by styles of architecture, literature, and dress, and in the types of fabrics which have been found in excavation, it is in some degree possible to read the story of the taste in woven fabrics of the people of Egypt. Originally, it is likely that flax was the chief raw material used in weaving, but considering that the shepherd and his flock figures in the early wall paintings, it may be assumed that wool was also made into yarn. One cause for the use of wool is that it may be as readily spun into yarn and perhaps more so than flax, the process from the raw material to the thread being more direct, but want of cleanliness, as compared with flax, in a warm country, would cause the linen to be more commonly preferred. A reason why woolen fabrics are only rarely found in tombs is that the colors are less durable, and are wanting in purity of color as compared with linen.

The manual processes of any art which have been superseded by *highly mechanical contrivances are instructive—first*, inasmuch as they show what degree of perfection was attainable with the rudest appliances, and second, how the hands of the worker performed the necessary functions before knowledge and invention had sufficiently advanced to devise and construct the machine as substitute. But when these processes appertain to a people whose history contains records of such great antiquity, they are suggestive of the common requirements of humanity, and of the old proverb that "necessity is the mother of invention," hence the craftsman of five or six thousand years ago adopted the same methods, and used the same materials, to produce a fabric as his successors in subsequent ages.—Textile Recorder.

A PIONEER OF THE UNDYED CLOTHING CRAZE.

In the rituals of some archaic religions, the wearing of dyed garments may have been forbidden, but we cannot recollect any case in point. Failing such, then the credit of making a scruple, on religious, sanitary, or sanatory grounds, about wearing dyed clothing, would seem to belong to an English Quaker of the eighteenth century, one John Woolman—a good textile name, by the way. The origin and growth of his ideas thereon is set forth in his own account of the matter, written in excellent sober English, as became a member of the Society of Friends. Referring to certain journeys he made up and down the country—"In these journeys," (he wrote), "I have been where much cloth hath been dyed; and have at sundry times walked over ground where much of their dyestuffs has drained away. This hath produced a longing in my mind that people might come into cleanness of spirit, cleanness of person, and cleanness about their houses and garments. Dyes being invented partly to please the eye, and partly to hide dirt, I have felt in this weak state, when travelling in dirtiness, and affected with unwholesome scents, a strong desire that the nature of dyeing cloth to hide dirt may be more fully considered. Washing our garments to keep them sweet is cleanly, but it is the opposite to real cleanliness to hide dirt in them. Through giving way to hiding dirt in our garments, a spirit which would conceal that which is disagreeable is strengthened. Real cleanliness becometh a holy people; but hiding that which is not clean by coloring our garments seems contrary to the sweetness of sincerity. *Through some sorts of dyes cloth is* rendered less useful; and if the value of dyestuffs, and expense of dyeing, and the damage done to cloth, were all added together, and that cost applied to keeping all sweet and clean, how much more would real cleanliness prevail! Thinking often on these things, the use of hats and garments dyed with a dye hurtful to them, and wearing more clothes in summer than are useful, grew more uneasy to me; believing them to be customs which have not their foundation in pure wisdom The apprehension of being singular from my beloved friends was a strait upon me, and thus I continued in the use of some things, contrary to my judgment, about nine months. Then I thought of getting a hat the natural color of the fur, but the apprehension of being looked upon as one affecting singularity felt uneasy to me. On this account I was under close exercise of mind in the time of our general spring meeting in 1762, greatly desiring to be rightly directed, when, being deeply bowed in spirit before the Lord, I was made willing to submit to what I apprehended was required of me; and, when I returned home, got a hat of the natural color of the fur. In attending meetings, this singularity was a trial to me, and more especially at this time, as white hats were used by some who were *fond of following the changeable modes of dress, and* as some friends, who knew not from what motives I wore it, grew shy of me, I felt my way for a time shut up in the exercise of the ministry. Some friends were apprehensive that my wearing such a hat savored of an affected singularity; those who spoke with me in a friendly way, I generally informed in a few words, that I believed my wearing it was not in my own free will." Howsoever far the readers of this quaint record may be from following the good man in his predilection, all must acknowledge his sincerity and worthiness He lived, unfortunately, a century and a half too early for his happiness.—Textile Mercury.

MILLING WOOL WITH ACID.

Some ten years ago, Lobner introduced the plan of milling wool in a liquor of sulphuric acid of about 6 degrees Tw. strength, and for some time the process was in vogue, more especially for light woolen articles like flannel. Its main advantage lay in the fact that the acid could be more easily washed out of the goods than could soap liquors, and further, that if any trace were left in the material, its presence would not be so objectionable as soap. The milling was, however, scarcely so well done as with alkaline liquors. It was found that the acid liquor materially affected the machines, causing them to become rough, which roughness often caused the pieces to be torn, and was also liable to produce stains. The process has, therefore, practically become obsolete.—Textile Mercury.

IMPROVEMENTS IN SETTING INDIGO BATHS.

For this process two vats are employed, one for mixing and one for dyeing. Into the mixing vat, which is placed on a higher level than the dyeing vat, and which is provided with a steam-coil and a draw off tap, there are introduced 1,200 litres of water, 5 to 7 kilos carbonate of potash (or other alkaline carbonate), and 4 kilos of finely ground commercial indigo. In another vessel 15 kilos of zinc powder are mixed with 90 kilos bisulphate of soda, 60 degrees Tw.—the mixing being continued from two to five minutes. This mixture is then poured into the vat in which the water has been previously raised to the boiling point, and the whole kept well stirred at this temperature The dye-vat, which may hold 7,000 litres, is half filled with soft water raised to the boil, to which the clear liquor from the mixing vat is then added From 20 to 25 kilos indigo paste —obtained by grinding indigo with glycerine—are mixed in a separate vessel with a certain amount of liquor from the dye-vat, and then poured through a sieve into the vat The