adjourning the Deil Mill Company, which has not yet got to work. The proprietors have not been extensively circulated, but from what we learn it is likely that they will be given to a "Manchester firm," which are reported to be Messrs. John Harington and Sons. The proprietors are said to have been driven at the share of off, and that it is sure to "go."
Out of the seven provisional directors five or six are directors of the Deil Mill Company.

AMERICAN NOTES.

So much attention has been centred in upon the McKinley Tariff Bill at Washington, that the Administrative Bill, which gave considerable assistance to European exporters, has been lost sight of. For instance, it is lost, the principle of the bill, that if the appraiser's valuation exceeded the invoiced value by 20 per cent. This limit now stands at 10 per cent, and is not to be appealed against by the courts from the appraiser's decision, which was before refused, is now allowed, and in many minor cases, and that is the point. The bill is but a blot on the ledger of duties, and is occasioned by persons who pack cheap articles in valuable cases, seeking to escape duty on the latter.

This prospectus issued in New York with a view to the conversion of the business of H. B. Giffin and Co., of that city, into a joint-stock company, contains some interesting details. It is stated that the house was founded in 1843 by the late Horace B. Giffin, who is a son of a drygoods trader, with a capital of $6,000, which he had saved in Worcester, Massachusetts. In 1846 the house was making a large business than any of its competitors in America, and from that time to the present the house is the largest in the world. In 1885, Mr. Giffin disinvested in 1885, and the net profits of the firm for the last four years are stated to have been $200,000, $171,000, and in 1885, $166,000. The premises of the house at New York are valued at $400,000.

The house is now in the hands of the new company, formed in England. Amongst the directors is Mr. Horace B. Giffin, who is a son of one of the old firm. The firm is known as Giffin and Co., of Manchester, as the head of the Manchester branch of H. B. Giffin and Co.

American Notes.

SCOTLAND.

Athy.

The woollen mills, at Athy, has passed into the hands of a private company who is prepared to reorganize it. A new home is given to a woolen manufacturer in Athy, and the story of the rise and fall of the company is given. The history of the company goes back to 1791, when James Sandy acquired the site of the mill and the water rights of the River Blackwater, and since then it has been used as chiefly as a woolen mill. The owners for many years have been Denton Lingworth, who died in 1881, and whose business and the mill were purchased by the company in 1885, and since then it has been used as a woollen mill, and the mill now extends upwards to a considerable extent, the mill has a capacity of 20,000 spindles, and the mill is in a flourishing condition.

Kircaldy.

The weaving factories of the district continue unusually busy, many good orders for blankets, plaidings, turnings, worsted, etc., produced from home-grown wool; and, notwithstanding the change of the season, the mill 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 £3.00.

Coburg.

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

Irish Notes.

On Monday, a new industry was inaugurated here by the starting of a silk mill. After the looms were in motion, the workers were entertained to a dinner in the house, where Oliver and Mr. Walshe, the building was in one, and at the house, where a flax mill, subsidiary of the main establishment, was commenced for considerable alterations. The first two flats are occupied by about 100 power looms, the third as an office and warehouse, and the fourth is a large room for the production of worsted and artistic as work. When fully started the works will employ about 30 hands.

Valley of Leman.

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 industrial communities have sent deputations to London in order to obtain the support of the Parliamentary Committee. The proposed new railway, which will run in an easterly direction across the county of Lanarkshire, and fields besides being of great public convenience. The people are unanimous in its favour.

IRELAND.

Belfast.

Towards the end of October, the Royal Irish School of Art intend holding an amateur exhibition of decorative art, needlework, etc. Prizes will be offered to amateurs for crewel and silk embroidery, also for Mountebank and silk embroidery, to all, but the prizes are reserved for amateurs.

WEAVING AND EMBROIDERY IN THE EAST.

(Edited 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 are in fact speaking of a world of people who are outside the orbit of Western civilization, and whose cultures are not influenced by the ideas and institutions of the West. But the "East" is not a homogeneous entity, and it is important to understand the diversity of cultures that exist in this region. There are many different countries in the "East," each with its own unique culture and traditions. In this article, I will focus on the weaving and embroidery traditions of the "East," and how they have evolved over time.

The weaving and embroidery traditions of the "East" are rich and diverse, and they have played a significant role in the cultural and artistic development of the region. The "East" is known for its intricate and beautiful textiles, which are often made using traditional techniques and materials. The weaving and embroidery traditions of the "East" have evolved over time, and they have been influenced by a variety of factors, including political events, economic changes, and cultural influences.

The weaving and embroidery traditions of the "East" have been enriched by the contributions of different cultures and ethnic groups. These traditions have been passed down from generation to generation, and they continue to be an important part of the cultural heritage of the region. The weaving and embroidery traditions of the "East" are an important source of inspiration for modern artists and designers, and they are a reminder of the enduring power of tradition and cultural identity.

In conclusion, the weaving and embroidery traditions of the "East" are an important part of the cultural heritage of the region. They are a testament to the rich and diverse history of the region, and they continue to play a significant role in shaping the cultural and artistic landscape of the "East."
and can determine the time of manufacture even as far as the third in the 17th century, and the fourth noble set (of which we shall speak with the same precision with reference to the East). The typical design of the 16th century cannot be dated exactly, but it developed as a form of which we can only say that it is a species of Arabian pomegranate. It represents an oval body running into a point at the top, and also sometimes lengthened in the middle, but even if it is furnished at the sides with leaf-like projections rising upwards, and, inside, the design is filled with grapes and the like, it is all covered from head to foot with the pomegranate pattern, 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 East?" For we have the pomegranate pattern in your minds, you will be inclined to reckon the Arabian pomegranate as belonging to the East, but I am in fact of the opposite opinion. It is, in 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 pulp, instead of the figure in which we see the form of the pomegranate. It is inconceivable that this pattern can have come into being without direct connection with the East, and the Oriental pattern must therefore be in the first place, "Is this fabric of European or Oriental origin?" and in the second place, "How did the pomegranate pattern get here?"

The first question—whether European or Oriental—cannot be clearly answered for very good reasons. The real link of connection between the pomegranate pattern and the European is the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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 fact that Oriental fabrics are the exception on the Eastern market, and the European market is the rule for the Orientals, so that we have a series of fabrics in our collections marked "East or Venice," because we cannot be certain whether they were produced under Oriental influence, or Oriental works produced under Venetian influence. As 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.
The first instance, we can take it as material for embroidery, is that of little-worked, little-twisted, threads, which, if the attempt were made to pass them every time through the material, would either break or finally get into raveling. Stamped tools are not always stamped, for the 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 shows a decided preference for gold-embroidery, which is carried in the East to perfection.

Sew-on work is found rarely in the East, and is only applied to a few ornamentalized mantles, and the like. Separate pieces of cloth are sewn together, and the seams are again decorated with crocheted needle stitches. At the siege of Delhi, the flag of the Mahrattas was captured and deposited in the museums of that city. A door-curtain is indispensable in the East, as wooden doors are not known, and the following words of Parthenias, an expert, would have told the truth. Embroidery must have to meet the Arab's religious necessities. The Arab, who, as everyone knows, must go through his prayings, and the like, the Mecca, and such like, the marking the spot in the house, and a niche is usually provided hung with curtains, and furnished with a burning lamp. If he is to do the part of a prayer, he is to do it in a prayer box. In connection with embroidered quilts, which are usually made of light materials with large branches adorned with flowers, embroidery is used very largely. The habit of eating with the fingers, so well known to prevail in the East, makes it necessary to wash the fingers after each meal. As to the condition of the hands in the East, the servants of the judges and such like, a second pouring water on the hands, and a third presenting the handkerchief on which the guest dries his hands. As when we speak of the sanitary condition, the habit of living in the East, the European influence can be described very well, and the embroidered slippers must not be overlooked. The tailor would be a very good and thorough tailor to be able to execute some of these works.