is not known to him. The series was apparently woven many times, but according to the list given by Marillier there exists today no set as complete as that of Mrs. Williams. The original cartoons must have comprised four subjects: *Venus and Vulcan with Cupid Archers*; *Adonis and the Sleeping Venus*; *Nymphs Clipping the Wings of Cupids*; and *The Toilet of Venus*. Mrs. Williams' set includes all but the last, *The Toilet of Venus* (Pls. I, II, III).

It is known that the designs for these tapestries are based on paintings by a pupil of the Carracci, Francesco Albani of Bologna (1578–1660). The set was apparently first woven in Brussels and then copied by the English manufactory, as there exists a set of four pieces at Houghton Hall,<sup>3</sup> Norfolk, signed J. de Vos, and in the Krupp von Bohlen<sup>4</sup> collection at Essen is a set of three (*Venus and Vulcan*, *Nymphs Clipping Wings of Cupids*, and *Venus and Adonis*), without borders but attributed to Jean François Van den Hecke of Brussels. The Krupp von Bohlen set differ only in the smallest details from that of Mrs. Williams except in *The Nymphs Clipping the Wings of Cupids* which in the Krupp von Bohlen piece is incomplete. It is remarkable that the English tapestries were copied so faithfully from the Brussels originals in those photographless days. In answer to this, Mr. Marillier made an interesting discovery which was published in the Burlington Magazine for June, 1929. The discovery consisted of four small oil paintings (at Messrs. Ackermann of Bond St., London) which illustrate the same scenes as the set of tapestries. They were found in England, so it has been assumed that if they were in England in the eighteenth century they may have been the source from which the cartoons for the English tapestries were prepared<sup>5</sup>.

These small paintings were themselves probably made from paintings by Francesco Albani and somewhat rearranged to make them adaptable as tapestry cartoons. Among Albani's original works the closest analogies to the small Ackermann paintings are a set of four tondos now in the

<sup>2</sup>Marillier, H. C. *English Tapestries of the Eighteenth Century*, pp. 115–120.

<sup>3</sup>*Op. cit.*, p. 115.

<sup>4</sup>Kumsch, *Wandteppich im Hause Krupp von Bohlen*.

<sup>5</sup>Marillier, H. C. *English Tapestries of the Eighteenth Century*, p. 115.



TAPESTRY: ADONIS AND THE SLEEPING VENUS. ENGLISH. EARLY XVIII CENTURY, MANUFACTORY OF JOHN VANDERBANK. FROM THE COLLECTION OF MRS. HARRISON WILLIAMS, NEW YORK.

Borghese Gallery, Rome. They represent the same subjects and in the case of the *Venus and Adonis* (Pl. IV) and that of the *Nymphs of Diana Clipping the Wings of Cupids* (Pl. V) the analogy is especially clear. The *Venus and Vulcan* of the tapestries seems to have been a combination of the Borghese picture of that name and a picture in the Turin Gallery, *Fire*, one of a set of the Four Elements also painted by Albani.

At this point it may be well to add a short description of each of Mrs. Williams' tapestries, which may serve to make more apparent the differences as well as the similarities between the English tapestries and the paintings.

The largest of the set is the *Venus and Vulcan with Cupid Archers* which measures 10 ft. high by 14½ ft. long. On the left, against a red curtain, Venus reclines on a couch with Vulcan stretched at her feet with a hammer in his hand. Part of Vulcan and the border below was at one time cut out to accommodate the upper part of a doorway over which the tapestry must have been hung. The piece cut out has been restored to its original place in the tapestry, although the joining can still be seen. On the right is a group of cupids busy at a forge, beating arrowheads on an anvil, sharpening them on a grindstone and blowing bellows. In the center are other cupids shooting at a heart-shaped target on a tree. In the foreground a cupid washes his feet in a brook in which ducks are swimming. Overhead, three goddesses, one of them Diana with the crescent moon in her hair and a spear in her hand, are observing the scene below. In the Ackermann painting the goddesses appear against the trees over Venus, a natural arrangement in a painting, but one which would make the composition too heavy on the left side in the tapestry. The trees are filled with all manner of gay plumaged birds—especially parrots and cockatoos—which are also an addition of the tapestry cartoonist. The narrow border, similar to that of the Lebrun *Four Elements*, is composed of shells on a brown ground with a central cartouche on each of the four sides framing a landscape, and at each corner a rondel, also enclosing a landscape. This piece bears no signature.

The second piece, *Adonis and the Sleeping Venus*, measures 10 ft. high by 10 ft. 9 inches long. On the right, Venus lies asleep on some cushions, protected by a shelter formed of boughs and drapery. A cupid leads Adonis toward her. Numerous cupids playing in the trees and in the





PLATE III

TAPESTRY: NYMPHS CLIPPING THE WINGS OF CUPIDS. ENGLISH, EARLY XVIII CENTURY, MANUFACTORY OF JOHN VANDERBANK. FROM THE COLLECTION OF MRS. HARRISON WILLIAMS, NEW YORK.



PLATE IV

MARS JEALOUS OF ADONIS, BY FRANCESCO ALBANI, ITALIAN, XVII CENTURY.  
BORGHESE GALLERY, ROME.



PLATE V

DIANA TRIUMPHANT. BY FRANCESCO ALBANI, ITALIAN, XVII CENTURY. BORGHESE GALLERY, ROME.



PLATE VI

SIGNATURE OF THE WEAVER AS IT APPEARS ON THE MARGIN OF THE TAPESTRY, NYMPHS CLIPPING THE WINGS OF CUPIDS (PL. III).

water fill out the composition, while overhead two more cupids fly through the air, a wind-blown scarf between them. The same arrangement of cupids may be seen in the Ackermann painting, but in the original Albani there are fewer and Venus herself is not asleep. Moreover, in the Albani painting Mars in a chariot, probably jealous of Adonis, drives across the sky in place of the two cupids with the scarf (Pl. V). This tapestry also is full of bright birds and has the same border as the first piece and is likewise unsigned.

*Nymphs Clipping the Wings of Cupids*, the third piece of Mrs. Williams' set, measures 10 ft. in height by 12 ft. in length. Here we see five little cupids asleep in a grove. The nymphs of Diana bend over them clipping their wings, breaking their bows and burning their quivers of arrows at a bonfire in the background. From her position in the clouds overhead Diana watches the proceedings. The Ackermann painting and the tapestry show certain differences in composition from the original Albani. These are to be accounted for by the change from a tondo to a rectangular composition. There are fewer cupids in the original painting and the bonfire is in the central background in the Ackermann painting and in the tapestry (Pls. III, V). Here again the trees are filled with a motley assemblage of pheasants, parrots, cockatoos and other birds. This piece bears Vanderbank's signature, John Vanderbank fecit in Great Queen Street, (Plate VI) on the margin below the border at the right hand side. This not only identifies the tapestries, but makes it possible to date them before 1727, at which time Vanderbank retired from the manufactory in Great Queen Street. It is not now possible to say whether this set ever included the fourth piece of the series, *The Toilet of Venus*. The publication of these three may bring it to light.

From the photographs of the set one cannot fully appreciate the charm of these tapestries. While they lack the sophistication and nuances of color to be found in Beauvais Boucher tapestries of almost the same period, they possess a freshness in their well-preserved color and an ingenuous charm in the addition of so many varieties of birds and flowers and gay little cupids that give the tapestries a liveliness that cannot be paralleled in the more studied compositions of contemporary French work.

ELEANOR B. SACHS

## A GROUP OF DATED EMBROIDERIES\*

**T**HE embroideries shown in the accompanying illustrations are the products of different epochs, but all are of interest to students for each has its date worked into the design.

The oldest is dated 1617, and is of French origin (Pl. I). It was probably a cushion cover, its dimensions being seventeen by twenty inches. It is made of a heavy white woollen serge-like material with the embroidery done with wools and silk. The colors, including the white of the serge ground, are somewhat softened by time, but yellowish greens and yellow predominate. There are also blues, greens and rose color as well as touches of gold thread, and an outline worked in blackish brown.

Some bed hangings, of which a detail is shown in Plate II. are worked on white linen in colored crewels. These hangings, of especial interest due to the appearance on them of the name of the worker and the date (Miriam Webb, 1756) were found by Mrs. Sullivan in the neighborhood of Hartford, Connecticut, and they are an added witness to the prevalence of these gay and decorative furnishings in the homes of our colonial forebears. They are the same type as the hangings made by Mary Breed in 1770, now in the Metropolitan Museum of Art, New York; the set made by Mrs. Mary Bulman, now in the little museum in York Harbor, Maine, and many others in private collections and treasured inheritances. They make us wonder how these colonial embroiderers in isolated settlements, as well as in the larger sea coast towns, developed such a distinct style. Of course they had brought some patterns and traditions with them from the old country and they certainly used the printed India cottons as inspira-

\*From the collection of Mrs. Cornelius J. Sullivan.



PLATE I  
EMBROIDERED CUSHION COVER, FRENCH, DATED 1617. FROM THE  
COLLECTION OF MRS. CORNELIUS J. SULLIVAN

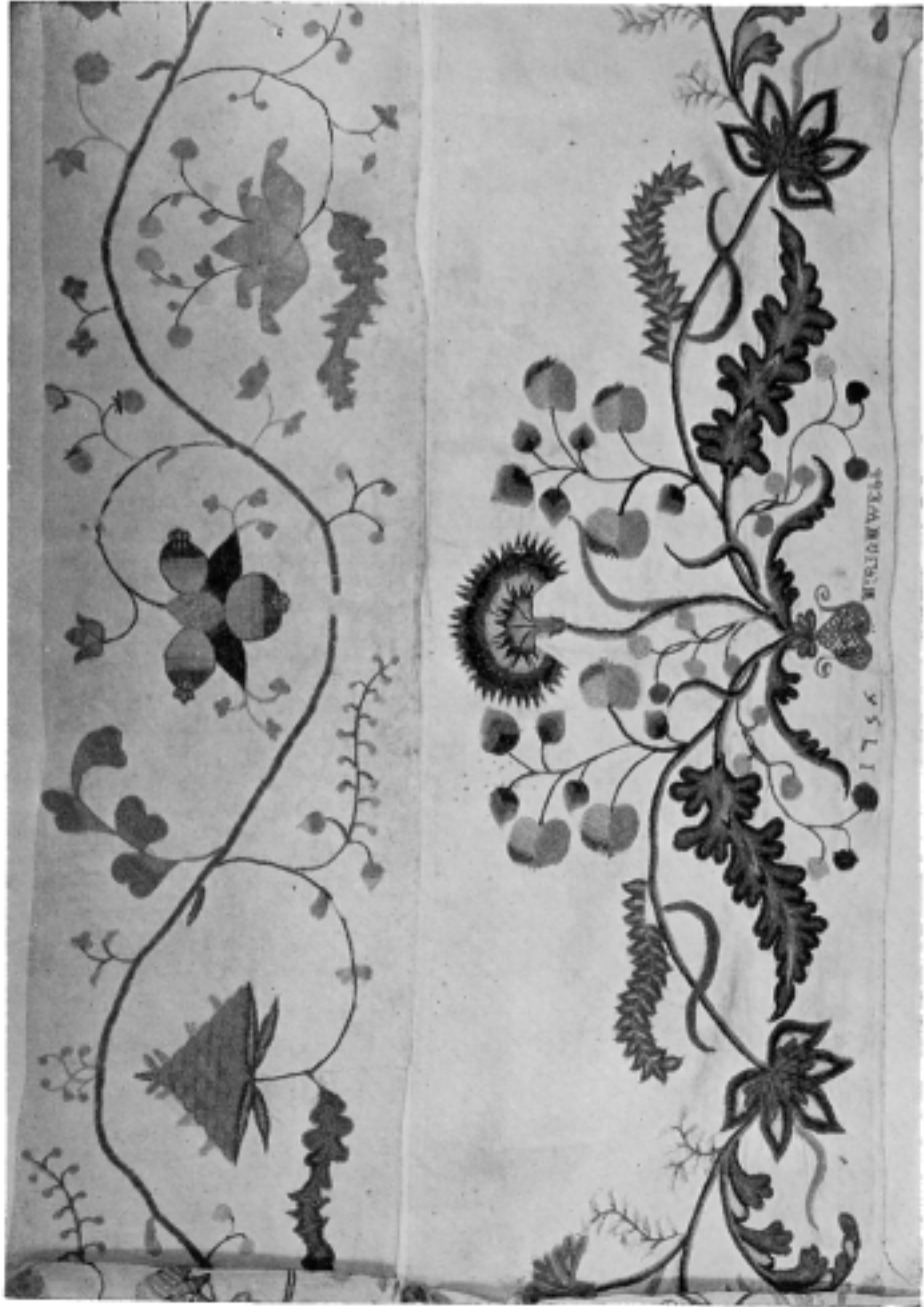


PLATE II

DETAILS OF VALANCE FOR A SET OF BED HANGINGS. AMERICAN, SIGNED, MIRIAM WEBB, 1756.  
FROM THE COLLECTION OF MRS. CORNELIUS J. SULLIVAN.





EMBROIDERED PIECES INTENDED FOR A POLE SCREEN. AMERICAN, SIGNED, R. I. 1804.  
FROM THE COLLECTION OF MRS. CORNELIUS J. SULLIVAN.

tion for details, but even so it is interesting to see what a sisterhood of workers there must have been.

Some of the pieces that remain to us are worked only in shades of blue, dyed with indigo, while these in our illustration and many others used a large variety of colors. Miriam Webb used a lovely crimson dye (madder?) with lighter tones of pink, a clear yellow, and two greens which seem to have lasted very well, besides many shades of blue, a tan, greys and a gold color.

The principal stitch is the one that was so generally used in the colonial embroideries that it has been called "New England Stitch," although if you look for it in such books as those of Mrs. A. Christie, *Samplers and Stitches*, Thérèse de Dillmont, *Encyclopedia of Needlework*, or Lewis F. Day, *Art in Needlework*, you will find it called "Roumanian Stitch." Outline stitch, long-and-short, cross-stitch, feather-stitch, various filling stitches and French knots also occur.

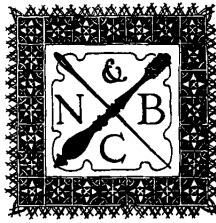
There are three pieces of the original set remaining: a curtain, 81 by 48 inches, and two valances, one that measures 56 by 8 inches, and the other 58 inches long and varying in depth, 12 inches at the deepest part and shaped in the manner of a lambrequin to hang at the top of the bed-posts.<sup>1</sup>

The two sides made for a little pole-screen marked R. I., 1804, and shown in Plate III, are diverting little bits worked in silks, one side on canvas, the other on a quartering of black and white silk.

The design on the canvas is similar to those found on chair-seats, pocket books, etc., the background being bluish green, and the pattern combining rose color, gold, blue and a sort of orange-red. The other side is worked mostly in outline stitch in more or less naturalistic colors.

MARIAN HAGUE.

<sup>1</sup>For further material on colonial crewelwork see the Needle and Bobbin Club Bulletin, Vol. VIII, No. 2, 1924; Vol. IX, No. 1, 1925 *American Colonial Needlework* by Mrs. Luke Vincent Lockwood and Vol. XI, No. 2, 1927 *Crewel Embroideries* by Frances Little.



## CLUB NOTES

**T**HE Annual Meeting for the year 1929 was held through the kindness of Mrs. DeWitt Clinton Cohen at her apartment, on February 14th.

After the usual business meeting, Miss Anne Rittenhouse gave an entertaining and instructive talk on "Sources of Fashion", showing how fashions have always been influenced by political events and social trends. To accompany this talk, Mrs. Cohen arranged a show of costumes and accessories of costume from her seemingly inexhaustible collection.

Two of the special exhibitions in the Textile Galleries of the Metropolitan Museum during the winter of 1929 were of collections belonging to members of our Club.

Mrs. DeWitt Cohen's collection of fine quilting was shown during the month of February and was reviewed on page 60 in the Museum Bulletin for that month.

Mrs. Cohen's quilting was followed by Mrs. Philip Lehman's collection of costumes and textiles which were formerly in the well-known Jubinal collection in Paris. A detailed description is given in the Museum Bulletin for March, 1929.



PLATE I

MAN'S CAP. FRENCH, LATE XVII CENTURY. FROM THE COLLECTION OF MRS. DE WITT CLINTON COHEN.



PLATE II

LADIES' WAISTCOAT. QUILTED LINEN. FRENCH, MIDDLE OF THE XVIII  
CENTURY. FROM THE COLLECTION OF MRS. DE WITT CLINTON COHEN

On April 7, 1929, Miss Morris invited the Club to see her collection of lace, and in addition, a collection of remarkable Egypto-Arabic stuffs belonging to Mr. H. A. Elsberg.

The lace collection comprises examples of varied types—but is perhaps strongest in the exquisite laces of the eighteenth century, such as cap-sets of Alençon, and Brussels; lappets and borders of Mechlin, Binche and early Valenciennes, of very lovely quality and design.

A piece of extraordinary interest is the border of bobbin lace about five inches wide with the date 1661 worked in it, and various emblems connected with English royalty which is the subject of a special article by Marian Powys in Volume 12, No. 2 of the Club Bulletin. Mr. Elsberg's Egypto-Arabic textiles were also described in detail in Volume 12, No. 1, by Germaine Merlange.

On May 14th, Mrs. Elie Nadelman kindly opened her Museum of Folk and Peasant Arts for the Club. Her very interesting collections, so beautifully installed, were much enjoyed. An adequate description of these collections comprising furniture, costumes and embroideries, ironwork, toys, pottery, sculpture, such as wayside shrines, ships' figure-heads, etc., would fill a volume. Their setting, in an old stone building in a garden overlooking the Hudson adds to the charm.

The collection of Philippine embroideries shown through the kindness of Mrs. C. A. de Gersdorff at her house on December 17, 1929, was gathered by Miss Jane F. Jackson during many years spent in those islands. It comprised examples of exquisite fineness and various techniques and some of the work went back to the middle of the eighteenth century, though the major part would date from the middle of the nineteenth. They were worked on piña muslins, some of extreme fineness; a few worked in white thread on muslin with stripes or cross bars of color.

On January 9th, Mrs. Myron C. Taylor gave the Club the great pleasure of seeing her very rare and interesting Gothic tapestries and Persian rugs. The tapestries are of early French, Flemish, and Burgundian origin, making a very distinguished group whose rich colors impart a glow of beauty to the walls.

One of the most interesting of Mrs. Taylor's tapestries is a large armorial panel measuring 13 feet high by 12 feet wide. At the center on a millefleur ground is the coat-of-arms of Admiral Lord Dynham or Din-

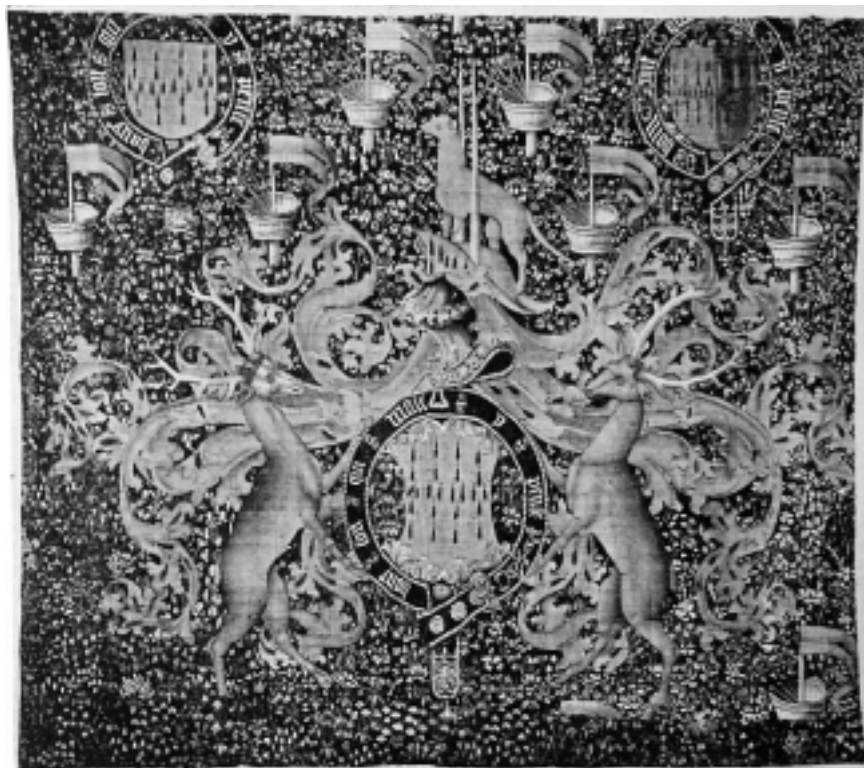


PLATE III

ARMORIAL TAPESTRY BEARING THE ARMS AND BADGE OF ADMIRAL LORD DYNHAM.  
FLEMISH, END OF THE XV CENTURY. FROM THE COLLECTION OF MRS. MYRON C.  
TAYLOR.

ham (of Wortham, Devonshire) who received the Order of the Garter in 1487 and who died in 1501. The coat-of-arms is twice repeated elsewhere in the tapestry and the Badge appears several times. We are indebted to a description sent by Mrs. Taylor and to Mr. Robert Nichol of the Metropolitan Museum for the following heraldic note on the coat-of-arms.

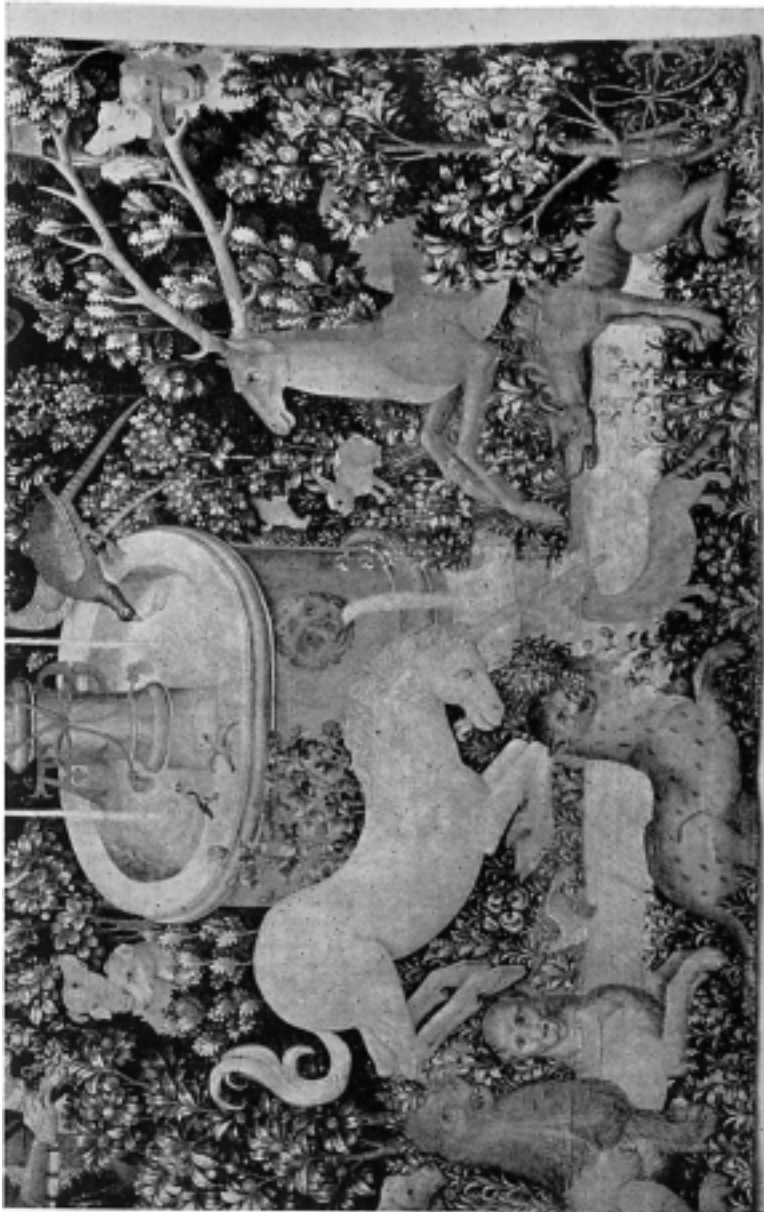
1. Principal with Supporters, gules, four fusils ermine in fess the whole surrounded by the garter. Supporters, two bucks proper. Crest, an ermine standing on a chapeau turned-up ermine. Mantling, ermine.
2. Upper left, identical with the principal.
3. Upper right, Dynham impaling Arches. The first as in the other two; the second, gules, 3 arches, 2 in chief conjoined—all silver, capitals and bases gold.<sup>1</sup>

The *Badge*, dispersed over the tapestry are several main-mast tops with the crow's-nest and pennant of St. George, also in each a sheaf of five arrows—evidently a private badge.

The privilege of seeing Mrs. Rockefeller's magnificent tapestries was given to the Club on January 20th. The set of Gothic tapestries illustrating the Hunt of the Unicorn is of extraordinary interest. It comprises six pieces: 1) the Hunters Seek the Unicorn; 2) the Unicorn at the Fountain; 3) the Unicorn Tries to Escape; 4) the Unicorn Defends Himself; 5) the Unicorn is Killed or Wounded and Brought to the Lady of the Castle; 6) the Unicorn Enclosed. In the guise of a hunt these tapestries really illustrate an elaborate allegory of the Incarnation of Our Lord who is represented by the unicorn, the symbol of purity. In *The Unicorn at the Fountain* (Pl. IV) we see the unicorn dipping his horn in water while the other animals of the forest are gathered about. The horn of the unicorn was supposed to possess the virtue of detecting poison, and other animals would not drink until the stream had been purified by his horn. In this case the other animals, except the snarling cur who is a symbol of the devil, represent various qualities of Christ—the lion his strength, the panther his sweet savour, the stag and the weasel, destroyers of snakes, his power over evil. Technically this set of tapestries is one of the finest produced at Tournay. It is generally dated about 1500. It comes from

<sup>1</sup>This coat, "Gules, three door-arches silver, their capitals and pedestals gold" is that of the family of Arches, also from Devonshire and probably the family of Lord Dynham's wife.





TAPESTRY: DETAIL FROM THE UNICORN AT THE FOUNTAIN. TOURNAY, END OF THE XV CENTURY. FROM THE COLLECTION OF MRS. JOHN D. ROCKEFELLER, JR.

Verteuil, the ancestral seat of the family of La Rochefoucauld, and was probably woven to commemorate a marriage.

Besides the Unicorn tapestries, Mrs. Rockefeller also possesses ten pieces from a set of twelve called the Months of Lucas. This set was made by Audran of the Gobelin manufactory for Alexandre, Count of Toulouse (1678–1737). The two pieces, February and June, which Mrs. Rockefeller lacks, were in the French Embassy at Leningrad. The set is a copy of sixteenth century designs by Lucas van Leyden, which accounts for their name—The Months of Lucas.



DETAIL FROM THE UNICORN  
AT THE FOUNTAIN

## BOOK NOTES

GEORGIAN ART: Burlington Magazine Monograph. B. T. Batsford, Ltd., London, 1929.

This, the third of the series published by the Burlington Magazine, is an introductory review of English painting, architecture, sculpture, ceramics, glass, metalwork, furniture, textiles and other arts which flourished during the Reign of George III (1760–1820). The section on textiles including carpets, Spitalfields silks, and printed cottons has been written by A. F. Kendrick and contains a great deal of interesting material. He calls special attention to Adam's designs for carpets which may be seen in the Soane Museum and to the collection in the Victoria and Albert Museum of original designs for silks with the designers' names and directions for making. The monograph presents an excellent panorama of the English arts of the XVIII century written by experts and in this way is a worthy successor to the two previous monographs, the first on Chinese Art (published in 1925) and the second on Spanish Art (published in 1927).

LES COSTUMES RÉGIONAUX DE LA FRANCE, by Gratianna de Gardilanne and S. W. Moffat. The Pegasus Press, Harcourt Brace and Co., New York, 1929.

This beautiful folio publication in two parts containing two hundred watercolors by the authors and an historical text by Henry Royère is both a document and an inspiration. The beauty of the water colors themselves blinds the reader at first to the importance of the book to the student of peasant costume of France and to the inspiration it must be to students of design.

PRACTICAL CANVAS EMBROIDERY, by Louisa F. Pesel with a preface by A. J. B. Wace, B. T. Batsford, Ltd., London, 1929.

The author has here prepared a handbook of diagrams and scale drawings taken from XVII century samplers and other sources. It offers practical aid to the embroideress who wishes to do canvas work—especially chair-seats, cushions, etc. The diagrams of stitches such as cross stitch and tent stitch and their variations, are excellent. It contains also many good suggestions for designs.

SPITZEN VON DER RENAISSANCE BIS ZUM EMPIRE, by Marie Schuette, Leipzig, 1929.

In this, her most recent work, the author has written a catalogue of the collection of Helene Vieweg-Brockhaus, the last of the important lace collections still to be found in Germany. It is fortunate that a collection of such high quality should have been catalogued by such an able expert as Marie Schuette, and that it should be published in such a handsome form. The 108 large plates, showing examples of the collection of tassels as well as lace, merit great praise.

OFFICERS AND DIRECTORS OF THE NEEDLE AND BOBBIN  
CLUB

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