

fashions held sway, lace during the seventeenth and eighteenth centuries was used lavishly for nearly all forms of dress. The falling collars which succeeded ruffs were either made of lace or bordered with it. Ladies wore lace headdresses, lace flounces, ruffles of lace at the elbows. Gentlemen had lace cuffs or ruffles which fell over the hand, and thus, it was said, facilitated cheating at cards. They wore lace trimmed garters, ruffles of lace at the knee, lace roses on shoes, even quillings of lace to fill up the wide boot tops that were the fashion in 1662.

During the sixteenth century there was the most extravagant use of lace by the court of France. In 1577, on a state occasion, the king wore four thousand yards of pure gold lace on his dress, and the wardrobe accounts of the queen are filled with entries of point lace. Such was the prodigality of the nobility at this period in the purchase of lace that sumptuary edicts were issued against it, but edicts failed to put down Venetian points; profusion in the use of lace only increased. The consumption of foreign lace and embroidery was unbounded. Immense sums of money found their way annually from France to Italy and Flanders for these costly fabrics. As the royal commands were powerless against the importation of the artistic productions of Venice, Genoa, and Brussels, it was determined by Colbert, the French minister, to develop the lace manufacture in France, so that the money spent upon these luxuries might be kept within the kingdom.

Skillful workmen were suborned from Venice and the Low Countries and placed around in the existing manufactories, and in towns where new ones were to be established. A declaration of August 5, 1665, orders "the manufacture of all sorts of works of thread, as well of the needle as on the pillow, in the manner of the points which are made at Venice and other foreign countries, which shall be called 'points de France.'" In a few years a lucrative manufacture was established which brought large sums into the kingdom. Point de France supplanted the points of Venice and Flanders, and France became a lace-making as well as a lace-wearing country.

A facsimile of a pattern suggested by a great event in the national history of France is shown by the Frontispiece, Fig. 56. Notice in the center of this curious piece the Crown of France surmounting two medallions joined together, one representing Louis XIV, and the other Mary Theresa of Austria. Below, joined together and surrounded by links of a chain, are two burning hearts. It is evidently a French production which was made at the order of the Court during the reign of Louis XIV. The details of the design have a delicacy of form and an artistic value which was not common to Belgium productions, and lets one suppose that many of the most famous old pieces known among dealers of rare old laces as Guipure de Bruges may have had the same origin. This is a very good illustration of Point de Paris lace. This, as well as Figs. 58, 60, 61, and 62 were taken from Joseph Seguin's valuable book on the subject of lace which was published in Paris in 1875, and to which we are indebted also for certain portions of our text.

Fig. 57 shows a very good illustration of Venetian Point in relief, which is commonly known as "rose," or raised point. All of the outlines in high relief are formed

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