of weaving 4000 years ago, but of the general excellence of the products then produced. Numerous specimens of this cloth, still wrapped round the embalmed bodies, are to be seen in the various public museums, and nothing could give more conclusive evidence regarding the state of the art in those, the earliest periods of history.

Although woollen and cotton cloth have always been most commonly used for clothing and other purposes, it is fortunate that the Egyptians did not enshroud their dead with either of those materials, and particularly so with wool, which, owing to its property of breeding, or being liable to become infested with worms and insects, would be more likely to perish than linen cloth. Thus linen was purposely chosen for shrouds on account of its cleanliness and lasting qualities. The dead were encased in its folds, so that the bodies should be preserved uninjured, for a period of 3000 years, when it was believed that the former spirit would return, after
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wooden cloth, and the rich with cotton and wool. The priests wore linen, in accordance with their idea of its purity, for they were not allowed to enter the temples with any article of clothing composed of wool, that must not come into contact with the circumstances before mentioned.

But although it is possible to preserve cloth for long periods of time, when it has been prepared and deposited for that purpose, it quite another matter as regards the loom in which it was woven. It is a different thing in every-day life which have long been in use, that they rarely suggest to the mind that they may be supplanted by quitting, or even less by the looms to become totally forgotten. How many of the ancient arts have been lost through the historian making no record of them, or the people, indeed, having ceased to wonder that no certain knowledge of the ancient loom exists. Fortunately, there are few very ancient paintings on the walls at Thebes representing several processes of weaving and spinning, but the looms are not clear enough to understand.

An account of these paintings is given by Sir Gardner Wilkinson in his "Manners and Customs of the Ancient Egyptians," to which work we are indebted. Thus Fig. 1, on the preceding page, represents a weaver at work upon a piece of cloth, woven in a horizontal position on the ground. Fig. 2 represents a loom of the same kind, and 3, for both vertical and horizontal looms were used by the Egyptians. In Fig. 2 the weaver is shown weaving on a vertical loom, with a coloured border, and in Fig. 3 two females are shown at work at the loom. It required the services of two or three weavers to complete a piece of cloth, perhaps to open up the shed, and direct the workers as to where to start and finish the work. It is a remarkable fact that the loom itself is as old as those seen in the temple of Thebes. The Chinese loom, which is a modern development of the "viriola" or "viriola," is not older, and is said to be of ancient date, and is to be found among the upper classes of society in China.

Dr. J. Forbes Watson, M.A., in his work on "The Textile Manufactures and the Customs of the Peasantry of India," enters very fully into the mode of spinning and weaving, and descriptions of their ornamental fabrics. In describing the looms, he says: "The loom which produces the famous "challis of Deccan," he extracts from the work of Mr. Taylor, which was published for private circulation only. Mr. Taylor's work was not known and was not known to be intimately acquainted with the mode of spinning and weaving there. From these sources we learn that there are weavers who are employed under a system known as a "shed or under cover," or in the weaver's house, and not in the open air as was usually the case.

The warp is fixed to the cloth beam by a small slip of bamboo passed through the loops and fixed into the groove. The beam is wound up by a winch, and is then ready for the shuttle to work. The shuttle is passed by one of the weavers through the shed, and the weft having been driven home it is returned by the other weaver. The work then proceeds as described in the preceding article, except that in the Indian method the weavers work with the bamboo sticks, and repeat the operation with the lay and shuttle in the manner above described, observing each time that the shuttle between a greater or less number of the threads of the warp, in proportion to the size of the design to be formed. It is thus seen that the ornamental fabrics of India are purely a handicraft work, and performed in the rude description of loom already described.

The Chinese loom shown at Fig. 7, presents such a contrast to the other primitive looms represented, that it cannot fail to be appreciated for its originality and the suggestive beauty of its various parts. Compared with the modern loom, it is singularly compact and adapted for household use. In the olden time the Chinese huts, where a room was set apart for the purpose, should small looms, for fancy or domestic use, be desired to be used in the weaving machine, some modification of the Chinese loom would perhaps, alone commend itself to favour. The drawing is copied from a larger one in the "Traité de la fabrication des Tissus," by M. Falcot.