

and Yarkand in Central Asia; at Kabul, Afghanistan; at Quetta in Baluchistan; and at Jamu, Hyderabad (Sindh), Shikarpur, Khyrpur, Lahore, Fathipur, Agra, Allahabad, Benares, Mirzapur, Morshedabad, Gorakpur, Patna, Arcot, Ellore, Nellore, Masulipatam, Warangal, Bellary, Bangalore, Ahmedabad, and elsewhere in India.

And wherever throughout the modern Mohamædan world of the East they introduced it, they employed in the decoration of their sumptuary textile fabrics, and particularly of their carpets, the same ancient Euphratean types of embroidered, or inwoven, genii, seraph beasts and "Trees of Life," and the same floral diapers, of the knop and flower pattern, with the same borderings of sea and cloud scrolls, river meanders, mural gradines and chevrons, as are sculptured on the Nineveh marbles and enamelled on the tiles of Susa; these strictly emblematical devices, as ultimately drawn in faultless beauty, but unfortunately without due reference to their spiritual pre-figuration, by the Greeks, having also, for over twenty centuries, furnished the inexhaustible types of conventional ornamentation to the architects, sculptors, painters, and artistic handicraftsmen of the entire ancient pagan and modern Christian West. Where the orthodox Suni or non-Aryan form of Islam prevailed, as in Arabia and Central Asia, the animal types were eliminated from Saracenic art; but where its schismatic Shia or Aryan form was developed, they survived, as in Persia and parts of India, as partially also in the Suni countries of Islam, which, before their conquest by the Arabs, had been brought under intimate and enduring Aryan (Hellenic) influences—namely, Egypt, and, in a less degree, Northern Africa generally, and Syria. But even in Asia Minor the drawing of the "Tree of Life," in the local carpet manufacture, is still severely Euphratean in character, while the carpets of the Caucasus (Daghestan, Kazak), Kurdistan, and Central Asia, including Yarkand, alike in the details of their conventional ornamentation and their brilliant and harmonious coloring, are, we may surmise, absolutely identical with those of ancient Assyria and Babylonia. After these, the wonderful carpets of Bangalore (Malabar) probably approach, in their bold scale of design, and archaic force of coloring, nearest to their Euphratean prototypes. The old blue and red chequered cotton carpets (sattranjis) of the Mahrattas, and the gaily striped, or otherwise mat-patterned, cotton rugs (daris) of Kattyawar, Gujerat, and Rajputana, have in their crude primitive designs, and almost prismatic colors, black, orange, red, yellow, green, blue and white, preserved their ancient Egyptian physiognomy of the period of the Ptolemies, without the slightest change to the present day, while the Indian susni, or counterpane, embroidered with white water lilies, has preserved in its name the record of its original importation from Susa—i.e., the "City of Lilies." There need be the less difficulty, therefore, in coming to the conclusion that the grand, and in India quite exceptional type of the magnificent carpets of Bangalore, is to be traced back through a direct descent of over 2000 years to the spacious palaces of Susa and Babylon.

EGYPTIAN COTTON.

The American consul-general at Cairo recently gave an interesting resume of what is known about Egyptian cotton. This plant was known to the ancient Egyptians and grew in that country in a wild state. Herodotus mentions a plant which bore flowers of a pinkish color and a fibrous fruit. It is thought the seed came from the far east, as the plants gave a woolly product of short and weak staple. It was only in the early part of the present century that the cultivation of cotton began to extend and exotic seed to be imported. Mako and Jumel were the names given to the new product, which was of a white color and of long staple. Mako was the name of a large landed proprietor who especially lent himself to the culture of the new cotton. Jumel was the name of a French agriculturist who first imported seed from America. In France Egyptian cotton is still called Jumel.

As an article of export cotton dates from the year 1821, but during thirty-five years the quantity varied only from 150,000 to

500,000 cantars (cwt. of 98 pounds). A great stimulus was given to this culture by the viceroy, Mehemet Ali. It is said that he planted all the seed he could get on his own land, with successful results, and, being stimulated by the high price obtained for the new fibre in the European markets, he encouraged its cultivation throughout lower Egypt, the soil and climate of which were found to be admirably adapted to its growth.

It was in 1837-8 that this culture really began to take serious proportions. Abbas Pasha I. still further encouraged it. In 1860 the export duty was reduced from 10 per cent to 1 per cent ad valorem, which, of course, helped to stimulate the culture, but the great impetus was given by the American civil war, the high prices at that period causing the cultivation to be pushed to the utmost limits.

Up to our day the Mako Jumel has experienced many changes and evolutions, which are attributed to the nature of the soil. The color gradually became a yellowish brown, and took the name of Ashmouni, from the village of Ashmoun, where this change was first noted.

Many varieties of Egyptian cotton are springing up every year, but the chief, as known to commerce, are Ashmouni, Mit-Affifi, Abiad, Bamieh and Gallini.

ASHMOUNI.—For many years this quality formed the bulk of the Egyptian crop, but it is now almost entirely superseded by Mit-Affifi. In color it was a lightish brown, lighter than the Mit-Affifi, and with a staple rather over one inch in length. It is still cultivated in some parts of lower Egypt, notably in the neighborhood of Mehala-el-Kebir, but the acreage of this quality is decreasing every year. In upper Egypt, however, it is more extensively cultivated, as the nature of the soil there is less favorable to the Mit-Affifi cotton.

MIT-AFFIFI.—The seed of this cotton was discovered by a Greek merchant living in the village of Mit-Affifi, where he first planted it, and whence it derives its name. The seed has a bluish green tuft at the extremity, which first attracted his attention. On planting this seed he found that it possessed many advantages over the Ashmouni. It matured earlier, and was therefore much less susceptible to damage from the salt fogs, which are very often prevalent in September. Its chief superiority, however, consisted in the greater proportion of lint yielded to the seed. At first the cantar of 315 rotols (pounds) yielded about 112 rotols of lint, and sometimes even more, but now it has deteriorated and rarely gives so much, generally averaging 105 to 108 rotols. Ashmouni rarely attains 98 rotols. The finder kept the secret for some years, but it ultimately became known. The Mit-Affifi is of a darker and richer brown than the Ashmouni. It is of excessive strength, but, except in some districts, the staple is not longer than that of Ashmouni. The districts where it has longer staple are about Cafr Zayat, Chibin-el-Koom, and notably Birket-es-Sab.

ABIAD.—Abiad, as its name indicates, is white cotton, and is chiefly grown at Zifta, Mit-Gamr, and to a smaller extent, at Birket-es-Sab. In other districts it is only grown sporadically, and even in the districts above mentioned it is rapidly giving way to Mit-Affifi. The staple is much longer than that of American cotton, the bulk reaching about 2 inch in length, while some fine lots are to be found having a length of 1½ and even 1½ inches. The yield is 105 to 112 rotols.

BAMIEH.—This quality is yearly degenerating. The form of the tree is quite different from the other varieties of cotton, being tall and not bushy. It is supposed to have been produced by accidental hybridization of the Ashmouni cotton tree and the Bamieh plant, as it resembles the latter in several points. Its chief characteristics are great length, fineness and silkiness of staple, and a rather lighter color than Ashmouni, but generally a greater weakness of staple. The tree, however, is more delicate than the other varieties, and is therefore very susceptible to September fogs. It yields about 100 to 105 rotols of lint per cantar of 315 rotols. The chief districts now producing the best quality of this variety are First, Mansoorah; second, Semnood; and then Mehala-el-Kebir.

GALLINI.—This variety has almost entirely disappeared from cultivation, as the quality had deteriorated to such an extent that