

common error prevails that it is of thread, whereas black thread lace has never been made either at Chantilly or Bayeux.

Chantilly fell with '93. Being considered a royal fabric, and its productions made for the nobility alone, its unfortunate lace-workers became the victims of revolutionary fury, and all perished, with their patrons, on the scaffold. We hear no more of the manufacture until the empire, a period during which Chantilly enjoyed its greatest prosperity. In 1805, white blonde became the rage in Paris, and the workwomen were chiefly employed in its fabrication. The Chantilly laces were then in high repute, and much exported, the black, especially, to Spain and her American colonies; no other manufactories could produce mantillas, scarfs, and other large pieces of such great beauty. It was then they made those rich large-patterned blondes called by the French "blondes mates," by the Spaniards "trapeada," the prevailing style since the first empire.

About 1835 black lace again came into vogue, and the lace-makers were at once set to work at making black silk laces with double ground, and afterwards they revived the hexagonal ground of the last century, called "fond d'Alençon,"<sup>12</sup> for the production of which they are celebrated.

The lace industry has been driven away of late years from Chantilly, by the increase in the price of labour consequent on its vicinity to the capital. The lace manufacturers, unable to pay such high salaries, retired to Gisors, where in 1851 there were from 8000 to 9000 lace-makers. They only make the extra fine lace. The black shawls, dresses, scarfs, now produced at Chantilly, are more objects of luxury than of commercial value. Specimens of the finest workmanship made at Viarmes were exhibited in 1867. The generally so-called Chantilly shawls are the production of Bayeux.

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<sup>12</sup> See preceding note.