

LOAN EXHIBITION OF
ANTIQUÉ ORIENTAL RUGS

ARRANGED AND CATALOGUED
for
THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT
by
MR. VINCENT D. CLIFF



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THE DETROIT INSTITUTE OF ARTS
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FOREWORD

THE primary purpose of the exhibition being of an educational character, our aim has been to make it as broad and comprehensive as possible, considering the space available and the limited time permitted for obtaining representative examples. The lover of art, the rug enthusiast, the student and the interested observer, will find here examples of the various weaves beginning with about 1450, passing thence through the period of the highest development of the art, to be followed later by its gradual decline, through the succeeding centuries to the last half of the Nineteenth, when modern commercialism became supreme.

The Arts Commission of the City of Detroit acknowledges its indebtedness to Mr. Vincent D. Cliff, for selecting, cataloguing, and arranging the exhibition, and to the following who have kindly loaned choice rugs from their collections: Mr. and Mrs. Vincent D. Cliff, B. Altman and Company, Dikran G. Kelekian, Arthur Upham Pope, Mr. and Mrs. A. J. Halow, Sir Joseph Duveen, and other friends of the Museum.

ANTIQUÉ ORIENTAL RUGS

ART OF WEAVING

According to historians, the art of weaving existed in the Orient long before the Christian era. The Bible refers to the "Weavers" of that time. That weaving was one of the important Arts of the early centuries, there is no question.

The Art is said to have reached its zenith in the Sixteenth Century, at the time when the Persian Empire was at its height in splendor and power. Since the fall and disintegration of that great Empire, the rulers of which fostered and encouraged weaving, it has deteriorated to such a degree that in some respects it may now be termed "A Lost Art." This is especially true with respect to the dyes formerly used in coloring the wool, which colors have stood the test of centuries without change. It may also be said that the love of the Art for Art's sake, from the standpoint of the dyer and weaver, has probably passed never to return.

THE ANTIQUE RUG—HOW MADE

The Antique Rug was made by hand, on hand looms, often requiring many years of patient weaving. The wool was selected with great care, the dyes were made from vegetables, herbs and plants by secret processes handed down from generation to generation, and though the rugs were often subjected to all sorts of exposure, sun, rain and the wear of centuries, their colors have not faded nor have their nobility, power of expression or strength of character changed.

BRIEF HISTORY OF THE BEST PERIOD OF THE ART OF WEAVING, MOTIFS, ETC.

"To get a clear perspective of the history of Oriental rugs it is necessary to take up the historic background. This goes far to explain the developments of certain periods and the repeated use of motifs that at first sight may appear alien to Persian or Mohammedan art in general.

"In the early years of the Thirteenth Century Genghis Khan with his Mongolian hordes swept down from China and overwhelmed Persia. The great cities of Rhages and Sultanabad fell beneath his hand. All Persia was subjugated. Later, his grandson, Hulugu Khan, swept Persia anew from end to end, and impressed upon much of

its art a Mongolian character. It is only necessary to examine the types of design used upon the precious bowls recovered from the great mounds which mark the once flourishing cities of Rhages, Sultanabad and Veramin, to realize how thoroughly Persian art was impregnated with Mongolian influence. Not only did Hulugu Khan conquer Persia, but in addition he overran the Caliphate, the great empire, which had grown strong and flourished by the warlike skill of Mohammed's successors. The Caliphate was overthrown and its capitol, Baghdad, the renowned city of Haroun-El-Raschid, famed in "The Arabian Nights," was given to sack and ruin. Asia from the Oxus to the Euphrates had felt the conquering hand of the Mongul.

"A century or more passed and from the north came another conqueror, mightier even than Genghis or Hulugu Khan, whose name for all time has captured the imagination of the world. Timur the Great, or Tamburlane, gathering his hosts from his great and splendid capitol of Samarkand, brought all Persia under his grasp. The Rajput Empire of India fell beneath his sway, and as a crowning feat he overwhelmed the Turkish Sultan Bajazet in 1402 at the Battle of Angora.

"This battle stunned the western world. All Europe had been in deadly terror of the Ottoman Turk. The great Sultan Bajazet, everywhere successful against the Christians, had carried his Empire far into Europe. What remained of the Byzantine Empire was his, with the exception of a few square miles around the capitol of Constantinople. Even this was in a state of siege and despairing cries for help made it apparent that the great city of Constantine could not hold out much longer. With amazing suddenness Tamburlane struck. The Turk, in self defense, gave up the siege and attempted to stay the invader. At Angora Tamburlane utterly routed the Sultan and Bajazet barely escaped with his life. Christendom breathed freely, saved for a moment from the increasing menace of the Turk.

"No nations nor peoples who had come under the sway of such conquerors could fail to show a resultant influence in their art. The prestige of China, its wealth and the fame of its products spread throughout the world. Popes and Emperors had sent embassies to the great Khan as early as 1272, and it needed only the pen of chroniclers such as Marco Polo or Ibn Batutah to paint glowing pictures of its splendid civilization. The glamour of the East, trade relations, and conquest with artists following in the train of victorious armies, thus explain to a certain extent the appearance of motifs taken from Chinese art in much of the Mohammedan art up to the Seventeenth Century.

"The remarkable thing about Persia, however, in the years following the conquest of Timur and under the Safavid rulers who overthrew the Timurid dynasty in 1502, was that while the artists employed motifs taken bodily from a foreign art, they had so incorporated them into their consciousness, so digested and altered them in the intervening decades, that they became a perfectly distinct expression of Persian ideals. This same phenomenon occurred in Turkish art. Chinese motifs were again employed but in a manner quite as individual. Of primary importance is the use of the palmette design, which occurs in Persian rugs of all periods, and again and again in Turkish products. In addition, about the middle of the Fifteenth Century, another motif appears, the Chinese cloud band or symbol of immortality, repeated with variation after variation in the entire series of earlier rugs. Other motifs are found but not with such frequency."

—*Cleveland Museum of Art Supplement,*
January, 1920.

CLASSIC ANTIQUE RUGS

The Classic Antique Rugs of the Fourteenth, Fifteenth, Sixteenth and Seventeenth Centuries, are regarded by Art critics as subjects well worthy a place in the World of Art equal to that of the "Old Masters" in the realm of "Oils." In truth, some authorities claim that the Old Painters acquired much of their knowledge touching on color and color effects from the early weavers of the Far East, whose art long preceded that of the Masters in Oil. In many of the paintings of the Great Art Epoch, following the Middle Ages, appear the rugs of the period, evidencing the regard of the Painter for the Artist in fabrics.

This exhibition embraces a number of sterling examples of the Art of those early centuries when it was at its best and they may be recognized by the approximate period given in the explanatory statement of each rug. On account of their great age and centuries of wear, they are somewhat lacking in lustre and colorful tones, but the connoisseur and art critic will see and appreciate the skill of the great artist in the dignity, nobility and convincing power that is characteristic of many of the old classics.

About 1750 marked the ending of the old masterful period and the beginning of the decline if not the utter loss of traditions of design and the dyes that had been preserved for centuries. A number of the rugs in this exhibit were made between 1750 and 1860, and while many of them are lustrous, beautiful and pleasing to the eye, as well as excellent examples of the antique rugs of the period, still as subjects of the weaver's art in its highest form, they do not stand the test of comparison, nor are they in the same class with those of the early Masters of the Orient whose shining splendor existed in the Fifteenth and Sixteenth Centuries.

THE PASSING OF THE ANTIQUE RUG

Authorities on the subject assert that antique rugs, which until a few years ago were obtainable in goodly numbers and quality at nominal cost, are becoming exceedingly scarce; that there are comparatively few to be had in the Orient or in Europe; that importers of such fabrics have been obliged to direct their energies into other channels of trade; that antique rugs will cease to exist within a very few years, except as they may appear in private collections, in the closing of estates or in the museums of the world; that unlike oil paintings, production, as objects of art, has ceased and that the genuine antique Oriental Rug, as we know it, is about to pass into history as a pleasing memory.

TYPES OF RUGS: HOW TO DISTINGUISH THEM

There are many so-called types of Oriental Rugs, but broadly speaking, they come under five great classes, viz., Persian, Turkish, Caucasian, Turkoman and Chinese. To assist those who are interested in, but not familiar with the different classes, the present exhibition has been arranged in groups, as far as possible, each being separated from the other by space or by some other textile.

PERSIAN RUGS

The Persian Rugs run largely to the graceful floral designs with occasional figures of animals and birds. Their lines are more often curved or circular than straight. The weave is closer, more compact and creates firmness in the rug. Cotton is mostly used for warp and woof and gives a firmer weave to the fabric. The so-called Senna Knot is usually employed in the Persian Rug. How the Knot is formed, the meaning of symbols and of characters used in the various designs are explained in the books on Oriental Rugs that are in the Gallery for reference purposes.

TURKISH RUGS

The colors used in the Turkish rugs are brighter and more pronounced than is the case in the Persian or Caucasian weaves. Both geometrical and floral designs are employed, but more often the former. The Ghoirdes Knot is nearly always employed in the Turkish Rugs. It is loose compared with the Senna Knot, and in consequence there are fewer Knots to the square inch.

CAUCASIAN RUGS

The designs are usually geometrical, though figures of birds and animals are sometimes employed and in rare instances, flowers. The lines are rather severe, the colors clear and the divisions between them expressly defined. They are noted for their pleasing tones, and they come from the cities and towns in and about the Caucasus mountains and the Caspian Sea. This district was originally a part of Persia, but is now in Russia.

TURKOMAN RUGS

These Rugs are known for their mahogany reds and octagon and diamond-shaped designs. The dark blues, browns and chocolate shades are also frequently employed and occasionally a little cotton is used for white pile, which gives the rug a striking appearance.

These rugs come from Turkistan (now a Russian province), Afghanistan and Beluchistan, are soft, lustrous, wear well and are among the most popular rugs that come from the Orient, principally because of their silky rich appearance.

CHINESE RUGS

The Chinese Rugs are noted for their imperial yellows, blues and fawn shades, other colors being used but rarely. The designs are chiefly the dragon, circle of happiness, Chinese fret, wave and mountain motif, also figures of deer, cranes, bats and butterflies. Color effects are very pleasing, soothing and restful.

NAMES OF RUGS

Oriental Rugs derive their names largely from the cities, towns, provinces or countries in which they are made, and in some instances, are named after the tribes by whom they are made. A classification of the most prominent and best known rugs is given in this catalog.

“Prayer Rugs,” so-called, are striking in appearance and may be readily recognized from the arch effect which runs to a point toward the top of the field, the center usually being in one color. They derive their name from the use to which they are so frequently put by the Mohammedans in their religious worship in offering prayers to Allah. They are usually Turkish Rugs, are very popular, and are becoming extremely scarce. The prayer arch, however, appears occasionally in some of the Caucasian weaves, but the field in the latter is in diversified colors.

The “Hearth Rug” has a double arch effect in the field, each end of the field running to a point. These rugs are rare and sometimes called “Fire-side” rugs, and in the olden times were said to be regarded as a protection against danger for those who were fortunate enough to set foot upon them.

RANGE OF VISION

A painting produced in a broad key must be viewed from a distance in order to obtain proper perspective, color effects, expression, etc. This same condition prevails with respect to many of the old Oriental Rugs, the necessary distance varying according to the individual's range of vision and the character of the rug.

IMPRESSIONS

It is not possible to grasp all the merits to be found in a painting, rug or art subject with a passing glance or even with some study,

and first impressions, therefore, are not always correct. This is especially true of old rugs. If visited three, five, or more times, one will frequently discover something new and wonderful. The colors will glow more and more, character and individuality become more pronounced, and as some noted enthusiast once said, "the rug will stand up, look at you and all but talk." If the latter were possible, what wonderful tales they could tell and mysteries they could unfold of by-gone centuries!

CLASSIFICATION

For those desiring to familiarize themselves with the names of the most prominent rugs of the Orient, the following classified list may be used:

PERSIAN

- | | | |
|--------------|------------------|------------------|
| 1. Bakshis | 10. Kashan | 19. Mir-Sereband |
| 2. Bijar | 11. Khorassan | 20. Mosul |
| 3. Ferreghan | 12. Kirman | 21. Saruk |
| 4. Gorevan | 13. Kirmanshah | 22. Senna |
| 5. Hamadan | 14. Kurd-Kurdish | 23. Senna-Kilm |
| 6. Herati | 15. Kurdistan | 24. Serapi |
| 7. Ispahan | 16. Laristan | 25. Sereband |
| 8. Joshaghan | 17. Mahal | 26. Shiraz |
| 9. Karaja | 18. Meshed | 27. Tabriz |

TURKISH—ASIA MINOR

- | | | |
|--------------|------------------|-------------------|
| 1. Anatolian | 7. Konieh | 13. Oushak |
| 2. Angora | 8. Koula | 14. Rhodian |
| 3. Bergamo | 9. Kumerji-Koula | 15. Rhodian Koula |
| 4. Damascus | 10. Ladik | 16. Soumak |
| 5. Ghoirdes | 11. Melez | 17. Yuruk |
| 6. Kir-Shehr | 12. Mudjar | |

CAUCASIAN—RUSSIAN

- | | | |
|--------------|-------------|---------------------------|
| 1. Baku | 5. Kabistan | 9. Kuba |
| 2. Daghestan | 6. Karabagh | 10. Lesghian |
| 3. Georgian | 7. Kazak | 11. Shirvan |
| 4. Gengha | 8. Konieh | 12. Soumak or
Cashmere |

TURKOMAN

1. Bokhara	}	Hatchli	2. Afghan
		Tekke	3. Beluchistan
		Pendik	4. Kheva
		Royal	5. Samarkand
		Soumak	6. Soumak
		Yomud	

(The Gorevan, Saruk, Serapi, Kashan, Kirmanshah, Keva Meshed and Tabriz Rugs are mostly modern commercial rugs, and are therefore not shown in the present exhibition of Antique Rugs.)

BOOKS ON ORIENTAL RUGS

Those desiring more detailed information on Oriental Rugs may obtain it by reference to the Books on Oriental Rugs for the use of guests in the display rooms during the exhibition.

Note.—Mr. C. F. Williams, Mr. J. Kimberly Mumford, Mr. D. G. Kelekian and Mr. Arthur Upham Pope, referred to in the description of certain rugs, are regarded as leading American authorities on Oriental Rugs.



WORLD RENOWNED RUGS

THE GREAT SPRING CARPET OF CHOSROES

According to Persian historians, the "Spring Carpet of Chosroes" excelled in magnificence and splendor as well as value, any carpet or rug known to history. This carpet is said to have been made for Chosroes the First, who ruled in the Sixth Century (531-579 A. D.), and was one of the great Persian Emperors. One can form some conception of its grandeur from the following description.

"The ground of the carpet represented a beautiful pleasure garden with running brooks and interlacing paths, adorned with trees and lovely flowers of spring. The wide borders surrounding it represented beautifully planted flower beds in manifold colors: blue, red, yellow, white and green precious stones which portrayed the beauty of the flowers. The yellow color of the soil was imitated in gold: the stripes of the brooks were also in gold; crystal clear stones represented the rippling water. The gravel paths were imitated in stones of the size of pearls, the stalks and twigs were of gold and silver, the trees, leaves of the flowers and plants were of silk."

It was extraordinary in size and, measured in American money, is said to have been worth approximately \$750,000.00. By conquest, this great carpet with other booty subsequently fell into the possession of the Arabs, and the ruling monarch, Caliph Omar, cutting it into sections, divided it among his victorious leaders.

During the Caliphate (632-1258 A. D.), the Moslem rulers preserved the art treasures of their conquered subjects, and encouraged them in their efforts. It is said that a carpet in the banquet hall of the Caliph Hisham of Egypt, who died 743 A. D., was of silk interwoven with strands of gold, having a width of 150 feet by 300 feet in length. The Mosques of Syria and the Egyptian Palaces were furnished with carpets of silk and satin. The eminent authority, Dr. Martin, says: "One of these carpets valued at \$300,000.00 was made for the Caliph el Mirz li alla in the year 964 A. D., was of blue silk on which was represented the heavens and the earth, seas and rivers as well as the holy cities of Mecca and Medina," and that other carpets contained the portraits of entire royal families. Nor were these treasures limited to a few, as evidenced by the fact that one Caliph alone in the Tenth Century is said to have been the possessor of nearly five thousand carpets of wondrous beauty. These historical facts suggest the thought, did the Sixteenth Century artists after all greatly excel their earlier brethren in the art of weaving?

FIRST

GREAT MOSQUE CARPET OF ARDEBIL

Probably the most beautiful, the most valuable and the best known rug in the world is "The Great Mosque Carpet of Ardebil," now in the possession of the South Kensington Museum, London.

Discovered in the Mosque at Ardebil, Persia, in a dilapidated condition, it was brought to England. The owner subsequently learned there was a second or duplicate of the rug in the Mosque, and in like condition. This was also brought to England, and from the two, one complete rug was made and was later purchased by popular subscription and presented to the Kensington Museum. We quote the following from a description of the rug by Mr. Edward Stebbing:

"The body ground is blue, covered with a floral tracery of exquisite delicacy and freedom of treatment. A central medallion of pale yellow terminates on its outer edge in sixteen minaret-shaped points, from which spring sixteen cartouches; four green, four red, and eight light cream; and from two of these again, as it were, suspended and hanging in the direction of the respective ends of the carpet, two of the sacred lamps of the Mosque.

"Quarter sections of the central medallion also on a pale yellow ground, relieved by tracery, form the angles; while a broader border completes the glorious design, a border of the alternate elongated and rounded cartouches filled with floral and other tracery, the former on a base of red, the latter on a rich brown ground flanked on the inner side by a broad band of cream, seven inches wide, relieved by a variation of a so-called cloud pattern, and a narrower band of crimson near the body of the carpet; and on the outer side by a single broad band, also seven inches wide, of tawny hue, shading from dark to light, and relieved by a bold design in blue."

But however exquisite the tracery, however delicate the coloring, the greatest interest centers in the fact that in a panel adjoining the border of the upper end is the following inscription:

"I have no refuge in the world other than thy threshold;

"My head has no protection other than thy porchway;

"The work of the slave of this holy place.

"Maksoud of Kashan. 942 A. H."—1540 A. D.

(A photographic copy of a section of the above rug in colors is shown in the front of the book on Oriental Rugs by Walter A. Hawley, which book is in the Gallery.)

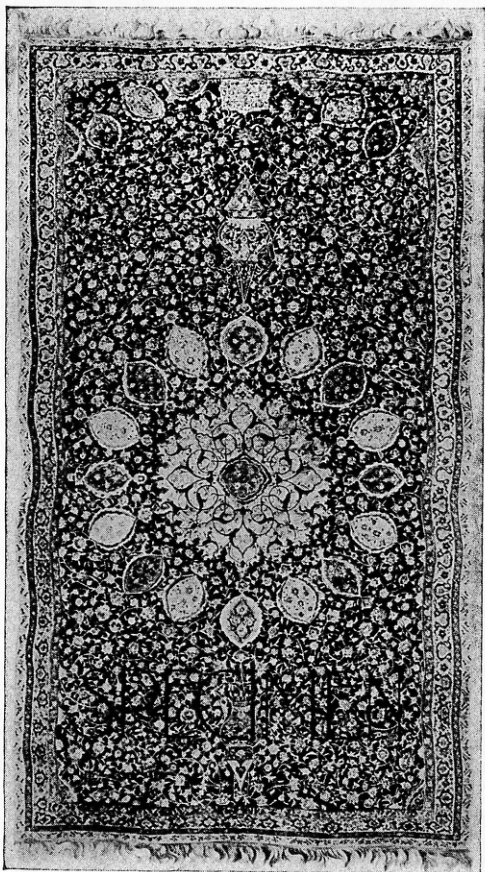


PLATE "A."

THE ARDEBIL CARPET, North Persia, dated 1539.

Lent by Duveen Brothers.

Size, 24 feet by 13 feet 7 inches.

(See description on opposite page.)

SECOND

GREAT MOSQUE CARPET OF ARDEBIL

24' x 13' 7"

What remained of the Second Carpet of Ardebil, (see preceding page), was put together, some additional parts supplied, and it was then sold on condition that it be removed from England. It was brought to America, came into possession of Mr. Yerkes, then Mr. DeLamar, and about a year ago sold at auction to Duveen Brothers and is still owned by them. Though somewhat smaller in size this rug is substantially the same as the one in the London Museum, with the exception of the border, most of which was obtained from other antique rugs. Mr. Stebbing's description of the London rug, on the preceding page hereof, applies with equal force to this one save for the border and a few minor details, and means that, though it may not be as perfect or as valuable as its London mate, it is nevertheless one of the great world rugs.

The owners, Messrs. Duveen of New York, have kindly offered to loan this beautiful Carpet for a portion of the exhibition and it will be placed in the Entrance Hall of the Museum. It is one of the most rare and wonderful rugs in existence and valued at nearly one hundred thousand dollars.

(A photographic copy of this wonderful rug with a complete account in detail on the back thereof of both of the great Mosque Carpets of Ardebil, by Mr. J. Kimberly Mumford, the Author, is framed and hangs in the Gallery as a part of the exhibit.)

The Rug is shown in Plate "A" on opposite page.



PLATE I.

ISPAHAN RUG—Persian. Middle of Sixteenth Century.

Description see Rug No. 1.

PART I.

ANTIQUÉ PERSIAN RUGS

1. EARLY ISPAHAN—PERSIAN

(Description by Mr. C. F. Williams)

5'-5" x 11'-5"

This Ispahan rug belongs to the great art epoch subsequent to the Middle Ages. It was made about 1550, when the great Persian Empire was at its height in splendor and power. Its name is derived from the then capital of Persia, and it is said that these rugs were made by royal command exclusively for the use of royalty, and for religious purposes. Good rugs of this type were made down into the Seventeenth Century, but the majority of those preserved belong to about 1600. A few of the 1550 examples remain, of which this particular rug is one. The later examples show a weakness in border treatment, while the color falls below the early standard. It is characteristic of the Ispahan rug to preserve a perfect balance in design. On a ground field of "Ispahan Pink," the flowers of Persia are laid in such relation that by way of suggestion the medallion is formed; this medallion being accentuated by the cloud-bands at top, bottom and sides. These cloud-bands are of Chinese origin and are symbolical. The exquisite green ground-border, with regularly laid palmettes and sweeping vine effect, is true to the Persian conception of beauty and regularity. These stately rugs from the royal looms are generally regarded as the peers of Oriental weaving, and are found in the paintings of the period.

Period—About 1550

(See Plate I)

Lent by Mr. and Mrs. V. D. Cliff.

2. KIRMAN—SOUTH PERSIA

Double Warp—Early Sixteenth Century

8' x 4'-8"

One of the leading experts in America and a great connoisseur of rugs, on viewing this example, remarked: "It is one of the really great Old Masters." A field of deep wine color is deftly covered with a profusion of Persian flowers most intricately interwoven in delicate



PLATE II.

KIRMAN RUG—South Persia. Early Sixteenth Century,
Double Warp.

Description see Rug No. 2.

harmonious tones. Numerous birds in varied colors appear between the floral vases out of which spring cypress trees, emblems of eternity, the latter giving a touch of character and a pleasing relief to a most extraordinary floral field. Though intricate in design, the color tones are so soothing and harmonious that one may study the rug for hours and never tire. In a bright light there is a misty glow and a depth of charm about it that is gratifying in the extreme. Not the least of its attractions is the main border in pale green, with a soft golden hue on which rest twenty-six elongated cartouches in wine color with floral and other tracery. This type of border is rarely seen, and is somewhat similar, though in reduced form, to the border of the great Ardebil Carpet in the South Kensington Museum, London, to which reference is made in the catalog under the title, "World Renowned Rugs." The narrow border coupled with the Double Warp feature, are noteworthy characteristics of rugs of great age.

Period—1500-1550

(See Plate II)

Lent by Mr. and Mrs. V. D. Cliff.

3. EARLY KUBA—DOUBLE WARP

Ispahan Period—1550

9'-6" x 5'-4"

This old gem is a relic of the time when artistic weaving was at its best; when the weaver would seem to have been inspired and labored for the love of the art. This is evidenced not alone by the artistic features, strength and power of expression but also in the wondrous clarity and purity of the colors, apparently as clear and distinct now as they were over three centuries ago, when the fabric was made, save for the difference occasioned by the softening effect of age. Again, The Double Warp feature is noteworthy, its purpose being to protect and preserve the fabric against the ravages of time. This particular example is one of a type that rarely reaches America. Some authorities classify it as Ispahan (and there is no question of its being of the so-called "Ispahan Period"), while others claim it to be a rare Kuba—Caucasus—product with a greater variety of colors than is customarily found in Kuba rugs. It compares favorably with many Ispahans of the period, and is a most exceptional example of the art of weaving.

(See Plate III)

Lent by Mr. and Mrs. V. D. Cliff



PLATE III.

KUBA RUG. Sixteenth Century. Caucasian, Double Warp,
Ispahan Period.

Description see Rug No. 3.

4. FRAGMENT EARLY ANIMAL RUG—SOUTH PERSIA

10'-1" x 2'-9"

This is one of the earliest Animal Rugs known, and is a most remarkable example. It is placed at about the middle of the Fifteenth Century (1450). The field or ground is in deep rose on which appear numerous lions, tigers, birds, ducks, turtles, etc., in grotesque forms. It is a very extraordinary piece, and is well known both in Europe and America. Another fragment of the same rug is said to be in the Jeuniette Collection in Paris. This one is owned by and comes from the private collection of Mr. D. G. Kelekian of New York and Paris.

Period—About 1450

(See Plate IV)

Lent by Mr. D. G. Kelekian

5. ISPAHAN FRAGMENT—PERSIAN

3'-2" x 3'-2"

This is but a fragment of what was doubtless once a magnificent specimen of the royal looms. The Ispahan has no superior; in truth, it is quite generally claimed by experts to have no equal in Oriental weaving. The "Sacred Color," green, constitutes the field of this gem, and though the nap is worn to the warp by centuries of use, yet at a distance the colors stand out beautifully, and one can imagine the grandeur of this old master-piece three hundred years ago. Note the cypress tree in dark blue at left center and a half cypress tree at the right lying next to narrow border,—emblems of eternity. An art lover appreciates the merits of this relic of the long ago.

Period—1550-1600

6. JOSHAGHAN—PERSIA

4'-5" x 10'-7"

There is a misty velvety-like softness and harmony of color about the old Joshaghan rugs that is charming, but to be fully appreciated and understood often requires association and study. They are regarded as among the best by the Persians themselves, and are now exceedingly rare and greatly sought after. The patterns are skillfully drawn, the wool of the best quality and the colors soft and refined. This piece is exceptionally choice, in excellent condition, and while not as old as some, nevertheless comes within the great rug making period.] They come from a district north of Ispahan.

Period—About 1750

Lent by Altman & Co.



PLATE IV.

FRAGMENT OF ANIMAL RUG—South Persia. 1450-1500.

Description see Rug No. 4.

7. ISPAHAN FRAGMENT—PERSIA

4'-10" x 4'-5"

An example of the Double Warp, Early Ispahan, consisting of two layers of warp where customarily there is but one, the purpose being to protect and preserve the fabric.

Period—About 1500

Lent by Mr. D. G. Kelekian

8. KHORASSAN—EAST PERSIA

11'-6" x 5'-6"

These rugs derive their name from the province of Khorassan, meaning "The Land of the Sun." Many of the old examples possess great artistic merit and are especially noted for their soft rich coloring, silk-like in appearance and touch. This is due largely to the use of lambs' wool and the excellence of the dyes and the water. The designs are very similar to those of Ispahan and early Kirman rugs, and though not as artistic as the latter are often richer and more brilliant in color tones. This example is especially choice, exceedingly lustrous and compares favorably with the best of the Persian fabrics.

Period—About 1700

(See Plate V)

Lent by Mr. and Mrs. V. D. Cliff

9. JOSHAGHAN—PERSIAN

4'-4" x 5'-10"

Named after a city in Central Persia, the Joshaghan rug is one of the rarest and best of the Persian weaves; and from an art standpoint, it has but few equals. At this time it is almost impossible to obtain even an ordinary example of the Joshaghan in America, other than the few that may be found in the hands of private collectors. This specimen is unusual in that the ends of the field embrace the suggestion of a double-arch; otherwise the design, color and tone of the rug are characteristic of the typical Joshaghan weave.

Period—About 1700

(See Plate VI)



PLATE V.

KHORASSAN RUG—East Persia. Late Seventeenth Century.

Description see Rug No. 8.

10. KIRMAN—PERSIAN

(Description by Mr. C. F. Williams)

4'-1" x 6'-3"

There is a tradition, accepted now as a fact, that these Kirman rugs were woven in South Persia near or at Kirman. Both design and material would seem to bear out this tradition. I have seen but few of these rugs, perhaps a half dozen, thus evidencing their extreme rarity. Of all these examples this particular rug is the best. The wool is marvelous in fineness and at first glance appears to be silk. In some respects, I have never seen a wool to compare with it. The design is both artistic and interesting, the chief attraction being the cloud-band in the center, which is substituted for the flower-vase common to such Kirmans. This cloud-band is the work of a master and lends not only beauty and sentiment to the rug, but value as well. There is a "glow" to the rug which gives it perpetual charm. It is a most unusual and attractive example from the cradle of the world's first and best art.

Period—About 1650

(See Plate VII)

11. SENNA—PERSIAN

4'-5" x 6'-3"

Named after a city in Western Persia, the Senna rug is said to be the finest in weave, containing more knots to the square inch than any other Oriental rug. This particular specimen is almost as fine, as soft and as pliable as a Persian shawl, and is said to contain over 600 knots to the square inch. The ivory field is covered with an "all-over" design of most delicate floral colors and is surrounded by two narrow borders of green (the main border being of light red). This arrangement gives not only a perfect balance to the rug, but furnishes an ideal frame-work for the center field. Without the slightest exaggeration it may be said that many years of painstaking care were devoted to the weaving of this beautiful rug, as may well be imagined from the number of knots required. Still the Persian weavers of the Eighteenth and Nineteenth Centuries, as shown by this example, have sacrificed character and power of expression for fineness, to the detriment of Persian art.

Period—1750-1800

(See Plate VIII)

Lent by Mr. and Mrs. V. D. Cliff

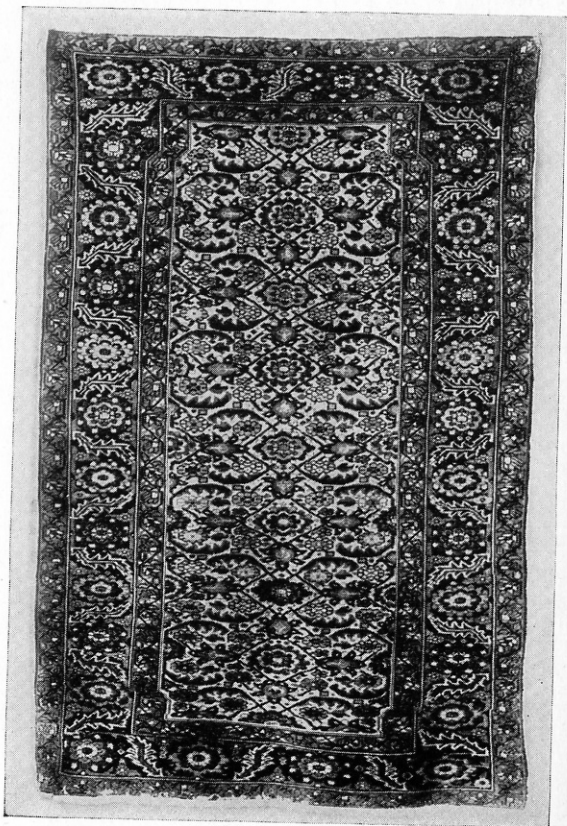


PLATE VI.

JOSHAGHAN RUG—Central Persia. Late Seventeenth Century.

Description see Rug No. 9.

12. MIR SEREBAND—PERSIAN

4'-2" x 7'

Derives its name from a city located on the southern shore of the Caspian Sea in Persia. The Mir is recognized as the best grade of the Serebund rug and this example is a typical one of the weave. A soft rose field covered with the conventionalized pear-design in colors, with a wool of extraordinary silky fineness, surrounded by a narrow border of blue, the main or large border of ivory containing the characteristic trailing vine, gives the whole rug a pleasing effect. This specimen was used by Mr. Mumford in an illustrated lecture on Persian weaving.

13. FERREGHAN—PRAYER—PERSIAN

6'-4" x 4'-3"

The bold field of rich red beneath the prayer-arch with a most delicate conception of a jardiniere containing a straight-stemmed flower with a floral spray at its top, is most beautiful and artistic. On each side of the field lying next to the border bands is a half-section of a cypress tree in Nile green, the emblem of life eternal. The corners above the arch and at the base having a background of Nile green are closely covered with rows of eight pointed stars in colors. The large border of Herati design on a deep blue back-ground gives the rug a most excellent balance. The rug denotes strength of character as well as refinement and is true to type. It is named after a city in Central Persia.

(See Plate IX)

14. SENNA KILIM—PRAYER—PERSIAN

4' x 5'

A Senna Kilim Prayer-Rug is a rarity indeed, but to find one of such extraordinary fineness in weave (fine as a Persian shawl), such delicacy in tone and so exquisite in design, is one of those opportunities met with but seldom. Woven by Persian maidens, these napless gems show the touch, taste, and refinement of young womanhood; and the floral effect reminds one of the spring-time of life. It is said that the pride of a maiden's heart is her Kilim, which when completed indicates that her engagement or marriage is near; and the more beautiful her Kilim the more she is admired and the greater are her prospects for a desirable match. One can thus imagine the



PLATE VII.

KIRMAN RUG—South Persia. Middle of Seventeenth Century.

Description see Rug No. 10.

ambition, religious zeal and skill of the artist-maiden who conceived and executed this beautiful fabric.

Period—1750-1800

(See Plate X)

Lent by Mr. and Mrs. V. D. Cliff

15. MIR—SEREBAND—GREEN—PERSIAN

3'-4" x 5'

The extraordinary feature about this rug is its green fields. It is said by importers and critics to be the only green Mir-Sereband in America. It was first shown in the Persian exhibit at the St. Louis World's Fair; later it was sold to a New York collector and used as an exhibition piece. The weave and wool are of exceptional fineness; the color is superb. It is true to type and its "Sacred Color," green, a rarity in this weave, constitutes it "a rug in a million." These rugs derive their name from a city in Northern Persia located on the banks of the Caspian Sea.

16. BAKSHIS—PERSIAN

4½' x 7'

Note the tree of life, with figures suggestive of animal heads on the branches, resting on a camel's hair field of unusual softness; also the broad border of sapphire-blue in geometrical design. The warp is of silk which gives a soft richness to the fabric. Rugs of this type and quality are exceedingly rare.

17. BIJAR—KURDISH

4'-5" x 5'-10"

Derives its name from a city in Western Persia. The Kurdish tribes of Persia are given to bold designs, but this example is an exception to the rule. Beautiful wreaths of roses with the petals deftly worked in a most delicate and intricate manner, together with other flowers and vines of Persia, prove the master-hand of an artist. On a field of sapphire-blue is arranged a perfect bower of flowers and vines in rich wine-color, with a sprinkling of blossoms in ivory sufficient to give a pleasing contrast. The large border with a background in wine-color to harmonize with the flowers of the field and to contrast with its blue, connecting an endless floral vine in numerous delicate tones, produces an effect most pleasing. Note the date in white.

Said to be about—1800

Lent by Mr. and Mrs. V. D. Cliff

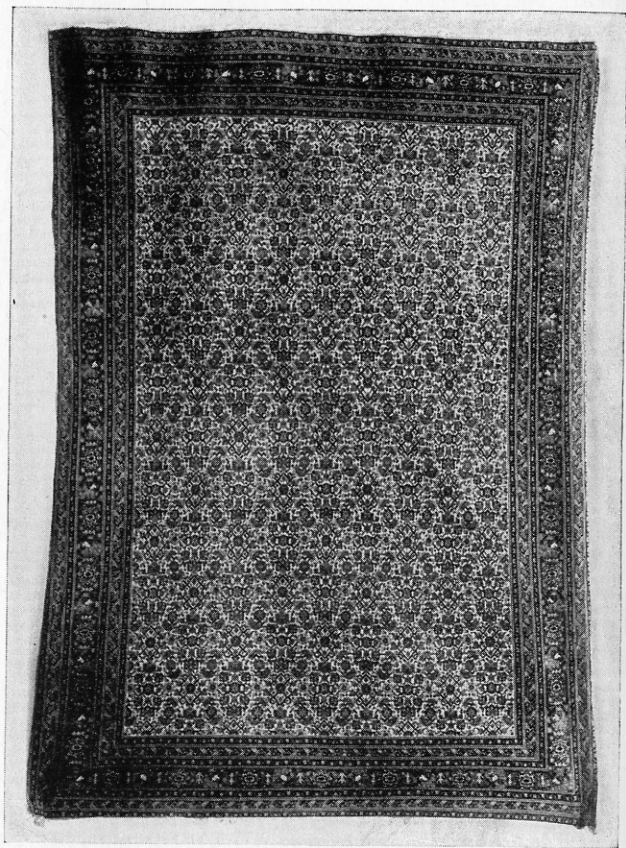


PLATE VIII.

SENNÄ RUG—Western Persia. 1750-1800.

Description see Rug No. 11.

18. FERREGHAN—PERSIAN

4'-4" x 5'-3"

The border bands are of Nile green, likewise the medallion in the center of the field; otherwise the field may be properly termed an "all-over" design, with the exception of the four corners, in each of which appears the figure of a man. This gives character and individuality to the entire rug. Mr. J. K. Mumford has described this specimen as being one of the best of its kind he had seen and it was used by him in an illustrated lecture on "Oriental Persian Weaving." Derives its name from a city in Central Persia.

19. KILIM—PERSIAN

4'-4" x 6'-7"

The word "Kilim" means a napless rug or rug without pile. These are too light in weight for floor use, but are very appropriate for tables, divans and draperies. The striking colors and boldness of design in this piece are suggestive of Kurdish influence. The broad ivory border skirted on both sides with narrow dark blue stripes gives a fitting frame work for the beautifully figured field of red. These early examples are said to have been made by Persian maidens and to represent an important part of a girl's dowry. The rug reveals the taste and skill of the weaver; and the finer the work the greater is the esteem in which she is said to be held by her relatives, friends and prospective husband.

Period—1700-1750

20. HAMADAN—PERSIAN

3'-4" x 12'

The usual camel's hair typical of these rugs appears in mellow tones in the borders of this specimen. The field is the attractive feature in sapphire-blue covered with miniature cloud-bands. The diamond shape design in rose and ivory is rich and beautiful. The double borders of "Solarium Sign" of the sun are typical. These rugs are made at Hamadan, Central Persia.

21. KURDISH WITH TURKISH AND CAUCASIAN INFLUENCE

4'-9" x 6'-7"

The difficulty of properly classifying this beautiful specimen of Oriental weaving can be imagined from the fact that out of several well known American authorities no two agreed as to the province or

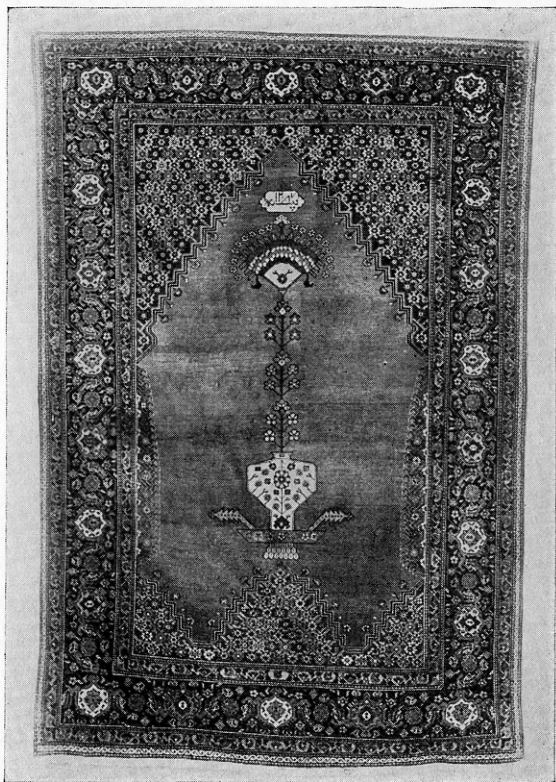


PLATE IX.

FERREGHAN PRAYER RUG—Persian.

Description see Rug No. 13.

district to which it owed its birth; but all agreed that it possesses Persian, Turkish and Caucasian characteristics. Judging from the soft, exquisite tones of green (the sacred color), imperceptibly changing into delicate tones of blue and pink in the main border surrounding the arch, the proof is conclusive that this rug was woven by an artist of rare taste and extraordinary skill, be his nationality what it may. It was used by Mr. J. K. Mumford in an illustrated lecture on Oriental rugs.

Period—About 1750

22. LARISTAN—PERSIAN

2'-8" x 13'-3"

These rugs are becoming very scarce and are rarely found in the market. The field as in this example is usually a beautiful sapphire-blue, with a misty glow in a bright light. The Persian "Pear" or "River Loop" design, with the trailing vine border, are characteristic of the weave. These rugs are named after a province in Southern Persia, bordering on the Persian Gulf.

23. SHIRAZ SADDLE MAT—PERSIAN

3'-2" x 3'-2"

These are used extensively in the Orient on camels and horses. The deep shade of blue in the field, with little floral figures suggestive of stars, gives the rug an artistic setting.

24. SENNA SADDLE MAT—PERSIAN

3'-3" x 3'-4"

Senna saddle mats are seen but rarely. This example is exceedingly fine in weave, probably 500 knots to the square inch, with rich and lustrous wool. Its field of sapphire-blue with pink floral pendants extending from front and rear gives an artistic touch to the rug. The floral corners on a back ground of rose are most pleasing.

25. SENNA—PERSIAN

2' x 3'

Choice Senna Rugs are exceedingly rare, particularly in this size. They are used for table or wall decorations. The green field of this little rug with its center medallion and corners in Persian floral design, surrounded by a border in golden yellow, means a choice bit in the decoration of a room. Named after a city in Western Persia.

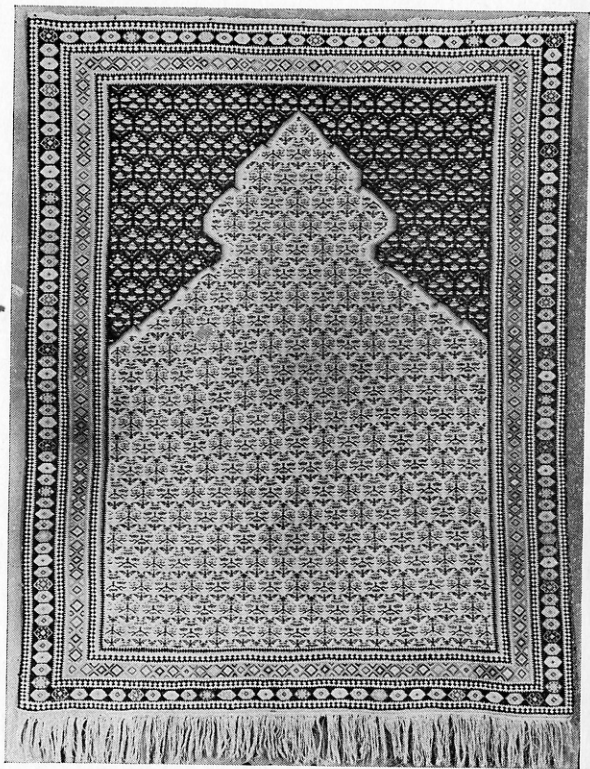


PLATE X.

SENNA KILIM—Prayer Rug. Persian, 1750-1800.

Description see Rug No. 14.

26. KILIM—PERSIAN

5' x 3'

The attractive feature of this little napless rug is the variety of its colors—dark blue, purple, brown, ivory, green and golden hue, and yet they all seem to blend into a pleasing whole. It is a question whether this is a Persian or Caucasian example; at any rate, it is a choice bit of decorative coloring.

27. PERSIAN SHAWL

11' x 4'-6"

This is truly a charming example of the Persian conception of delicacy and refinement, including artistic skill, purity of colors, harmony of tones and extraordinary fineness in quality and workmanship.

Period—1800

Lent by Mrs. A. J. Halow

28. INDIA SHAWL

5'-10" x 5'-8"

Centuries have passed since this old shawl first came into being. Its charm lies in its individuality, strength, harmony of color, rugged power of expression and great age. Distance is necessary to fully appreciate its merit and artistic effects. It is a grand old piece.

Period—1700-1750



PLATE XI.

DAMASCUS RUG—Early Asia Minor. Late Fifteenth Century.

Description see Rug No. 29.

PART II

ANTIQUÉ ASIA MINOR AND
TURKISH RUGS

29. DAMASCUS—ASIA MINOR

(Description by Mr. C. F. Williams)

4'-3" x 6'-5"

It need hardly be said that this rug is Moorish; in fact, it is Alhambraic art, although we believe these rugs to have been made in Asia Minor in the Damascus country. It is of exceedingly fine quality and of the famous "Angora" wool. This gives the rug in certain lights such luminous quality as to amount almost to illumination. In a dim light it refuses to respond, but in strong light it glows like silk. Notice also the absolutely perfect balance of the design. The slender, angular work around the outside of the center medallion is conventionalized cufic writing. This rug belongs to the late Fifteenth Century (about 1475), being somewhat earlier than the one I have in the Metropolitan Museum. Its comparatively perfect state of preservation is marvelous, and is due to the fact that the rug must have been kept in a treasure-house of some cathedral where custom requires the use of a rug only about once in 25 years. This Damascus rug is something so rare as to be compared to a Raphael or Da Vinci in the realm of oils.

Period—About 1475

(See Plate XI)

30. EARLY ASIA MINOR OR "SEVEN MOUNTAIN RUG"

(Description by Mr. C. F. Williams)

4'-2" x 5'-5"

Treated as a work of Oriental art this rug is most charmingly beautiful. Delicacy, refinement and artistic effects are pronounced throughout. It is important in that it represents the art of weaving at a time when the early masters still lingered in the Orient. It belongs to the late Sixteenth or early Seventeenth Century (about 1600), and historically ante-dates the Ghoirdes and Koula rugs. It is not Turkish art as we understand that term. It belongs to the earlier art which is properly described as Asia Minor. It belongs to



PLATE XII.

EARLY ASIA MINOR or "SEVEN MOUNTAIN RUG." Late
Sixteenth or Early Seventeenth Century.

Description see Rug No. 30.

that class which we call "Picture-Rugs," so named because the Seventeenth Century artists put them in their pictures, and so faithfully followed the design that in many of the masterpieces in European Galleries you may see a rug reproduced in such detail as to make it altogether possible that this rug appears in some one of those great paintings. It is quite probable that no other rug of this type can be found in American collections save that of my own. (Either this rug or its double appears in the great Martin "Book on Oriental Rugs.")

Period—About 1600

(See Plate XII)

31. EARLY ASIA MINOR PRAYER RUG

5'-6" x 4'

To the casual observer this old Prayer Rug would be classed as Koula, but the fact is, it ante-dates the period of the so-called Turkish Koula rugs by about a century, and belongs to the earlier art properly known as "Asia Minor." It is known as and belongs to the class we call "Picture Rugs," because the Seventeenth Century artists put them in their pictures, and it is in part from these paintings that the period of the rugs is known. This rug conveys a feeling of awe, of mystery, of power, of greatness, possibly due in part to the very unusual and striking formation of the Prayer Arch. Its colors are superb considering its great age. It is a rug that attracts and rivets the attention and one that will be remembered when many others are forgotten.

Period—1575-1600

(See Plate XIII)

Lent by Mr. and Mrs. V. D. Cliff

32. GHIORDES—TURKISH

(Description by Mr. C. F. Williams)

3'-6" x 4'-10"

This Ghiordes rug is one of the earliest and best of the Turkish Prayer-Rugs. It is Saracenic in weave, design and coloration; that is, it stands in closer relation to the earlier Asia Minor art than to the later Turkish art. For this reason, combined with its effective refinement, the rug is preferable to those high-pointed arch rugs commonly called Ghiordes, which latter rugs are not purely Oriental; whereas, this example is Oriental in the true sense of the word.



PLATE XIII.

ASIA MINOR PRAYER OR PICTURE RUG. Late Sixteenth Century.

Description see Rug No. 31.

From an artistic view-point, fineness of weave, delicacy of tone, design, rarity and age, it has but few equals, and no less an authority than Dr. Bodie of the Kaiser-Wilhelm Museum pronounced it the finest woven Ghiordes he had ever seen.

Period—About 1600

(See Plate XIV)

33. KOULA—PRAYER RUG—TURKISH

6'-2" x 4'-2"

The prime feature of this rug is the golden yellow tone in the field beneath the Prayer Arch, surrounded as it is by numerous narrow green and yellow borders. The broad ivory border with conventionalized floral characters in varied colors is impressive, and answers as a frame work for the field. The rug as a whole is charming, soothing and restful as well as being a splendid specimen.

Period—1700

(See Plate XV)

Lent by Mr. and Mrs. V. D. Cliff

34. KOULA—TURKISH

(Description by Mr. C. F. Williams)

4'-2" x 5'-11"

The Koula is Turkish or late Asia Minor art. For a long time after the Turks swept into Asia Minor they depended upon the natives for their works of art, and we are getting more and more to know that early Asia Minor was the seat of an art not surpassed in the annals of the world. In rugs the Turks began to break away from the early standards of the Seventeenth Century, and, about the dawn of the Eighteenth Century, the so-called Prayer-Rugs appear, in which the early Asia Minor art is dimly preserved and the hand of the Turks clearly shown. This Koula belongs to the latter period and is distinguished for its soft colors and "Koula Blue." It should be viewed at a distance of about thirty feet.

Period—1700

(See Plate XVI)

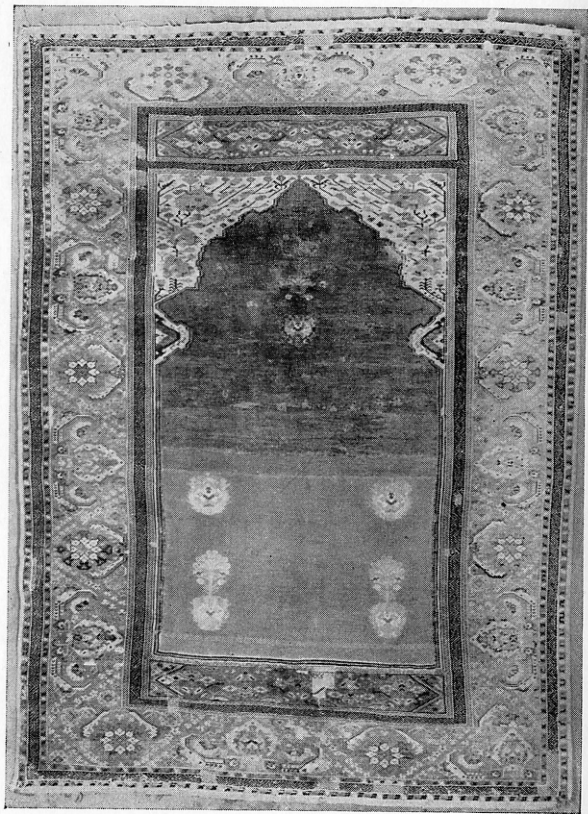


PLATE XIV.

SHIORDES PRAYER RUG—Turkish. Late Sixteenth Century.

Description see Rug No. 32.

35. KOULA HEARTH RUG—ASIA MINOR, LATE EIGHTEENTH CENTURY

4' x 9'

Central double pointed panel in carmine red, ornamented with four quadrilateral medallions bordered with carnations. Border deep turquoise sustaining conventionalized floral patterns in ivory, tan and black.

In place of the staccato brilliance of the finest Caucasus rugs, we find here the typical Turkish delight in quiet luxury. Instead of the restless nervous movement suggested by Persian weaving, or the sharp challenge of Caucasus geometry, or the disciplined suavity of Chinese weavings, we have quiet and soft magnificence. Color, not drawing, counts here. The color is so superb and so perfectly balanced, the texture so velvety that the Turkish theory of rug design is abundantly justified even to the skeptical.

Rugs with the double pointed field are called Hearth rugs, because they are spread out at the hearth for the honor and delight of the visitor. The hearth rug is almost always of quite superior quality.

Period—About 1775

Lent by Mr. Arthur U. Pope

36. GHIORDES—TURKISH

4' x 5'-5"

Green being the sacred color of the Mohammedans and also being regarded by them as the "color of holiness," it is but natural that rugs having the prayer arch in green are most sought after and most highly prized. Formerly it is said the use of green Ghiordes was limited to those high in authority and in direct line from the Prophet. This one is clearly a Nomadic type and though rather coarse in weave it has a boldness and strength of character which, coupled with its color effects, when viewed from a distance is quite pleasing.

Period—About 1700

37. LADIK—PRAYER—TURKISH

4' x 6'

These rugs derive their name from a city in Central Asia Minor. Aside from being an exceptional example of the Ladik weave, with the usual rich colors in reds and blues in the field above and below the arch characteristic of these rugs, the feature of this specimen is found in its Arabic border of unusual strength of character, the

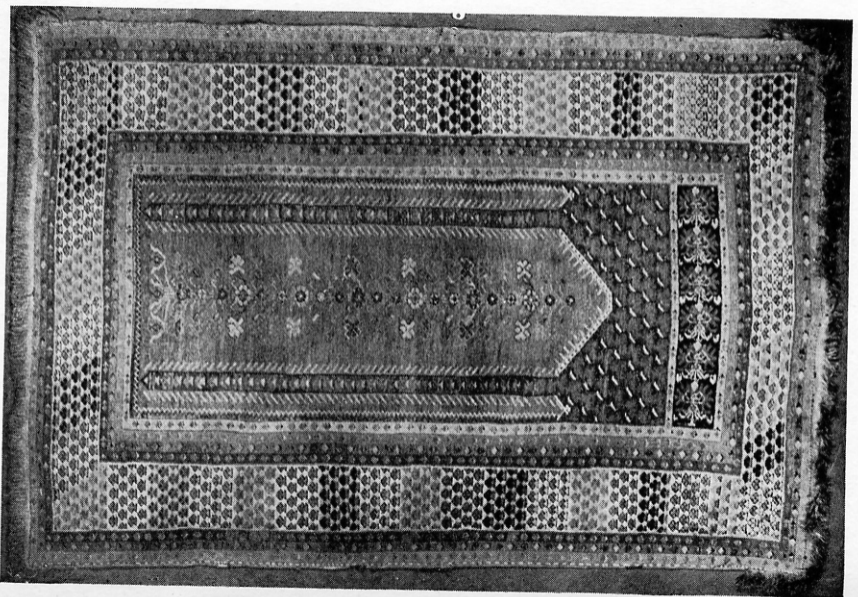


PLATE XV.

KOULA PRAYER RUG—Turkish. 1700.

Description see Rug No. 33.

design being worked in dark brown, blue and purple tones on a field of golden yellow. The brown is worn nearly to the warp, with the result that the other colors stand out in relief.

Period—About 1700

(See Plate XVII)

Lent by Mr. and Mrs. V. D. Cliff

38. LADIK—PRAYER—TURKISH

3'-9" x 6'-6"

True to type, its conventional trailing vines in the narrow borders and characteristic Ladik designs in the field and broad border, the background of the latter being in deep blue, are in contrast to the lustrous dark red in the center field below the arch, the space above the arch being in light blue. The color effect is superb.

Period—About 1800

39. MELEZ—PRAYER

4' x 5'-4"

The striking feature of this rug is its beautiful border in purple and gold with the letter "T" in dark brown tones. The Christian Cross in the rose field below the prayer-arch is very interesting. A rug of individuality and beauty.

Period—About 1750

40. MELEZ—PRAYER—TURKISH

3'-10" x 5'-7"

The colors of the Melez rugs are probably the most delicate of any of the Oriental weaves, the shades of purple, lavender and heliotrope, mahogany and soft ivory predominating. This particular specimen is true to type. The mahogany-red, rich and soft, is brought out in sharp contrast by the ivory tone above the arch, and the figures in each are quite artistic. The heliotrope tones in the bell-shaped figures in the border are attractive. These rugs are named after a city in Western Asia Minor, on the shore of the Mediterranean Sea.

Period—1750-1800

(See Plate XVIII)



PLATE XVI.

KOULA PRAYER RUG—Turkish. 1700.

Description see Rug No. 34.

41. RHODIAN KOULA—TURKISH
3'-8" x 4'-3"

The intricacy of design and extreme delicacy of colors both above and below the prayer-arch are such as to require careful study, otherwise one cannot appreciate the exceptional artistic features of this rug. Springing from the base of the arch is a suggestion of the tree of life and beneath its branches which extend to the apex, is a field of flowers in such profusion as to make it difficult to determine the true color of the background. The border-arch is traversed with a trailing vine in two colors of delicate green, with side borders in red, giving a pleasing contrast in tones. The space above the arch including the panel across the top, is filled with geometrical figures in a variety of the most delicate tones on a field of sky-blue. The broad border contains the Rhodian lily design on a background of ivory.

Period—1700

(See Plate XIX)

Lent by Mr. and Mrs. V. D. Cliff

42. KIR-SHEHR—PRAYER
3'-6" x 4'-9"

Anatolian product with a lustre of most wonderful richness. The paneled arch is green and wine-red, surrounded with twelve Koula borders of rare beauty, three in red corresponding with the center-field, two in green, two in dark brown, two in ivory, two in blue, and one with a golden glow. On each side of the prayer-arch is a pitcher or jug of water. It is said the belief was that after the spirit had left the body the owner might use the water to wash his eyes, thereby absolving himself from the evil he had seen; wash his ears against the evil he had heard, and his mouth against the evil he had spoken; and thus purify himself that he might enter heaven and enjoy eternal life. The rug is named after a city in Central Asia Minor.

Period—1750-1800

43. OUSHAK—TURKISH
9'-6" x 6'-6"

An exhibition or collection of Oriental Rugs is not regarded complete without an early Oushak carpet with its bold colors and pronounced design, characteristic of the Turk. These rugs are among the most striking examples of the Turkish looms. A moment's comparison of the Oushak with the Persian fabrics will show the

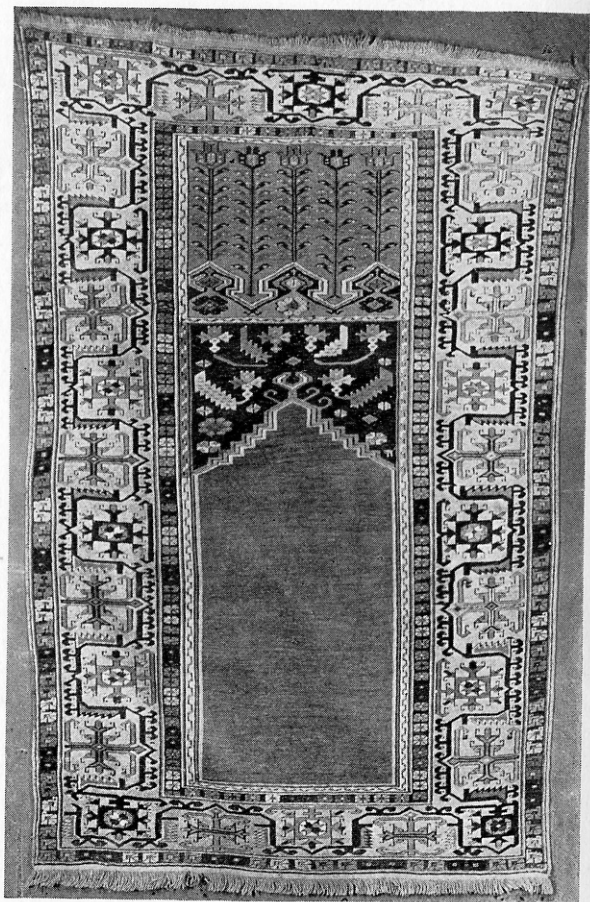


PLATE XVII.

LADIK PRAYER RUG—Turkish. 1700.

Description see Rug No. 37.

contrast of the strength and force of the former with the delicacy and refinement of the latter. This specimen has a stateliness, individuality and boldness about it that commands admiration. The deep rich blue in the field and the floral arrangement of the border are especially pleasing. It is an excellent rug and worthy of a place in any museum or collection.

Period—1650-1700

Lent by Mr. D. G. Kelekian

44. YURUK—TURKISH

5'-3" x 8'-5"

Looseness and pliability are characteristics of the Yuruk weave. The broad border of this rug has a rich golden yellow relieved by the conventionalized geometrical designs peculiar to the Anatolian weave. The large medallion in the center surmounted by figures projecting from each end, intended to represent lamps or torches, gives a beautiful balancing effect to the rug. A lustrous field of deep mahogany or dregs-of-wine, is most attractive. The numberless little stars in the medallion are also a feature. In truth, this is a sterling rug. It was used by Mr. Mumford in an illustrated lecture on Oriental Rugs.

Period—1750-1800

45. KONIEH HEARTH—TURKISH

6' x 5'-3"

The broad border in a soft shade of gold, traversed with trailing vine and flowers, is rich indeed. The double-pointed arch proves its right to the title of "Hearth Rug," which is said to represent the sentiment of home and protection. The field design and color is typical Konieh, though this make is often called Rhodian. The rugs are named after the ancient city of Konieh, Central Asia Minor.

46. ANATOLIAN MAT—TURKISH

2'-2" x 3'-3"

The Anatolian rugs are noted for their bright colors and lustrous wool, and this little gem is a prize model of the weave. The reds and blues in the medallion and field are as rich and soft as silk.

47. BERGAMO—PRAYER—TURKISH

3'-9" x 4'-9"

The field design of this rug is suggestive of the entrance to a



PLATE XVIII.

MELEZ PRAYER RUG—Turkish. 1750-1800.

Description see Rug No. 40.

mosque or temple and is quite uncommon. The rich red field below the arch is brought out in strong contrast by the pale green above the golden border at its base. In the green field above the arch are seen stripes of lavender and blue. An example most rare in both design and coloring.

48. BERGAMO—TURKISH

5'-6" x 5'-7"

The large square in the center, with two octagon medallions at each end of the field and smaller octagon designs in main border, is proof conclusive that this is a typical example of the old Bergamo school. Additional evidence, were any needed, is found in the border of eight pointed stars and the latch-hook design. The depth of color in the blue of the center square and main border is very choice.

(See Plate XX)

49. MUDJAR—PRAYER—TURKISH

6' x 4'-7"

These rugs have a resemblance to the so-called Anatolians in color and design, but are not as rich in tone. They are considered more rare. The contrast in reds and greens in and above the prayer-arch in this rug is marked and the two jugs at top of arch are pronounced in ivory tones. The borders are suggestive of a stained glass window, in a profusion of colors. They derive their name from the city of Mudjar in Central Asia Minor.

Period—1700-1750

50. SOUMAK—PRAYER—TURKISH

6'-9" x 3'

A Soumak Prayer Rug of this type and design is not common, on the contrary quite rare. Though the color scheme is unattractive there is something pleasing and artistic about and beneath the apex of the Prayer Arch and also the figure or monument at its base.

51. ANATOLIAN RUG—TURKISH

3'-8" x 1'-8"

Of all the Oriental fabrics probably the greatest wealth of color is found in the rugs woven in the Anatolian province, Asia Minor. The richness of tone in the field of this little rug is quite exceptional and though bright, it is softened by the light green border and the golden-purple center. Note the swans in green at each corner of the field facing the urn of flowers.

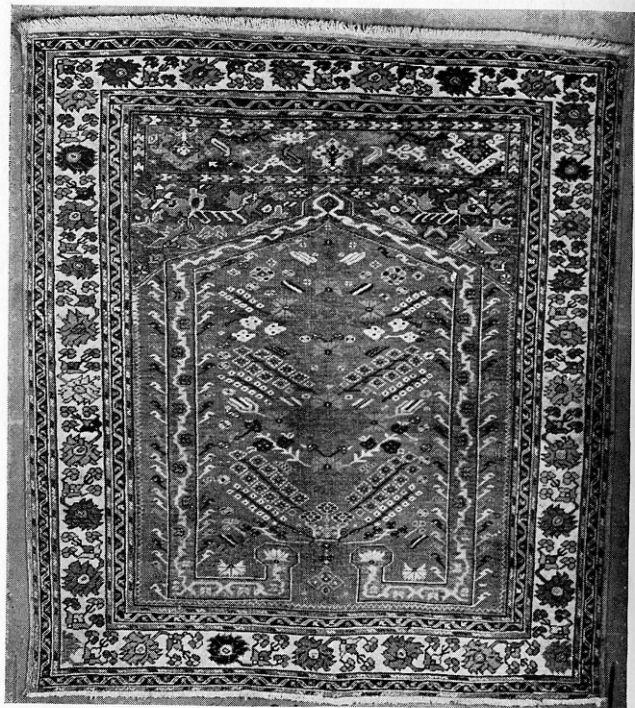


PLATE XIX.

RHODIAN KOULA PRAYER RUG—Turkish. 1700.

Description see Rug No. 41.

52. DEMIRDJI GHIORDES—TURKISH

3'-6" x 5'-6"

The broad field of golden yellow, mellowed by age, is one of the attractions of this old Asia Minor Rug, the monotony of its yellow tone being relieved by the Mohammedan prayer-arch in shaded blue, with the conventional trailing vine in soft rose. The main border is exceptional and is said to be emblematic of a winding stairs to heaven, on which appears at intervals the "Tree of Life." Regardless of the belief of the artist, his selection of colors produced a fabric that has stood the test of time and great age has but added to its beauty.

Period—About 1700

(See Plate XXI)

53. DEMIRDJI—TURKISH

6' x 4'

Though rather extreme in brightness of tone, this rug tends to show the character of the Turk and his admiration for rich striking colors. In a dark or dismal room it would bring warmth and good cheer, and would be as refreshing as a spring in a desert. The colors are clear and pure and the red field, though strong, is relieved by the floral effect in the center and by the softer tone of the golden straw colored border.

Period—About 1700-1750

54. KIR-SHEHR PRAYER—ASIA MINOR

(Description by Mr. Arthur Upham Pope)

6'-5" x 4'-5"

One of the worst as well as one of the best of Asia Minor rugs comes from Kir-Shehr. The Turks have always preferred rich and strong colors and in this region they have made numerous experiments in color effects. Sometimes they are unqualified failures and the raw harsh colors offend the most rugged eye. But when done with care, and worked by an artistic hand, they frequently obtain a novel color combination that is wholly delightful. In this piece the color range is not what a western designer might choose, yet when thoughtfully considered it soon makes its way for the charming, individual and altogether fascinating composition that it is. Kir-Shehrs of the fine old type are now exceedingly rare and have not been seen on the market for years.

Period—About 1800



PLATE XX.

BERGAMO RUG—Turkish.

Description see Rug No. 48.

PART III

ANTIQUE CAUCASIAN RUGS

55. BLUE KUBA—CAUCASIAN

9'-5" x 4'-10"

This rug belongs to a rare and important type concerning which very little is known. There are but few in America, though there are several abroad. The artistic importance of the type is everywhere recognized and the problem of identification has stimulated a great deal of controversy. Some European experts claim the type to be a product of Central Asia Minor of the Seventeenth Century, while others here and abroad though substantially agreeing on the period, assert the rugs were made in the Caucasus, and the weave, design and colors would seem to confirm the latter opinion. Regardless of where woven, there can be no doubt about the impressive beauty of this piece. Though not necessarily brilliant nor rich in coloring, aside from the exceptional depth of its blue tones—for simplicity, and genuine nobility it is surpassed by but few; a subject to attract and rivet the attention and to store away in one's memory vault for pleasing recollections.

Period—1700

(See Plate XXII)

Lent by Mr. A. J. Halow

56. DAGHESTAN PRAYER—CAUCASIAN

2'-7" x 5'-10"

In firmness and fineness of weave and excellence of wool, it would not be easy to find a superior to this example. It is true to type in all the attributes of the antique Daghestan rug. The delicacy of workmanship around and under the arch is indeed artistic. This is a plate rug and is found in the new edition of the Century Dictionary, as an example of pure Daghestan weave. Mr. J. Kimberly Mumford pronounced it one of the best he had seen. These rugs are named after a city on the western shore of the Caspian Sea, near the Caucasus Mountains.

(See Plate XXIII)



PLATE XXI.

DEMIRDJI GHIORDES RUG—Turkish. 1700.

Description see Rug No. 52.

57. KUBA—CAUCASIAN

3'-10" x 8'-8"

Kuba being in the Province of Daghestan, these rugs are often classed under the latter name. This is an excellent example of the type of early Caucasian weaving, with clean, clearly defined colors, yet soft and restful tones. The characteristic barber-pole design, with soft straw-colored outer border, gives a fitting frame-work for the rich sapphire-blue field in which appears the conventionalized "Pear" or "River Loop" design of Persia, made in a diversity of colors. The medallions at each end of the field in grayish gold are encircled by a row of birds in delicate tones.

Period—About 1700

58. SHIRVAN-PRAYER—CAUCASIAN

3' x 5'

To be appreciated fully this example must be examined and studied at close range. As fine as a Senna in weave, in a bright light there is a misty glow of soft tones emanating from the rug. The broad border in ivory with a row of ruby colored figures suggestive of birds, is unique. The same design is carried out surrounding the prayer arch. The conventional "Pear" or "River Loop" design in a diversity of soft tones appears on a field of deep misty blue, and it is noticeable that no two "Pears" have the same color. The "Solarium Sign" of the sun in miniature is dropped into the field here and there with interesting irregularity. The city of Shirvan is on the western shore of the Caspian Sea at the foot of the Caucasus Mountains.

Period—1700-1750

59. BAKU—CAUCASIAN

5'-2" x 12'-3"

The city of Baku is situated on the western shore of the Caspian Sea. The typical Caucasian colors and design are shown in a marked degree in this old rug,—the "Pear" or "River Loop" design, as old as Persia, appears throughout the field of dark-blue relieved by three medallions in sky blue, with floral decorations in soft tones. These rugs are exceedingly rare. Mr. C. F. Williams pronounced this one of the best Bakus he had seen.

Period—1700-1750

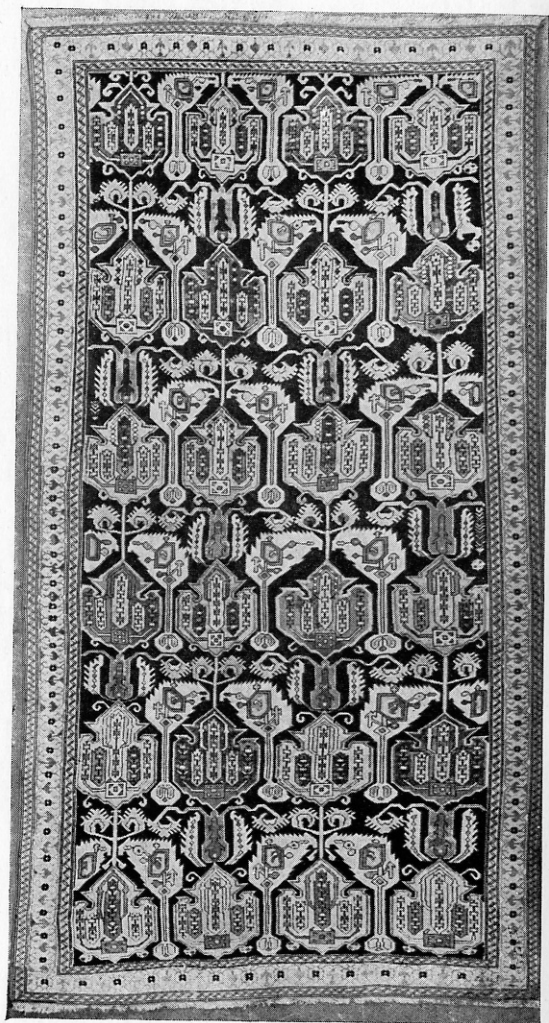


PLATE XXII.

BLUE KUBA RUG—Caucasian. 1700.

Description see Rug No. 55.

60. LESGHIAN—CAUCASIAN

3'-6" x 12'

These rugs are now to be found only in private collections. The combination of colors is soft and light in tone. The rugs are attributed to the Lesghian tribes scattered along the foot hills of the mountain ranges of Daghestan. This is strictly Caucasian in design and color though possessing marked Persian influence, which is but natural in that the country was originally a part of Persia. It is true to type and of the period. This rug is practically a duplicate of the plate rug in Mr. J. K. Mumford's book on "Oriental Rugs" published in 1900.

Period—1700-1750

61. CORAL KUBA—CAUCASIAN

4'-2" x 7'-6"

The old Kuba rugs from an artistic standpoint have no superior if an equal in the Caucasian weave. They follow closely the Persian conception of nobility, simplicity and design, due in part to the fact that the Caucasus were at one time a part of the Persian Empire. The soft coral tones of this beautiful piece are exquisite and are seldom seen in any oriental rug. We thus have in the exhibit four very exceptional Kubas—red, coral and blue, each representing a different and important period. Dr. Martin, the eminent authority, says this rug was part of the original Kafaroff collection, and was made in the mountainous district of Armenia in the seventeenth century.

Period—1650

Lent by Altman & Co.

62. KUBA RUG—CAUCASIAN

9'-6" x 4'-6"

The dark blue field is richly ornamented by a large variety of great and small deeply incised complex star forms, connected by straight stems and interspersed with thick rectangular arabesques; the whole worked in pale red, light blue, tan, ivory and deep seal brown. The border is composed of highly conventionalized cufic letters in ivory on a red ground. This rug expressed the aesthetic ideals of the Caucasus. Whether by some accident of artistic tradition, or by strong racial preference, we find in this region little of the soft luxuriance of the Turkish weaving and none of the graceful ele-

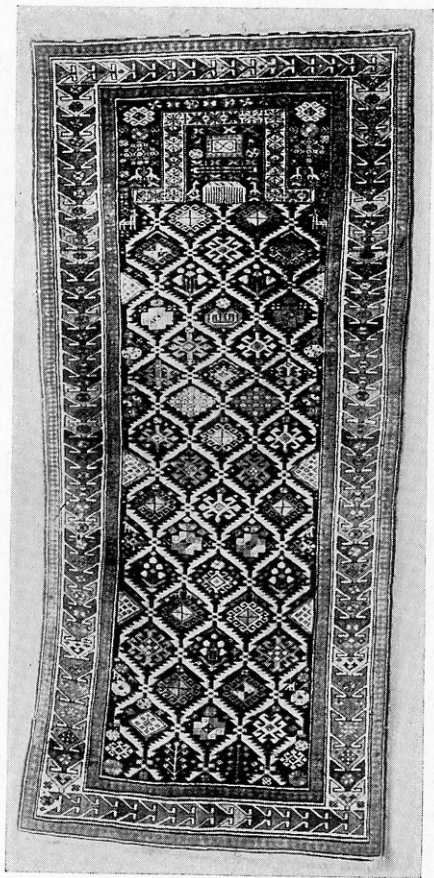


PLATE XXIII.

DAGHESTAN PRAYER RUG—Caucasian.

Description see Rug No. 56.

gance of the Persian carpets with their delicate tracery and floral abundance. Instead we find a kind of static brilliance, lucidity, crispness, daintiness and force. These are the ideals, so clearly rendered, and while this version of flowery magnificence does not touch the heights nor depths of the great Persian masterpieces, none the less it has an admirable and genuine quality of its own that has justly brought it great fame.

Period—About 1800

Lent by Mr. Arthur U. Pope

63. KAZAK—CAUCASIAN

4'-10" x 6'-10"

It would be difficult to imagine greater clearness and purity of color than found in this creditable example of the Caucasian weave. Though the color scheme is very pronounced, note how the bright red is softened by contrast with the cool blue, ivory and gold tones that surround it. Note also the double arch effect at each end. Durability, harmony and beauty are apparent in this example. These rugs are usually very heavy and thick with long nap, are Nomadic and by some authorities attributed to the warlike Cassock tribes.

64. GEORGIAN—CAUCASIAN

3'-6" x 9'

The outer border of this specimen in design and color as well as the floral design of the field are symbolical of the Georgian rug. Is a good example, with durability and pleasing colors as chief factors. Named after a province in the Caucasus Mountains.

65. GENGHA RUG—CAUCASIAN

9' x 4'-2"

These rugs are purely Caucasian. They resemble the Kazaks in many instances, also the Karabaghs, doubtless due to the proximity of the districts and the wandering instincts of the tribes. The rugs are rather loose in weave and many of the older examples soft and pleasing in tones. The feature of this piece is the very unusual color of light blue, surrounded by a broad brown border in which appears the "Solarium Sign" of the Sun. A good example and typical.

Period—About 1700

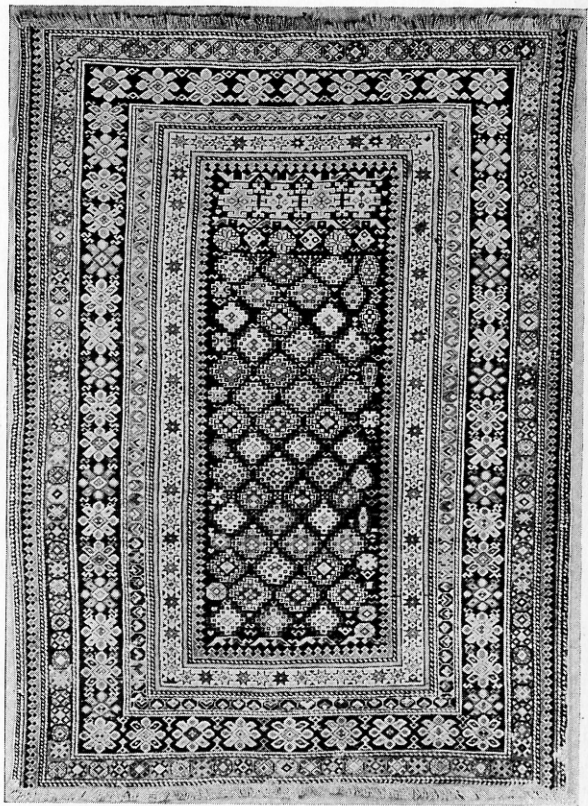


PLATE XXIV.

CHICHI RUG—Caucasian. 1750.

Description see Rug No. 69.

66. KABISTAN—CAUCASIAN
4'-6" x 7'-2"

The field of this rug is a red of unusual richness, the medallions in the center being of deep green, the large border in ivory with the field border in golden yellow. The rug denotes strength, clarity and class as well as durability.

67. TCHITCHI OR CHICHI—CAUCASIAN
(Description by Mr. Arthur Upham Pope)
7' x 4'

Many have thought that the summit of Caucasus weaving in the Nineteenth Century was achieved by the Tchitchi weavers. If the ideal of the weavers of this region is to attain a crisp, brilliant mosaic effect that shall combine richness with crispness, then we must award the palm to the Chichi designers. This rug is almost Persian in the variety and richness of its coloration. So beautifully are the various designs worked and mingled that all the harshness of the innumerable angles and geometrical patterns are softened into what seems almost like a delicate floriation. Chichis are very uncommon now. They may be recognized by their multiple borders, one of which is sure to contain stars, and the close and delicate intricacy of the field patterning.

Period—1800-1830

68. SOUMAK OR CASHMERE—CAUCASIAN
(Description by Mr. Arthur Upham Pope)
7' x 3'

These flat stitch rugs were imported in great numbers about forty years ago and were then given the name of Cashmere because their weave resembles the weave of the famous cashmere shawls. But they are a true Caucasus rug and not woven within thousands of miles of India.

Good Cashmeres which are hardly to be found in the market any more solve a difficult and interesting decorative problem. How to make a design on a hard flat surface, composed only of angles and geometrical figures, look tolerably soft and rich would appear to be an almost hopeless question. In this instance, as in all good Cashmere, the effect is produced first by an exceedingly careful choice of colors, the liberal use of complementary and harmonious tones, the use of outlines in neutral shades to soften contrasts and finally a very thorough going intermixture of all the colors, so that the eye naturally and easily blends them all into an agreeable whole.

Period—About 1850



PLATE XXV.

EARLY SPANISH CARPET OR TAPESTRY. Middle of
Sixteenth Century.

Description see Rug No. 71.

69. CHICHI—CAUCASIAN

6' x 4'

These rugs are made by a race or tribe called Tchechens who inhabit the lower slope of the Caucasus Mountains. Their general character is remote from anything barbaric and is more in keeping with the pleasing effect of the Persian sense of harmony. The floral forms are conventionalized, but the geometric designs have a delicacy of drawing and a refinement in detail that is charming. This is a good example of the type in weave, wool, color and design and at a distance the geometric figures in the field have a suggestion of mosaic.

Period—1750

(See Plate XXIV)

Lent by Mr. and Mrs. V. D. Cliff

70. KILIMS

Generally speaking these Kilims are used as portieres and couch coverings in this country and as such are attractive and decorative. Ordinarily the colors are clear and bright except in the smaller so-called Kis-Kilims or girl Kilims, the latter being finer and often more delicate in tone. This particular pair is unusually fine in stitch and soft and refined in color-tones, due in part to age and long exposure. They also possess borders, a feature seldom found in large Kilims. The rose, blue and wine colors are especially pleasing.

Period—1750-1800

71. EARLY SPANISH CARPET OR TAPESTRY

17' x 7'-10"

Two well known American authorities on early Oriental textiles classify this example as early Spanish with strong Egyptian influence and place it late Fifteenth or early Sixteenth Century. Others assert that it is a Seventeenth Century product. The color tones of the field are in themselves conclusive evidence of great age—tones that only centuries of exposure could produce. The numerous figures of warriors, torch bearers, animals, fowl, birds, reptiles, etc., in more or less crude formation, are suggestive of a very early period. The weave or stitch is also very exceptional and wholly unlike that of Persian and Turkish carpets. It is the only known example of its kind in America and is thus unique in representing a type rarely seen. One very exceptional feature about it is that whether you approach from either end or either side you are at the base of and facing the rug. Another

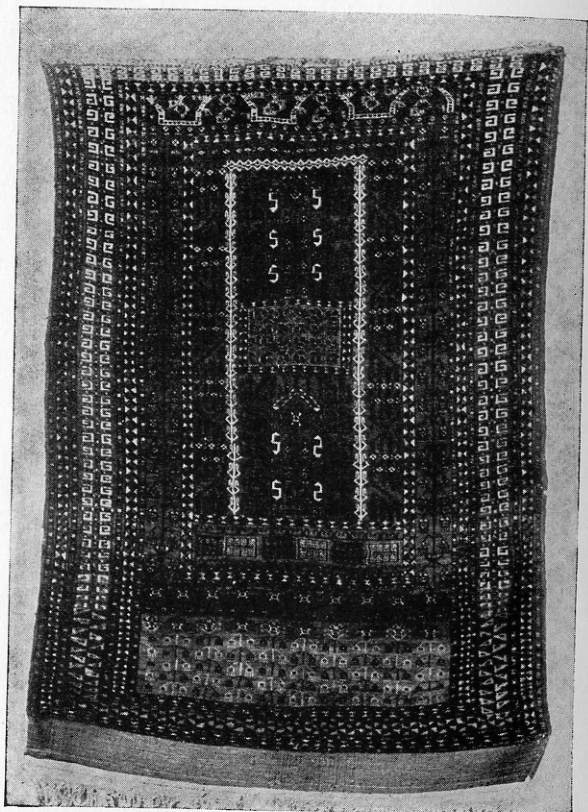


PLATE XXVI.

PENDIK-TEKKE RUG—Turkoman.

Description see Rug No. 74.

feature is that notwithstanding its great age its colors are clear and undimmed by centuries of time, evidencing the purity of the dyes. In a proper sunlight it has a golden glow all its own. Not the least of its charms is the fact that for nearly forty years it has graced the studio of Mr. Childe Hassam, the great American artist.

Period—About 1550

(See Plate XXV)

72. SPANISH RUG

7'-8" x 4'-8"

Late Seventeenth or early Eighteenth Century example of Spanish Rug.

73. SPANISH RUG—SEVENTEENTH OR EARLY EIGHTEENTH CENTURY

5'-8" x 2'-4"

In sheer naive gayety this charming little piece is unapproachable. Children and grown-ups alike must find the rug irresistible. The color combination is different from any found in the Orient proper, the drawing would be thought rough and commonplace by most of the eastern weavers, while the almost indecorous jubilation which shines out all over the rug would have scandalized many of Persian and Caucasus designers who were, for the most part, a solemn fraternity. Yet for all these presumed lapses, the rug can hold its head high in any collection for the simple reason that it has high artistic quality in abundance.

The Fifteenth and Sixteenth Century Spanish rugs are frequently of utmost grandeur and beauty. Those of the later periods fall off sadly. They become clumsy, weak and dull. Although a fairly late piece, this little rug exhibits the ancient tradition, pure and uncorrupted. The stars and the carnations indicate hints from Asia Minor, and the little animals and trifling flowers and eight pointed stars smack of the Caucasus, but none the less the rug is purely Spanish and it is the Castillian aesthetic genius which here challenges and delights us. It is not knotted in the usual fashion, but woven with a linen warp and weft with strands of yarn running clear across the rug looped between alternate weft threads to form the pile.

Lent by Mr. Arthur U. Pope

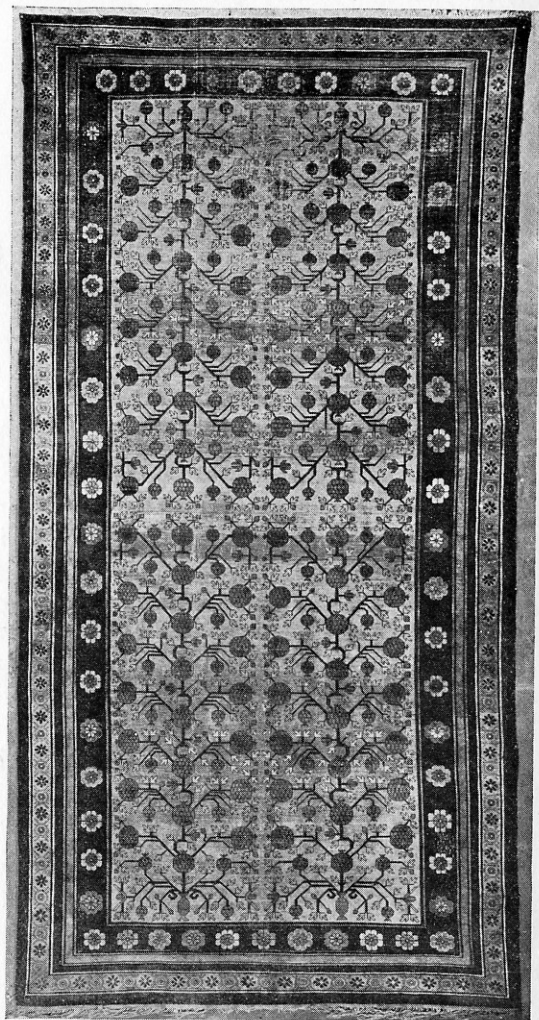


PLATE XXVII.

SAMARKAND SILK RUG—Turkoman, 1750.

Description see Rug No. 85.

PART IV

ANTIQUÉ TURKOMAN RUGS

74. PENDIK-TEKKE—TURKOMAN

4'-2" x 5'-11"

Rugs of this type were made by the so-called "Tekke" tribes, now almost extinct. Comparatively few antique Pendiks are to be found in America, though modern copies are common. The chocolate tones, dark brown bordering on black, are accentuated by the use of cotton for the white, which, when coupled with the severe angular design, gives a striking appearance to the rug. The sign like the letter "S" reversed, which appears in the center arch, is known as the "Solarium Sign" of the Sun, indicating the rug may have been woven by a Sun Worshipper, or the descendant of one.

(See Plate XXVI)

Lent by Mr. and Mrs. V. D. Cliff.

75. SOUMAK—TURKOMAN

6'-4" x 11'-7"

While Persian Kilims and Soumaks are quite common, especially in modern rugs, the fine Soumak in Yomud-design is a rarity. A close inspection of this example shows extreme fineness of stitch and excellent color tones, comparable with the Persian and India shawls, though more strong and firm.

76. BOKHARA-KILIM—TURKOMAN

2'-7" x 3'-8"

The features of this rug are the alternating strips of knotted pile and plain warp, and the woven strips standing out in relief. The plain warp in this case is in a shade of soft rose which gives a pleasing background for the nap in colors. These rugs are very rare.

77. YOMUD—TURKOMAN

5'-5" x 10'

This example is one of the old school—probably two hundred years old. Age has mellowed its chocolate tones and made lustrous its wool. The conventional latch-hook and reciprocal sawtooth designs are found here, together with the elongated, octagon and dia-

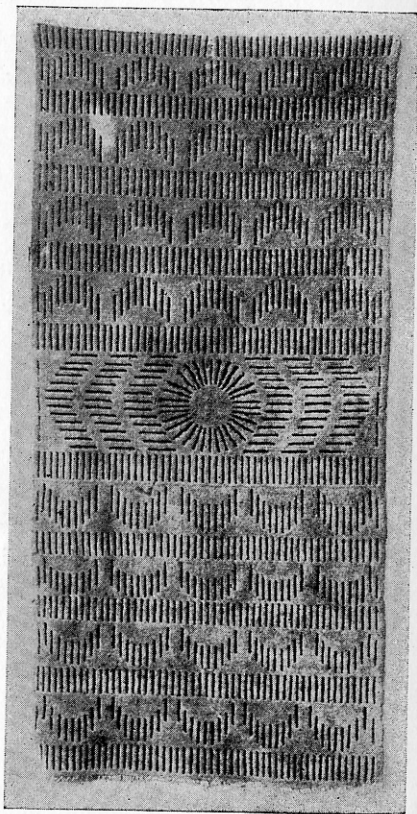


PLATE XXVIII.

CHINESE—MING. Late Sixteenth or Early Seventeenth Century.

Description see Rug No. 86.

mond forms common to this weave. It is true to type and of the period. These rugs are made by the Yomud tribes found on the eastern shore of the Caspian Sea in Turkistan.

Period—About 1700

78. YOMUD—TURKOMAN

4'-3" x 5'-6"

This is a Yomud in princess design with Christian Cross. Its sheen is extraordinarily rich and lustrous.

79. HATCHLI OR PRINCESS BOKHARA—TURKOMAN

3'-11" x 5'

A conventional example of the weave, containing the combination Christian Cross in the center and Mohammedan prayer niche with the well known "Wine-Glass" design in the field. The red in the field is of unusual richness.

80. AFGHAN BOKHARA—TURKOMAN

3' x 4'-5"

The brilliant richness of this rug is rather extreme, but in certain lights it is very pleasing. Silk is used for the center of all the octagon and round figures of the rug, but the red wool used is so rich and lustrous as to make it difficult to distinguish between silk and wool except on close inspection.

81. BELUCHISTAN—TURKOMAN

3'-5" x 5'-7"

The fine, soft wool used in the Beluchistan rugs, together with the warmth of color, make them very attractive. Old examples are becoming rare, but the modern types are plentiful and much in demand. This specimen is very lustrous and as soft as silk. The brown nap is almost gone, thus indicating great age. The white border stripes tend to accentuate the dark colors with very pleasing effects.

Period—1700-1750

Lent by Mrs. V. D. Cliff.

82. TURKOMAN BAND

1'-6" x 45'

These bands are said to be used by Turkoman Chieftains in decorating their tents. They are made in sections, each section

having a different design. Note a portion has nap or pile while the balance is plain warp, the former thus standing out in relief. They are quite rare and beautiful.

83. HATCHLI BOKHARA—TURKOMAN

3' x 6'

A glance is sufficient to convince one that this old gem has seen many generations come and go as evidenced by its mellowed tones which are suggestive of soft fur rather than wool. It contains the combination Christian Cross and Mohammedan prayer niche with the conventional wine-glass design in the field. It shows what age can do in the mellowing of color.

Period—1700-1750

84. SAMARKAND—EASTERN ASIA TURKOMAN

5'-3" x 12'-5"

This rug derives its name from one of the oldest cities in eastern Turkistan, Asia (now a Russian province, formerly Persian), rich in historical interest, and one of the earliest art centers of the Orient. Mr. J. K. Mumford, the author of "Oriental Rugs," pronounced this rug one of the richest in tone, pleasing in floral design and lustrous in coloring that has come to America. It would be difficult indeed to imagine a nature to whom it would not appeal in the strongest terms. Though an Asia Minor product, it reveals strong Chinese and early Persian influence. It is appropriately named "The Poppy Field." ?

Lent by Mrs. V. D. Cliff.

85. SILK SAMARKAND—TURKOMAN

14' x 7'

This rug is the essence of refinement. Being silk but adds to its delicacy and beauty. On a field of light blue in floral design typical of the weave and surrounded by five exquisite borders—three in soft rose tones, one in blue and one in gold—all in rich delicate silk, resulting in a well balanced harmonious rug. It creates a feeling in one's mind that this is a fabric woven for a place of elegance and refinement. It possesses the same Persian and Chinese influence characteristic of Rug No. 84, the distinction being that one is wool and the other silk.

Period—About 1750

(See Plate XXVII)

PART V

ANTIQUÉ CHINESE RUGS

86. ANTIQUÉ CHINESE

2'-8" x 6'-8"

This example is one of the Ming Period as is clearly indicated by design and color-tone. It has a splendid lustre and is ornamented by successive short seal brown tones in geometrical arrangement, representing clouds. The ends have the conventional wave-and-mountain motif, with the allegorical sacred pagoda surmounting them. Its design and color are so extraordinary as to rivet the attention of art connoisseurs. Its color shows the mellowing effect of centuries, a tone that only great age can produce.

Period—About 1600

(See Plate XXVIII)

Lent by Mr. and Mrs. V. D. Cliff.

87. ANTIQUÉ CHINESE

6'-3" x 3'-3"

The field-design of this rug is not only extraordinary but is also exceptionally beautiful in arrangement and color-tones. The graduating colors of blue, resting on a field of soft fawn, are most impressive and soothing. From every viewpoint it is charming and artistic. The border is pleasing in tone and not only gives a fitting frame-work for the center field, but contains numerous emblems characteristic of the weave.

Period—1750-1800

(See Plate XXIX)

Lent by Mr. and Mrs. V. D. Cliff.

88. ANTIQUÉ CHINESE

2'-8" x 3'-10"

This rug in design with its deer, crane and tree features is similar to No. 89 except that it is much older and its deep lustrous blue is soft and rich as silk. Is said to be of the Ming Period.

89. ANTIQUE CHINESE

2'-1" x 3'-10"

Some authorities claim this rug to be of the Ming period; the design indicates it, but its excellent condition tends to disprove this. However, it may have been carefully preserved for centuries in some mosque or temple, as often happens. Its design and color-tones are delicate and artistic. The deer, crane and tree features are most fascinating.

90. ANTIQUE CHINESE

2'-8" x 3'-10"

This is the conventional Chinese rug in design and color most commonly seen. It is of unusual fineness in wool and soft in tones. The blue and fawn colors are rich and lustrous.

91. ANTIQUE CHINESE

2'-6" x 4'-8"

The red tones in this rug are suggestive of Samarkand influence; otherwise a typical Chinese.

92. ANTIQUE CHINESE MAT

2½' x 2½'

We find here the Chinese crane, the cloud-band, the circle of happiness and other emblems typical of Chinese weaving. The floral border in relief is in imperial yellow on a copper-colored ground.

93. ANTIQUE CHINESE SADDLE RUG

4' x 2'

The characteristic Chinese dragons, the circle of happiness and other Chinese emblems are seen in this rug, showing it to be a typical example of the weave. The usual Chinese blues and fawn tones prevail.

ITALIAN AND RUSSIAN VELVETS

94. XVI CENTURY GENOESE VELVET.

95. XVI CENTURY GENOESE VELVET.

96. XVI CENTURY GENOESE VELVET.

97. XVI CENTURY GENOESE VELVET.

98. XVI CENTURY RUSSIAN VELVET.