

feel, the treatment given with potash will be found to give better results than any amount of work on these machines could produce. The usual back burling is omitted on account of shearing the goods on the rubber-rest shear, and two or three runs will be sufficient here. The pieces are next looked over for specks, of which there should be very few, if any, and then the goods are sent to the dewing or dampening machine, and receive a fair dampening before going to the press. To finish the work properly an apron press is required, of which there are two styles. On one, the apron is fixed so as to cover the cylinder, the goods coming in contact with the bed, and on the other, the apron covers the bed so as to bring the goods in contact with the cylinder. This latter style is best adapted, says the Boston Journal of Commerce, for the purpose of pressing worsteds, and the pieces are run in face up and receive a hard pressing, and a light steaming after pressing, either on the machine or the steam brush. They are then ready for final inspection and doing up, and it will be found that a very superior finish has been obtained. Textile Manufacturer.

THE ORIGIN OF THE WORD TWEED.

In the early part of the nineteenth century, what is now the prosperous manufacturing town of Galashiels, Scotland, was nothing more than a little village situated at the junction of the river Tweed with a small stream called Galawater, from which the town derives its name. The Rev. Mr. Douglass, who was parish minister of that district at that time, advanced money to a few weavers, who had previously done weaving at their own homes. These men formed a company for the increase of the industry, and built the first small mill in the town. The cloth manufactured there was a four-leaf twill, or, as then spelled by the Scots, "tweel." As this business increased, other mills sprang up, and by and by the goods found their way to the London and other markets, and it was there that the name "Tweed" was first applied to the product of the Galashiels looms. The manner of its being so applied was the result of an accident. A consignment of goods had been sent to the old commission house of James Locke & Co., who were woolen goods dealers and exporters, in Saville street, London. The goods were designated on the bill as "tweel" cloth. The handwriting being poor, as it usually was in those days when the weavers were bookkeepers, mill-owners and everything else, the "l" in the tweel had taken the form of a "d." The London merchant noticed this on the bill or invoice, and thought it was a capital name to give the goods, and that it was intended as a compliment to the river of that name. The word became universally adopted, and Scotch Tweeds were, and have been ever since, in demand for men's wear. At one time it was a hard and fast rule with manufacturers in Scotland that a piece of tweed should be dressed so many ells long, and finish so many yards, in other words, should shrink from 45 inches in length to 36 inches. Even to day this rule is rigidly adhered to in some of the best mills in that country.—Textile Journal.

WEAVING AS PRACTISED BY THE ANCIENT EGYPTIANS.

Human invention must have passed through various stages of progress, and suffered frequent relapse, before the art of weaving was accomplished in the simplest or most elementary form. It is said, "the inventor of the bow or the harpoon must have been a genius, whether his contemporaries thought him so or not;" but what a history of difficulty

overcome, and mechanical problems solved by slow and arduous mental thought and laborious manual practice, would be that of the development of the arts of spinning and weaving!

Egypt, the birthplace of the crafts and of the sciences of mathematics and astronomy, is the country which affords reliable data on the applied arts as practised three or four centuries prior to the Christian era. We possess a treasury of the textiles of the remote past in the woven specimens preserved in the tombs of Ancient Egypt. What a misfortune it would be to the future of the colossal factories of modern times if the life of the present-day fabrics, used for clothing purposes, were comparable in durability with those woven by the old-world craftsmen.

It is not in the imperishable monuments of the pyramids alone, or in the statuary of such monarchs as Rameses II., that the genius of the Egyptian race of fifty to sixty centuries ago is revealed. Such speak to the grandeur of the architectural conception of those far distant times when the world was in its infancy, and of the supreme effort to compass in these works immortal fame; but the picture representations of the life, customs, arts and crafts, affecting home, social, and industrial life, so realistically portrayed, none the less contribute to the stock of human knowledge, nor are they less suggestive of the processes of human development than the monuments of stone which, during thousands of years, have resisted the elements of nature.

To clearly understand the nature of the woven fabrics peculiar to any historical period or people we must be acquainted with their customs, religion and mode of life. In the early dynasties of the Egyptian monarchs the dress even of the nobility was extremely simple, being a short garment resembling a Scotch kilt, similarly fluted and worn in the same fashion, and fastened in front with a girdle. When more completely attired, this under-garment was covered with a robe of fine linen extending from the shoulders to the ankles, with full sleeves reaching to the elbow. This outer garment was fastened to the waist by a second girdle.

From the 12th to the 18th dynasties more extravagant habits, both in dress and in the decoration of dwellings and palaces, were affected, resulting in increased varieties of dress, still the short linen tunic remained, but the fashionable people also wore a cape over the shoulders. King Amenhotep II. is represented wearing three garments over his tunic, the outer one being adorned with an elaborate and brilliant ornament, and to which is attached a broad stripe in blue, red, yellow and green, and three ribbons on either side.

The dress of the artisan class was decidedly simple, probably one purpose of this being to allow of freedom of limb, and we can understand the apparent lack of appreciation of clothing, if the following is a true record of the conditions under which they worked. It is stated that the weaver inside the house "is more wretched than a woman, his knees are at the place of his heart, he has not tasted the air, he is dragged as a lily in a pool. He gives bread to the porter at the door, that he may be allowed to see light."

Indulgence in dress and luxury was, with the Egyptians, a law of nature in the times of ample prosperity, as with the Greeks and Romans; and this tendency grew with the increase of national wealth, so that elaboration in style of fabric and design was, from age to age, demanded. Early examples in weaving are of a simple type in texture and pattern, and are chiefly interesting from the evenness of the yarns of which they are woven, and for the fineness and gauge of the texture the better qualities possessing a muslin-like appearance.

Historical periods in the life of a nation are distinguished