

Descriptions of Adelaide V. Hall's Lace

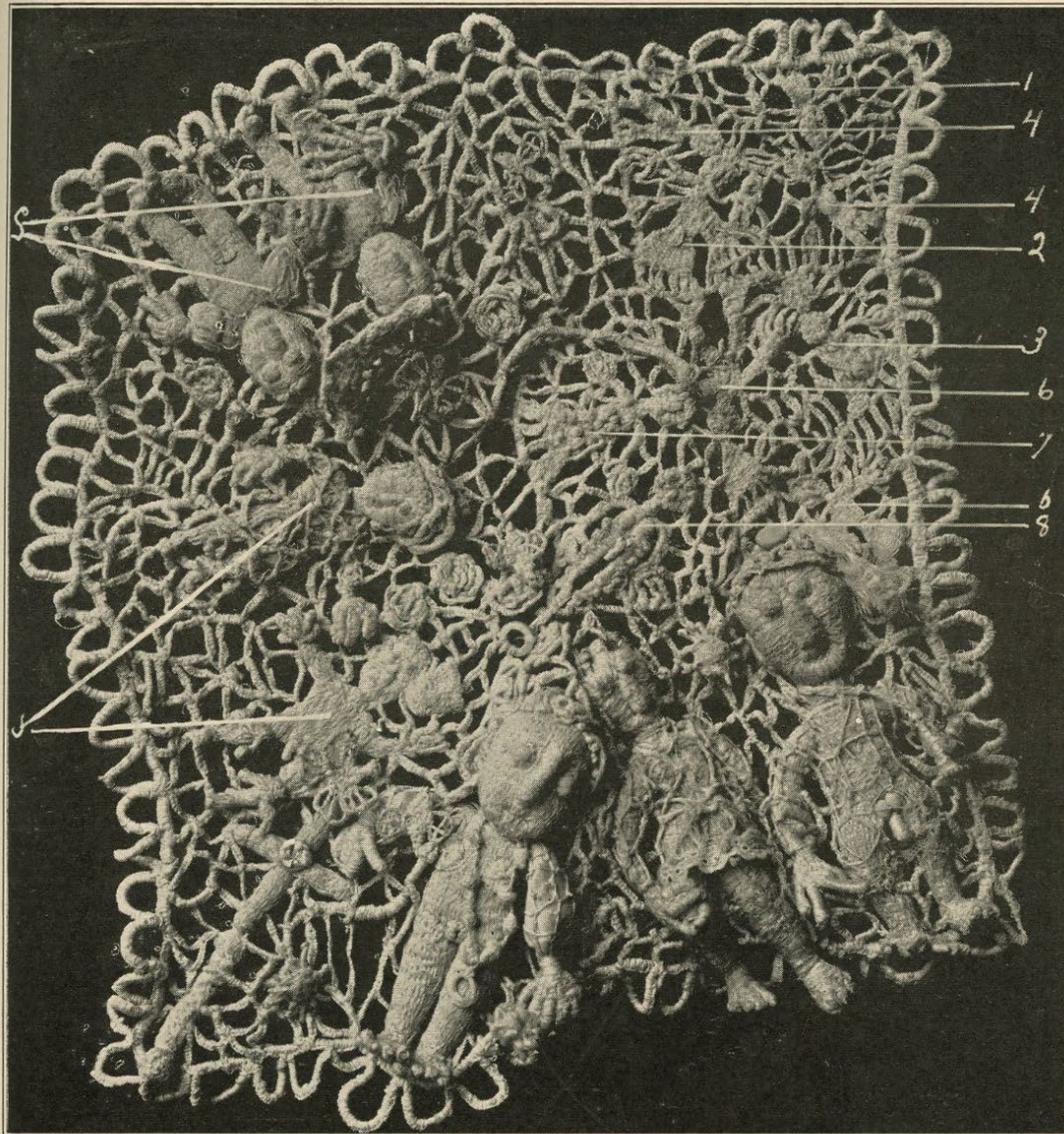
Summary of information about figures in lace taken from Dr. Evarts article. Some of the figures and couples have multiple names which are included.

Please note: This information is intended only for mature audiences and may have triggering content.

Evarts, Arrah B. "A Lace Creation Revealing an Incest Fantasy." *The Psychoanalytic Review* Vol. V, No. 4 (October 1918): 364-380.

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PLATE I.



1. St. Joseph and St. Michael. 2. Little Nannie Red Nose and Little Boy Blue. 3. Lucy. Crazy Jane. 4. The Children of the Abbey. 5. Virgin Mary. 6. Mr. Gibson. 7. The Woman Picking up Apples. 8. Skeleton. J. J. Jack and Jill. S. S. Mr. and Mrs. Hub Smith.

1. St Joseph/St Michael

This was the first figure Adelaide made in the lace and she gave it two separate identities: St. Joseph and St. Michael. Adelaide told Everts that St. Joseph “will get you a husband if you pray to him for one.” Everts noted that this belief was common at the time among adolescent girls who would carry a figure of St Joseph “more in a spirit of fun and unconscious wish fulfillment than in deep spirit of belief.” St. Michael, on the other hand, was an angel and warrior who went to battle against Satan and his followers. He is most often pictured slaying a dragon. Everts surmised that St. Michael represented her fight against the dragon/her father.

2. Little Nannie Red Nose/Little Boy Blue

This figure also has two separate identities, one male and one female, which come from nursery rhymes or children’s “Mother Goose” riddles. One is “Little Nannie Red Nose.” Adelaide added extra needlework to the face which she said was a trumpet for “Little Boy Blue.” Everts interpreted this figure as representing Adelaide’s Mother Goose stage of development.

3. Lucy/Crazy Jane/[two naked overweight people]

This figure represents multiple individuals that Adelaide vaguely described to Everts who lists them as “Lucy, Crazy Jane, and two big fat negroes, a woman and a man, who *‘never wore a stitch of clothes.’*” Everts noted that the right hand of the figure covered the genitals but that Adelaide did not give any meaning to that. Everts theorized that the nakedness of the figure “hold the expression of her childish inquisitiveness and peeping tendencies...Since this is the only figure in which there has been the slightest attempt to cover these organs we must conclude that this is done for reasons other than modest, or that it hold the expression of her childish habit of masturbation.”

4. The Children of the Abbey

Two figures head-to-head in mirror image make up the two Children of the Abbey. Adelaide appeared to give them a description of “a whole race of little people,” which she sometimes called “the Jews.” Everts noted there was a book called “The Children of the Abbey” that featured a pair of orphaned siblings, but Adelaide said she did not know the story only the title that she used. Everts stated “we know that [mothering a multiple of little children] is a “masturbation fantasy among women.” She noted that Adelaide was a habitual masturbator.



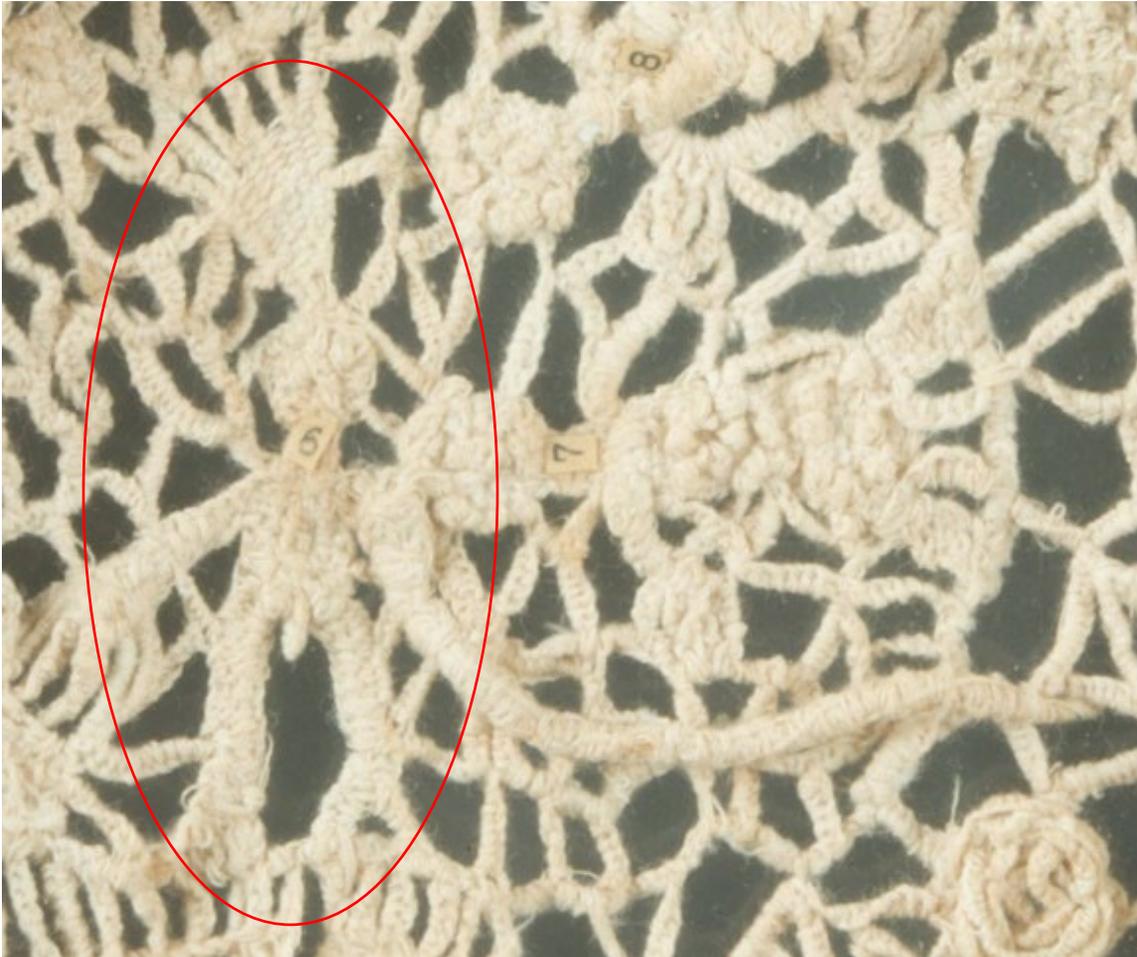
5. **Virgin Mary**

This figure is tucked down in the right by a much larger three-dimensional figure, and is partially obscured now. Evarts described it as a “slender girlish figure” that Adelaide added sexual organs, too, which were so small that Evarts could not see them even when Adelaide pointed them out. Adelaide said they had to be small because she was a virgin. Evarts noted that the Virgin Mary appealed to Adelaide because of her purity, but that Adelaide appeared to be generally ignorant of Christian religious teachings and would often misquote scripture. Evarts interpreted this figure “perhaps, also, [Adelaide] recognized in the very great difference in age between Mary and Joseph a similarity to the relations of herself and her father, Mary’s attachment being legitimate, and her own taboo.” According to the religious teachings at the time, Joseph was thought to have been an elderly man when married to Mary.



6. **Mr. Gibson**

This figure represented one of Adelaide's early lovers, Mr. Gibson, but could also stand in for other lovers in her life. He wears a tall flaring headdress, and a snake laying across the lace whispers in his ear. Everts stated that the snake meant "man, the seducer, and the pleasure giver" to Adelaide. Everts interpreted the figure and snake together "being the awakening of her desire for the normal life of the woman."



7. **The Woman Picking up Apples/The Woman/This One Woman/The Only Woman Who Ever Was/The First Woman**

Adelaide at first called this figure, which carries apples in the lap, the “Woman Picking Up Apples,” but later titled it several other names that she commonly used in referring to herself. Evarts noted that Adelaide strongly associated apples with testicles and interpreted this to symbolize Adelaide “searching for her mate.”



8. Skeleton

Adelaide said this figure was simply a skeleton that was in the home of her uncle who was a doctor. Everts, however, saw much more meaning in the skeleton. "...We know that *uncle* is virtually interchangeable with *father*, and the skeleton from her uncle's home must be the skeleton of her attachment to her father, of which she is unable to rid herself, although she is trying to emancipate herself, and is seeking the opportunity to fulfil her biological destiny." Everts does not mention what appears to be genitals on the figure.



J. Jack and Jill/Samson and Queen Victoria

These two figures form a distinctive pair loosely based on the nursery rhyme, "Jack and Jill went up the hill to fetch a pail of water." They are larger than the first eight figures and are more elaborate and slightly three dimensional. On the left is Jill. She wears a lace dress and hat. Jack is on the right. They both wear decorative garters around their legs. Together they are holding a rope in preparation for lowering a pail (located to the right of Jack's head) from a pulley represented by the ring above Jack's head. Roses surround them (described by Evarts as a bower of roses), and the rose by Jack's leg has a bee on it. Adelaide also gave Jack and Jill other identities. Jack was "Samson", the biblical strongman and Jill was Queen Victoria.

Evarts said of the garters around their legs, "[a] A garter presented by a ruling sovereign was a mark of distinction and royal favor, highly prized during the feudal ages. It is often reproduced by the insane, who show an archaic tendency. It had no meaning other than this to [Adelaide]." Adelaide described the roses as running over the cottage where Jack and Jill lived. To her, they meant home. The bee on the rose is "sucking honey," which to Adelaide had a, "strong sexual significance" because of the fact that they sting.

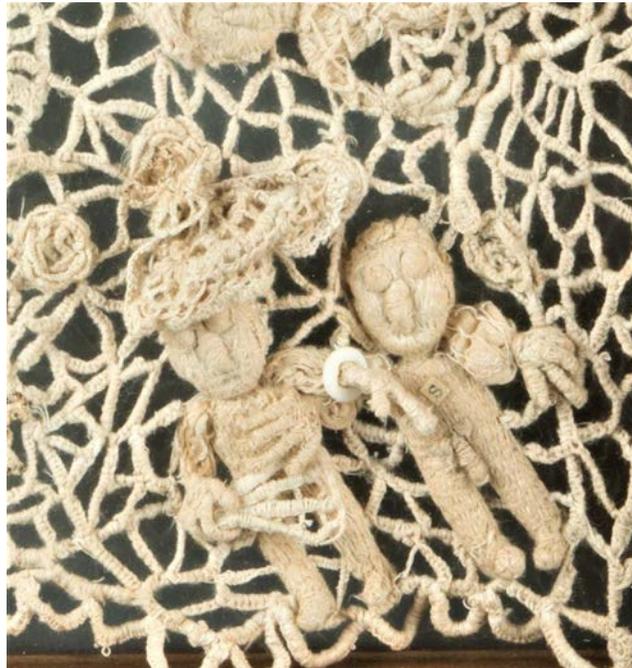
Evarts interpreted this couple as generic terms for 'man and woman.' To her, "[t]hese two may be considered a fantasy, such as girls are prone to indulge in, of a cottage built for two, with Jack, and ideal, who is everything that is strong, manly and dependable and Jill (herself), who is everything that is sweet, womanly and desirable, happily engaged together in homely household tasks with the roses of pleasure and the bees of pain about them."



S. Mr. and Mrs. Hub Smith

These two figures are much more elaborate, created more like a sculpted doll stuffed with fabric. Evarts does not say where Adelaide got the name Hub Smith. Adelaide has them standing in a grapevine swing and Mr. Smith is holding an umbrella over their heads. The umbrella has a bee on it and there is a second bee on the grapevine. Evarts interpreted the grape vine as symbolic of "licentiousness." Mrs. Smith has a bracelet made of the rim of a pearl button and holds a fan in her right hand. Both the fan and the bracelet symbolized marriage to Adelaide. Like Mr. Gibson (number 6), Mr. Smith also has a snake coming across the lace to whisper in his left ear. Evarts noted "[i]n talking of Mrs. Smith, [Adelaide] referred to her as the only woman who ever was in the world, a phrase which she most often applied to herself."

Evarts stated: "Mr. Hub Smith is a mature man, and judging from his very great intimacy with the grapevine, must be her father, although this could not be substantiated by [Adelaide]." Since Adelaide seemed to indicate that Mrs. Smith was also herself, Evarts interpreted these figures as a "fairly definite picture of herself and her father."



Unnumbered 1 (bottom left): **The One Woman/The Only Woman/The Virgin/The Magdalene/The Woman Who has Suffered All There Is In The World To Suffer Because She Wanted The Christ for a Husband**

This elaborate, doll-like figure is part of the largest group at the bottom of the lace and probably the most complicated in symbolic elements. She is closely tied to the cross to the left. She carries a bunch of flowers in her left hand and a bee is on her right hand. A necklace of fabric “beads” with a pearl ring for a pendant is the only adornment on her naked body. Adelaide gave the figure long flowing hair down the back to represent the “Magdalene” or Virgin. Everts describes wings of an angel also on the figure but they are obscured by the hair. A snake between her and the cross is biting her right breast. Also between her and the cross is a “terrapin.” At the top of the cross is a “dove of peace” and in the center a ring. All of these symbols are closely tied to virginity, devotion, and desire for the unobtainable. The beads in the necklace symbolize tears, and the snake represents the sensation of marriage for the virgin. Everts wrote that Adelaide told her “[a]fter *The Woman had suffered all she could possibly suffer as a punishment for having committed all the sin in the world, in that she wanted the Highest Man, or the Christ, for a husband, then there was a crowning, and they left her alone after that.*”

Unnumbered 1: FRONT



Unnumbered 2: BACK



Unnumbered 2 (bottom middle): **The Other Woman/the Second Woman**

To the right of the figure of the One Woman is a smaller figure, which is supposed to represent the One Woman in an older, less voluptuous form. Her hair is no longer flowing but rather braided down the back to indicate she is no longer the virgin. She wears a lace dress and a coronet, which is symbolic of the “crowning” mentioned above. In her right hand she carries a ball, which Evarts states symbolizes the male. Also on her right hand is a ring made of lavender thread. Evarts stated that both the figure of the One Woman and the Other Women represented Adelaide herself. This figure forms a couple with the figure to the right.



Unnumbered 3 (bottom right): **Mr. Hall/The One Man.**

This is final figure next to the Other Woman in the lower right. Everts wrote that Adelaide “dismissed rather briefly from the discussion, saying only that he was Mr. Hall, and that he was the one man, as she was the one woman.” Mr. Hall is the name she commonly gave to her father.

He wears a cap with a decoration representing a long ostrich plume. While he appears to be wearing a lace garment, his sexual organs are large and prominent. In his right hand is a trumpet, which Everts stated was a symbol of the phallus.

Mr. Hall’s arm is entwined with the Other Woman’s. Between them is another terrapin. On his left finger is a ring of lavender thread, which matches the ring on the figure beside him. Everts stated that Adelaide saw symbolism in colors and that purple means “virginity, and passion, two concepts which she always joins into one.” These rings are the only use of color in the entire lace and symbolizes their connection in a chaste marriage. Everts reports that Adelaide also saw these two figures as the father and his young daughter rowing a boat in the painting “The Helping Hand” by Emile Renouf (1881).

