

The lace made in the city alone was termed "vraie Valenciennes," and attained a perfection unrivalled by the productions of the villages beyond the walls. In the lace accounts of Madame du Barry we find frequent mention of this term.<sup>2</sup> "Vraie Valenciennes" appears constantly in contradistinction to "bâtarde"<sup>3</sup> and "fausse."<sup>4</sup> M. Dieudonné writes:<sup>5</sup> "This beautiful manufacture is so inherent in the place that it is an established fact, if a piece of lace were begun at Valenciennes and finished outside the walls, the part which had not been made at Valenciennes would be visibly less beautiful and less perfect than the other, though continued by the same lace-maker with the same thread, and upon the same pillow."<sup>6</sup>

The extinction of the fabric and its transfer to Belgium has been a great commercial loss to France. Valenciennes being specially a "dentelle linge," is that of which the greatest quantity is consumed throughout the universe. Valenciennes lace is altogether made upon the pillow, of simple combination, with one kind of thread for the pattern and the ground (Fig. 94). No lace is so expensive to make from the number of bobbins required, and the flax used was of the finest quality. The city-made lace was remarkable for the beauty of its ground, the richness of its design, and evenness of its tissue. From their solidity, "les belles et éternelles Valenciennes" became an heirloom in each family. A mother bequeathed them to her daughter as she would now her jewels or her furs.<sup>7</sup> The lace-makers worked in underground cellars, from four in the morning till eight at night, scarcely earning their tenpence a day. The pattern was the especial

<sup>2</sup> "1772. 15 aunes 3-16<sup>mes</sup> jabot haut de vraie Valenciennes, 3706 livres 17 sous;" and many other similar entries.

<sup>3</sup> "5/8 Bâtarde dito à bordure, à 60 ll., 37 ll. 10 s."—*Comptes de Madame du Barry*.

<sup>4</sup> See Bailleul, p. 208.

<sup>5</sup> "Statistique du Dép. du Nord, par M. Dieudonné, Préfet en 1804."

<sup>6</sup> "Among the various lace fabrics having the same process of manufacture, there is not one which produces exactly the same style of lace. The same pattern, with the same material, whether executed in Belgium, Saxony, Lille, Arras, Mirecourt, or Le Puy, will always bear the stamp of the place where it is made. It has never

been possible to transfer any kind of manufacture from one city to another, without there being a marked difference between the productions."—*Aubry*.

May not this difference be rather attributed to mechanical causes, the different inclination of the pillow, the weight and size of the bobbins, the different way of pricking the pattern, and of twisting the bobbins? All these may influence the production.

<sup>7</sup> In the already quoted "Etat d'un Trousseau," 1771, among the necessary articles, are enumerated: "Une coëffure, tour de gorge et le fichu plissé de vraie Valenciennes." The trimming of one of Madame du Barry's pillow-cases cost