toons made from the painting he intends to copy to the side that is to be the wrong side of the piece, and then, with a black-lead pencil, following and tracing out the con­tours of it on the thread of the right side ; so that the strokes appear equally both before and behind. As for the original design by which the work is to be finished, it is hung up behind the workmen, and wound on a long staff, from which a piece is unrolled from time to time as the work proceeds.

Besides the loom, &c. here described, there are three other principal instruments required for working the silk or the wool of the woof within the threads of the warp ; these are a broach, a reed, and an iron needle. The broach is made of a hard wood, seven or eight inches long, and two thirds of an inch thick, ending in a point with a little handle. This serves as a shuttle ; the silks, woollens, gold, or silver, to be used in the work being wound on it. The reed or comb is also of wood, eight or nine inches long, and an inch thick on the back, whence it grows less and less to the ex­tremity of the teeth, which are more or less apart, accord­ing to the greater or less degree of fineness of the intended work. Lastly, the needle is made in form of the common needle, only bigger and longer. Its use is to press close the wool and silks when there is any line or colour that does not fit well.

All things being prepared for the work, and the work­man ready to begin, he places himself on the wrong side of the piece, with his back towards the design ; so that he works as it were blindfold, seeing nothing of what he does, and being obliged to quit his post and go to the other side of the loom whenever he would view and examine the piece, to correct it with his pressing-needle. To put silk, &c. in the warp, he first turns and looks at the design ; then taking a broach full of the proper colour, he places it among the threads of the warp, which he brings across each other with his fingers, by means of the coats or threads fastened to the staff ; this he repeats every time he is to change his colour. Having placed the silk or wool, he beats it with his reed or comb ; and when he has thus wrought in several rows over each other, he goes to see what effect they have, in order to reform the contours with his needle, if there be occasion. As the work advances, it is rolled upon the lower beam, and they unroll as much warp from the upper beam as suffices them to continue the piece : the like they do of the design behind them. When the pieces are wide, several workmen may be employed at once. We have but two particulars to add. The first is, that the high warp tapestry goes on much more slowly than the low warp, and takes up almost twice the time and trouble. The second is, that all the difference that the eye can perceive between the two kinds consists in this, that in the low warp there is a red fillet, about one twelfth of an inch broad, running on each side from top to bottom, which is wanting in the high warp.

The loom or frame on which the low warp is wrought, is much like that of the weavers. The principal parts are two strong pieces of wood forming the sides of the loom, and bearing a beam or roller at each end. They are sustained at bottom with other strong pieces of wood in the manner of trestles ; and, to keep them the firmer, they are likewise fastened to the floor with a kind of buttresses, which prevent any shaking, though there are sometimes four or five work­men leaning on the fore-beam at once. The rollers have each their trunnions, by which they are sustained : they are turned by large iron pins three feet long. Along each beam runs a groove, in which is placed the wich, a piece of wood of about two inches diameter, and almost of the length of the roller : this piece fills the groove entirely, and is fastened from space to space by wooden pins. To the two wiches are fastened the two extremities of the warp, which is wound on the farther roller, and the work, as it advances, on the nearer. Across the two sides, almost in the middle of the loom, passes a wooden bar, which sustains little pieces of wood, not unlike the beam of a balance. To these pieces are fastened strings, which bear certain spring-staves, with which the workman, by means of two treddles under the loom, on which he sets his feet, gives a motion to the coats, and makes the threads of the warp rise and fall alternately. Each loom has more or fewer of these spring-staves, and each staff more or fewer coats, as the tapestry consists of more or fewer threads.

The design or painting which the workman is to follow is placed underneath the warp, where it is sustained from space to space with strings, by means of which the design is brought nearer the warp. The loom being mounted, there are two instruments used in working it, the reed and the flute. The flute does the office of the weaver’s shuttle ; it is made of a hard polished wood, three or four lines thick at the ends, and somewhat more in the middle, and three or four inches long. On it are wound the silks or other mate­rials to be used as the woof of the tapestry. The comb or reed is of wood or ivory ; it has usually teeth on both sides ; it is about an inch thick in the middle, but diminishes each way to the extremity of the teeth : it serves to beat the threads of the woof close to each other, as fast as the work­man has passed and placed them with his flute among the threads of the warp. The workman is seated on a bench before the loom, with his breast against the beam, only a cushion or pillow between them ; and in this posture, sepa­rating with his fingers the threads of the warp, that he may see the design underneath, and taking a flute, mounted with a proper colour, he passes it among the threads, after having raised or lowered them, by means of the treddles moving the spring-staves and coats. Lastly, to press and close the threads of the silk or yarn, &c. thus placed, he strikes each course (*i.e*. what the flute leaves in its passing and coming back again) with the reed.

TAPOOL, a small island, one of the Sooloo archipe­lago, situated due south from the principal Sooloo Isle.

TΛPOPO, a small low island in the Eastern Seas, on the west coast of the island of Waygiou, covered with trees to the water’s edge.

TAPPA, one of the small Molucca Islands, separated from that of Lata by a channel in some places not above forty yards wide and one and a half long, with deep water. Long. 123. 35. E. Lat. 0. 6. N.

TAR, a thick, black, unctuous substance, obtained chiefly from old pines and fir trees by burning them with a close smothering heat. It is prepared in great quantities in Nor­way, Sweden, Germany, Russia, and North America, and in other countries where the pine and fir abound. Becher the celebrated chemist first proposed to make tar from pit-coal. Manufactures for this purpose were established many years ago in the bishopric of Liege, and in several parts of England. In the year 1781, the earl of Dundonald obtain­ed a patent for extracting tar from pit-coal by a new process of distillation. Great hopes were entertained of the value of this discovery, but we have not heard that it answered his expectations. Tar, which is well known for its eco­nomical uses, is properly an empyreumatic oil of turpentine, and has been much used as a medicine both internally and externally. Tar-water, or water impregnated with the more soluble parts of tar, was formerly a very popular remedy, and was most earnestly recommended by Bishop Berkeley.

TARABAD, a town of Hindustan, in the Mahratta ter­ritories, in the province of Aurungabad, ninety-four miles south-east from Surat. Long. 74. 20. E. Lat. 20. 38. N.

TARAHPOOR, a town of Hindustan, province of Ba­har, ninety miles south-south-east from Patna. Long. 86. 40. E. Lat. 25. 7. N.

TARANTELLA, a lively Neapolitan dance, the me­lody in § time.

TARANTO, a city of Italy, in the Neapolitan province of Otranto. It stands on a rocky island near to Cape St