

'down stairs,' because the powdered footmen will not touch it for fear of daubing their lace ruffles."<sup>16</sup>

But the time, of all others, for a grand display of lace was at a visit to a Parisian lady on her "relevailles," or "uprising," as it was called, in the days of our third Edward. Reclining on a chaise longue, she is described as awaiting her visitors. Nothing is to be seen but the finest laces, arranged in artistic folds, and long bows of ribbon. An attendant stationed at the door asks of each new arrival, "Have you any perfumes?" She replies not, and passes on—an atmosphere of fragrance. The lady must not be spoken to, but, the usual compliments over, the visitors proceed to admire her lace. "Beautiful, exquisite!"—but, "Hist! speak low," and she who gave the caution is the first, in true French style, to speak the loudest.<sup>17</sup>

Lace "garnitures de lit" were general among great people as early as 1696. The "Mercure" speaks of "drap garnis d'une grande dentelle de point d'Angleterre." In 1738, the Duc de Luynes writes,<sup>18</sup> "Aujourd'hui Madame de Luynes s'est fait apporter les fournitures qu'elle avoit choisies pour la Reine, et qui regardent les dames d'honneur. Elles consistent en couvrepieds<sup>19</sup> garnis de dentelle pour le grand lit et pour les petits, en taies d'oreiller<sup>20</sup>

<sup>16</sup> "Les manches qu'à table on voit tâter la sauce."—*École des Maris*.

The state liveries of H. M. Queen Victoria are most richly embroidered in gold. They were made in the early part of George II.'s reign, since which time they have been in use. In the year 1848, the servants appeared at the royal balls in gold and ruffles of the richest point of the same epoch as their dresses. In 1849 the lace no longer appeared—probably suppressed by order. Queen Anne, who was a great martinet in trifles, had her servants marshalled before her every day, that she might see if their ruffles were clean, and their periwigs dressed.

<sup>17</sup> "Tableau de Paris."

<sup>18</sup> "Mémoires."

<sup>19</sup> "1723. Un couvrepied de toile blanche, picure de Marseille, garni autour d'un point en campane de demie aune de hauteur."—*Inv. d'A. de Bavière, Princesse de Condé*.

"1743. Un couvrepied de toile picquée, brodée or et soye, bordé de trois côtés

d'une grande dentelle d'Angleterre et du quatrième d'un moyen dentelle d'Angleterre à bords.

"Un autre, garni d'une grande et moyenne dentelle de point d'Alençon.

"Un autre, garni d'un grand point de demie aune de hauteur, brodé, garnie d'une campane en bas.

"Un autre, 'point à bride,'" and many others.—*Inv. de la Duchesse de Bourbon*.

<sup>20</sup> "1704. Deux taies d'oreiller garnies de dentelle, l'une à raiseau, et l'autre à bride."—*Inv. de F. P. Loisel*. Bib. Nat. MSS. F. Fr. 11,459.

"1723. Quatre taies d'oreiller, dont trois garnies de différentes dentelles, et l'autre de Point."—*Inv. d'Anne de Bavière, Princesse de Condé*.

"1755. Deux taies d'oreiller garnies de point d'Alençon."—*Inv. de Mademoiselle de Charollais*.

"1761. Trois taies d'oreiller de dentelle de point à brides."—*Inv. de la Duchesse de Modène*.

[“ 1770.