

5. *Fonneuse* (*grondwerkes*) is charged with the open work (*jours*) in the plat.

6. *Jointeuse*, or *attacheuse* (*lashwerkes*), unites the different sections of the ground together.

7. *Striqueuse*, or *appliqueuse* (*strikes*), is charged with the sewing (application) of the flowers upon the ground.

The pattern is designed by the head of the manufactory, who, having cut the parchment into pieces, hands it out ready pricked. The worker has no reflections to make, no combinations to study. The whole responsibility rests with the master, who selects the ground, chooses the thread, and alone knows the effect to be produced by the whole. (Coloured Plate V.)

The lace industry of Brussels is now divided into two branches, the making of detached sprigs, either point or pillow, for application upon the net ground, and the modern "point gazé." The first is the Brussels lace "par excellence," and more of it is produced than of any other kind. Of late years, it has been greatly improved, by mixing point and pillow-made flowers. Point gazé is so called from its gauze-like needle ground, "fond gaze," comprised of very fine, round meshes, with needle-made flowers, made simultaneously with the ground, by means of the same thread, as in the old Brussels. It is made in small pieces, the joining concealed by small sprigs or leaves, after the manner of the old point, the same lace-worker executing the whole strip from beginning to end. Point gazé is now brought to the highest perfection, and is remarkable for the precision of the work, the variety and richness of the "jours," and the clearness of the ground. In appearance, it somewhat resembles point d'Alençon, but the work is less elaborate and less solid. When flowers both of needle point and pillow lace are introduced upon the "fond gaze," it is erroneously termed "point de Venise."

Brussels was a favoured lace at the court of the First Empire.³⁵ When Napoleon and the Empress Marie Louise made their first public entry into the Belgian capital, they gave large orders for albs of the richest point, destined as a present for the Pope. The

³⁵ The veil presented by the city of Brussels to the Empress Josephine was sold in 1816, by Eugène Beauharnais, to Lady Jane Hamilton. It is described to have been of such ample dimensions that, when placed on Lady Jane's head, who was upwards of 6 feet high, it trained

upon the ground. The texture of the *réseau* was exquisitely fine. In each corner was the imperial crown and cypher, encircled with wreaths of flowers. This chef-d'œuvre of art passed into the possession of Lady Jane's daughter, the Duchesse de Coigny.