by the dry atmosphere of the country to make it possible to form a clear idea of their designs, and the stitches and materials with which they were executed. There are in both the British and Victoria and Albert Museums good collections of Egyptian and Christian Coptic embroideries assigned to dates between the sixth and ninth centuries. Some of these are pieces of linen worked with coloured wools in looped tufts after the fashion of the "Turkey work" of the sixteenth century, the designs as a rule being simple geometrical ones, or stem and leaf patterns. Other fragments of linen, thought to be portions of garments, are embroidered in flat running stitches in flax and wool; and from tombs in the same district (Akhnim) are many bands of woven tapestry partly worked over with the needle, some of which are said to date from the second century A.D.

In the tomb of the Seven Brothers near Temriouk in the Province of Kouban on the Sea of Azof were some scraps of embroidery done in chain and short stitches with yellow flax-thread on a ground of dull reddish-purple woollen stuff. These relics are—or were—preserved in the Hermitage at Petrograd, and according to the "Compte Rendu de la Commission Imperiale Archeologique," 1878-9, in which there are facsimile illustrations of the embroideries, these relics are Greek and of the fourth century B.C. M. Lefebure, however, in his "Embroidery and Lace" assigns them to the third century A.D., and states that they are Byzantine. Byzantium was certainly far-famed for its wonderful embroideries after the commencement of the Christian era, and according to contemporary accounts it was of the most gorgeous description, the fabric of the ground being in many cases completely covered with plates of thin gold
Cut-work, with Pillow-Lace Edging. Italian, XVII Century. (Page 24.)
Valenciennes Edgings. (a) Fausse. (Page 62.) (b) Vraie. (Page 62.)
Bobbin-made, French, XVIII Century.
Lapéries, Bobbin-made. (a) Mechlin, early XVIII Century. (Page 60.)
(b) Lille, late XVIII Century. (Page 55.)
LAPPET, Point d'Angleterre. Brussels Bobbin-made, XVIII Century. (Page 65.)
(a) Flounce. Brussels Bobbin-made appliqué, on vrai réseau, XVIII Century. (Page 66.)

(b) Edging. Mechlin Bobbin-made, XVIII Century. (Page 69.)
EDGINGS. (a) Binche Bobbin-made, early XVIII Century. (Page 68.)
(b) Toulon "Lace." Embroidery and drawn-work on muslin, XVIII Century. (Page 77.)
Sampler. Cut and drawn work, English, 1648. (Page 86.)
Sampler. Holly point and cut-work, English, 1728. (Page 88.)
Limerick "Lace." Embroidered net, Irish, XIX Century. (Page 99.)
Lace Bobbins.

1 Flanders. 5 Portugal. 9 Malta. 13 Denmark.
2 Devon. 6 Midlands. 10 Midlands. 14 Midlands.
3 Auvergne. 7 Portugal. 11 Malta. 15 Brussels.
4 Devon. 8 Midlands. 12 Midlands. 16 Wilts.
17 Valenciennes. (Page 107.)
Needlepoint Details. (Page 122.)

1. Argentan.
2. Brussels.
3. Alençon.
4. Holly Point.
5. Alençon Toilé.
Portion of Hood in Black Work, edged with black and white bobbin lace. English, cir. 1000. (Pages 92, 155.)
Portion of a Dress, worked in coloured silks and silver spangles on white linen. English, cir. 1600. (Page 160.)
Glove, embroidered with coloured silks, gold and silver thread and spangles. English, late XVI Century. V. & A. Museum.
(Page 102.)
Prayers of Queen Katherine Park. Canvas binding embroidered with coloured silks and gold and silver thread. English, c. 1545. British Museum. (Page 164.)
CASKET, embroidered in tent stitch, English, XVII Century.
V. & A. Museum.  (Page 172.)
Picture, worked in tent stitch with silks on canvas ground.
Panel, worked in flat stitches with coloured silks, silver thread and spangles on white satin. English, XVII Century. (Page 178.)
Picture in stamp work representing Solomon and the Queen of Sheba.
Mirror, with stump-work border. English, XVII Century. (Page 179.)
Hanging. Linen embroidered with coloured worsteds. English, temp. William and Mary. V. & A. Museum. (Page 185.)
Quilting, in back-stitch with yellow silk on white linen.
White Linen Waistcoat quilted with white thread. English, XVIII Century.
White Silk APRON, embroidered with many coloured silks in long-and-short stitch.
English, XVIII Century. (Page 196)
Chair Seat of white satin, embroidered with chenille and silks of various colours.
French, XVIII Century.
V. & A. Museum. (Page 202)
PICTURE, partly painted in water colour, partly embroidered on white silk ground. English, XVIII Century. (Page 205.)
Picture, embroidered with black and white silks on white silk ground. English, dated 1797. (Page 206.)
Sampler, worked with coloured silks and gold and silver thread on brownish linen. English, early XVII Century. (Page 314.)
Sampler, worked with coloured silks and white thread on unbleached linen. English, 1669. (Page 217.)
As Autumn
A Wasp, whose industrious Merits Praise.
Nature the Imitative in Various Ways.
Now from the Path, now gives the Route to Space.

Young Boys, the idle, in tender Leaves of grove.
Quite in Sense is beauty her Sense.
Upon the Curves, see the Letters rise.
Neatly they shine and unconfined, live.
Glide into Words, and rise to where Scorn.

Sam. Young, Esq'd. This Sampler Anne Dow. 1749.

Sampler, with border, 1749. (Page 220.)