

adjoining the Beal Mill Company, which has not yet got to work. The prospectuses have not been extensively circulated, but from what we learn it is therein stated that the machinery order has or will be given to a "Manchester firm," who are reported to be Messrs. John Hetherington and Sons. The promoters say there will be no difficulty in getting the shares "off," and that it is sure to "go." Out of the seven provisional directors five or six are directors of the Beal Mill Company.

There is talk of two spinning companies being floated in Oldham, but as yet they have not got much further than this stage. One is to be erected in the neighbourhood of Ashton-road, and the other in Middleton-road. As regards the latter, it was within an ace of being launched some time ago, and its promoters were only deterred from going forward by the rapid increase in the value of iron. They say now they intend to go forward, and it is asserted there are men of capital at the back of it. In respect of the Ashton-road Company, the shareholders are alleged to have it in hand, but as the mills in that locality are known to have been great sufferers from engine breakdowns, it is pointed out that this must act as a damper on the undertaking.

Preston.

On Tuesday evening an examination in weaving was conducted at the Harris Institute by Mr. J. W. Holmes, of Manchester, there being seventy candidates present. This was the first occasion on which a local examination on this subject has been held.

### SCOTLAND.

Alyth.

The woollen mill, at Alyth, has passed into the hands of a private party who is prepared to reorganise it on the lines of a home industry. The history of the place goes back to 1791, when James Sandy acquired the site of the mill and the water rights from the Earl of Airlie, and since then it has been used chiefly as a wool mill, one of the owners for many years being Denton Illingworth, who died in 1881. From its long existence in the burgh, now extending to upwards of a century, the mill met a necessity which is still common—viz., to supply the home demands in the manufacture of blankets, plaidings, winceys, worsteds, etc., produced from home-grown wools; and, notwithstanding the change of times, it is still an every-day fact that customers, local and at a distance, are anxious to have their fabrics manufactured from their own clips of wool. The price is about £500.

Coatbridge.

A large new silk throwing factory, built for Messrs. Anderson and Robertson, is now almost complete with all the newest machinery. This is a new venture for this district, and being only the third important mill of its kind in Scotland is welcomed by many and especially by the surrounding population, as there is not much for the females, the district being chiefly noted for coal and iron industries.

Kirkcaldy.

The weaving factories of the district continue unusually busy. Several good orders for America are in the looms, and from the home market a good demand is also experienced.

Lochwinnoch.

On Monday, a new industry was inaugurated here by the starting of a silk mill. After the looms were set in motion, the workers were entertained to tea, and short addresses were given by Mr. Oliver and Mr. Walmsley. The building, which was at one time used in connection with a flax mill, subsequently burned down, has been undergoing considerable alterations. The first two flats are occupied by about 100 power looms, the third as an office and warehouse, etc., and the fourth flat and attic as stores. When fully started the works will employ about 80 hands.

Vale of Leven.

A strong agitation is going on at present here in favour of a new line of railway which the Caledonian Company propose constructing. Several of the large employers of labour in the district are giving evidence in London before the Parliamentary committee. The proposed new railway, which will run in opposition to the North British, will open up the Lanarkshire coal fields, besides being a great public convenience. The public are unanimous in its favour.

### IRELAND.

Belfast.

Towards the end of October, the Royal Irish School of Art intends holding an amateur exhibi-

tion of decorative art, needlework, etc. Prizes will be offered to amateurs for crewel and silk embroidery, also for Mountmellick and silk embroidery. The exhibition is open to all, but the prizes are reserved for amateurs.

### AMERICAN NOTES.

So much attention has been centred of late upon the McKinley Tariff Bill at Washington, that the Administrative Bill, which gave considerable anxiety to European exporters, has been lost sight of. Fortunately, it no longer requires much attention, for it has been so extensively amended by the Senate that few of its objectionable features now remain. Originally it provided that fraud would be presumed if the appraiser's valuation exceeded the invoiced value by 20 per cent. This limit now stands at 40 per cent., which may be regarded as fair. Appeal to the courts from the appraiser's decision, which was before refused, is now allowed, and in many minor details the Bill has been improved; but one great blot is left untouched—the duty on coverings. It is manifestly absurd to impose a duty on packing cases and crates merely because frauds are occasionally perpetrated by persons who pack cheap articles in valuable inclosed boxes, expecting to escape duty on the latter.

The prospectus issued in New York with a view to the conversion of the business of H. B. Claflin and Co., of that city, into a joint-stock company, contains some items of interest. It is stated that the house was founded in 1843 by the late Horace B. Claflin, who then began his great dry-goods trade with a capital of £6,000, which he had saved in Worcester, Massachusetts. In 1864 the house was doing a larger business than any of its competitors in America, and "from that time to the present the sales of the firm have each year exceeded those of any other mercantile house in the world." Mr. Claflin died in 1885, and the net profits of the firm during the last four years are stated to have been—in 1886, £168,400; in 1887, £183,200; in 1888, £171,200; and in 1889, £186,800. The premises of the head establishment at New York are taken over by the new company for £400,000. No shares in the new company are offered in England. Amongst the directors is Mr. Horace B. Fairchild, who for many years was well known in Manchester, as the head of the Manchester branch of H. B. Claflin and Co.

## Miscellaneous.

### WEAVING AND EMBROIDERY IN THE EAST.

(By PROFESSOR LESSING, of Berlin).

We usually imagine that we know very well what is meant by "the East," but as soon as we are called upon to define the significance of the term, we discover its peculiar vagueness. When we speak of "the East" we think of the large group of populations which belong to Islam, of the peoples of Western Asia; and are disposed to include amongst Oriental products those made in Egypt, Tunis, and Morocco, whilst articles from Eastern Asia, which exhibit special characteristics of form, and those of China and Japan, lie outside the circle. This being the case, the idea expressed by the words "East" or "Orient," and "Oriental," is a very confused one. It embraces a complex of countries stretching over two continents; and our historical application of the terms is quite as liberal as the geographical application. The products of different lands and different ages are all described by the one expression.

In the countries which can be strictly spoken of as Mahomstan, a blending of different elements has undoubtedly taken place in the course of centuries. When we were dealing with mediæval art, I discussed this peculiar blending—this wearing down. I shewed how little able we are to determine the several currents of influence; how, for example, we find the peculiar Arabic style which is characterised by its preference for geometrical forms predominant for a time; how, nevertheless, modern Persian art gains the ascendancy, and how it is that which impresses its special stamp on the art of Islam. We find in it provisionally the animal figures of old Persian art dating from the time of the Sassanids. These forms

have been taken over by Islam from a period lying almost two thousand years in the past, but the representations of men and animals are gradually eliminated under the influence of the new religion. In the countries where the dominion of Islam is absolute, we find the dislike of these representations far more intense, whereas they are retained much longer in Persia. We saw how the figures of animals were transmuted into ornamental forms in the 11th and 12th centuries. We then left the East, and passed to Italian art. We saw how Europe accepted the traditions of the East, how it laid aside these fanciful animal figures, and developed the representation of tendrils, out of which was produced the pomegranate pattern.

We are now confronted by the question, "How has the East developed from the 15th century down to our own time?" In other words, we have to trace the development of Oriental art from the moment when Europe freed itself from its influence. At this period, that is in the 14th century, animal figures are disappearing from Oriental art, human figures are no longer present, and we have to deal substantially with plant-like forms. Positively new motives were hardly imported into designs by Islam, but in any case it is worthy of notice that it was necessary to represent to the eye certain religious views which other periods of art had expressed by representations of ideal beings; and so, instead of the god-like human figure of earlier times, we meet with the inscription. This is a characteristic note of the weaving of the East. The several letters stand side by side on band-shaped stripes, and appear to the unaccustomed observer to be mere ornaments. In fact, as is well known, mediæval art imitated them and used them as ornaments. This way of working written characters into fabrics survived for a long period, or rather it increased, and has continued down to the present day.

It was used especially in cases where it was intended to give a sacred significance to the textile product in question. To our way of thinking, a shroud is something strange and unpleasing. We have textiles for sacred purposes only so far as ecclesiastical vestments are concerned, but in the East the need of decorative fabrics for sacred purposes is far greater than amongst us. A very large consumption of such fabrics is occasioned by the practice of covering graves with carpets. The burial-places of princely families and of distinguished priests are sacredly guarded in the East during many centuries, in sharp contrast to the graves in the open air, which, according to Mahometan usage, are, after a year, abandoned to decay. Such burial-places—Turbè, as they are called in Turkish—are found in Constantinople at all corners of the city, small pavilion-shaped rooms provided with clear windows. If we enter them we see a whole series of catafalques, each of which is covered with a large silken coverlet. These coverlets are not renewed when worn out, but simply covered by others, so that occasionally whole layers are gradually formed of them, placed one on the top of the other. The designs are to a large extent composed only of written characters, which either go straight downwards or are arranged in zig-zag strips, and contain texts from the Koran of different kinds. In special cases not only these coverlets are preserved, but also the garments of the persons interred. Very many have in course of time been stolen or scattered, but tolerably large piles of articles of this kind have been preserved in some places. These garments have, of course, a secular character, and exhibit various patterns: a series of specifically symbolic symbols, for instance, can be observed; for example, the crescent of the moon, or the clouds, which are in many ways used as symbols; but these are only isolated instances over against the astonishingly large quantity of purely ornamental patterns, which borrow their forms from the vegetable world.

The character of Islamic fabrics, above all of those of Western Asia, is fairly well known, but the classification has been attended with some difficulty. Whilst in Europe we can say with certainty "this article dates from the former and that from the latter half of the 16th century,"

and can determine the time of manufacture even as far as the third in the 17th century, and the fourth in the 18th, it is impossible [if needful] to speak with the same precision with reference to the East. The typical design of the 16th century consists in the gradual development of a form of which we can only say that it is a species of Arabian palmette. It represents an oval body running into a point at the top, and also sometimes below, though usually the reverse: it is furnished at the sides with leaf-like projections rising upwards, and, inside, the design is filled in with leaf-like formations. This is a form to which I referred when I was speaking of the pomegranate pattern, and the question arises, "How is this pattern connected with the European pomegranate pattern?" If you have the pomegranate pattern in your minds, you will be inclined to reckon the Arabian palmette as belonging to the same class: and, in fact, little could be said against that conclusion, for it has most of the elements of that pattern. We find the same pointed oval fields, the tendrils of which are connected by large branches, only the inside piece, though shaped almost in the same way, exhibits a small tulip, instead of the figure in which we see the kernel of the pomegranate. It is inconceivable that this pattern can have come into being without direct connection with the European pomegranate pattern; and we must therefore ask, in the first place, "Is this fabric of European or Oriental origin?" and in the second place, "How did the pomegranate pattern originate?" The former question—whether European or Oriental—cannot be clearly answered for very good reasons. The real link of connection between the East and Europe lies in Venice, where from time to time as many as 5,000 Oriental workmen resided—goldsmiths, tapestry weavers, embroiderers, etc. These people retained the Oriental forms which they had brought with them from their homes, but were, nevertheless, under Italian influence, whilst, of course, the Venetians on their side allowed themselves to be influenced by the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they are Venetian works produced under Oriental influence, or Oriental works produced under Venetian influence. As the different artisans used the same material, the problem is rendered still more difficult, but I incline to the opinion that the Orientals took over the pomegranate pattern from Europe. We must make ourselves familiar with the thought that from the 15th century Europe exerted considerable influence on the East. In the 16th century many Venetian painters were at work at the Court of Constantinople, and European influence can be distinctly recognised in the buildings in Constantinople, which date from the 17th and 18th centuries. The same phenomenon occurs in embroidery. In the 18th century we can trace the way in which the Rococo style asserts itself in Oriental weaving; we have, for instance, large coverlets embroidered with gold, which are quite covered with Rococo scrolls, and which, wrought as they are in the vivid colours of the East, produce a peculiar effect.

It is most interesting to us to learn in what way the East acted independently, and here we meet with a revolution of the most remarkable kind. In the 16th century people were no longer satisfied with the purely conventional leaf and flower forms derived from the mediæval forms of Persia, but we perceive in the designs recognisable plants, the representations of which give evidence of real study of nature. Whilst we cannot say in reference to figures from the Middle Ages, "this is meant to be that flower or the other flower," the case is now quite different. In this period, that is, in the 16th century, we find distinctly recognisable tulips, carnations, and hyacinths, the forms of which are so well-known that it is needless for me to describe them. This taste for motives drawn from the actual observation of plants marks the direction energetically adopted by Persian art. In the 16th century attention was confined almost exclusively to the representation of the three kinds of flowers mentioned, and roses occurred only now and then. In the 17th century came a change. The 16th century had still for textile designs the stately arrangement in large fields

with strictly proportioned palmette figures grouped side by side. In the 17th century we no longer find these precisely arranged figures. There is now developed in Persian weaving a group of patterns with freely sketched blossoms, which are among the most graceful and charming products of textile art. If we examine these fabrics we see with what delightful observation of nature a species of marsh plant, the name of which is unknown to me, has been freely delineated, and thus adapted to design. To these very graceful flowers, modelled directly from nature, some are added with purely conventional forms. When examined closely, these flowers are found to be strictly the descendants of the previously described kind of palmette, for we observed the same noticeable pointed leaves. Very gracefully, however, have these last off-shoots from the old stem been made to live a new organic life. These very graceful fabrics acquire another addition to their growth by a palmette figure, which is generally known to all through the Indian long-shawls. It is distinguished from the Arabian palmette by an egg-shaped form and has the advantage of the former in that it really proceeds from a palm, for the young palm-leaf is enclosed in a covering which has exactly the form of the Indian palmette. This palmette is very widely diffused both in Indian and Persian art. But in this art dates are so uncertain that we may have to do with types, which are much older than the 17th century. The technique of all these fabrics is very highly finished; it is hardly conceivable that a silk brocade could be found more splendid than this before me, and even where gold surfaces form the ground we still find perfect flexibility. If such a fabric had been manufactured in Europe it would have been as hard as pasteboard, whilst these articles are as pliant as a soft linen cloth. Just as finished was the weaving of silk velvet. We find surprising thickness in the silk plush, and most wonderful effects were obtained by combinations of colour.

The places where the various articles were produced cannot be ascertained. Persia was doubtless a main source of supply, but it may be safely assumed that other countries are also represented. Constantinople was now the centre of Islam, and must have had weaving establishments of its own, in fact, in some cases we can describe articles as Turkish: in very many other instances we must content ourselves with the general designation "Oriental." In general it may be said that art weaving has held its ground in the East in some measure down to the present day. In the previous century magnificent brocades and silk tapestry were produced there; many examples of the latter were brought by foreign envoys as presents to European princes. The royal castles of Berlin and Potsdam contain several examples. All these articles, however, exhibit European rather than Oriental designs. For example, some years ago the then Crown Prince, Frederick William, received from the Sultan a present of a magnificent riding suit in velvet with gold embroidery, but unfortunately it was executed in European, not in Turkish taste.

In the present century weaving has received a severe shock through the introduction of machinery. As articles thus made are cheaper than the hand-made productions of the East, the latter have in most instances been pushed out of the market. So in the dyeing department. Instead of the good old dyeing materials, European aniline dyes are almost everywhere in use; and so the secret of the Oriental products has been lost, for it is perfectly clear that it was by their colouring that they maintained their superiority. The designing of Oriental textiles may not in all cases meet with our approval, but the colouring was uniformly so charming that the whole lay before our eyes like a large gorgeous flower-garden. Persian carpets and fabrics have been seriously injured by the use of machinery, and there has survived only a species of rustic weaving, which, however, produces in some measure pleasing articles. They consist of quite transparent crape-like stripes, which were put together to form coverings for the head, and were exceedingly popular until 10 years ago; since, however, they were dyed with aniline, this also has ceased. The

earlier colours acquired the peculiar beauty which we admire in so many old articles by their gradual fading, whilst the aniline dyes in course of time pass into an unsightly grey. Owing to these modern changes European goods circulate largely in the East, and come back sometimes to the West unrecognised. Whoever has seen the presents handed by the envoys from Morocco to the German Emperor must be struck by the loud colours and the coarse weaving. In many cases these articles were not made in Morocco, but in Elberfeld and Crefeld, where they were sold to the Moors, of course as the best which was produced in this department. In the same way the fez which an Eastern traveller brings back with him has been imported into the East from an Austrian factory, and the silk burnouse worn by the Arab of the desert has been made in Berlin in the Blumenstrasse. There are also "Indian stuffs" which are Indian only in name. One word about India. Indian weaving has not yet been historically examined; patterns cannot be traced with certainty beyond the end of last century, and what has been preserved to our day, consists partly of richly-embroidered fabrics which still shew the old Persian circular patterns, though on a smaller scale.

A few remarks must be devoted to the subject of stuff-printing which the Indians and Persians execute with great taste. Of the various methods of procedure the one which deserves special notice is the so-called Batteck-printing. Those portions of the white material which are not intended to receive a particular colour are covered with wax which penetrates the substance of the fabric, and makes it insensible to colouring matter. The stuff is then steeped in the dye, and only the parts of it which are not covered with the wax receive the colour. When several colours are used the process is slow and clumsy, but it must be admitted that the result is effective. The fabrics thus printed have a peculiar charm, which consists firstly in a wonderful harmony of tone, the tints used being blue, yellow, brown and a sort of black; and, secondly, in the indistinctness of the outlines, for the colours blend in some measure, and exhibit remarkably soft and harmonious transitions.

As for the embroidery of the East it can be briefly dealt with, notwithstanding the wealth of materials. Here it is again Persia more particularly which meets the eye, though some articles are supplied by Turkey. Smyrna was the great market for products from all possible Oriental countries, and it is difficult to ascertain where the particular goods were manufactured. Most of the embroideries are only copies of loom patterns. The circumstance that so little originality has been displayed in the department of embroidery is manifestly a sign of the slight intellectual development of the Oriental peoples, and can only be explained by the fact that individual inventiveness has gradually wasted away in many countries of the East, which have suffered intellectual decline through their wretched political condition. People possessed splendid fabrics from Persia, Bagdad, etc., and these were the copies which they imitated. Of course this statement must be accepted with some reserve. A richer style of representation was naturally developed in places of higher culture. The point of most technical importance in the manufacture of these embroideries was that the article should be perfectly flexible and capable of falling into folds, even if richly embroidered with gold—a remarkable and interesting contrast to the European products of the Middle Ages. And the contrast is quite as sharp in the matter of colour.

As no attempt is made in the East to give a real representation of the body, there is no necessity for the use of such difficult varieties of stitch, as was the case in European embroidery. Our flat-stitch takes a subordinate place in Oriental embroidery. The stitch most freely used by Orientals was the crochet-needle stitch, which, by its braid-like character, gives Oriental products the charm of colour we so warmly appreciate. If the method of the crochet-needle stitch was not adopted, the threads were put on flat and sewn fast with over-catch stitches. This is advantageous in two ways, or even in three. In

the first instance, we can take as material for embroidery very thick, open, little-twisted threads, which, if the attempt were made to pass them every time through the material, would either break or finally get into a very bad condition. A slightly twisted thread works very much better, covers the ground of the fabric completely, and offers an infinite variety of shades of colour of every kind. This method shews best when it is used for gold-embroidery, which is carried in the East to perfection.

Sewn-on work is found rarely in the East, and is applied only to tent curtains, where cloth mosaic is made use of. Separate pieces of cloth are sewn together, and the seams are again decorated with crochet-needle stitches. At the siege of Vienna tents made in this way were captured and deposited in the museums of that city. A door-curtain is indispensable in the East, as wooden doors are not known there, especially in the interior of the house. Further, embroidery has to meet the Arab's religious necessities. The Arab who, as everyone knows, must go through his prayers turning towards Mecca, is in the habit of marking the spot in his house, and a niche is usually provided hung with curtains, and furnished with a burning lamp. If he is on a journey a carpet has to do duty for the prayer-niche. In connection with embroidered quilts, which are usually made of light materials with large branches adorned with flowers, embroidered handkerchiefs deserve special mention. The habit of eating with the fingers, so well known to prevail in the East, makes it necessary to wash the fingers after each course, one servant handing round a basin, a second pouring water on the hands, and a third presenting the handkerchief on which the guest dries his hands. As is the case with all articles so publicly exhibited, great luxury was developed in this matter, the handkerchiefs being richly embroidered with gold. It must certainly be assumed that these handkerchiefs were intended only for show, as the gold embroidery would be completely ruined by a single wetting, and I do not think that I am wrong in asserting that these handkerchiefs only covered others of coarser material, which were meant for actual use. These ornamental handkerchiefs richly embroidered on both sides have been exported in enormous quantities from Asia Minor to Europe, and constitute the main part of the Oriental products which are used for the decoration of sofas and chairs. Embroidered waistcoats also are exhibited by the East, but European influence can as a rule be perceived in them; and embroidered slippers must not pass unmentioned. A principal article in Eastern society is the small, richly-embroidered leathern bag. It is the custom in the East never to send a present or even a letter without enclosing it in something, and for that purpose the little embroidered bags are used, which are known also amongst us as letter cases, etc. In the last place, I will mention, as a separate group, the Indian long shawls, which partly consist of very peculiar needlework, a cross between weaving and embroidery. They consist of small pieces, which are put together, and thence proceed those singularly complicated patterns which, folded into one another as turban or girdle, produce a good effect, but spread out on the back always look ungraceful. I close with the remark that the textile art of the East has, strictly speaking, no history, and I have therefore been compelled to confine myself to a brief survey of Oriental fabrics.

**THE SILK INDUSTRY IN INDIA.**—The steady falling off in the imports by rail of both raw and manufactured silk is believed to be indicative of a decline in the silk weaving industry and of a diminishing use of silk cloths by the male population of India.

**CONSUL WAGSTAFF, of Riga,** says that, apart from the business in natural products, Riga has greatly increased in importance as a centre of industry. There exist already flax, jute, and cotton mills, besides oilcloth, linoleum, and various kinds of small textile works, such as tape, lamp-wick, and corset making. All these undertakings are in consequence of the protective policy of Russia. The firm of Chadwick and Co., of Bolton, have lately acquired the extensive cotton mills of Theodor Pochlau, and are laying down plant to manufacture sewing thread.

An Indian exchange says that in Calcutta mercantile circles the recommendations of the Conference on the Mercantile Marks Act have given general satisfaction. In future piece goods will not be examined except under the orders of the collector personally. They will be examined to see that they are stamped, but the accuracy of the stamping will only be tested when the collector has reason to suspect false marking. It is understood that yarns will be similarly treated. At the same time, laces, velvets, silks, and other goods which are liable to injury by stamping will be removed from the category of stamped merchandise.

**FACTORY INSPECTION: THE NEW SCHEME.**—The Home Secretary stated in the House of Commons on the 17th inst. that the existing scheme for the examination of factory inspectors was under revision; but that the changes in contemplation would not prevent the appointment of working-men candidates in future. The *Globe* says:—"We are in a position to state that with the view of giving increased facilities for the appointment of suitable men with working and practical experience, the limit of age has been raised, after consultation with the Treasury, from 23 to 38 years instead of to 35 as before; this extension applies to the appointments open to working men; while the age of superior inspectors remains as at present. The system of examination is to be altered. In addition to the ordinary qualifications, inspectors will in future be required to undergo an examination to test their knowledge, practical and theoretical, of workshop and factory appliances, as well as a knowledge of sanitary matters. The examination will also include applied mechanics and a general knowledge of the operation of the Factory Acts. No alteration will be made in the rate of pay, and the appointments will be open to men who have been or are masters, managers, foremen, or working men within the prescribed limits of age."

**WOOLLEN MANUFACTURE IN SCOTLAND.**—In the House of Commons, on Monday night, in reply to Mr. Thornburn, the Lord Advocate said:—"The sum of £2,000 was set apart under the Treaty of Union for 'promoting the manufacture of coarse wool within those shires which produce it.' This provision was declared to be for seven years, after which the sum was to be wholly applied towards 'encouraging and promoting the fisheries, and such other manufactures as should most conduce to the general good of the United Kingdom.' A report for the period named would not only be costly, but very troublesome to prepare, and I am unable to consent to furnish it. The authority for the present use of the funds is to be found in the Act 10 and 12 Vic., c. 91, by which statute power is given to the Treasury (now the Secretary for Scotland) to appropriate such part of the fund as they shall think fit towards education in art generally, including taste and design in manufacture. I am unable to consent to either of the suggestions contained in the last two paragraphs of the question, as the present Board appear to administer the fund in accordance with the statute, and have recognised the manufacturing interest by the encouragement they give to a largely-attended School of Design and Manufacture which they established many years ago."

## Textile Markets.

REPORTED BY OUR OWN CORRESPONDENTS.

### COTTON.

#### MANCHESTER, FRIDAY.

In the general trade of Lancashire, the impending amendments to the Factory Acts are exciting some attention. The proposals have mainly emanated from the Factory Workers' Associations, and are in the direction of increased restriction and augmentation of penal clauses. The proposals have been very much discussed, and amongst spinners and manufacturers a conviction has become prevalent that it is quite time the petty persecution into which these matters are rapidly developing, stimulated as it is by powerful trade-unions, must be resisted. The employers have, of late, greatly improved their organisation, and it is quite on the cards that the laws will not be permitted to be made more stringent without much more resistance than has of late been the case. This is proved by the Conference that has taken place in London during the week, between the employers' and operatives' representatives, and the members of Parliament who have charge of the Bill embodying the proposed Amendments of the Factory Acts. As the infractions of the law mainly take place and are brought about by the operatives themselves, it is probable that to every amendment put forward in which the employer will be penalised, it will be

sought to make the person actually committing the offence primarily, if not solely, responsible.

**COTTON.**—Several causes have contributed to create great buoyancy in the cotton market during the past week, and especially during the early part. Under these influences prices have gone up considerably. On Friday Americans and Broach were  $\frac{1}{16}$ d.; on Saturday Brazilians moved upwards a like amount; on Monday Americans partially repeated the previous advance, fair and good fair Egyptian going along with them. Since then a quieter tone has come over the market, and Americans have shewn some little irregularity. For Brazilian there was on Thursday a fair demand at hardening rates, prices partially advancing  $\frac{1}{16}$ d. The inquiry for Egyptian has continued active, and further advances have been made, making an all round gain of from  $\frac{1}{16}$ d. to  $\frac{1}{8}$ d. Peruvian rough cottons are unchanged, but smooth varieties are  $\frac{1}{4}$ d. dearer. East Indian cottons are dearer generally  $\frac{1}{16}$ d. Futures are from half to  $3\frac{1}{2}$  points dearer on the week. The following particulars of the business of the week are from the official report issued by the Liverpool Cotton Association:—

	Import.	Forw'ded.	Sales.	Stock.	Actual
American	21,054	62,427	50,320	792,640	5,662
Brazilian	—	3,867	3,070	39,550	400
Egyptian	2,212	6,041	8,120	72,480	454
W. Indian	1,585	669	1,080	8,920	370
E. Indian	28,792	11,199	11,630	156,220	3,692

Total. 53,643 84,203 74,220 1,070,010 10,578

**YARNS.**—In yarns a considerable business has been transacted. Manufacturers have very generally operated to a greater or less extent. This they did at the beginning of the upward movement, and on the whole have succeeded in purchasing at a point or two below the now current rates. Export yarns in bundles were excepted, but have since been considerably dealt in at an advance of  $\frac{1}{16}$ d. to  $\frac{1}{8}$ d. per lb., many producers now asking a full  $\frac{1}{4}$ d. from late rates. The tone continues strong, but a less volume of business is passing through.

**CLOTH.**—In some sections of the cloth market a considerable business has been transacted, especially in the better classes of shirtings, sellers having sold very freely, and in many cases secured advances upon late rates. The lowest grade shirtings have been to a great extent neglected, and shew little improvement. In the finer classes of Eastern goods there has been a fair trade, though the demand is not just now quite as full as last week. In printing cloths business has been moderate at steady and sometimes slightly improving rates, but these have been rare. The market is tending upward as manufacturers are struggling to realise the recent advance in yarns and cotton.

### WOOL AND WOOLLEN GOODS.

#### BRADFORD.

The condition of the market for raw material has not improved. Spinners are still very chary at placing orders, purchases being only made to fill current requirements. Merino tops are unchanged, and English wool is slow of sale, buyers appearing disposed to hold off in anticipation of the new clip. Spinners of single and two-fold yarns are fairly well engaged on contracts placed some time ago, and local consumers have purchased the first-named varieties to a moderate extent. Export business is still in an unsatisfactory condition owing to the low prices offered, which are generally below quotations. Mohair yarns of a low quality have been inquired for and purchased in small quantities. In pieces a few repeats have come forward from home trade buyers, but the shipping demand is slow, and the exports of worsted coatings to the States have fallen off considerably. Canada and Australia are purchasing to an average extent.

#### LEICESTER.

English wools are in fair demand at firm prices. Merinos are quiet, and spinners have had a discouraging experience generally this year in regard to Botanies, combed tops having been sold at prices much too low in view of quotations for wool. Worsted yarns are in good demand, and spinners are beginning to replenish their stocks of the raw material. The hosiery trade is still brisk, underclothing, pants, and heavy shirts being in extensive demand. Elastic webs are slow.

#### GLASGOW.

Messrs. R. Ramsey and Co. in their report dated 29th April, say:—

**WOOL.**—More inquiry has been experienced in the wool market this week, and some fair transactions have taken place at late rates. The general tone of the trade is quiet, however, and while users operate to cover present needs, there is an entire absence of any speculative feeling.