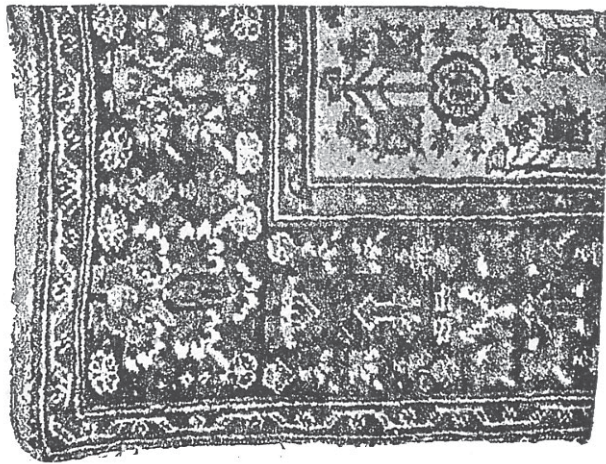




Sumac Rug.



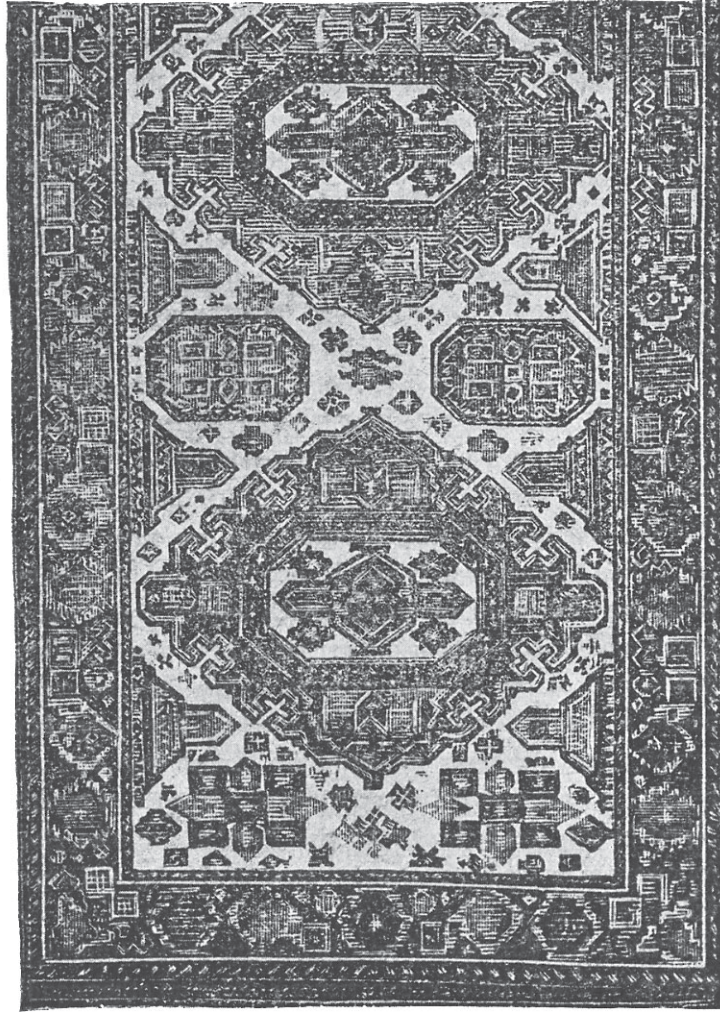
Karabagh Carpet.

When the Eastern weaver, wishing to please his Western customer, tried to improve upon what had only been made perfect by ages of constant application; animal coloring and the coal-tar colors entered then into competition with the home product. Cochineal was first employed, and later the coal-tar products. While the object was worthy, and the theory that duller skies needed different colors from those of the East, the result was at first disastrous; so serious became the demoralization in the rug industry, that the late Shah, upon his return to Persia, after his travels in Europe, and after having had the situation explained to him by London merchants, ordered that all rugs and carpets manufactured in his land should conform in pattern and colors to the ancient system, and this action no doubt did much to preserve an industry which was fast going to ruin.

However, with the improvement of Western dyes and the scientific application of the same, coal-tar and the improved chemical dyes soon occupied a position from which they will never be moved. It is claimed the improved chemical dyes, which are "fast," are affected no more by sunlight or air than the best of the vegetable dyes, and the coal-tar tints are infinitely more numerous, but this claim is stoutly objected to by those who believe in the older method of dyeing.

The change will surely come, but like all changes in the East, it will be gradual, especially as applied to Oriental rugs, but prejudice will finally be subdued because of the pecuniary advantages and the easier methods of preparation. Before the advent of coal-tar colors, alazarin sold for \$20 per cwt. It now sells for about \$3. In 1860 aniline blue was put upon the market. In less than a year it took ten factories to supply the demand.

At the great fairs which are held once a year at Baluk-Hissar in May, at Yaprakli in August, and at other places, there are gathered every nation, kindred and tribe, no dis-

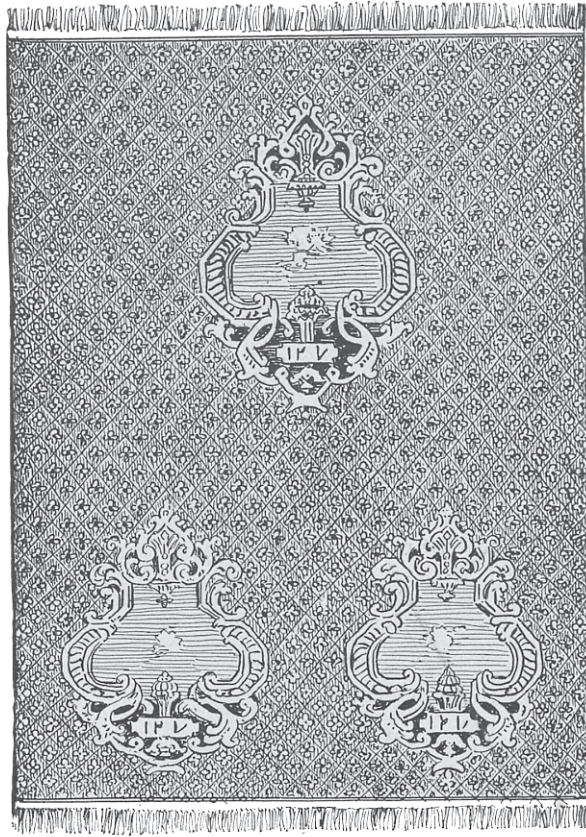


Antique Shiraz.

tance being too great to travel for the opportunity of barter. Here, for weeks, a scene of intense activity prevails. It is at these chief fairs that the great rug collections are gathered together, and they come from every part of the East, each with its individual history. Was the rug honestly purchased at one of the smaller fairs which are held weekly in many districts, was it a clean purchase, or did the life of the weaver go out when he tried to protect his property against the assaults of the man who now offers it for barter? Did it come from the land of everlasting snow, from the high mountains that overlook the world, or was it created in some sunny, bird-loving spot in Persia or India? Has it a history? Part of the story will be known when the rug is examined, for then one may say whether it came from the land of snow or sunshine; but the intimate history concerning its birth and development will ever remain a mystery.

The trading at these fairs is almost altogether by barter. The plain and printed cloths from the United States and Europe, together with the thousand and one other articles from the Occident, which are dear to the heart of the Oriental, are exchanged for goods which interest the Western buyer, and Oriental goods are exchanged for other Oriental goods, and so the trading goes on. Very little money is passed in the transactions, and few checks. The obligations agreed upon are generally faithfully carried out, and the transactions are considered sacred by simple word of mouth. Nevertheless, the followers of the Prophet are also close followers after the profit every moment of the day and never fall asleep.

These great fairs afford an opportunity to the student of ethnology which could be experienced under no other conditions. The people from Kurdistan, in Western Asia, concerning whom so little is known, come from their mountain homes, bringing their bloodthirsty natures subdued, but their pride as pronounced as ever. After the fair the Kurd will



Antique Arab Rug. 1100 Years Old.

go back to his mountains, some peaks of which are 13,000 feet above sea level. There he will watch with jealous eye every mountain pass leading to his fastness, and woe to him who enters unless protected. The Kurd may be a subject of Turkey or Persia (for the country is divided between the two nations), but no one would suspect the Kurd of being the subject of anyone. He raises the magnificent horses employed by the Turkish cavalry. He makes rugs, and his pride is somewhat justified, for he can trace his pedigree back to the Medes and Chaldeans, with hundreds of generations unbroken.

Mongols and Tartars from Central Asia compete for trade. Afghans and Beluches, East Indians, Tekkes from Merv, with the braided hair down each side of the face, Syrians, Arabs, Anatolians, Greeks, Jews from all quarters, Armenians, and even from far-away China, caravans arrive. When the business of the day is over, the busy scenes change, and everything is laid aside, and pleasure predominates. Wizards perform in a manner never seen outside Asia. The Dervishes sing and improvise, as was the custom centuries ago in Europe. These festivities are kept up at the highest pitch every night for weeks, and the next fair is looked forward to with eager anticipation. There may be more profit and greater entertainment than at the one just ended.

When the fair is over, the caravans are arranged, and, when ready, depart, leaving, in many cases, a wild waste where the fair was held, but carrying, together with other articles, the best carpets and rugs from the section; and, in course of time, these products of the Orient are offered to the buyer from the Occident.

In this humble monograph it would be impossible to go into the story of the Head Merchant of a town, and his absolute power. The most concise and thorough statement on this subject is given in the work of John Kimberly Mumford,



Antique Shiraz

entitled "Oriental Rugs," published by the Scribners of New York.

This work, together with that of Rosa Belle Holt—"Rugs: Oriental and Occidental, Antique and Modern," published by McClurg & Co., Chicago, furnish a vast amount of information on this interesting subject, making it unnecessary to consult the rare works to be found in only a few great libraries.

A very large proportion of the caravans who carry rugs and carpets are sent to Constantinople, for this is the central point to which the large dealers send their stocks.

In this great market the results of months, and sometimes of years, of careful buying are exhibited in khans or trading bazaars. When the rugs arrive they are thoroughly impregnated with the dust of many lands. So great a cloud does this raise at times when the selling is going on that sometimes sponges or dampened handkerchiefs are kept over mouth and nostrils. No attempt is made at cleaning until they reach the Occident.

The method of transporting rugs is primitive to a degree, and the expense proportionally great. Centuries ago the same means were employed as at the present time, and the same difficulties experienced, and this frequently led to the moving of large families to distant countries, for it was less costly to move the weavers than to pay for transportation, and indeed, in the case of large carpets, there was no means of moving them long distances, even with the aid of elephants. It was thus, that in parts of the East the art of weaving carpets was introduced.

Some few buyers advance into the Caucasus and into Persia in search of rare weaves, but this movement is attended with danger, even though the buyer is familiar with the numerous tribes and has a thorough knowledge of their peculiarities, for in some sections the natives do not take kindly to strangers.



Shirvan Rug.

It was Bret Harte who pointed out with no uncertain voice that the heathen Chinese had a smile which was child-like and bland, and yet: "That for ways that are dark and for tricks that are vain the heathen Chinese is peculiar." If the great American poet had been versed in Oriental lore or had come in contact with Oriental rug makers and brokers, he would, without doubt have given the palm for ways and tricks to the Armenian or Persian.

Eastern traders are all past masters in the game that makes game, if possible, of all buyers. The Chinese have not learned the rudiments of what has been an exact science in Constantinople for ages with the Persian and the Armenian.

It is for this reason that the most experienced and best advised Eastern travelers do not walk where angels fear to tread, and their purchases of Oriental rugs are made at home and only from a reputable importer. In but rare instances, when the traveler buys, are rugs secured, having a real value for age, design or lasting colors, and in any event the price paid for the same is exorbitant.

It did not take long for the rug brokers of the East to discover that Europe and America offered most promising fields, and their agents were sent to this country in such numbers that it became a common saying among business men, that the old sailor with a choice brand of smuggled cigars had given place to the Mohammedan Persian or the Christian Armenian with an ancient rug which was offered at a "quarter of its value," also supposed to be smuggled.

The Orient offered no such tempting bait as the Occident, and consequently there was a descent in force upon the innocents of this land. The tricks which would have been laughed at in the East proved preëminently successful in the West.

The Western people were wrought up to a pitch of excitement by the Orientals, who descended upon the chief



The Figure at the extreme left has a string of the Turkish beads that are sometimes used for prayers, and sometimes for amusement. The able-habile is being smoked by the merchant sitting next.

cities with fez on head and guile in heart, and through private and auction sales found many victims.

To ask one price and stick to it, or to arrive at a quick determination on a business transaction is incomprehensible to an Oriental. It is sufficient, in the eyes of that picturesque individual, to stamp any one so doing as utterly deficient in all the requisite qualifications of a good merchant.

The sharp Western buyer, therefore, never attempts to hurry the seller or show any haste himself. He may chafe and gall, but his outward appearance indicates that he is extremely happy and contented. He knows that the price asked is from six to ten times more than will undoubtedly be accepted, but he never hints at such a fact, he gently intimates it is plainly evident that the rug merchant is doing himself a business injury in naming so low a price, and while he looks with favor upon the collection or bale of rugs and would purchase immediately, his position at present is so unfortunate that he blushes to even think of the price which he could afford to pay, and, therefore, to preserve the friendship which he prizes so highly, will make no offer. Each are perfectly happy, and enjoy more talk, more smoke, more refreshments.

Finally, simply as a matter of curiosity, the buyer is requested to name to the rug merchant the price which he had in mind, which is usually about one-half what the buyer is willing to give.

At the mention of the price offered, the rug merchant and broker, for all transactions of any amount are usually made through a broker, fall into a state of deep melancholy at the sad position of the buyer, who cannot secure this rare lot, and the buyer sympathizes with them upon having given a mental shock when he named what he could afford. Then there is a really sad state of affairs, and a large quantity of tea or coffee is drunk to drown the sorrow and much tobacco is smoked to calm the nerves, and the bluff goes on, not for



The Final Agreement. There are numerous ceremonies connected with the final settlement of a purchase. In the main, however, the clasping of hands, and the terms agreed upon being spoken in quiet tones, is sufficient to bind the bargain firmly.

hours only, but sometimes for days. It is essentially an American bluff, but so long drawn out that the man from the Western world who did not understand it, would be driven to drink or murder before a sale was consummated.

The peculiar feature of this long trading is that you cannot convince an Eastern merchant that the Western buyer does not take as much pleasure in prolonging the transaction as he does himself. It is very like the faithful Kaffir servant who never could understand why his English master insisted upon the tenderest part of the meat, for, said he, the pleasure of eating was in the chewing of the food, therefore the toughest part must surely be the most desirable.

The buying is consummated by the touching of hands, a ceremony regarded as sacred. Sometimes the broker will lay one hand upon the beard, as in the case of the Caucasian merchant in the illustration. This act no doubt refers in some way to the oath taken by the sacred beard of Mohamet.

Notwithstanding the hand clasp and beard hold, which is without doubt a most sacred contract, it sometimes happens that an inferior bale has, by mistake, been shipped to Europe or America in place of the actual purchase, therefore the wise buyer, when the transaction is completed, has his porters carry the rugs away for the proper shipment.

These remarks concerning buying have, of course, no reference to the high class merchants, many of whom are found in Stamboul, which is the Turkish name for Constantinople.

Happily, there is now a strong sentiment against buying any rugs or other art treasures of the Orient from any but a reliable and thoroughly established importer.

Time and again has the writer been appealed to, by those whose artistic taste and ability to satisfy the same, has induced them to use this most beautiful and hygienic floor covering. Doubts have arisen as to the authenticity of the



In one form of making a bargain the beard of the merchant is grasped by the broker in addition to taking the hands. This, no doubt, has reference to the sacred beard of the Prophet, and adds to the importance and sacred character of the transaction.

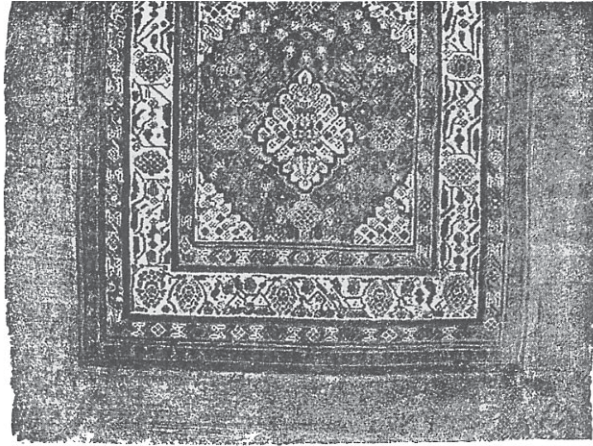
rug, as to its age, as to its purity of design, color or material, and the only satisfactory answer could be given only after a thorough examination, for the tricks were many, and it was always a test of Eastern and Western brains. There is no reason for solicitude on account of the Western brains—they will hold their own with any of the Eastern, and give them a few tricks when they are thoroughly alert.

Rules without number have been laid down, and methods devised, for the testing of the genuine qualities of Oriental rugs, but it is a fact that a number of these rules were devised and introduced by certain Eastern merchants who brought to this country, to England and France, large quantities of inferior work and worse material.

The truth remains that there is no arbitrary test for the genuine article. The burning coal is just as good, under certain conditions, for the genuine as for the bogus. The knots and strands mean nothing except in connection with other important elements. The washing of the rug to discover the places which have been painted over with brush and water color, leads only to the discovery of the deception practiced on a part of the rug, which in all other respects may be as aged and worthy of respect as the hills.

The product of to-day may, with experienced manipulation, look to all appearances, like a genuine antique, but these "antiques," made, as are the "Souvenirs of Waterloo," cannot possess the individuality, the essence or soul of the weaver, and to an expert these essential points are missed at once, and it is for these reasons that the wise purchaser trusts to no one save the expert, and the experience and reputation of a house of national importance.

The shades and spots are imitated by unscrupulous traders. The Eastern dyer lives and dyes as he pleases and not according to any set rules. Between the puff of the cigarette and a few words of gossip he dips his tufts into the pail containing the dye. It is rarely that two bunches of material dyed



Karabagh Carpet.



Indian Carpet.

have exactly the same shade. The time of immersion differs, the density of the dye is not the same, and as a result the weaver is furnished with an almost endless variety of shades which he utilizes with his inborn artistic feeling to produce that incomprehensible infinity of shades, one blending into the other no one can point out where. Is it then a matter for wonder with the ever-changing color picture, as varied as the rays of light, that an Oriental who loves his art, will sit for hours in silent contemplation. Does he see as Western eyes do not? Is he not, like Dickens' "Barnaby" in one respect, who was ever seeing such marvelous pictures, such "brave pictures" in the fire, which to ordinary eyes were invisible? How, then, can one successfully imitate the shades of nature by a machine; can one paint the lily or produce the beauty of the rose with a loom? It has been impossible from the earliest days, and it is equally so now.

One of the rules laid down as nearly infallible for testing a genuine Oriental rug is the weight. A rug of the first class should weigh a given amount or close to it. This is a matter easily overcome by "weighting," a process well known in the West and practiced with great success in the East.

All the rules laid down for testing Oriental rugs amount to nothing without an expert knowledge on the subject.

It is self-evident that if the supply is not equal to the demand, which is absolutely true concerning fine goods, there can be no good reason for auction sales. These sales are only Eastern tricks adapted to Western methods. The plans employed to deceive might be dwelt upon for so long a time as to tax the interest of every reader.

The one point which should be made clear is this: that if it is hazardous to purchase diamonds from any but the most reliable house, it is not the less hazardous to purchase Oriental rugs from any house not having an established reputation.



Daghestan Rug.

The experienced buyer from the Occident knows the peculiarities of Oriental trading. He can recognize between the faithful broker and merchant and the one not to be trusted, but for the inexperienced traveler, trading with the Oriental merchant, who is born, dyed, and double dyed in the art of dissimulation is, at best, dangerous. When a bargain is finally struck, and the traveler, verdant as the hills in May, has paid three times what it could be secured for by one who knows the business, the affable merchant will make the purchaser feel that he is bestowing a personal favor, and that body and soul are parting because he was obliged to see his antique go out of his possession. The traveller usually finds that the kindly and benevolent gentleman has sold him what might in time become an antique, but which certainly was far from being one at the time of buying.

It has been estimated that from the time an Oriental rug leaves the weaver's hands, until it reaches the final buyer, there are at least six profits to pay.

Our plan of purchasing obviates all this immense and unnecessary profit to middlemen. We bring the rugs direct from weavers' agent in Constantinople to our customers, and the saving of so many intermediate profits, enables us to sell at such comparatively low prices.

However extensive one's reading and research may be there is only one royal road which leads to a knowledge of Oriental rugs, and that is to learn through actual contact with the article. To write descriptions of the weave, color scheme, pattern, pile, and all that information, which together, would constitute a work of authority requires no small amount of study and investigation, yet this may be accomplished without visiting the Orient. The only way, however, to gain the most clear apprehension of the subject is to visit the Eastern markets frequently, and to have direct communication with the people who make and the people who sell.



Symbolic Antique Persian Silk Rug.

Even for the buyer who goes over twice a year and purchases enormous quantities of every class of rug, it is only after years of faithful study that he will be able to tell by a look and a touch to what class the rug surely belongs and its approximate value.

The great warerooms of The H. B. Claffin Company are visited by many experts who find great delight in inspecting the importations from every nation under the Eastern skies. This, surely, is a spot for the rug lover to revel in, for he is surrounded by rugs and carpets valued at hundreds of thousands of dollars, all selected with the utmost care and suited to the purse of the millionaire or the one in comparatively humble life.

This subject is one that is practically without limit, and as this little book was designed for a single reading, much technical matter has been treated necessarily very briefly.

Two works which have recently been published should be in the library of everyone interested in buying or selling rugs of any description.—“Oriental Rugs,” by John Kimberly Mumford, and “Rugs Oriental and Occidental,” by Rosa Belle Holt. The works are full from cover to cover with information useful and interesting, and the cost is very moderate.

Rugs will undoubtedly continue to grow in popularity the next twenty-five years as they have during the past quarter century, for without doubt, they make the most beautiful as indeed the most hygienic floor covering conceivable.

There is not sufficient space in this simple book to discuss the mysticism so closely identified with Oriental rugs. The two works to which reference has been made will afford much that will prove as equally entertaining as instructive.

To one who has the ability to properly interpret the symbolical figures woven into the fabric, the rug's value becomes greatly enhanced, for aside from the intrinsic value there



Daghestan Rug.

are the associations; and the intimate knowledge of this makes it possible to weave, not alone on the loom, but also in the mind, a thousand delightful stories.

Rosa Belle Holt in her very valuable work on Rugs makes mention of several inscriptions which have been worked into the rugs of various countries. A Persian rug owned by Baron Nathaniel Rothschild has an inscription which has been translated :

Honored may thou be in the world, among the clever and wise.

*May no sorrow be allotted thee by an unfavoring heaven,
And may no care torment thy heart.*

*May earth be all to thee that thou would'st have it and
destiny prove thy friend.
May high heaven be thy protector.*

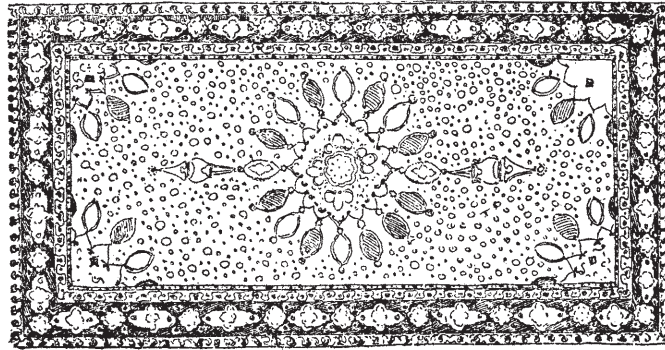
*May thy rising star enlighten the world,
And the falling stars of thy enemies be extinguished.*

*May every act of thine prosper,
And may every year and every day be to thee springtime.*

This is rather longer than any other inscription of which the writer knows. As a rule the words are few.

“There is no Deity but God, and Mahomet is His Prophet,” is the inscription on a rug in the Industrial Museum at Berlin.

It is curious what ideas take possession of the weavers. A bale of rugs recently opened in The H. B. Claffin Company's warerooms contained a rug of Persian weave with this inscription as translated by an authority: “May peace rest upon thy possessor.”



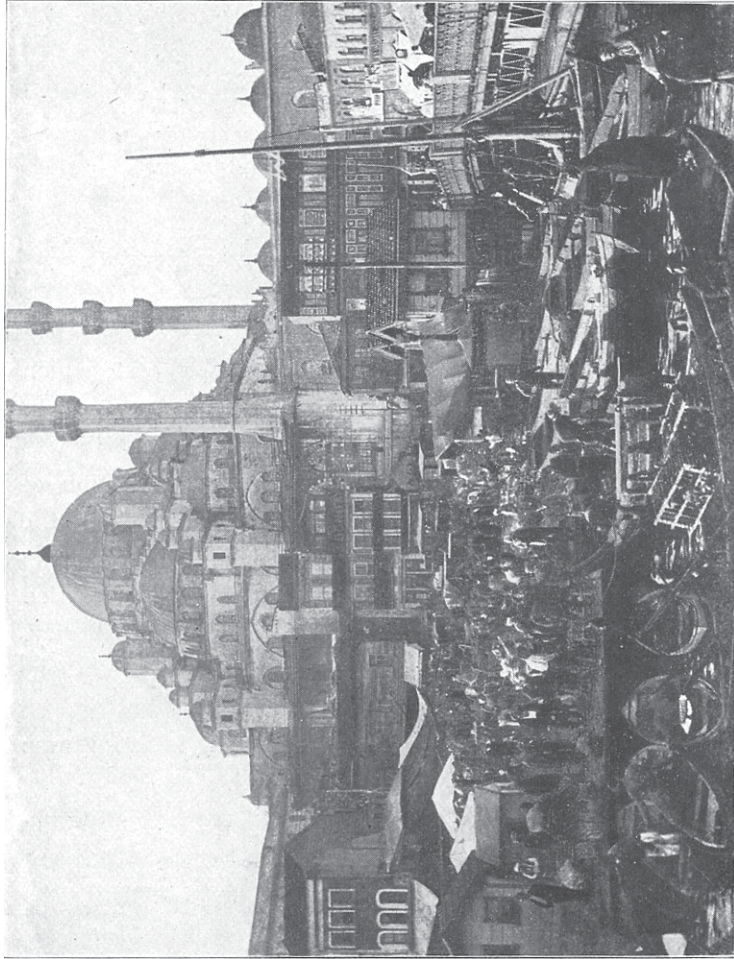
THE famous "Ardebil" Persian woven carpet, which was the handiwork of "The Slave of the Holy Place," one Maksud, or MaKand of Kasban. It was made about A.D. 1568, and is now in the possession of the South Kensington Museum, London, for which the museum paid \$12,000. Size, 34 feet by 17 feet 6 inches; contains, according to one authority, 32,500,000 hand-tied knots in the fabric, and according to another authority, 389 knots to the square inch, which would be about 33,500,000 knots.

The full inscription on this wonderful rug is as follows:

"I have no other than thy threshold,
My head has no other protection than this porch-
way!"

The work of the slave of this HOLY PLACE,
MaKand of Kasban,
In the year 946."

This date corresponds to A.D. 1568. The rug is beautiful in color and design, though, of course, much faded.



Constantinople—Stamboul Side.

Showing the Quay in the foreground, the Custom House on the extreme left, and the Bridge on the right.

ORIENTAL SYMBOLS.

ALL Oriental Rugs have designs that are symbolical. To the connoisseur, as well as to the owners of rugs, it is very interesting to understand the meaning of these symbols employed by the Orientals. Everyone is familiar with the tree design in some of its varied forms, and with the stiff little birds and the many odd and strange looking animals which frequently are seen on an Eastern fabric of the loom. Yet each unique figure has a meaning, and it is a fascinating as well as an apparently endless task, to find the hidden significance of these symbols. If one goes no further, he should at least become familiar with the designs on his own rugs, and understand, if possible, what they typify.

We are told that the rug itself symbolizes Eternity and Space, and the filling or plan is the symbol of the World—beautiful, but fleeting and limited.

The following symbols have been gathered from various sources, but chiefly from the work of Rosa Belle Holt, published by A. C. McClurg & Co., of Chicago.

EGYPTIAN SYMBOLS.

ASP	Intelligence.
BAT, WITH RINGS IN ITS CLAWS	Duration.
BEE	Immortality.
BEETLE	Earthly Life and the Development of Man in the Future State.
BLOSSOM	Life.
BOAT	Serene Spirit Gliding upon the Waters.
BULL	Source of Life.
BUTTERFLY	Soul.
CARTOUCHE	Eternity.
CRESCENT	Celestial Virgin.
CROCODILE	Beneficent Deity.

DOVE Love, Mourning of a Widow.
EAGLE Creation, Preservation, De-
struction, Power.
EGG Life.
EYE OF OSIRIS Eye of the Eternal Judge.
FEATHER OF AN OSTRICH. Truth, Justice. (The Ostrich
itself does not appear in
Egyptian Art.)
FEATHERS OF RARE BIRDS. Sovereignty.
FROG Renewed Birth.
GOOSE Child.
HAWK Power.
IBIS Usefulness, the Heart.
LIZARD Divine Wisdom.
LOTUS The Sun, Creation, Resurrec-
tion.
NILE KEY Life.
PALM TREE Immortality, Longevity.
PAPYRUS Food for Mind and Body.
PINECONE Fire.
POMEGRANATE Life.
ROSETTE A Lotus Motive
SAIL OF A VESSEL Breath; the belief that the
soul is inactive and worth-
less until revived by the
breath of the mind.
SCARABAEUS Immortality, Resurrection,
Emblem of a Ruling Pro-
vidence.
SOLAR DISK WITH SER-
PENTS Royalty.
SPHINX Beneficent Being.
STAFF IN THE HANDS OF
THE GODS Purity.
SUN Deity, Life.
VIPER Power.
WHEEL Deity.
ZIGZAG Water.

PERSIAN SYMBOLS.

- DESCENDING EAGLE....Bad Luck.
EAGLE.....Light, Height.
FLYING EAGLE.....Good Luck.
HOUNDS.....Fame, ever increasing Honor.
LEOPARDS.....Fame, ever increasing Honor.
LION.....Power.
PEACOCK.....Fire, Light.
PHOENIX.....Immortality.
STANDING EAGLE....Good Luck.
SUNLight.
SWORDForce.
TREE OF HEALTH.....Immortality.
TREE OF LIFE.....Knowledge, Truth.

The Coat of Arms of Persia is the Lion holding a Sword in his paw, and with the Sun at his back.

TURKISH SYMBOLS.

- CRESCENT.....Increasing Power.

The Turkish Coat of Arms is the Crescent and the Star. These heavenly bodies are supposed to signify growth.

INDIAN SYMBOLS.

- ASS.....Humility, Austerity.
BANIAN OR BURR TREE...Deity, (because of its out-
stretched branches and
overshadowing beneficence.)
BUTTERFLY.....Beneficence of Summer.
FILFOT CROSS OF BUD-
DHISM.....Auspiciousness.
KNOT AND FLOWER DE-
SIGN.....Divine Bounty and Power.
SERPENT.....Desire.

CHINESE SYMBOLS.

BAT	Happiness.
BUDDHIST SCEPTRE	Success in Literary Labors.
CHI-LIN (a kind of doe) ..	Nobleness, Gentleness.
COCK AND HEN ON AN ARTIFICIAL ROCK-WORK.	Pleasures of Country Life.
CRANE.....	Immortality.
CROW.....	Evil.
DEER.....	Official Emolument.
DRAGON	The Imperial Emblem, signi- fying Increase and Imperial Grandeur.
DRAGON WITH FIVE CLAWS ON EACH OF ITS FOUR FEET.....	Exclusive Emblem of the Emperor.
DRAGON AND PHOENIX .	Newly Wedded Pair.
DUCK	Conjugal Affection.
GOOSE	Domestic Felicity.
GOURD	Happiness.
LION.....	Victory.
MAGPIE.....	Good Luck.
OLD MAN, LEANING ON STAFF	Long Life.
OWL	Dread.
PEACH.....	Old Age.
PHOENIX	Emblem of the Empress.
STORK	Long Life.
TORTOISE	Long Life.
TREE OF LIFE, WITH SEVEN BRANCHES ON A SHORT STEM.....	Seven Days of Creation.
YOUNG STAGS	Long Life.

JAPANESE SYMBOLS.

PINE TREES.....Long Life.
STORKS.....Long Life.
TORTOISESLong Life.

MISCELLANEOUS SYMBOLS.

ANEMONE..... Good Fortune.
BAT..... Maternity.
BIRD..... Spirit.
BOAR..... Winter.
BUTTERFLY..... Ethereal Soul.
CIRCLE..... Eternity, perpetual Continu-
ity.
CYPRESS TREE..... Tree of Life, Immortality per-
fect and renewed Life.
DOG..... Destruction, Vigilance.
ELEPHANT..... Patient Endurance, Self-re-
straint.
EVERGREENS..... Immortality.
FIR CONE..... An existence terminated but
united—the union of the
tribes against the Dominion
of Rome.
FLY..... Destroying attribute.
HARE..... Fertility.
HEART..... Man Morally.
HIPPOPOTAMUS..... Destroying Power.
HOG..... Deep Meditation.
JUG..... Knowledge.
LILY..... Purity.
OLIVE..... Consecration to Immortality.
OWL..... Wisdom.
OX..... Patience, Gentleness.

PEACOCK.....	Resurrection (because of the annual renewing of its plumage, and from a belief in the incorruptibility of its flesh).
PHOENIX.....	Good Luck, herald of Prosperity, birth of Great Men.
PIG.....	Universal Kindness.
RAM.....	Spiritual Leadership.
REED.....	Sign of Royalty.
RHINOCEROS.....	Religious Recluse.
SCORPION.....	Invincible Knowledge.
SERPENT.....	Life, Immortality.
SPEAR.....	Destructive Power.
SPIDER.....	Slave of Passion.
SQUIRREL.....	Averter of Evil.
TURTLE.....	Constancy.
WHEEL.....	Universe.
WINGS.....	Spontaneous Motion.
WOLF.....	Destroying Power.

**Meaning of Some of the Names of Places
Associated with Rugs.**

AKHISSER.....	White Citadel.
BAGDAD.....	Abode of Peace.
BAKU.....	Place of Winds.
BELUCHISTAN.....	Land of the Beluches.
BHAGULPORE.....	Tiger City.
BOKHARA.....	Treasury of Sciences—The Noble.
DECCAN.....	The South Land.
DERBENT.....	Fortified Gate.
FARS.....	Land of the Farsi, or Persians
FU-CHAU.....	Happy City.

GILAN.....The Marshes.
 GULISTAN.....The Rose Garden.
 HAIDARABAD.....Gate of Salvation.
 HERAT.....The Pearl of Khorassan—The
 Gate of India.
 ISLAMABAD.....Abode of Islam.
 ISPAHAN.....Place of Horses.
 JERUSALEM.....Heir of Peace.
 KANDAHAR.....Key of India.
 KARABAGH.....Country of the Sun.
 KARADAGH.....Black Mountains.
 KELAT.....Castle.
 KWATAH.....Citadel.
 MECCA.....The Heart of Islam—The Holy
 City.
 MIRZAPORE.....City of the Emir.
 NING-PO.....Peaceful Wave.
 PESHAWAR.....Advanced Fortress.
 SAMARKAND.....The Head of Islam.
 SHANG-HAI.....Approaching the Sea.
 SRINAGAR.....City of the Sun.
 TABRIZ.....Pinnacle of Islam.
 TEHERAN.....The Pure.
 YEZD.....City of Light—City or Wor-
 ship.

PERSIAN RUGS.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
TABRIZ.....	Cotton, sometimes Linen or Silk.....	Cotton, single-strand Wool and Linen.....	10 to 20	10 to 20
HEREZ — which includes Bakhshis Gorevan..	Usually Cotton.....	Cotton, at times Brown Wool.....	5 to 12	7 to 14
KARA DAGH.....	Wool.....	Wool.....	8 to 11	9 to 12
SEHNA.....	Cotton, Linen or Silk.....	Cotton, single-strand Wool, Linen.....	10 to 20	10 to 20
KURDISTAN—proper.....	White or Gray Wool.....	Wool, also extra filling between warp threads..	8 to 11	8 to 11
KERMANSHAH.....	Wool or Cotton.....	Wool, Natural Brown or Dyed.....	8 to 12	8 to 12
SARAKHS or BIJAR.....	Wool.....	Wool.....	7 to 10	8 to 10
KOULTUK or ZENJAN.....	Cotton, sometimes Wool..	Wool.....	7 to 9	8 to 10
SOUJ-BULAK.....	Wool.....	Wool.....	7 to 8	10 to 11
FERAGHAN.....	Cotton.....	Cotton, rarely Wool.....	5 to 12	6 to 14
SARUK.....	Cotton, sometimes Linen.	Cotton, sometimes Linen.	9 to 20	9 to 20
SARABAND.....	Cotton.....	Cotton, sometimes colored	8 to 12	9 to 14

For a complete description of Oriental Rugs consult the Textile Tables in Mumford's Work entitled "Oriental Rugs," from which work this information is mainly derived.

PERSIAN RUGS.—Continued.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
SELVILE.....	Wool, sometimes Gray...	Wool, usually colored....	7 to 9	8 to 10
HAMADAN—which includes rugs from the districts of Kara-Geuz, Oustri- Nan, etc.....	Cotton.....	Cotton or Wool.....	7 to 9	9 to 11
“JOOSHAGHAN” or DJU- SHAGHAN.....	Wool.....	Wool.....	8 to 11	9 to 12
KIRMAN.....	Cotton.....	Wool.....	10 to 20	10 to 20
SHIRAZ.....	Wool, sometimes coarse Goats' Hair.....	Wool.....	6 to 12	7 to 14
NIRIS.....	Wool.....	Wool.....	6 to 8	7 to 9
KHORASSAN—proper.....	Cotton.....	Wool.....	8 to 11	9 to 13
MESHBED.....	Wool or Cotton.....	Wool.....	8 to 11	9 to 11
HERAT.....	Wool or Cotton.....	Wool.....	8 to 10	9 to 11

CAUCASIAN.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
DAGHESTAN.....	Generally Grey Wool. . .	Wool	8 to 12	9 to 15
DERBEND.....	Brown Wool or Goats' Hair	Wool	6 to 9	7 to 10
KABISTAN.....	Wool or Cotton	Usually Cotton.	9 to 14	12 to 15
TCHETCHEN or "TZITZI".	Usually Fine White Wool	Wool.	7 to 9	8 to 10
TCHERKESS or CIRCASSIAN	Wool	Wool	7 to 9	8 to 10
KARABAGH.....	Stout Wool.	Wool	6 to 9	7 to 10
SOU MAK (Flat Weave) . .	Wool	Wool	12 to 20	} Warp Threads to incl.
SHIRYAN, with warp and weft centre	Wool—in Antiques White. In Moderns—Brown, Grey and sometimes parti-colored.	White Wool in Antiques, Wool or Cotton in Moderns	7 to 9 5 to 7 6 to 8	
KAZAK	Wool	Wool.	6 to 8	7 to 9
MOSUL.....	Generally Wool, sometimes Cotton	Generally Wool, sometimes Cotton.	6 to 8	8 to 9
TURKMAN or GENGHIS . .	Dark Wool or Goats Hair	Gray or Brown Wool.	6 to 8	7 to 8
MOSUL KURDS	Dark Wool or Goats' Hair	Gray or Brown Wool.	6 to 7	6 to 7

TURKOMAN RUGS.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
BOKHARA or TEKKE.	Wool	Wool	8 to 20	8 to 20
YOMUD	Brownish Wool or Goats' Hair	Wool or Goats' Hair	7 to 12	9 to 14
"AFGHAN" or FOKHARA.	Goats' Hair or Dark Wool	Black or Gray Wool or Goats' Hair	6 to 9	7 to 10
SAMARKAND	Coarse Cotton or Silk, occasionally Wool.	Cotton or Wool.	6 to 8	5 to 7
BELUCHISTAN	Wool	Wool	5 to 12	6 to 10
YARKAND and KASHGAR	Coarse Cotton	Cotton	5 to 7	5 to 7

TURKISH.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
KONIEH	Antique fine Wool. Modern, Coarse Wool, parti-colored	Fine Wool.	7 to 9	5 to 7
KIR SHEHR	Wool	Wool.	7 to 10	7 to 8
KABA KARAMAN	Coarse Wool	Wool or Cotton	4 to 6	7 to 10

TURKISH.—Continued.

RUG.	WARP.	WEFT.	KNOTS TO INCH.	
			Horizontal.	Perpendicular.
YURUK	Brown Wool or Goats' Hair.....	Brown Wool or Goats' Hair.....	6 to 7	7 to 9
ANATOLIAN or CÆSARIANS	Generally Wool	Generally Wool.....	7 to 10	9 to 12
GHIORDES—Antique ..	Fine Wool, Cotton or Silk.....	Cotton, Linen, or sometimes single-strand Wool.....	9 to 12	10 to 12
GHIORDES—Modern.....	Coarse Wool.....	Usually Cotton.....	4 to 8	4 to 9
KULAH—Antique	Fine Wool.....	Fine Wool.....	8 to 10	8 to 12
KULAH—Modern.	Coarse Wool.....	Cotton or Wool.....	4 to 7	4 to 7
DEMIRDJI.	Coarse Wool.	Coarse Wool.....	6 to 8	6 to 8
OUSHAK.	Wool.....	Wool.....	4 to 9	4 to 9
BERGAMO.	Fine Wool	Wool.....	8 to 10	10 to 12
LADIK.....	Very fine Wool.....	Wool.....	10 to 12	10 to 12
AK - HISSAR and other Mohairs.....	Coarse Wool.....	Coarse Wool.....	6 to 9	6 to 9
MELES or CARIAN.....	Wool	Cotton or Wool	5 to 9	5 to 10