

Ground has been broken at Chester, for the erection of a large factory to be used by George V. Hetzel and Co., makers of textile fabrics, at Philadelphia. The new factory will be 150 by 300 feet in size. It is to be ready for operation in the spring.

Alexander Crow, carpet manufacturer, Philadelphia, who has recently built another large mill five storeys high, which he will fit up with all the latest improved machinery, expects to have it in running order by the 1st of next January.

RHODE ISLAND.

Seven new spinning frames are being put up in the Valley Worsted Mill, Olneyville, and a new 75 horse power engine is to be put up in a short time. Both kinds of machinery are in addition to what is already in use.

Four boilers are being put in position in the new mill of the Providence Worsted Company, Olneyville. The machinery to be used in the picker and carding rooms is arriving and will be built as fast as possible.

There is a possibility that the machinery in the Riverside Mills, Olneyville, will be completely changed in arrangement, with a view of a possible severance of the Riverside branch from that at Oswego N.Y. It has been a source of great cost in having the preparatory work done at the latter mill, causing the constant interchange of partially prepared material. In the new arrangements rumoured it is stated that the carding and combing machinery will be transferred from Oswego to the Riverside plant.

George H. Tyler and Co., Washington, have leased the Washington mill estate, consisting of a three storey and basement stone mill, and connections 225 by 45 feet, with large water and steam powers, 21 tenements, store and other buildings, together with about 20 acres of land, etc. The mill and tenements are to undergo thorough repairs and alterations, to be ready for manufacturing about Jan. 1, 1899. With this additional plant they hope to be able to supply their growing trade. They are well-known manufacturers of yarns, woollen and merinos of all kinds, and make a speciality of wool scouring.

VERMONT.

New machinery is being put into the Merino mills at Winoski, by Providence, R.I., parties.

The Lansville Woollen mills, Fairfax, are actively engaged in turning out white blankets and blankets in colours for the fall trade. They have recently doubled the capacity of the dry houses.

The Burlington cotton mills, which have been closed for the past month, have made preparations to start up at once. Extensive repairs have been made and seventy-two looms have been added, making in all 684 looms.

WESTERN.

The Olney Hosiery Company, of Olney, Ill., has been incorporated to manufacture woollen and silk hosiery, with a capital of 50,000 dols. Incorporators are, C. F. F. Tacket, Charles Schults and Aden Knoph.

The contract has been signed and the work on the cotton mill at Kearney, Neb., is to begin very soon. The mill will have a capacity of about 25,000 spindles, employing 800 or 900 people. New England capitalists are at the back of this enterprise.

SOUTHERN.

E. M. Short and others, of Washington, N.C., are organising a stock company to build a knitting factory.

A 50,000 dols. stock company has been organised at Florence, Ala., by Boston parties, for the establishment of a cordage factory.

A plan for the reorganisation of the Buckland, Va., woollen mill, and its removal to Warrenton, is under consideration.

The Harden, N.C., Manufacturing Company, recently chartered, will build a cotton factory with a capacity of 2,500 spindles.

The Dartmouth Spinning Company, Augusta, Ga., contemplate closing its mills for ten days to make preparatory arrangements for additional machinery.

A part of the machinery for the Anderson Cotton Mills, Anderson, S.C., has been purchased, to be delivered December 1st, and the remainder will be added later.

The directors of the Victor Cotton Mills, Charlotte, N.C., have instructed the president to purchase 1,500 additional spindles. The mill at present has 10,560 spindles.

The walls of the cotton factory at Marion, S.C., are going up rapidly, and the directors hope to be ready for business by January 1st. George C. Walsh has been elected superintendent of the factory and engineer.

A charter for a cotton factory for Marietta, Ga., will be applied for at once. Some of the citizens are going to make an effort to build a cotton factory on the co-operative or instalment plan.

New York capitalists have contributed largely to the stock of the Spartansburg, S.C., cotton mills, the capital of which has recently been increased to 500,000 dols., and an addition of 30,000 spindles contracted for.

B. R. Smith, president of the Renwood, N.C., cotton mills, recently burned, reports that the mill will probably be rebuilt, with a capacity of 5,000 or 6,000 spindles. New machinery will be contracted for.

The Wilmington, Del., Mills Manufacturing Company, has now in process of erection a new mill, three storeys high. This will be used for the manufacture of jute and flax yarns. It will add some of the latest and best improved machinery.

A charter was granted to the Globe Cotton Mills, Rock Hill, S.C., the third establishment of the kind organised in that pushing and prosperous town. Of the capital stock of 100,000 dols., 50,000 dols. has been subscribed, and 20 per cent. of the latter amount has been paid in. The directors are John R. London, W. L. Roddey, A. F. Ruff, A. E. Smith, A. Friedheim, J. N. Trainer, and W. E. Trainer. John R. London is president and *pro tem.* secretary and treasurer.

The subscribers to the Savannah (Ga.) cotton mill stock have held a meeting and organised the Savannah Cotton Mills Company, electing the following board of directors: L. M. Warfield, John Flannery, J. D. Wood, Charles Kavanaugh, B. J. McIntyre, C. A. Reitze, and Gustave Fox. Seventy-five thousand dollars have been subscribed in cash and 20,000 dollars in material for building the factory. The charter allows the company to increase the capital stock to 200,000 dollars, but for the present 100,000 dollars will be the capital. Although a site has not yet been selected, the company expects to have the factory in operation in six or seven months.

Society of Arts Lectures.

EGYPTIAN TAPESTRY.

By ALAN S. COLE.

(Lecture II.)

I attempted last Monday evening to convey to you an impression of circumstances which might account for the appearance at Akhmim of a number of woven and embroidered textiles of Græco-Roman, Persian, and Christian character. This evening I have to bring before you representations of these textiles. The greater number of them are merely fragments of costume and cloths; there are, however, a few fairly complete specimens of garments, almost all of which are of the tunic class. Broadly speaking, the tunic has been worn by all historic nations. The dalmatic of the Carolingian deacon, the tabard of the mediæval herald, the blouse of the French labourer, and the smock frock of the English and Scandinavian countryman, are all survivals of the ancient tunic. In simpler forms we find that it

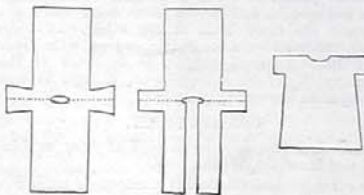


FIG. 1
Tunic-shaped Garments.

was worn by Egyptians, Assyrians, Greeks, and Romans; and in considering the relationship which the Akhmim tunics bear to these, I have extracted a few diagrams from Kohler's admirable work on costume, which I now bring before you. The first is a plan of the ancient Egyptian tunic or *kalasiris*, of a period long before the Græco-Roman domination. It consists of a long rectangular piece of material, with a short slit running across its width at the centre of the piece; through this the wearer passed his head. The sleeves are of angular shape, narrower where they would surround the upper part of the arm, and wider where they came round the elbows. Such a tunic was tied in at the waist with a girdle. When a girdle was not to be worn, the garment was shaped so as to be nar-

rower across the breast than at the hem of the skirt. This shaping is noticeable in the Roman short tunic—the third of the diagrams. In that tunic it will be seen that the sleeves are cut square, differing therefore in this aspect from the angular sleeves of the old Egyptian *kalasiris*. The second diagram represents the plan of the Hebrew and Syrian tunic robe. It is rectangular in shape, with square sleeves, but the front of the dress opens down to the skirt. Its shape has much in common with that of the Egyptian *kalasiris*. The wearer of such a Hebrew robe put it on by throwing it open and slipping his arms into the sleeves, whereas the wearer of a tunic, which did not open in front, had to pass his head through the hole made for that purpose in the centre of the dress, and then to work

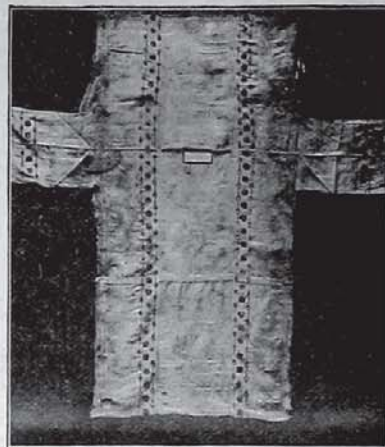


FIG. 2
Linen Tunic from Akhmim.

his arms into the sleeves. Figures of other varieties of tunic costume might also be produced, but they are virtually included in the three diagrams before us. The Assyrians, 1,000 years B.C., wore rather short square-sleeve tunics, of which many indications occur in such carved stone slabs as are in the British Museum. They are apparently much like the Akhmim tunics in shape. This is not surprising considering the intercourse which existed between Assyria and Egypt.

Here now is a tunic from Akhmim. Its sides and sleeves are unstitched. Its sleeves are square like the sleeves of the Assyrian, Hebrew, and Roman tunics. The width being the same throughout, the garment corresponds in this respect with the old Egyptian, Assyrian, and Hebrew tunics, but differs from the Roman tunic; from which it seems that the shape of the Akhmim dress is more nearly like that of the Assyrian and Hebrew tunics than that of the Roman tunic. And this is of some importance with regard to the dating of the Akhmim garments. Egyptian, Assyrian, and

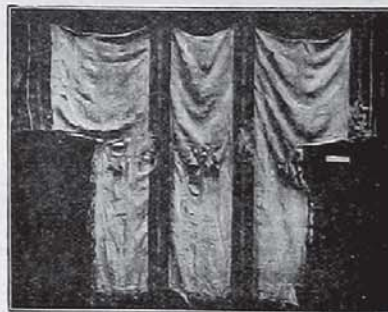


FIG. 3
Full-sleeved Tunic from Akhmim.

Hebrew tunics were worn in Egypt before Greek or Roman tunics, so that the development of the Akhmim tunic might be quite independent of influences from Greek or Roman dresses. I lay some stress upon this, because it has been said that the Akhmim tunics owe their origin chiefly to Roman influence. The ornamentation of them, to which we shall refer directly, certainly exhibits the effect of Roman influence; but it also exhibits in a similar way, other influences. An instance of how garments of closely similar shape have been made by peoples not brought into directly traceable contact with one another is supplied by Peru. Here is a short tunic jacket with square sleeves. This came

from graves at Ancon, which I mentioned at the close of the previous lecture. It was worn by some Peruvian during the Inca Empire. Is it, indeed, an evidence of Asiatic influences which migrating tribes of prehistoric periods brought with them when they passed from the Eastern into the Western Hemisphere? And is it, therefore, a descendant of the parent stock to which the Akhmim tunics are traceable? On the other hand, is it merely an evidence of one of those coincidences occasioned by kindred human wants in nearly corresponding circumstances of climate? Below the Peruvian jacket is a square, sleeveless garment. The hole for the wearer's head is cut in a vertical direction. From Akhmim we have similar dresses. Here is one of them. The hole for the head is cut horizontally, or across the width. This, again, is a survival of an ancient Egyptian jerkin, and scarcely an adaptation from a Roman dress. The Hebrews and Syrians also wore a dress of the same sort, but rather longer. They used it as an over-covering, and it was open at the sides.

The question of the varieties of such dresses with and without sleeves, which were worn by the different nationalities, Hebrews, Syrians, Greeks, and Romans, who inhabited Egypt at the periods with which we are concerned is, as may be well imagined, a very wide one.



FIG. 4
Figure of a Christian wearing a full-sleeved Tunic—from the Catacombs of St. Callixtus, Rome.

Some of the ampler and fuller sleeved tunics from Akhmim are remarkably like those worn by Romans in the 3rd and 4th centuries. But whether they were introduced as Martial might have said from the land of Memphis into Rome, or, as seems to be less reasonable, from Rome into Egypt, I will not attempt to decide. The full-sleeved long tunic from Akhmim now before us finds its fellow in a wall painting of the 3rd or 4th century, from the catacombs of St. Callixtus, at Rome. Here is a photograph of that painting. It displays a woman with uplifted hands in the act of prayer. She is an early Christian, and this suggests the thought whether her robe has any ecclesiastical significance. Is it an early type of dalmatic as sometimes worn by the laity? And if it be one, was the Akhmim specimen, also a dalmatic used by a Christian Copt?

Mr. Butler, in his book on "Ancient Coptic Churches," writes that he has been "unable to find any evidence, pictorial or written, for the use in olden times by the Copts of the dalmatic with stripes or *clavi*." The Copts he is speaking of were Christian Copts. Many, as was mentioned in the previous lecture, dwelt in monasteries of Upper Egypt, at Akhmim and elsewhere. They were to a considerable extent, affected by the practices and doctrines of the parent Church at Rome, though in certain church matters they took the lead, or, at any rate asserted an independence. The fathers of the Roman Church ruled that simple white garments alone should be used by the faithful. But through the inclinations of individual Christians, and no doubt, too, through the fashion of Pagan Romans amongst whom they lived, the rule was not strictly kept, for St. Jerome in the 4th century exhorts Christians not to make their linen tunics into precious robes: and elsewhere he deprecates the extravagance of the Roman Pagans in using costly decorated costumes. However, it was of this period that the importation from Alexandria of garments enriched with "figures of saints" and so forth, is specially mentioned by writers of the time. And probably to such dresses as had decorations of religious significance the later ritual of the Church is distantly indebted for its gorgeous copes, chasubles, and dalmatics.

The ornamental garments from Alexandria lead us to the consideration of those from Akhmim; and for this purpose I have selected three differently decorated tunics, which I fancy mark changes of fashion that occurred during three or four hundred years at least.

The first is a tunic with bands, or *clavi*—of ornament consisting of animals—passing from the shoulders down the length of the dress, back and front. Close to the neck between the bands is a

wider band figured of Ethiopian or Arabian soldiery. Each has a shield in his left hand. The two end ones seem to be in the act of throwing, the second holds a leafy stick, the third a sword or stick. All have uplifted heads. A corresponding short band of figures is on the back of the tunic. This is surely a secular and not a religious dress. At the centre of one shoulder-band is a four-petaled blossom, and the corresponding device in the other shoulder-band is a cross; but it does not therefore follow that this cross has a Christian significance. Crosses of various shapes were used as ornamental devices long before Christianity was preached. Here is half of another tunic. Besides shoulder-bands, running down the entire length of the garment, breast and cuff ornaments, we see on the shoulder a square and another smaller one near the bottom of the skirt on the left hand. Similar squares were wrought at the other corresponding portions of this tunic. Such squares in Roman and Byzantine tunics were called *tabula adjuncta*. But I have not been able to find evidence that the tunic makers of Akhmim may not have introduced

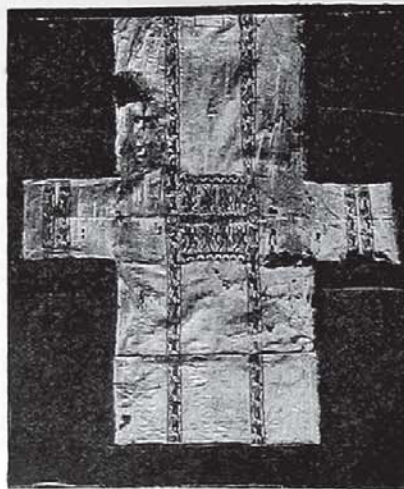


FIG. 5
Akhmim Tunic with bands or *Clavi*.

such *tabula* in their garments as early as the 1st century. They mark a fresh fashion in the decoration of tunics, and so far as the Romans and Byzantines are concerned, they were in use as early as the 4th century and as late as the 10th century. Paintings at Pompeii supply us with instances of the tunics with shoulder-bands only, and without *tabula adjuncta*. As these paintings are of the 1st century it seems pretty obvious that the *tabula adjuncta* were not adopted by the Romans at that time. Towards the centre of the breast ornament in this specimen is a Coptic cross, similar to such as in other ornamental works of art date from the 4th century. Whilst the arcade, the pose of the grotesquely drawn figures forming the breast ornament, and the acanthus scrolls on the sleeves are Roman in general character, the group in the lower square of the skirt is adapted from an earlier type of design. Later on I will show a larger diagram of this group, and leave my remarks upon it until then. This tunic, however, seems to be a secular rather than an ecclesiastical one.

We now pass to a third well-marked type of tunic decoration. Oddly enough, almost all the specimens which belong to this type are the worst preserved and most decayed. In the present one we find that the shoulder bands or *clavi* are short. They reach barely more than halfway down the dress. They are rounded at the ends, and terminate in pendant ovals. This is characteristic of Syrian decoration to such robes. There is no specially designed breast border between the *clavi*. Instead of squares on the shoulders and at the skirts there are circular panels. The Romans also in the 3rd and 4th centuries used circular panels, calling them *calicula*. Many of the subjects woven in the circular panels and in bands of the same shape as that of these on this tunic, are distinctly of Christian saints; especially of the Coptic Church, like St. George, St. Paul of Thebes, St. Christopher, and St. Demetrius, who are figured in various fragments. Hence it is likely that a specimen of this class dates from between the 6th and 8th centuries. Such subjects are therefore quite distinct from the pagan and Roman types of decoration.

Bands, squares, circular panels, together with

other devices having a variety of shapes, were also used upon cloths or wrappers. With the view of giving some notion of their variety, I have made some rough sketches of a selection from them. Amongst them I have included those with which we are already acquainted.

The first is the square-ended band, next to it a double square-ended band, and then a short square-ended band with a little diamond-shaped pendant. The next three are rounded bands with oval pendants, and a very narrow little band of this type, but with a pendant trefoil device. Below are varieties of triple bands, the first set close together, having vases as pendants; in the second set the bands are separated. This sort of treatment is common with the robes of Arabs in Palestine. Next to these we have bands composed of ornaments such as a series of classic vases, and scrolls with and without ivy leaves, all classical in style. The last are examples of bands with ornamental edgings to them. I ask you to notice the last but one of these two bands. We find in a painting of the 3rd century, from the

BANDS or CLAVI in various TUNICS from AKHMIM.

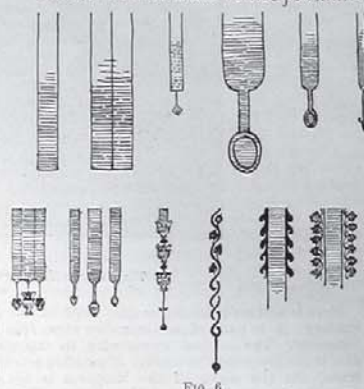


FIG. 6

catacombs of Rome, very similar bands on the robe of a Christian saint in the act of prayer.

Another catacomb painting, partially destroyed, gives us the figure of a man praying—an *orante*—and clad in a long-sleeved tunic—the *tunica manicata*. Upon this are two short *clavi* with angular ends, terminating in balls. These short *clavi* remind us of those on Christian Coptic tunics. Besides his tunic the figure is wearing an overcloak.

Although the catacomb wall paintings of the 3rd and 4th centuries supply the greater number of instances of fashion in wearing pairs of bands or *clavi* upon tunics, it may be useful to remind you that the Roman tunic was, from the times of the kings, 7th century, B.C., decorated with a single broad band or *clavus*, a *latus clavus*, running down the centre of the dress. A good deal later a fashion for narrower bands arose; the narrow bands were called *angusti clavi*, and apparently were always worn in pairs as we have seen. It seems, however, that this style of *clavi* was adopted from very early Oriental costume.

Leaving the bands, we come now to a diagram of shapes of panels on tunics, and on cloths or wrappers. The squares for tunics vary in size on the Akhmim specimens from 1 1/2 in. to 1 1/4 in. square; the circular panels, roundels, *calicula*, or *orbiculi*, vary from 5 in. to 3 in. in diameter. The simple circular panels on cloths were often much larger; some were as much as 16 in. in diameter. Then there are octagonal shapes, and star figures with a central circle. This particular form of star abounds in Saracenic tiles and wood-work, formerly so common in Cairo. In its application to textile stuffs, it seems to be some centuries earlier than when used by Saracens in Cairo for tiles and wood-work. The remaining shapes of panels on the diagram are merely suggestive of the great variety of such things amongst the Akhmim weavings. We shall have occasion to refer to some of them singly; but before doing so I wish to bring before you a few further instances of the use by Romans of decorated robes in which occur certain details similar to those from Akhmim.

The youth praying is from the catacomb of St. Soteris at Rome, and was painted in the 4th century. Upon the skirt of his tunic are two roundels or *calicula*.

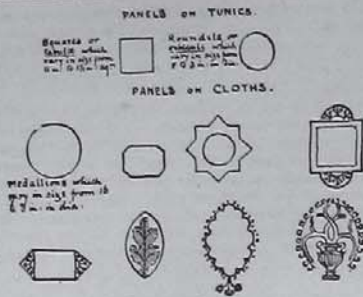


FIG. 7. Panels from Akhmin tunics and cloths.



FIG. 8. The Empress Theodora and her Court; from the Mosaic at Ravenna.

Here is a piece of beaten metal work of the 4th century; it is part of a silver disc some 18in. in diameter. The subject represented in the whole disc is the Emperor Theodosius appointing a magistrate. On the right of the Emperor is his son Arcadius; on his left his son Honorius. The portion of the disc which I have had photographed, on account of the details of costume shown in it, only gives us Arcadius seated in state. He wears a long-sleeved tunic, and on his left shoulder can be seen the indications of an ornamental circular panel, or *orbiculus*. On his breast is a short-pointed band; on the lower part of his toga, or cloak, is a large rectangular panel, filled in with a pattern of overlapping circles. To his right is seen an extended hand and arm, which belongs to the Emperor Theodosius. The hand is delivering a scroll or commission of appointment to the newly made magistrate, whose ample cloak is decorated with square panels. At the opening of the cloak we see the magistrate's girdled tunic, and on the skirt of this is a round panel or *caucula*. This interesting piece of late Roman silversmith's work was found some forty years ago in Spain, in Estremadura.

About 150 years later are the mosaics at Ravenna, designed to the order of the Emperor Justinian by a silversmith—one Julianus Argentarius. A portion of the mosaic displaying the Empress Theodora and her Court, is now shown. There is much in this which it would be interesting to compare with Akhmin patterns, but the features to which I must now restrict my remarks are the panels—*tabulae adjunctae*—on the robes. The lady on the left hand of the empress wears a cloak, on the corner of which is a star-shaped panel with a circular device within it, which is similar to the star-shape panel previously alluded to. The lady next to her has two *cauculae*—roundels—upon the skirt of her dress; and a third lady wears a cloak with a square panel on it, and two more ornamented square panels appear upon the skirt of her dress. In these we have authentic examples of Roman costume of the middle of the 6th century, A.D. It seems most probable that the panels, as indeed very much of the other patterns, were wrought by the tapestry-weaving process such as we find was used for the majority of the Akhmin ornaments.

(To be continued).

[For the illustrations we are indebted to the courtesy of the Editor of the *Society of Arts Journal*.—Ed. T.M.]

THE SILK INDUSTRY IN TURKESSTAN.—The *Turkestan Gazette* publishes an official account of a tour

recently made by the Governor-General through that province. The condition of the country is pronounced to be generally satisfactory, even from an economic point of view, but the decay of the silk industry is deplored, and various remedies are suggested for its revival. The decline of the industry is traced to the disease among the silkworms, which has reduced the silk product to one-fourth what it was four years ago. An extreme case is given of what happened on the market of Khodjent, where in 1885 30,000 pounds of cocoons were sold for 300,000 roubles, whilst last year only 4,000 pounds were disposed of for 50,000 roubles. Among the remedies tried has been the importation of Milanese and Japanese grains, but a certain degree of success has only been attained in the case of the latter. Not discouraged, however, fresh efforts are to be made this year with healthy grains from Corsica and Bokhara.

ing tendency, the closing values showing an advance of $\frac{1}{4}$ d. per lb. for October delivery and $\frac{1}{2}$ d. to $\frac{3}{4}$ d. per lb. for other positions on last Thursday's circular quotations. The closing values are—Delivery: American, any port, l.m.c., October, $5\frac{1}{2}$ d. to $5\frac{3}{4}$ d.; October-November, $5\frac{1}{2}$ d.; November-December, $5\frac{1}{2}$ d. to $5\frac{3}{4}$ d.; December-January, $5\frac{1}{2}$ d.; January-February, $5\frac{1}{2}$ d.; February-March, $5\frac{1}{2}$ d. to $5\frac{3}{4}$ d.; March-April, $5\frac{1}{2}$ d.; April-May, $5\frac{1}{2}$ d. to $5\frac{3}{4}$ d.; May-June, $5\frac{1}{2}$ d.; June-July, $5\frac{1}{2}$ d. to $5\frac{3}{4}$ d. per lb.

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.	Act. ex.
American	40,818.	50,244.	46,220.	190,230.	2,581
Brazilian	—	1,071.	1,970.	2,300.	—
Egyptian	4,433.	2,197.	2,100.	14,860.	75
W. Indian	—	1,011.	1,170.	980.	632
E. Indian	635.	8,688.	5,410.	187,530.	1,644

Total... 45,886. 58,206. 56,970. 345,900. 4,932

YARNS.—Very little progress is, as yet, being made in this section of the market. Spinners are in an uncertain state of mind as to the point to which cotton may, or may not, descend, and consequently are very reluctant to take orders for moderately early delivery except on the basis of current rates. Manufacturers and merchants, however, steadily refuse to purchase on this basis except in small parcels, to meet the most urgent requirements at these rates. For more distant delivery a more considerable business has been done on the basis of a mutual compromise.

CLOTH.—The same remarks, to a great extent, apply to the cloth trade. There is, however, a little more freedom amongst manufacturers in offering to anticipate the condition of the market, especially if there is combined with the offers placed before them, a fair amount of time given for delivery. It will, however, still require a week or two to get down to solid ground. It is becoming clear that the late crisis has checked the flow of a demand that in its absence would have sufficed for keeping the market in a fairly active condition.

Textile Markets.

REPORTED BY OUR OWN CORRESPONDENTS.

COTTON.

MANCHESTER, FRIDAY.

Matters in the cotton trade are gradually simmering down to a normal condition. There is as yet, however, much to be done before that condition is attained. The prices of "spot" cottons in Liverpool, and cotton at sea, are fully $\frac{1}{2}$ d. to $\frac{3}{4}$ d. per lb. in difference. Naturally, therefore, there is a dragging market, though the urgent necessities of spinners who wished to resume work have kept up a fair demand for "spots." The transactions, however, were in very small lots for some time, as consumers preferred to visit Liverpool every day, rather than purchase a week's supply at the present time on the level of current prices, and this policy will be continued until a proper relationship is established between the two classes of cotton, and a solid basis secured. Most of the mills and weaving sheds are resuming full time throughout the districts, and industrial activity will shortly have been fully resumed. But the disastrous consequences and bitter memories of the proceedings of speculators will remain, it is to be hoped, as a warning beacon to the trade to be more careful in protecting their interests in the future.

COTTON.—Cotton has been in improved request throughout the week, and a considerable business has been done at easier rates, quotations generally showing from $\frac{1}{2}$ d. to $\frac{3}{4}$ d. per lb. decline. Sea Island has been in limited demand, without change in prices. In American a good business has been done, but, with a free supply offering, prices have shown some irregularity, and quotations are reduced $\frac{1}{4}$ d. to $\frac{3}{4}$ d. per lb. Brazilian is in limited request, but prices are steady. Egyptian has been in limited demand, and the newly landed cotton being freely offered, prices have been in buyers' favour. The quotation of "fair" brown is reduced $\frac{3}{4}$ d. and that of "good fair" $\frac{1}{2}$ d. per lb. In Peruvian rough sorts are extremely scarce, and quotations of the better grades are generally advanced $\frac{1}{4}$ d., and moderately rough $\frac{3}{4}$ d. per lb. Smooth sorts and African are nominally unchanged. East Indian has been in moderate demand, but being freely offered, quotations are generally reduced $\frac{1}{4}$ d. per lb.

Futures: A considerable business has been done during the week, and prices have had a gradually harden-

WOOL AND WOOLLEN GOODS.

BRADFORD.

All descriptions of English wools are very firm, with a healthy demand. Lustre wools are improving in value, affected, no doubt, by the extraordinary rise in alpaca. Lincoln hogs are quoted at 11 $\frac{1}{2}$ d., wethers at 11d. In the colonial wool branch there is increasing firmness, and higher prices are the order of the day. Low crossbreds are also the turn against buyers. The yarn market has an improved tone. Advices from the Continent are of a more encouraging character. The tendency of prices in both two-fold and single yarns is upwards. Spinners seek an advance upon late rates, but it is not readily yielded. The piece market is fairly active in many departments. Goods of the lustre class are rather more in favour. The home demand is the most active, but there is rather less doing for other quarters. Quotations are firmly maintained.

HALIFAX.

The wool market continues fairly active at firm prices for English wools, whilst Colonial sorts are the turn dearer. The demand for English yarns on Continental account has been a little checked by the advance in prices. The home branch, however, keeps active, and spinners are well engaged for the present. In pieces the tendency is for lustre fabrics to become more fashionable. The home trade keeps very good, and there is a general tendency to better prices.

HUDDERSFIELD.

The market has been attended by a moderate number of buyers, representing London and other wholesale houses, and a very good business has been done. The advance in the price of wool has caused orders to be given rather more freely to manufacturers, who are now getting better prices for their goods, the probability being that rates will still further advance. Not only are repeat orders being given freely for spring goods, but inquiries continue to be made for patterns for the succeeding winter, and home merchants are still selling winter goods to retailers for the present season. The shipping trade generally is in a healthy condition.