

ley Manufacturing Company. It is announced that this will be the largest curtain and upholstery mill in America. It will front 60 feet on Lehigh avenue and run back 300 feet to Somerset-street. It will be five stories high, with basement, and of the same general architectural style as their rug mill. At present the firm find it difficult to fill the rapidly accumulating orders, and are putting in new machinery as fast as possible.

## RHODE ISLAND.

The new Flecher worsted mill on Valley street, Olneyville, is nearly ready for operation. Most of the new machinery has arrived. The looms and cards will soon go in.

The Hope Webbing Company, Pawtucket, have just sent in an application for permission to build three brick buildings, one 200 by 80 feet, one storey; one 140 by 60 feet, two storeys; and one 20 by 18 feet, for the manufacture of narrow fabrics.

The Central Falls Woollen Company, Central Falls, has placed an order with the Knowles Loom Works, of Worcester, Mass., for twenty-five looms. It has also recently put into its establishment the two new fulling mills, made by James Hunter & Son, of North Adams, Mass., besides making some other improvements.

The Potter and Atherton Machine, Company, builders of cotton openers, lappers, pickers, etc., at Pawtucket, shipped last week the last pickers for the Acushnet company's mills at New Bedford, Mass.; also those for the new Hathaway mill of that city, and are just commencing to fill a large order for the King Philip mill, of Fall River, Mass. They have also contracted to furnish new pickers for the Stafford company's old mill in that city.

The Peckham Feeder Company, Providence, has recently sold to the Washington Mills, Lawrence, Mass., fourteen of its new feeders for the card room. It has also just shipped to the Central Woollen Company, Stafford Springs, Conn., feeders for all of the cards in its mill. It has also received, it is reported, large orders for feeders from the Atlantic mill, Providence, R.I., and from the Providence Worsteds mills, which are to take the place of a lot of the Bramwell feeders that the parties are going to throw out.

## WESTERN.

It is stated that a stock company is being formed in Kent, O., to run a new alpaca mill, and that a site has already been purchased for the erection of necessary buildings.

## SOUTHERN.

The knitting mill at Opslika, Ala., is nearing completion.

A cotton and knitting factory will probably be started at Portsmouth, Va.

The foundation for the cotton mill at Greenwood, S.C., is being excavated.

The Harden (N.C.) Manufacturing Co., reported as to build a cotton factory of about 2,000 spindles capacity, has started work.

The Prattville (Ala.) cotton mills, it is stated, are paying 1-16th of a cent. more for cotton wrapped in cotton bagging than in jute.

The Mayfield (Ky.) woollen mills have decided to move their property to Paducah. The capital will be increased and the capacity enlarged.

A manufacturer owning machinery to the value of 60,000 dol., offers to build a cotton yarn and rope factory at Dallas, Tex., provided a stock company can be organized and a site secured free.

The name of the 10,000 dol. stock company recently reported as organized to build a cotton mill at Greensboro, N. C., is the Greensboro Cotton Mills Company. W. C. Murray, J. R. Scott, and others, are the incorporators.

The knitting factory erected within two miles of Marietta, Ga., by W. L. Barnes, turned out its first manufactured goods last week. The machinery is being put in operation, and operatives are learning the business under experienced experts.

The Delvirmar Silk Association has been organized in Wilmington, Del. The corporation will conduct the various branches of silk culture and manufacture, and the capital stock will be bought at a cost of 30,000 dol.

The board of directors of the Savannah, Ga., cotton mills has elected Major L. M. Warfield president and general manager, and appointed committees on location and building material. The committees were urged to act promptly and report as early as possible, so that the building may be commenced at once.

At the first annual meeting of the stockholders of the Eufaula, Ala., cotton mills, it was stated that the mill has now 5,000 spindles and 180 looms. The president in his report stated that they could increase their chances for large dividends very much

by at least doubling the present capacity of the mill and putting in the machinery of such a pattern as to make a still greater variety of goods.

The Raleigh, N. C., cotton mills, which is about starting work on its cotton mill previously reported, is thinking of doubling its capital stock of 100,000 dol. and building with capacity of 10,000 spindles instead of 5,000 spindles. G. R. Makepeace, of Providence, R. I., has prepared plans, etc. Main building will be of brick, two storeys, 225 by 76 feet, engine room 50 by 32 feet, and boiler room 40 by 40 feet. No machinery has been bought.

The Bessemer, Ala., Cotton Mill Company has been incorporated by H. F. DeBardleben, William Berney, of Birmingham, M. E. Lopes and A. T. Smith, of Charleston, S. C., and W. A. Courtney and others, of Bessemer, to establish a cotton mill at that place. The capital stock will be 200,000 dol. Capacity will be 20,000 spindles. Main building will be brick, four storeys, about 200 by 100 feet. Engine and boiler rooms are to be in rear. Work is to be started soon.

## Society of Arts Lectures.

### EGYPTIAN TAPESTRY.

By ALAN S. COLE.

(Continued from page 428.)

Hitherto I have kept to the bands and panels of dresses. Those for cloths or wrappers were on a somewhat larger scale. A very considerable number of them are made with purple or brownish wools, with outline patterns wrought in yellow flax threads. Possibly the purple dye used at Akhmim was similar to the historic dye of Tyre. But long after Tyre had been celebrated for its dye, Greek and other towns became notable for corresponding dyes. Hermione, a town in Argolis, was such a one. Mention was made in the course of the previous lecture of the Egyptian artists, weavers, and handicraftsmen taken captive and sent by Cambyses, about 525 B.C., into Persia. Now Plutarch writes that Alexander, about 170 years after Cambyses, having made himself master of Susa or Shusan, found, in the king's palace, "much treasure, as well as purple of Hermoine, worth 5,000 talents, which, though it had been laid up 190 years, retained its freshness." Was this a store of purple weaving

Akhmim specimens in detail. The extraordinary wealth of materials which I have at my disposal, however, quite precludes me from attempting a systematic classification of the different ornamental devices to be seen in them. Here, for instance, are three specimens of quite an early Roman type, the centre piece particularly. If you refer to wall paintings of the 1st century at Pompeii, you find amidst the decorations of interiors of houses, squares and medallions containing figures of gods and goddesses. Some—as for instance, those of Orpheus and Paris—wear circular *nimbi* corresponding with that around the head of this Hermes. He is here represented with a purse in one hand a *caduceus* in the other. His name in Greek characters appears in the upper part of the square panel. This panel was probably a *tabula adjuncta* of a tunic. The small bands on each side of the Hermes are from the cuffs of a tunic. The weaving of the ornament in them is almost daintier than that of the Hermes.



FIG. 10.

Pair of cuff bands and square panel of Roman design from Akhmim Tunics.

The bands on the right contain a series of charmingly-drawn little animals and dancing boys; those on the left are treated like pilasters, with a succession of balanced leafy forms springing from a basket—a stem terminated with a pomegranate, a snake twisting around it, and at the upper end a duck. Such emblems and devices are more Roman than Oriental, and for this reason I should fancy that they were designed for the Akhmim weavers previously to the 3rd century, at which time the

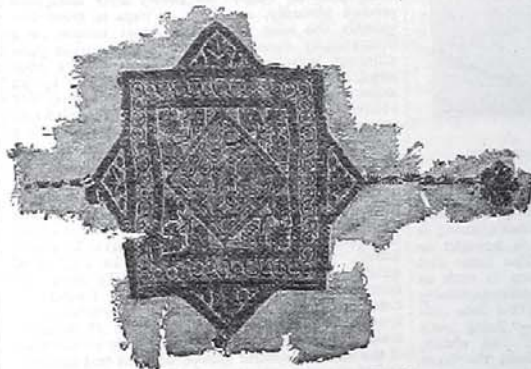


FIG. 9.

Panels of purple wool and white linen from Akhmim.

produced by the captive Egyptian weavers? The coincidence of date lends itself to support such a suggestion. But leaving this, it is quite certain that much of the purple dye used by the Akhmim weavers has retained its freshness for over 1,200 years. This is attested by the actual specimens shown this evening. The endurance of such purple was famed in Plutarch's time, as he goes on to say that "the reason they assign for this is that the purple wool was combed with honey, and the white with white oil. We are assured, moreover, that specimens of the same kind and age are still to be seen in all their pristine lustre."

These ornamental panels are of purple wool, the white patterning on them being of flax. Both the shapes are of Roman and Oriental character. Here, again, are bands of similar work. The specimen is the half a cloth or covering such as Greeks, Romans, and others have used to throw over couches, or employed as shrouds. The patterns are varied, but are of a character which may have been in vogue for many hundreds of years.

I am now going to deal with certain of the



Syrian and Oriental influence became more predominant generally.

I will now show you a copy of a Roman mosaic found at Constantine, in Algeria, belonging probably to the 1st or 2nd century. Neptune and Amphitrite in a chariot drawn by seahorses, with two winged cupids holding a fluttering scarf above them are here represented. We find a somewhat similar disposition of figures in the *calcuta*, or roundel from an Akhmim tunic. But the weaver's rendering is not so clearly defined as the mosaics. In this we have a god and a goddess in a car drawn by centaurs. On each side of the god and goddess is a dancing figure, one holding a cup, the other apparently beating a drum with her hand.

Here is another specimen of similar style. It is a square panel from a tunic, and the planning of the ornament is quite in accord with that adopted in Roman mosaics. The central square is set with a circle surrounding a horseman. The border contains four women, holding scarfs which float over their heads, between them are chimerical beasts with fish tails.

The horseman or hunter seems to have been a favourite subject with the Akhmim weavers. It was possibly in use with them as early as the 2nd century A.D., and survived to a still later period. It also frequently appears as the central group of a pattern set out upon a Roman plan. Here is a specimen of such. In the central medallion is an archer, beneath the legs of his prancing horse a long-eared dog. At each corner of the square is a roundel. Two at opposite corners each contain a little kneeling figure, one with a duck and the other with a hare or long-eared dog; the other two corners—roundels—each contain a kneeling figure, helmeted, bearing a circular shield, both apparently in the act of throwing something. Between these four corner roundels are four baskets of old classic form, which complete the balance of ornament so characteristic in this type of pattern.

On another slide I have two other varieties of horsemen. One is set in a circular panel; he is riding swiftly, and stretches out his right hand. This figure is woven in brown wools picked out with yellow flax threads. The second specimen shows us a rider in a similar attitude, but his horse is walking gently. This later panel is from a tunic and is of extraordinary fine texture, in which respect it is one of the most delicate of all the Akhmim weavings; so small are the threads that they might easily be mistaken for silken ones, and not, as they actually are, flaxen and woollen. The ground generally is greenish blue; the horse is white, its trappings and the rider's boot are red. The square border to the circular centre is treated after the



FIG. 11.

Panel of Roman design from an Akhmim tunic.

manner of Roman mosaics with fishes, birds, and fruits, amongst which last is a pomegranate. The panel beneath is about one and a quarter inch square, probably a *tabula* from an infant's tunic; it is equally delicate in texture, and is wrought in "purple wool" and flax threads. The horse and rider is a class of subject analogous to such as delighted Sidonius Apollinaris, who enthusiastically describes Persian stuffs imported at this time (5th century) into Europe. He writes:—"Bring forth brilliant cushions and stuffs . . . on which, produced by a miracle of art, we behold the fierce Parthian, with his head turned back, on a prancing steed; now escaping, now returning, to hurl his spear; by turns fleeing from and putting to flight wild animals whom he pursues." Exactly the same kind of subject is reproduced on some pieces of Græco-Scythic goldsmiths' work found in the Crimea. These relics of a semi-barbarous art are now preserved in the Hermitage at St. Petersburg. They probably date from the 3rd century B.C.

This next diagram is taken from what remains of a Roman glass disc ornamented with gold work. A large roundel with the head, perhaps of St. Paul, occupies the centre, whilst at each corner was a smaller medallion containing heads. The intervening space is filled with a scale ornament. This is one of those rare specimens of glass found in the catacombs, and now preserved in the Christian Museum at Rome. Again, the planning of the ornament is very similar to that of a square from an Akhmim tunic. Here we have a large central roundel with a chimerical beast, and at each corner a small roundel containing a head. Between them are lunette or semicircular devices; the edge is of classic wave pattern.

From Barcelona in Spain, and probably of the 3rd century, we have one of a number of mosaics

found there. The subject I have selected is that of an ostrich surrounded by a laurel wreath.

On turning to Akhmim, we find there a coloured weaving of precisely similar intention in decoration. Instead of an ostrich, however, we find a duck surrounded by a wreath. The colours in this specimen are remarkably brilliant, and the representation of the bird successfully given.

From old time the Egyptians were skilled in depicting birds. The two before us were painted on walls at Thebes, 2,000 B.C. Under Roman influence the Egyptians seem to have shown that they inherited some of the skill of their forefathers in this branch of depicting natural forms. Two more specimens of their bird drawing are to be seen in these two panels; that on the left is admirably preserved; it is of somewhat stouter weaving than that on the right, which has been so unfortunately torn; enough, however, remains of it for us to see the excellent skill in rendering the head, breast, and a claw of what must be a quail.

Few specimens of Akhmim tapestry weavings supply us with Egyptian patterns or ornament represented in the conventional Egyptian manner. In the collection at South Kensington there is a heavy-looking *ankh* or *crux ansata*, the upper portion of which is circular instead of being pear shaped, whilst the *tau* cross is relatively disproportionate. Another piece of Akhmim work, the ornament from the breast of a tunic, which I now show, contains three flowers resembling certain representations in Egyptian paintings of the lotus flower. On the other hand, the adjacent little figure of a warrior bearing a shield does not suggest Egyptian treatment; it possibly is intended for an Ethiopian or Arab soldier such as was doubtless to be frequently seen at Akhmim before Diocletian came up the Nile to destroy many towns, including Coptos, for the purpose of checking the rising power of Ethiopians and Arabs. If this be so, the ornament would probably have been made about the 2nd or 3rd century, A.D.

Upon comparing ornamental works, produced in different countries and at various times, with one another, we are often struck with some likeness which brings them into relationship with one another, either as regards subject or arrangement of details. This leads us to suppose, and sometimes rightly so, that the designers and art workmen of different nations have copied each other's works. We may therefore form a succession of kindred specimens exhibiting similar features, and thereby establish and demonstrate a theory of perpetuation or survival. In some cases no doubt the theory may have been pressed absurdly, and this perhaps is more frequently the case where the latest version in a theoretically successive series is seen to be quite different from its assumed origin. On the other hand, a design may have been produced by an artist of great skill working for patrons having very cultivated perceptions. Such a design copied and re-copied may be found to have percolated into a country where a much lower standard of skill and perception existed. The version of the design produced in this latter country would be comparatively debased and barbaric. When history very distinctly proves that the highly and the less cultivated countries have come into contact with one another, the truth of the perpetuation or survival is established. The same remarks apply in respect of epochs of time respectively marked by rises and falls in artistic skill and perception. I have ventured to make these remarks as prefatory to bringing before you a few examples of Akhmim textiles, the designs of which appear to be survivals of the same or similar groups of men and animals, and of the same or similar styles of treatment previously produced and adopted in other countries or at earlier times.

The first of these examples is of a man fighting a lion. A dignified rendering of this subject occurs in a sculpture, probably of the 6th century B.C. from Persopolis. This is said to represent Xerxes, or some Persian monarch, stabbing a lion. It is the work of some of the many skilled sculptors who were employed upon the erection of the palace there. The king has seized the rearing lion by a tuft on his head, and is stabbing him with a sword. The rectangular space that this group adorned naturally affected the designer in the composition and arrangement of the group. From Akhmim we have a circular ornament from a tunic, and a circular space would necessarily modify the arrangement of a corresponding group of figures if such were placed within it. In the centre of this rosette we see a rude design of a wild-looking man running a lion through with a spear. Thus, whilst there is some likeness between the subjects of these two specimens, there is a very wide difference between the two representations of the subject, not only in regard to pose and details, but also in treatment. How far, if at all, the Akhmim designer was indebted to a

percolation from Persia of the sculptured lion slayer I do not pretend to say. History, however, has told us of the constant communication in past ages which Egypt had with Persia.

Again, amongst the ruins at Persopolis is a group of a lion springing on to the back of a species of horse. A few centuries later in date, less naturalistically portrayed and of uncultured conventionalism, is a piece of beaten gold work which was found at Kerch in the Crimea, and is classified as being of Græco-Scythic workmanship. It is perhaps the tip of a sword scabbard or of a quiver for arrows. Here we have a lion, after the nature of such beasts, attacking a stag, having pinned him at the back of his neck. A square panel from an Akhmim tunic supplies us with a panther similarly seizing a long-horned goat, or ibex. The arrangement of the groups in each of these instances is alike. It is however, one which would be obvious to any designer living in a country where savage animals abound and prey upon weaker ones. The representations of it, therefore, may have no relations to one another such as might link them together as types of a series sprung from a single source.

Amongst the wall-paintings of Beni Hassan, some 2,000 B.C., is the representation of a fig-tree, with monkeys in it picking the fruit. The formal shape of the tree is peculiar, and suggests a comparison with an Akhmim design of probably 2,300 years later. Are the two shapes, in which the spreading branches are so arranged as to produce very similar ornamental effects, merely coincidences? In the Akhmim design we have a tree shooting up from a vase of



FIG. 12.

Panel of Roman design from an Akhmim tunic.

classic form and decoration. A grotesque female figure stands in the forked main trunk or stem; lower down near the lip of the vase are two birds, one on each side of the stem. By the side of this vase and vine is a pointed oval shape—a panel from a wrapper, composed of a similar formal arrangement of a vine.

Processions of animals were wrought by Assyrian metal engravers upon metal plates or plateaux, such as are in the British Museum. Somewhat analogous to these are bands of animals painted upon early Greek and Etruscan vases. To some extent the decorative intention in thus using animals appears in Akhmim patterns. The two bands now shown are woven in brown worsteds upon a tunic. There are certainly lions amongst these animals, and probably dogs, hares, and ibexes. The lions occur the more often (I would ask you to notice the shape of the lion's manes). Does the frequent occurrence of the lion in such a pattern illustrate the effect upon a designer of the hunting exploits told of such Egyptian monarchs as Amemphis III. (18th dynasty), who for ten years hunted lions in the Mesopotamian plains, killing 102 of them with his own hand, and subsequently marrying a daughter of his host, the King of Mesopotamia?

In the 10th and 11th centuries ivory carvers converted elephants' tusks into oliphants, or hunting horns, enriching them with representations of animals. Here we have two views of the same horn, or oliphant. The carving is usually called Byzantine, but this is not, of course, to be taken as meaning that the carvers practised their art in Byzantium or Constantinople only. Byzantine influence extended to Egypt, and as much of the ivory from India and elsewhere passed through Alexandria for

Europe, some of the carving on it may have been done there.

There is, I think, some likeness in style between the animals on this horn and those in the Akhmim specimen, which later, however, is probably work of the 2nd or 3rd century, and therefore 700 or 800 years earlier in date. And now going back another 800 years earlier still, we may glance at the engraving of a Græco-Assyrian bowl found in Cyprus. Here we have a variety of subjects. Those on the outer border relate to the labours of Hercules, those on the inner border have to do with Egypt, whilst the centre is filled in with some incident of Egyptian warfare. But it is to the peculiar treatment of the lion's manes in the outer border that I wish to direct your attention, on account of its likeness to that of the same details in the Akhmim specimen.

A representation of Rameses II. about to slay a kneeling captive whose hair he grasps, occurs in an Egyptian wall-painting done 800 years earlier than the Cyprus bowl. The similarity between this group and that in the centre of the Cyprus bowl is obvious.

And now turning to a square panel formerly on an Akhmim cloth, we have another version of such a subject. The group here consists of a man slaying a captive; the man, armed with a short naked sword, wears a blue Phrygian cap and a red scarf; he is holding the hair of his victim. The latter seems to be dressed in a tunic spotted with circles. Do these



FIG. 13.  
Figure of an angel woven in coloured worsted and flax threads from Akhmim.

represent chain armour or are they merely a pattern? Is the incident one of a Roman or a Palmyrene slaying a Persian—as indeed freely happened in the 3rd century A.D., during the war against the Persians, when the Emperor Valerian was taken prisoner by Sapor II., a monarch of Sassanian dynasty of Persia? or is the group a survival of Egyptian tradition concerning Rameses II.?

The mention of a Sassanian king brings us to a specimen of Akhmim weaving, in which, I think the relationship between Akhmim, Sassanian, and later Roman, or Roman Byzantine art, can be seen in a more direct and certain manner than that of the previously suggested relationships. The figure before us of a draped angel wearing a diadem



FIG. 14.  
Diagram of Sassanian sculptures at Kermanschah, Persia.

or jewelled cap, and holding a wreathed cross, was evidently one of a pair. It measures 2 ft. 3 in. long from the centre of the wreath to the feet of the angel, so that the two figures, as originally woven, would have covered a space of 4 ft. 6 in. A device of this size was for use on some cloth or hanging, and looking to its religious symbolism, the group was no doubt used on a church hanging, probably an altar cloth in some Christian Coptic church of the 4th or 5th centuries. But it

was in use in Rome in Trajan's time, as the angels upon the pedestal of his great column testify. Similar figures also occur in the spandrels of the arch to the rock sculptures at Kermanschah, about sixty miles north of Bagdad, in Persia. These sculptures are of Sassanian or Perso-Roman style, and are commonly known as the "Throne of Rusem." They are probably almost contemporary with the Akhmim angel. The winged females in them have the same pose as the Akhmim angel. They wear the same sort of jewelled head-dress or diadem. Each, however, in her right hand holds a wreath, and a cup in her left, details having no Christian significance, and not seen in the Akhmim specimen. Between the two figures is the crescent, an emblem of solar and fire worship, also of Ashtaroth, and adopted later on by Mohammedans as a symbol. Similar in pose and arrangement to the Akhmim angel are two carved upon a Roman-Byzantine ivory diptych of the 6th century, the original of which is in the Public Museum at Ravenna. The subjects on the lower portion of the diptych (not here shown) are Christian. As might be supposed, even were this ivory specimen not before us, the treatment of the figures, drapery and wings, is more delicate and artistically complete than that of either the Akhmim or the Sassanian specimens.

(To be continued).

## Miscellaneous.

### THE AFRICAN SLAVE TRADE.

The opening of the Dark Continent to the civilization of the West is rapidly proceeding. The forces now at work are the strongest that ever influence human nature, and their power is converging in such a manner as to make the attack irresistible. They are opposite and conflicting in character, but at present are acting in real thorough undesigned co-operation. The day may come when they will be in antagonism, but that is not yet quite at hand. The institution that has tended most powerfully to maintain the conditions from which the Continent is beginning to emerge is the Arab Slave Trade, and this we are glad to perceive is even in the estimation of its upholders likely at no distant date to encounter a final day of reckoning. Still there is much to accomplish before that time comes, and it must be recognised that those who are working to bring it about have many forces besides open opposition to encounter. The diplomacy and duplicity of the Arabs is notorious. For many years in conventions with the Sultan of Zanzibar the slave traffic has been proclaimed illegal, and all slaves brought into his territories have been liable to be confiscated; yet notwithstanding this, and the presence of a considerable number of our cruisers upon the coast, the traffic still continues, and it is estimated that at least 6,000 slaves per annum are drawn from the Lake Nyassa district, and imported into the islands of Zanzibar and Pemba. If, however, Africa has ever to become what it ought to be this frightful traffic with its demoralising consequences must be utterly destroyed. That English influence is and will be continuously directed to this end may go without saying. We were, therefore, not surprised to see in the *Times* about a month ago an announcement that the Sultan of Zanzibar had issued a decree "that all slaves entering his territories after the 1st of November shall be free;" further, that this and other reforms had been obtained through British agency. This would seem to indicate satisfactory progress, but if Mr. Horace W. Waller, who is well known for the interest he takes in this question, is to be credited, this decree is really a trap meant to rivet the fetters upon the thousands of slaves whose kidnappers have run the blockade since last a similar edict was issued, and these mean not far from 100,000. The extraction by violence of such a vast number of people, mostly young, from the native states of the interior must be disastrous in the extreme, and if possible those who have been so drawn therefrom, in violation of past obligations, ought to be returned. But according to Mr. Waller the reason of the above movement is not far to seek. He writes:—

"The attempt is being made to clean the slate and to nullify previous edicts by substituting the one in question. This, once accomplished, for ever shuts out the little glimmer of hope which has played before the eyes of the wretched Pemba slaves of late; their detention will be legalised, for they are on the wrong side of November 1st; the poor wretches yet to be dodged in between our toiling men-of-war's boats—say, on the 31st October—may have their chains riveted on them by the last hands that are fitted to such a task, the signatories on our behalf to such an arrangement. In 1876 Seyyid Bargash decreed that every slave brought down from Nyassa to the coast and there sold to dealers who take them to Pemba against our orders and the terms of the treaties with Great Britain would have his slaves 'confiscated.'"

The scheme of proclamation referred to in the telegram is a delusion and a snare, and Mr. Waller in substance asks for its repudiation and that the demand for the performance of previous obligations shall be made in an imperative form. Relating to another phase of the same subject, Captain Lugard, one of the defenders of Fiaronga, the Mission Station on Lake Nyassa, against the attacks of Arab slave-dealers, in a communication read before the Manchester Geographical Society on Wednesday evening last, says:—

"If we wish to benefit Africa—disregarding for the moment the benefits which may accrue to our pocket and trade in the process—the first step is to introduce some settled law and order. The establishment of each mission station has been singularly productive of this result. . . . If any encouragement were given to the extension of British efforts in Nyassaland, and the influential promoters of the company who lately sought for a Royal charter were supported in their plans, capital would come into the country, and the responsibility of maintaining peace and order would devolve on those who have put forward these proposals. But our Government must be firm in its opposition to German and Portuguese claims in a country where neither of these nations has any right, either by exploration, residence, or discovery, to warrant its claim to be the suzerain Power. All we ask is that this land, so long the sphere of heroic missionary effort, shall be declared to be beyond the sphere of influence of any nation but England. There will be no lack then of pioneers to open it up and establish a police force which shall restrain the lawless tribes within their own territories."

These are important words, and it is highly desirable that they should be carefully weighed and wise conclusions founded upon them, and that these be resolutely and firmly carried out. The conditions under which the absurd claims of Portugal were put forward are well known, and it is equally well known that these no longer exist, at least in anything like the same intensity. This being the case, there is no reason why the subject of slavery and the proper limitation of the influence of those who support or connive at its continuance should not be considered, and placed under strict and well-defined limitations. If Africa has in the early future to be of much value to us as affording new and valuable markets this must be done.

### TARTANS FASHIONABLE.

A few weeks ago we noted the great probability that tartans would be a fashionable fabric for the autumn and coming winter. We are glad to observe that our anticipations have been so fully verified. It may be that a good time is arriving for the owners of check looms, as will certainly be the case provided the style endures and permeates to the middle and lower circles of society. The following, from the Paris correspondent of the *Warehousemen and Drapers' Trade Journal*, will be interesting:—

We must go back several seasons to meet with so sudden and universal a *façure* as the one now exhibited for Scotch Tartans. At the beginning of the season plaids of all sorts put in an appearance, but in a quiet unobtrusive way, and no one dared to lift a voice of prophecy in their behalf. It was impossible to foretell such a success for them. Suddenly, we seem to be enveloped in plaid. Doubtless the Exhibition is partly the cause of this, the shows made by the Scotch and other houses in British sections having attracted much attention. The British houses in Paris followed suit and displayed tartans in their windows, which immediately took the fancy of the Parisians; whereupon the French manufacturers and tradesmen bestirred themselves, and the consequence was an influx of plaid