

inventories of the province; and in the museum are pieces of rich lace said to have belonged to Francis I. and his successors, which, according to tradition, were the produce of Aurillac. They are not of a wire, but consist of strips of metal twisted round the silk.

In the inventory of the sacristy of the Benedictine monastery at St.-Aligre, 1684, there is a great profusion of lace. "Voile de brocard, fond d'or entouré d'un point d'Espagne d'or et argent;" another, "garni de dentelles d'or et argent, enrichi de perles fines;" "20 aubes à grandes dentelles, amicts, lavabos, surplis," &c., all "à grandes ou petites dentelles."¹⁸

In the account of a masked ball, as given in the "Mercure Galant" of 1679, these points find honourable mention. The Prince de Conty is described as wearing a "mante de point d'Aurillac or et argent;" the Comte de Vermandois, a veste edged with the same; while Mademoiselle de Blois has "ses voiles de point d'Aurillac d'argent;" and of the Duchesse de Mortemart it is said, "On voyoit dessous ses plumes un voile de point d'Aurillac or et argent qui tomboit sur ses épaules." The Chevalier Colbert, who appeared in an African costume, had "des manches pendantes" of the same material.

The same "Mercure," of April 1681, speaking of the dress of the men, says: "La plupart portent des garnitures d'une richesse qui empeschera que les particuliers ne les imitent, puisqu'elles reviennent à 50 louis. Ces garnitures sont de point d'Espagne ou d'Aurillac." From the above notices, as well as from the fact that the greater part of these laces were sent into Spain, it appears that the "passements," as they were still called, were a rich gold and silver lace made at Aurillac, and similar to the point d'Espagne.¹⁹

The laces of Murat (Dép. Haute-Garonne) were "façon de

¹⁸ "Voile de toile d'argent, garni de grandes dentelles d'or et argent fin, donné en 1711 pour envelopper le chef de S. Gaudence."—*Inventaire du Monastère des Bénédictines de St.-Aligre.*

In the inventory of Massillon's chapel at Beauregard, 1742, are albs trimmed with "point d'Aurillac," veils with "point d'Espagne or et argent." In the convents are constantly noted down "point

d'Espagne d'or et argent fin," while in the cathedral of Clermont the chapter contented itself with "dentelles d'or et argent faux."

¹⁹ The finest "points de France," writes Savary, were made at Aurillac and Murat, the former alone at one time producing to the annual value of 700,000 francs (28,000*l.*), and giving occupation to from 3000 to 4000 lace-workers.