

ANTIQUÉ ORIENTAL RUGS
& PERIOD FURNITURE
AT THE DETROIT MUSEUM
OF ART, MARCH FIVE TO
THIRTY-ONE NINETEEN
HUNDRED & FIFTEEN.

ANNOUNCEMENTS

The Trustees of the DETROIT MUSEUM OF ART acknowledge their indebtedness—

To MR. VINCENT D. CLIFF of Detroit, for his interest in selecting the rugs exhibited, for preparing the descriptions of them, and for assistance in making the arrangement in the galleries.

To MR. ARTHUR L. JAEGER of the William Wright Company, for expert advice in selecting, arranging and cataloguing period furniture.

TO MR. CLARENCE WHYBROW of New York City, for advice as to period furniture, and for loans of various specimens.

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To MR. A. W. ANDREWS, MRS. L. W. BOWEN, MRS. A. H. BUHL, MRS. VINCENT D. CLIFF, MR. F. J. FOOTE, MRS. GEORGE S. HOSMER, MRS. JOHN S. NEWBERRY, MRS. R. ADLINGTON NEWMAN, MRS. E. D. STAIR, MRS. ISAAC STEARNS, MRS. ALBERT L. STEPHENS, MRS. HARRY N. TORREY, WILLIAM WRIGHT COMPANY, and MRS. EDWARD C. WALKER for kindly consideration in lending choice specimens of furniture from their collections.

ANTIQUÉ ORIENTAL RUGS

THE classic antique rugs of the fourteenth, fifteenth, sixteenth and seventeenth centuries are recognized by art critics as subjects worthy of a place in the world of art equal to that of the "masters" in the realm of oils of the same period. The antique rug was made by hand, on hand looms, often requiring years of patient weaving. The wool was carefully selected, the dyes were made from vegetables, herbs and plants by secret processes handed down from generation to generation and though the rugs were subjected to the sun, rain and wear of centuries, their colors have not faded nor have their power of expression nor strength of character changed.

This exhibition embraces a few sterling examples of the art of those early centuries, the approximate period being given in the explanatory statement of each rug. Most of the rugs shown were made between 1700 and 1860—none later. For the latter no specific period is named and it would be difficult to do so with any degree of accuracy, though authorities on this point differ. However, they are all genuine antique rugs and regarded by leading American critics and connoisseurs as splendid examples of their respective weaves.

TYPES.

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.

PERSIAN.

In the Persian rug the so-called Senna Knot is usually employed. It 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 Persians run largely to graceful floral designs with occasional figures of animals and birds. Their lines are more often curved or circling than straight.

TURKISH.

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

CAUCASIAN.

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 impressive. The Caucasus mountains were originally a part of Persia but are now within the Russian Empire.

TURKOMAN.

These rugs are noteworthy for their mahogany reds and octogan 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 rugs a striking appearance. These rugs come from Turkistan (now a Russian province), Afghanistan and Beloochistan, are soft, lustrous, wear well and are very popular.

CHINESE.

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, the wave and mountain motif, also the figures of deers, cranes, bats and butterflies. Color effects are very soothing and restful.

NAMES.

Oriental rugs derive their names 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.

Prayer Rugs 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 are very popular and are becoming extremely scarce.

The Hearth Rug has a double arch effect in the field, each end of the field running to a point. These rugs are rare, are regarded as the "fire-side rug" and in the olden times as a rug of protection against danger.

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, ten or more times one will on each occasion 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 | 14. Kurdistan |
| 2. Bijar | 15. Laristan |
| 3. Ferreghan | 16. Mahal |
| 4. Gorevan | 17. Meshed |
| 5. Hamadan | 18. Mir-Sereband |
| 6. Herati | 19. Mosul |
| 7. Ispahan | 20. Saruk |
| 8. Joshagan | 21. Senna |
| 9. Kashan | 22. Senna-Kilm |
| 10. Khorassan | 23. Serapi |
| 11. Kirman | 24. Sereband |
| 12. Kirmanshah | 25. Shiraz |
| 13. Kurd-Kurdish | 26. Tabriz |

(The Gorevan, Serapi, Kashan, Kirmanshah, Meshed and Tabriz rugs are mostly carpet sizes and regarded as modern rugs.)

ASIA MINOR—TURKISH.

- | | |
|--------------|-------------------|
| 1. Anatolian | 9. Kumerji_Kulah |
| 2. Angora | 10. Ladik |
| 3. Bergamo | 11. Melez |
| 4. Damascus | 12. Monjour |
| 5. Ghoirdes | 13. Oushak |
| 6. Kir-Shahr | 14. Rhodian Kulah |
| 7. Konieh | 15. Soumak |
| 8. Kulah | 16. Yuruk |

CAUCAUSIAN—(Russian).

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

TURKOMAN.

- | | | | |
|------------|---|---------|-----------------|
| 1. Bokhara | { | Hatchli | 2. Afghan |
| | | Tekke | 3. Beloochistan |
| | | Pendik | 4. Kheva |
| | | Royal | 5. Samarkand |
| | | Soumak | 6. Soumak |
| | | Yomud | |

NOTE—Mr. C. F. Williams of Norristown, Pa., and Mr. C. L. Freer of Detroit, whose names appear in connection with this exhibit, are recognized as the leading American authorities on antique Oriental rugs and Chinese art, respectively.

PART 1.

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 17th 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 peer of Oriental weaving and are found in the paintings of the period. (Plate No. 1)

Period—about 1550.

2. ANTIQUÉ JOSHAGAN—PERSIAN.
4'4" x 5'10"

Loaned by Mr. V. D. Cliff.

Named after a city in Central Persia, the Joshagan rug is one of the rarest and best of the Persian weaves; and more important still, it stands next to the Ispahan in class. From an art standpoint, strength of character and power of expression it has but one superior,—the Ispahan. At this time it is almost impossible to obtain even an ordinary example of the Joshagan in America, other than the few that may be found in the hands



ISPAHAN
Plate No. 1.

of private collectors. This specimen is unusual in that the ends of the field embrace the suggestion of a double-arch or hearth effect; otherwise the design, color and tone of the rug are characteristic of the typical Joshagan weave. (Plate No. 2)

Period—about 1700.

3. ANTIQUE 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. (Plate No. 3)

Period—about 1650.

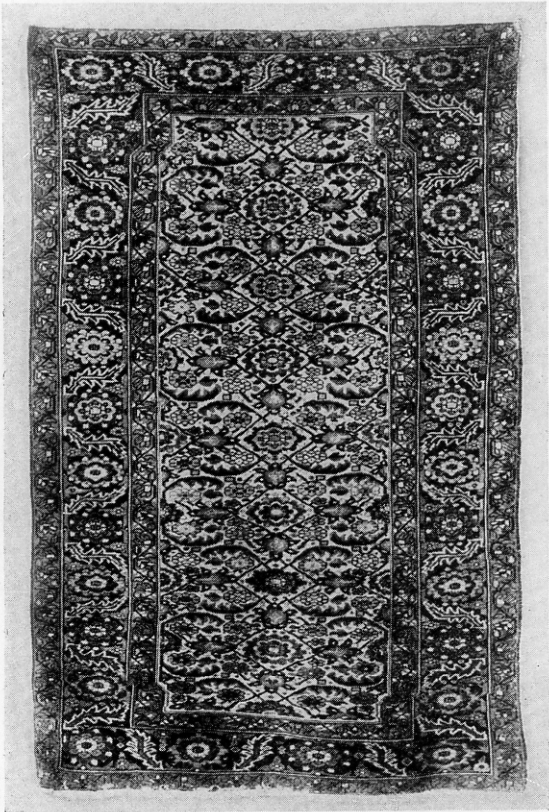
4. ISPAHAN FRAGMENT—PERSIAN.

3'2" x 3'2".

Loaned by Mr. V. D. Cliff.

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 masterpiece 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—about 1550 to 1600.



JOSHAGAN
Plate No. 2.

5. ANTIQUE SENNA—PERSIAN.

4'5" x 6'3".

Loaned by Mr. V. D. Cliff.

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 colors and is surrounded with 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 pains-taking care were devoted to the weaving of this beautiful rug, as may well be imagined from the number of knots required. Yet 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. (Plate No. 4)

6. ANTIQUE MIR SEREBAND—PERSIAN.

4'2" x 7'.

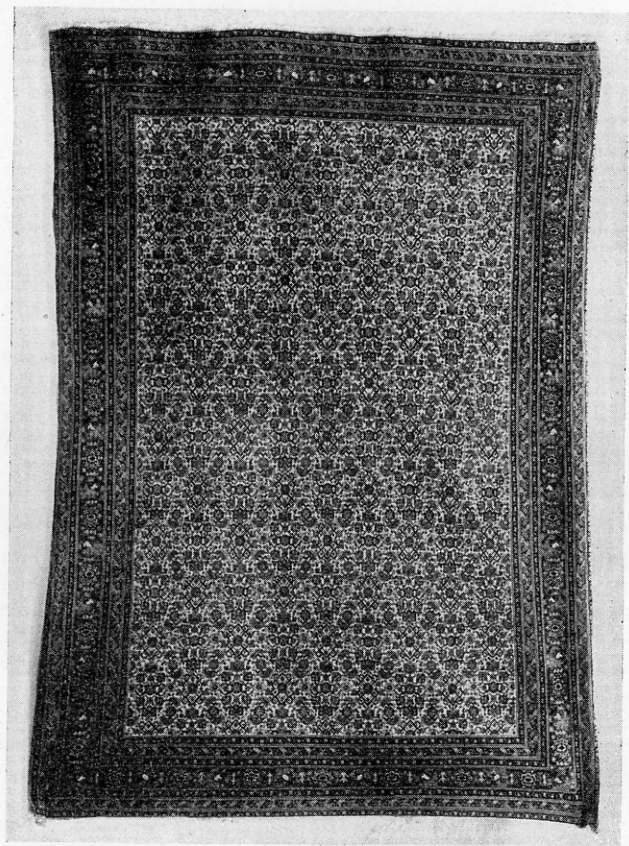
Derives its name from a city located on the southern shore of the Caspian Sea in Persia. The Mir is recognized as the best grade of the Sereband rug and this example is a typical one of the weave. A soft rose-field covered with the conventionalized pear-design in colors, with a wool of extraordinary silky fineness, surrounded with a narrow border of blue, the main or large border of ivory containing the characteristic trailing vine, gives the whole rug not only a pleasing effect but a perfect balance. This specimen was used by Mr. Mumford in his illustrated lecture on Persian weaving.

7. ANTIQUE FERREGHAN, PRAYER—PERSIAN.

6'4" x 4'3".

Loaned by Mr. V. D. Cliff.

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



SENNA
Plate No. 4. Rug No. 5.

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 art and is true to type. It is named after a city in central Persia. (Plate No. 5)

8. ANTIQUE SENNA KILM; PRAYER—PERSIAN.

4' x 5'.

Loaned by Mr. V. D. Cliff.

A Senna Kilm 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 Kilm, which when completed indicates that her engagement or marriage is near; and the more beautiful her kilm the more she is admired and the greater are her prospects for a desirable match. One can thus imagine the ambition, religious zeal and skill of the artist-maiden who conceived and executed this beautiful fabric.

9. ANTIQUE MIR-SEREBAND; GREEN—PERSIAN.

3'4" x 5'.

Loaned by Mr. V. D. Cliff.

The extraordinary feature about this rug is its green field. 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. (Plate No. 6)



KIRMAN
Plate No. 3

10. ANTIQUE BAKSHIS—PERSIAN.

(Loaned by Mrs. F. H. Fenner.)

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. Rugs of this character are now seldom seen.

11. ANTIQUE KHORASSAN—PERSIAN.

3' x 3'5".

The principal charm of the Khorassan rug lies in its soft rose tones. The medallion and "Pear" design are characteristic of the weave. This example is both attractive and artistic. Note group of birds in the center of the medallion. These rugs derive their name from a province in eastern Persia, and the name means "Land of the Sun."

12. ANTIQUE BIJAR—KURDISH.

4'5" x 5'10".

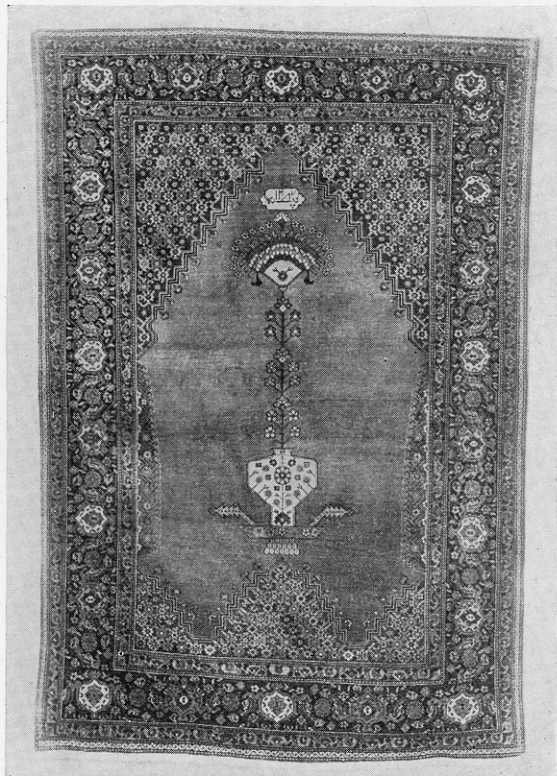
Loaned by Mr. V. D. Cliff.

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 out in the 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. About 1780.

13. ANTIQUE MOSUL—FERREGHAN.

5' x 10'.

The field of sapphire blue in this old rug, with its Herati design, is rich and lustrous. The red border is pleasing and gives a finished effect to the whole rug.



FERREGAN

Plate No. 5 Rug No. 7

14. ANTIQUE KURDISH; HEARTH—PERSIAN.

3'8" x 7'.

Named after the Kurdish tribes of Persia. This rug with a double arch or points at both ends of the field is said to indicate its being a "Hearth Rug," and many interesting tales are told bearing upon it as the emblem of protection in times of danger for those who are fortunate enough to place foot upon it. It is regarded as a family rug or rug of the home. The color-scheme and design in the field of this rug with its diamond shaped figures from arch to arch in soft rose-pink tones, coupled with a filling of cool blue at the end of each arch are charming. In the second border surrounding the field is found in profusion the "Solarium Sign" of the sun, said to indicate that the rug was made by a Sun-worshipper.

15. ANTIQUE FERREGHAN—PERSIAN.

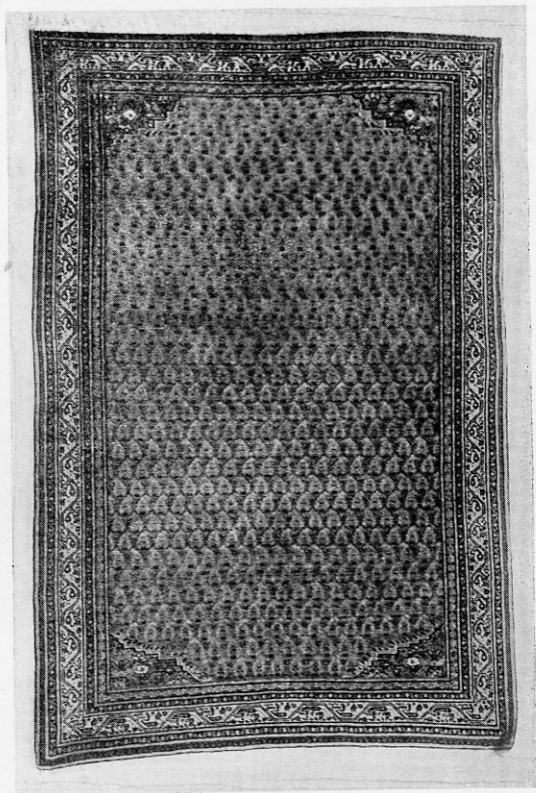
4'4" x 5'3".

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 corner figures, in each of which appears the figure of a man. This tends to give an excellent balancing effect to the entire rug. This is a typical Persian product and is recognized as one of the most prominent of Persian weaves. Mr. J. K. Mumford has described this specimen as being one of the best of its kind he has seen and it was used by him in an illustrated lecture on "Oriental Persian Weaving" of the higher class. Derives its name from a city in central Persia.

16. ANTIQUE SHIRAZ—PERSIAN.

3'8" x 4'9".

The colors in this rug are very unusual: soft, brownish tones. The field of blue is covered with the conventional "Pear" in floral design. The wool is exceedingly fine. There are eight very attractive borders.



MIR-SEREBAND
Plate No. 6 Rug No. 9

17.

ANTIQUÉ KILM—PERSIAN.

4'4" x 6'7".

The word "Kilm" means a napless rug or rug without pile. They 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.

18.

ANTIQUÉ 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.

19. KURDISH WITH TURKISH AND CAUCAUSIAN
INFLUENCE.

4'9" x 6'7".

Loaned by Mr. V. D. Cliff.

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 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 his illustrated lecture on Oriental rugs.

20. ANTIQUE 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 trailing vine border, are characteristic of the weave. These rugs are named after a province in southern Persia bordering on the Persian Gulf.

21. 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.

22. ANTIQUE 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 background of rose are most pleasing.

23. KHORASSAN SADDLE MAT—PERSIAN.

1'8" x 1'10".

The deep rose shade bordering on mahogany is the attractive factor in this little mat.

23-A. PERSIAN FLOWER RUG.

(Loaned by Mr. Charles L. Freer.)

4' x 5'2".

The field is in rose pink covered with Persian flowers in two colors of soft green. The weave of this rug is exceptionally fine, with probably five hundred knots to the square inch. A genuine Persian product and a good one.

23-B. PERSIAN FLOWER RUG.

(Loaned by Mr. Charles L. Freer.)

4' x 5'2".

A profusion of Persian flowers in green and light pink covers a field in rose red. The weave is very fine and the rug is true Persian.

PART II.

ANTIQUAE ASIA MINOR AND TURKISH RUGS.

24. 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. Being conventionalized in order to give the floral effect makes it difficult to interpret the writing. This rug belongs to the late 15th 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 DaVinci in the realm of oils. (Plate No. 7)

Period—about 1475.

24-A. DAMASCUS—EARLY ASIA MINOR.

(Loaned by Mr. Charles L. Freer.)

8'8" x 12'8".

That this is a masterpiece of the early Asia Minor art of the 15th Century requires but a glance of an experienced eye to prove. It possesses the characteristics of the period and though the colors are somewhat dimmed by centuries of wear, when the rug is placed in a bright light the colors will respond beautifully.



DAMASCUS
Plate No. 7. Rug No. 24.

The field of green, the "sacred color" of the Mohammedans, appears in this rug. To say that the design is both artistic and beautiful is but to state an obvious fact. Truly an art-gem of the period.

Period—15th Century.

25.

EARLY ASIA MINOR.

(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 17th Century (about 1650) and historically ante-dates the Ghoirdes and Kulah 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 that class which we call "picture-rugs," so named because the 17th 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.")

(Plate No. 8)

Period—about 1650.

26.

ANTIQUÉ GHOIRDES—TURKISH.

(Description by Mr. C. F. Williams.)

3'6" x 4'10".

This Ghoirdes rug is one of the earliest and best of the Turkish prayer-rugs. It is Sarcenic 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 Ghoirdes, which latter rugs are not purely Oriental; whereas, this example is Oriental in the true sense of the word. From an artistic viewpoint,



EARLY ASIA MINOR
Plate No. 8. Rug. No. 25.

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 Ghoirdes he had ever seen. (Plate No. 9)

Period—about 1600.

27. ANTIQUE GHOIRDES—PRAYER.

(Loaned by Mrs. F. H. Fenner.)

4'8" x 6".

Rugs of this type are always strong in character and very impressive. The best effect is obtained at a distance of twenty or thirty feet. Note the blue below the arch, with green and magenta above, and particularly the borders. A typical example and a good one.

28. ANTIQUE KULAH—TURKISH.

(Description by Mr. C. F. Williams.)

4'2" x 5'11".

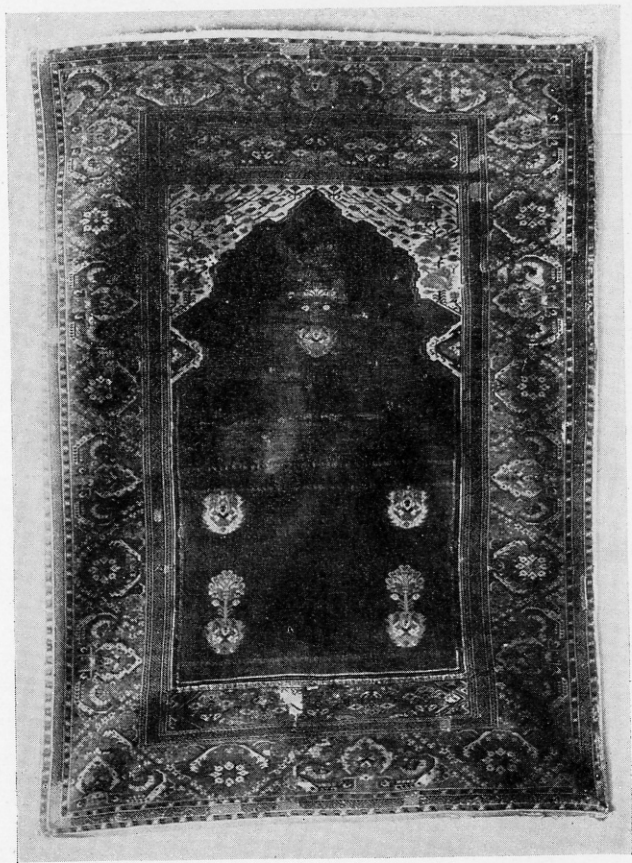
The Kulah is Turkish or late Asia Minor art. For a long time after the Turks swept into Asia Minor they depended upon the natives for their works of art, and we are getting more and more to know that early Asia Minor was the seat of an art not surpassed in the annals of the world. In rugs the Turks began to break away from the early standards in the 17th Century, and, about the dawn of the 18th 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 Kulah belongs to the latter period and is distinguished for its soft colors and "Kulah Blue." (Plate No. 10)

29. ANTIQUE GHOIRDES—TURKISH.

4' x 5'5".

Loaned by Mr. V. D. Cliff.

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 Ghoirdes was limited to those high in authority and in direct line from the Prophet. It 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, makes it exceedingly appealing.



GRIORDES-PRAYER
Plate No. 9. Rug. 26.

30. ANTIQUE KULAH—PRAYER.

4'2" x 6'4".

In light blues and straw-colored tones, this rug is very soft and restful. The field of the arch is surrounded with a row of artistic floral figures. The conventional Kulah borders are in evidence here.

30-A. KULAH-PRAYER—TURKISH.

(Loaned by Mr. Charles L. Freer.)

4' x 5'6".

The field beneath the prayer arch is in a rich red with double columns in blue and ivory making the contrast in tones very striking and beautiful. The large border in floral design on a back-ground of sapphire blue is rich and artistic. In truth, the rug is a very exceptional specimen of the Turkish weave and is true to type.

30-B. GHOIRDES-PRAYER—TURKISH.

(Loaned by Mr. Charles L. Freer.)

4'2" x 5'9".

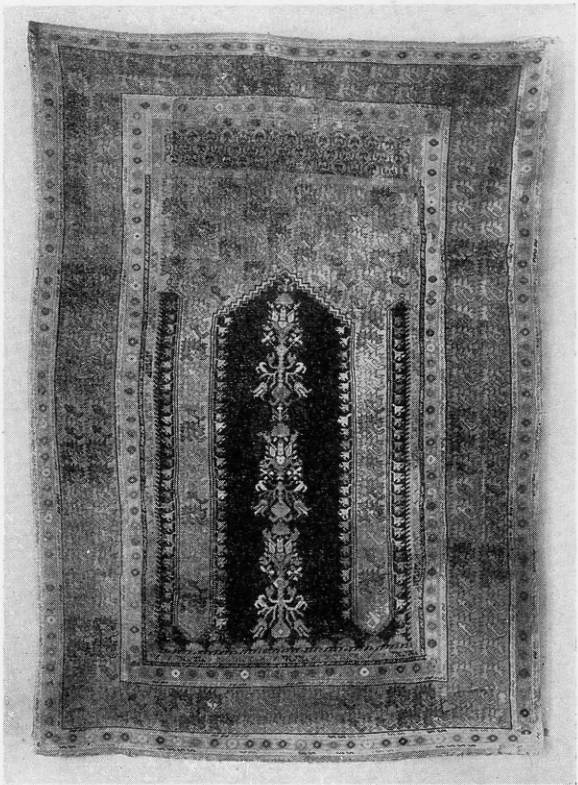
The deep blue field above the prayer arch covered with small floral figures is an impressive feature of this excellent specimen of Turkish weaving. The eight narrow borders alternating in white and brown are also striking.

30-C. GHOIRDES-PRAYER—TURKISH.

(Loaned by Mr. Charles L. Freer.)

4'6" x 5'9".

Green, the "sacred color" of the Mohammedans, is always an interesting factor in an Oriental rug. The soft tone in this specimen is quite alluring and the figure in the field just below the apex gives the rug an artistic touch. The many narrow borders surrounding the prayer arch make a fitting setting for this charming rug.



KULAH-PRAYER

Plate No. 10. Rug No. 28.

30-D. GHOIRDES-PRAYER—TURKISH.

4' x 5'8".

(Loaned by Mr. Charles L. Freer.)

A rug with fifteen narrow borders is a rarity indeed. The deep blue field beneath the arch, which is covered with numerous little figures in ivory, is equally as attractive as the borders mentioned. The rug is typical of the weave and is a splendid specimen.

31. ANTIQUE LADIK; PRAYER—TURKISH.

4' x 6'.

Loaned by Mr. V. D. Cliff.

These rugs derive their names 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 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. (Plate No. 11)

32. ANTIQUE LADIK; PRAYER—TURKISH.

3'9" x 6'6".

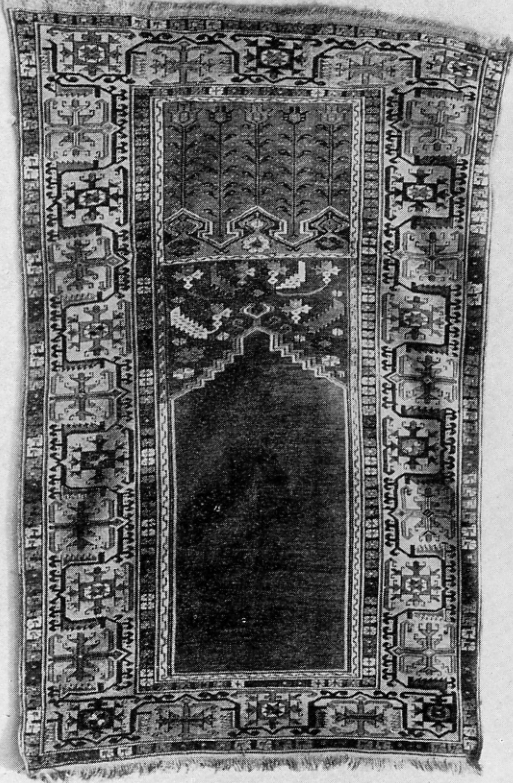
Loaned by Mr. V. D. Cliff.

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, is 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.

33. ANTIQUE LADIK—MEDALLION.

4' x 6'.

The conventional Ladik is the prayer-design, but this example has a rich red medallion in the center, surrounded with an ivory field, together with a broad gold border with the lily pad and Rhodian lily design typical of the Ladik weave. It is a very attractive rug.



LADIK-PRAYER
Plate No. 11. Rug. No. 31.

34. ANTIQUE 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.

35. ANTIQUE MELEZ; PRAYER—TURKISH.

3'10" x 5'7".

Loaned by Mrs. V. D. Cliff.

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. (Plate No. 12.)

36. ANTIQUE ANGORA—TURKISH.

3½' x 5½'.

The desirability of this rug lies in its soft velvety wool which comes from the well known Angora sheep. It is an Asia Minor product.

37. ANTIQUE KIR—SHAHR—TURKISH.

3'2" x 4'9".

Loaned by Mr. V. D. Cliff.

Named after a town in central Asia Minor, this type of rug is not commonly seen in America. It is bright in color, similar to the Bergamo, though in design it resembles the Kulah. The figures beneath the arch have a variety of interpretations, some authorities claiming that they represent the burial-place of the dead, surrounded with trees symbolic of life-eternal. Another interpretation is that they represent floating islands. At any rate, the color is most beautiful. The tree-effects are in green and white, resting on a field of lustrous red and surrounded with a trailing vine in two shades of green. These rugs are prized very highly by the Mohammedans from a religious point of view and are used many times daily in their supplications to Allah. It is an interesting as well as a picturesque example of the Turkish weave.



MELEZ-PRAYER

Plate No. 12. Rug. No. 35.

38. ANTIQUE RHODIAN KULAH—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 back-ground. 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 back-ground of ivory.

39. ANTIQUE KIR—SHAHR—PRAYER.

3'6" x 4'9".

Anatolian product with a luster of most wonderful richness. The paneled arch is green and wine-red, surrounded with eleven Kulah borders of rare beauty, three in red corresponding with the centerfield, 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. The belief was that after the spirit has left the body the owner may use the water to wash his eyes, thereby absolving himself from the evil he has seen; wash his ears against the evil he has heard, and his mouth against the evil he has spoken; and thus purify himself that he may enter heaven and enjoy eternal life. The rug is named after a city in central Asia Minor.

40. ANTIQUE ANATOLIAN PRAYER.

2'7" x 4'6".

The tone of red in the field of this rug is probably as deep and lustrous as one will ever see. Its richness and warmth give it an irresistible charm. A glance at the base of the arch shows a space where the nap is worn to the warp. This bespeaks its use by its Mohammedan owners in offering their prayers to Allah.



BERGAMO
Plate No. 13. Rug. No. 49.

41. ANTIQUE YURUK—TURKISH.

5'3" x 8'5".

Derives its name from a city in central Asia Minor. Looseness and pliability are characteristics of the Yuruk weave. The broad border of this rug has a rich golden glow relieved by the conventionalized geometrical designs peculiar to the Anatolian weave. The large medallion in the center surmounted by figures projecting from each end, which may indicate 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 his illustrated lecture on Oriental rugs.

42. ANTIQUE 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 with all the sentiment that goes with its meaning of home and protection. The field-design and color is typical Konieh, though this make is often called Rhodian.

43. ANTIQUE 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.

44. ANTIQUE ANATOLIAN MAT—TURKISH.

2'2" x 3'3".

The golden-yellow glow in this little rug is very attractive and is made more pronounced by the ivory field and the reds and blues in the figures of the field and border.

45. ANTIQUE BERGAMO; PRAYER—TURKISH.

3'9" x 4'9".

The field-design of this rug is suggestive of the entrance to a mosque or temple and is most uncommon in Oriental weaving. The rich red field below the arch is brought out in strong contrast

by the pale green above and the golden border at its base, the latter sending out a rich glow. In the green field above the arch are seen stripes of lavender and blue. An example most rare in both design and coloring.

46. ANTIQUE BERGAMO; PRAYER—TURKISH.

3'10" x 4'10".

The red field of this rug is relieved by the pale shade of green above the arch which, together with the rich golden yellow border softened with its figures in green, brown and ivory, results in harmony of tones. Note the Solarium border.

47. ANTIQUE BERGAMO—TURKISH.

5'6" x 5'7".

Loaned by Mr. V. D. Cliff.

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 most impressive. (Plate No. 13.)

48. ANTIQUE KUMERJI-KULAH—TURKISH.

4'2" x 4'11".

Of extraordinary thickness, with long nap, age has given this rug a sheen of rare richness. Some of the border designs are suggestive of the more common Ladiks and Bergamos. The center field has a rich red, with figures in shades of gold, blue and ivory. The main border in sapphire blue. Durability and richness of color are combined in this old rug.

49. ANTIQUE MONJOUR; 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 and few reach America. The contrast in reds and greens in and above the prayer-arch in this rug is striking, and the two jugs or pitchers at top of arch are pronounced in ivory tones. The borders are suggestive of a stained glass window, in a profusion of colors.

PART III.

ANTIQUE CAUCASIAN RUGS.

50. ANTIQUE DAGHESTAN PRAYER—CAUCASIAN.

2'7" x 5'10".

Loaned by Mr. V. D. Cliff.

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 as one of the best he has seen. These rugs are named after a city on the western shore of the Caspian Sea, near the Caucasus Mountains. (Plate No. 14.)

51. ANTIQUE KUBA—CAUCASIAN.

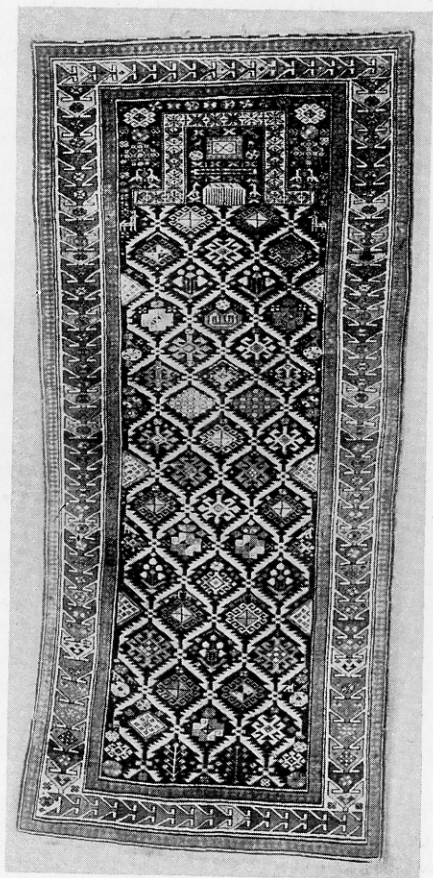
3'10" x 8'8".

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 with a row of birds in delicate tones.

52. ANTIQUE 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 that is marvelous. 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 con-



DAGHESTAN-PRAYER
Plate No. 14. Rug. No. 52.

ventional "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 and design. 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. (Plate No. 14.)

53. ANTIQUE 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, appear throughout the field of dark-blue relieved by three medallions in sky-blue, with floral decorations in soft tones. These rugs are exceedingly rare and seldom seen. Mr. C. F. Williams of Norristown, Pa., pronounced this as one of the best Bakus he had seen.

54. ANTIQUE LESGHIAN—CAUCASIAN.

3'6" x 12'.

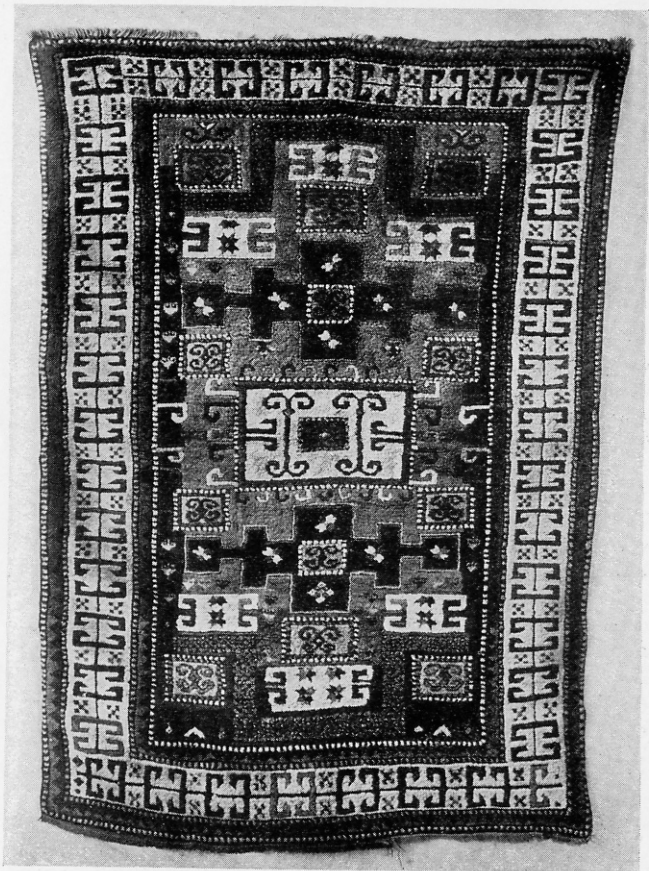
These rugs are becoming exceedingly scarce and are now to be found only in private collections. The combination of colors is soft and light in tone. The rugs are attributed to the Lesghian tribes scattered along the foot hills of the mountain ranges of Daghestan. This is strictly Caucasian in design 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. Kimberly Mumford's book on "Oriental Rugs" published in 1900.

55. ANTIQUE KAZAK—CAUCASIAN.

4'10" x 6'10".

Loaned by Mr. V. D. Cliff.

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. Could one ever tire of the



KAZAK

Plate No. 15. Rug No. 57.

color tones in this rug? Note also the double arch effect at each end, indicating that it is a "Hearth Rug," the family fireside rug, the emblem of protection against danger. Durability, harmony and beauty are apparent in this example. These rugs derive their name from a city in the southern Caucasus. (Plate No. 15)

56. ANTIQUE DAGHESTAN—CAUCAUSIAN.

3'6" x 7'.

The sapphire blue in the field of this rug is most lustrous. The geometrical figures in the field and border are typical of Caucasian weave. This rug, though in almost continuous use for the past fifteen years, is more rich and beautiful now than ever.

57. ANTIQUE GEORGIAN—CAUCAUSIAN.

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. This is a good example, with durability and pleasing colors as chief factors.

58. ANTIQUE BAKU—CAUCAUSIAN.

4'3" x 6'6".

The Baku is now one of the rarest of the antique Caucasian rugs. For clearness of color, softness of tone and refinement, it is generally regarded as among the best of the Oriental weaves. This example is a good one and old.

59. ANTIQUE KABISTAN—CAUCAUSIAN.

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.

60. ANTIQUE KABISTAN—CAUCAUSIAN.

3'3" x 11'.

In place of the usual geometrical design found in Kabistan rugs, the floral design is here substituted. A field of rich sapphire blue is covered with flowers in delicate shades, surrounded by borders in light tones of rose and blue.

61. ANTIQUE KABISTAN—PRAYER.

5'5" x 3'.

A feature of this rug is its ivory field together with the numerous figures of animals and birds in the space above the arch.

62. ANTIQUE KABISTAN FRAGMENT—CAUCAUSIAN.

3'3" x 6'.

The main Crab border, the two barber pole borders, the center field in design and color, in truth, the rug in all its features, is typical of the old Kabistan-Caucasian weave of 150 years ago, and while this is but a fragment, it is a good example of the period.

PART IV.

ANTIQUÉ TURKOMAN RUGS.

63. ANTIQUÉ PENDIK-TEKKE—TURKOMAN.

4'2" x 5'11".

Loaned by Mrs. V. D. Cliff.

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. (Plate No. 16)

64. ANTIQUÉ SOUMAK—TURKOMAN.

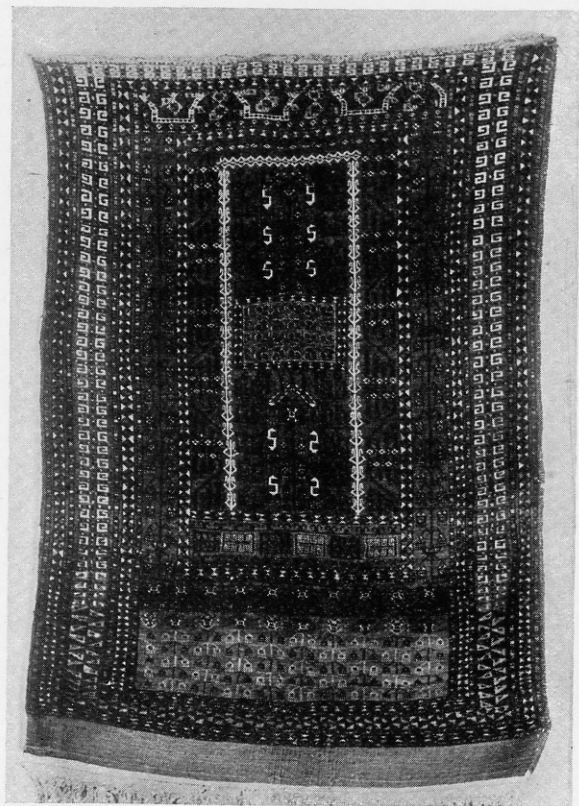
6'4" x 11'7".

While Persian Kilms 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. One may travel far before seeing its equal.

65. ANTIQUÉ BOKHARA-KILM—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.



PENDIK TEKKE-TURKOMAN
Plate No. 16. Rug. 63.

66. ANTIQUE YAMOUD—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 saw-tooth designs are found here, together with the elongated, octagon and diamond forms common to this weave. It is true to type and of the period. These rugs are made by the Yamoud tribes found on the eastern shore of the Caspian Sea in Turkistan.

67. ANTIQUE YAMOUD—TURKOMAN.

4'3" x 5'6".

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

68. ANTIQUE HATCHLI OR PRINCESS BOUKHARA
—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.

69. ANTIQUE ROYAL BOKHARA—TURKOMAN.

3'5" x 5'.

This is typical in design and color of the well known Royal Bokhara rug and is rich in color tones.

70. 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 octogon 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 very close inspection.

71. ANTIQUE BELOOCHISTAN—TURKOMAN.

3'5" x 5'7".

Loaned by Mrs. V. D. Cliff.

The fine, soft wool used in the Beloochistan rugs, together with the warmth of color in the deep reds and blues, 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.

72. 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.

73. ANTIQUE HATCHLI BOKHARA.

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 and only age can do in the mellowing of color.

74. ANTIQUE SAMARKAND—EASTERN ASIA.

5'3" x 12'5".

Loaned by Mrs. V. D. Cliff.

This rug derives its name from one of the oldest cities in eastern Turkistan, Asia (now a Russian province, formerly a 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 as 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."

PART V.

CHINESE RUGS.

75. ANTIQUE CHINESE.
2'8" x 6'8".

Loaned by Mrs. V. D. Cliff.

This example is one of the old school, as is clearly indicated by design and color-tone. It has a splendid lustre and is ornamented with 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. (Plate No. 17)

76. ANTIQUE CHINESE.
6'3" x 3'3".

Loaned by Mrs. V. D. Cliff.

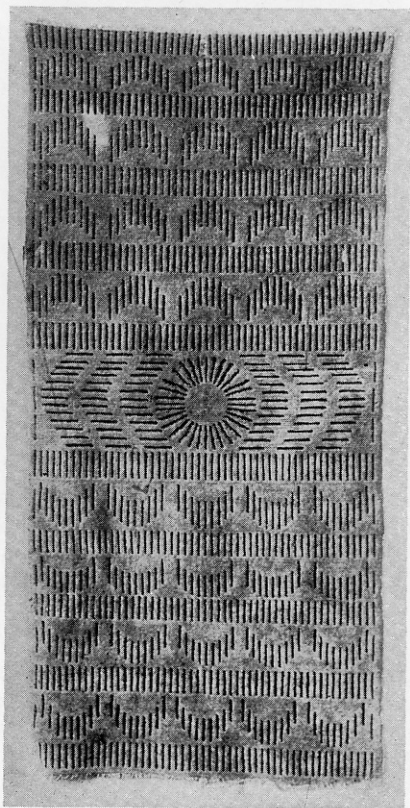
The field-design of this rug is not only extraordinary but is also exceptionally beautiful in arrangement and color-tones. The graduating colors of blue, resting on a field of soft fawn, is most impressive and soothing. From every view-point it is charming and artistic. (Plate No. 18)

77. 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 interesting.

78. 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.



CHINESE-MING
Plate No. 17. Rug No. 75.

79. ANTIQUE CHINESE MAT.

2'8" x 2'8".

The Chinese dragon is deftly worked out in varied colors and the cloud and wave-motifs also are seen. The contrast in color tones is remarkable and beautiful.

80. ANTIQUE CHINESE.

5' x 8'.

The imperial yellow here is the dominating color with the light and dark blues in pleasing contrast. The usual Chinese emblems are seen in field and border.

81. ANTIQUE CHINESE.

2'6" x 4'8".

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

82. ANTIQUE CHINESE MAT.

2'1/2" x 2'1/2".

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.

83. ANTIQUE CHINESE SADDLE BAG.

4' x 2'.

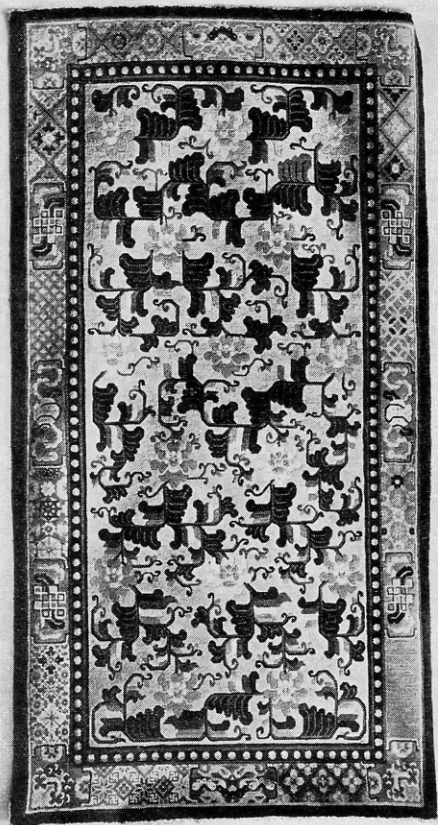
The characteristic Chinese dragons, the circle of happiness and other Chinese emblems are seen in this rug, showing it to be a typical example of the weave. The usual Chinese blues and fawn tones prevail.

84. CHINESE.

(Loaned by Mr. Charles L. Freer.)

5'2" x 8'2".

A typical Chinese rug in design and color; the characteristic Chinese emblems being in blue and green on a field of dark pink, or what might be termed a copper-tone.



CHINESE
Plate No. 18. Rug No. 76

85.

CHINESE.

(Loaned by Mr. Charles L. Freer.)

4'6" x 6'9".

To find a Chinese rug, and a good one, in rich, lustrous red is most extraordinary. This specimen is, therefore, a rarity as well as a beauty. The "Circle of Happiness" in the field and the design in the border are typical Chinese. A really charming rug.

86.

CHINESE.

(Loaned by Mr. Charles L. Freer.)

3'3" x 5'8".

Imperial Yellows and Blues are the prevailing colors in Chinese rugs and such we find in this beautiful old example that has seen centuries of wear, the tones being mellowed in a manner that only great age can produce.

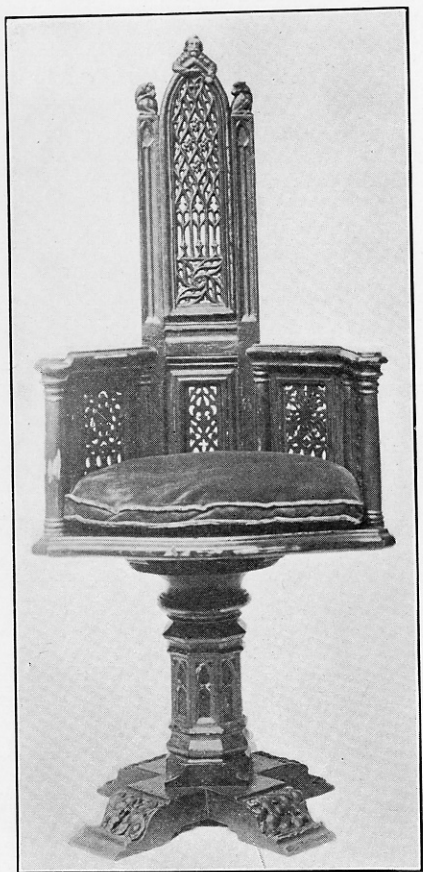
87

CHINESE.

(Loaned by Mr. Charles L. Freer.)

3'2" x 5'2".

The wool in the field of this rug is as soft as silk and its fawn-colored tones are soothing and restful as only a Chinese rug can be. The stars and other Chinese emblems throughout the field and border are typical. This is a choice example.



GOTHIC
Loaned by Mrs. A. L. Stephens

PERIOD FURNITURE

The present exhibition is not arranged with an idea of giving a history of furniture but is chosen with a view of presenting those periods whose characteristics were on the whole good in design. Many periods were purposely omitted and only those included which were distinguished by good line, craftsmanship and decoration.

In making a selection, it has been our aim to show original pieces where they were available but where antique pieces were not to be had, good replicas were secured showing the decorative tendencies prevalent at the time of the various periods.

So little is authentic of the Greek and Roman periods from existing models, we have omitted these classics except in so far as their tendencies crop out in the later periods, and we begin with Gothic as divided into Romanesque or circular Gothic, and Christian or pointed Gothic.

Following Gothic, the Renaissance periods of Italy, France, Germany and England are shown, the latter including Elizabethan, Jacobean and Queen Anne. The French periods of Louis XIV, XV, XVI, Directoire and Empire with their distinctive characteristics, are next illustrated together with their contemporaneous English expressions of the Georgian periods.



ITALIAN RENAISSANCE
Loaned by Mrs. A. L. Stephens

GOTHIC (1100 TO 1500).

The early expression of Gothic was Romanesque in character distinguished by semicircular arches and tooth styled ornamentation. The mouldings are of undulating formation alternately concave and convex.

Christian or pointed Gothic is the outgrowth of the Romanesque. It is divided into primary, a crude and heavy rendition; secondary a more ornate and decorative expression, as illustrated in French and Norman, and tertiary or decadent Gothic, which was influenced by the Reformation, and aimed to eliminate the symbolic traditions associated with its earlier expressions. The latter is most adequately seen in the styles prevalent in Tuscany during the early stages of Protestantism.

The secondary stage developed with the return of the Crusaders who introduced the Byzantine characteristics with their fine decorative quality.

The curves and their combinations with the trefoil in Gothic is symbolic of the Trinity. The quatre foil is symbolic of the four Evangelists. In furniture decoration as in architecture, fantastic animals and figures expressive of the vices and virtues are introduced.

88. Late Gothic table, Italian version
Loaned by Mrs. A. L. Stephens
89. Late Gothic chair, Italian version
Loaned by Mrs. A. L. Stephens
90. Credence cabinet, Flemish or Northern Gothic
Loaned by William Wright Company
91. Italian Gothic decorated arm chair with down cushion for seat
Loaned by Mr. Clarence H. Whybrow



ITALIAN RENAISSANCE
Loaned by Mrs. H. N. Torrey

RENAISSANCE (1400 TO 1550).

The Renaissance introduced a revival of classic forms of Greece and Rome. It is characterized by the acanthus leaf, garlands, birds, and wierd animal figures, cornucopia, figures of women the lower part of whose forms fade into curves, vines and leaf details, Composite style.

To Filippo Brunelleschi we owe the introduction of the Renaissance in Italian architecture and Borgognone introduced the same classic elements into interior decoration and furniture.

Benvenuto Cellini (1500-1571) sculptor and worker in gold and silver exerted a refining influence on the Renaissance creations.

Giacomo Barocchio called Vignola (1507-1573) who succeeded Michelangelo as architect of St. Peters and who designed the Escorial in Spain, wrote a treatise on the five orders of architecture which is to-day the accepted standard.

In Italy the style was dainty and delicate. In Germany comparatively heavy.

Albrecht Durer was the founder of the Renaissance in Germany, and John of Padua, brought to England by Henry VIII, introduced the Italian influence in England.

RENAISSANCE

92. Italian Renaissance chair rendered in polychrome. Distinctively characteristic of all elements of this period
Loaned by Mrs. A. L. Stephens
93. Italian Renaissance credence cabinet
Loaned by Mr. Clarence H. Whybrow
94. Italian Renaissance prie-dieu, Early type
Loaned by Mrs. E. D. Stair
95. Venetian upholstered arm chair
Loaned by Mrs. H. N. Torrey
96. Cassone or dower chest
Loaned by Mrs. Lem W. Bowen
98. German Renaissance chair
Loaned by Mr. William Hilger



LOUIS XIV
Loaned by Wm. Wright Co.

FRENCH PERIODS

LOUIS XIV (1643-1690).

While utilizing the Renaissance details, the grotesque was eliminated during the period of Louis XIV. The acanthus was conventionalized, and volutes and florals were centered and balanced. In the latter part of this period the acanthus evolved into the form of rock and shell until it became the feature of the Louis XV period. The Gobelin and Beauvais factories were established during this time. It was the era of Charles LeBrun, Andre Charles Boulle, (anglicized Buhl), whose tortoise shell veneer and brass inlay is so distinguished; Jean Berain, Jean LePoutre, Daniel Marot. Jean Baptiste Colbert, minister of finance under Louis XIV, did much to further the arts and sciences of this regime.

99. Boulle cabinet

Loaned by Mrs. A. H. Buhl

100. Boulle table

Loaned by Mrs. John S. Newberry

101. Boulle table

Loaned by Mrs. Isaac Stearns

The Boulle work is very rare and it is unusual to find three splendid examples like the above in one locality. The examples here shown give a variety of design in the tortoise shell veneer and brass inlay.

102. Early Louis XIV chair with brocaded covering

Loaned by William Wright Company

103. Louis XIV table

Loaned by Mrs. R. Adlington Newman

104. Louis XIV chair

Loaned by Mrs. R. Adlington Newman

105. Louis XIV walnut table

Loaned by Mrs. John S. Newberry

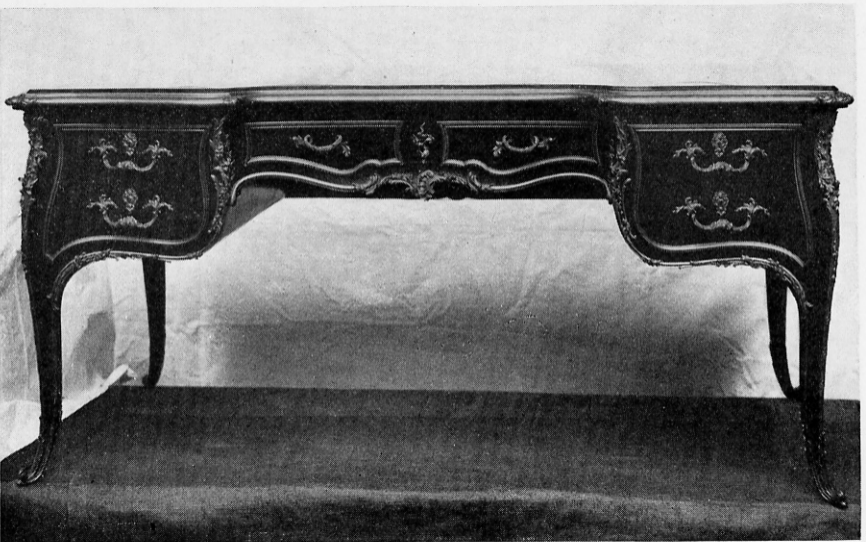


BOULLE TABLE
Loaned by Mrs. John S. Newberry

LOUIS XV (1723-1774).

The period of Louis XV is marked by magnificence and ostentation. There is a lack of symmetry and balance and an extravagance of ornamentation. It is the voluptuous period of Madam Pompadour and Madam DuBarry and the furniture becomes extravagant of ornamentation, effeminate. Rococo. Among the designers of this time are Jacques Caffieri, and Jean Riesener. It is the period of Wattean (1684-1721) and Boucher (1703-1770) whose screens, fans, and wall paintings are so typical of the time.

106. Walnut Louis XV corner desk chair
Loaned by Mr. Clarence H. Whybrow
107. Louis XV table, mahogany and bronze
Loaned by Mrs. A. H. Buhl
108. Louis XV chair
Loaned by Mrs. A. H. Buhl
109. Louis XV sofa, Salon type, showing the tapestry of the period
Loaned by Mrs. E. D. Stair
110. Louis XV chair, Salon type, showing the tapestry of the period
Loaned by Mrs. E. D. Stair



LOUIS XV
Loaned by Mrs. A. H. Buhl

LOUIS XVI (1774-1792) AND MARIE ANTOINETTE.

The Louis XVI style is the reaction from the decadent forms of rococo. The extravagance of Louis XIV and XV nearly bankrupted the nation and this period is marked by an effort to economize. This led to a movement toward a simpler expression. The furniture is marked by simplicity, comfort and elegance. The magnificent strength of Louis XIV degenerating into the voluptuousness of Louis XV was followed by this attempt to create a chaste and artistic style and the result is daintiness, sometimes bordering on effeminacy.

111. Louis XVI chaise-longue
Loaned by the William Wright Company
112. Louis XVI bergere
Loaned by the William Wright Company
113. Louis XVI arm chair
Loaned by the William Wright Company
114. Louis XVI side chair
Loaned by the William Wright Company
115. Louis XVI small table
Loaned by the William Wright Company
116. Louis XVI screen
Loaned by Mrs. A. L. Stephens



LOUIS XV
Loaned by Mrs. E. D. Stair

DIRECTOIRE OR TRANSITION.

During this period classic styles of Rome, Pompeii and Greece were revived. The French expression of these styles had a delicacy exceedingly charming. English contemporary designs were Adam and Hepplewhite.

EMPIRE.

The Empire arrived at the height of its popularity under Napoleon. This period is marked, not so much in its lines as in the application of details applied in brass or gold on a dark wood background forming sharp color contrasts. It is an adaptation of classic design to requirements of the period.

EMPIRE

117. Circular Empire table with green marble top
Loaned by the William Wright Company
118. Empire side chair
Loaned by the William Wright Company
119. Empire dressing table
Loaned by Mr. F. J. Foote
120. Empire chair
Loaned by Mr. F. J. Foote



WILLIAM AND MARY
Loaned by Mrs. V. D. Cliff

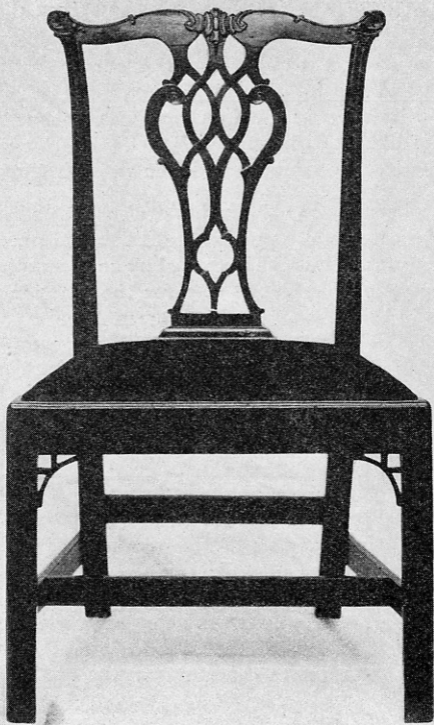
ENGLISH PERIODS

ELIZABETHAN AND JACOBEAN (1558-1649).

The Elizabethan period is contemporary with Flemish Renaissance and the intercourse between the Netherlands and England had its effect in the furniture which shows Dutch influence. It is difficult to distinguish from the Dutch and Flemish. It is characterized by strap work design and spiral chair legs.

The Jacobean style (1603) is distinguished from Elizabethan by a more delicate detail in which the Italian influence appears. In its later expression it is characterized by an excess of ornament which exaggeration paved the way for the reaction to a less rococo style in the period known as Queen Anne.

121. Elizabethan chair
 Loaned by Mrs. Lem W. Bowen
122. Elizabethan arm chair, low back
 Loaned by Mrs. Lem W. Bowen
123. Jacobean chair
 Loaned by Mrs. Lem W. Bowen
124. Jacobean hall chair
 Loaned by Mrs. Lem W. Bowen
125. Jacobean chair
 Loaned by Mrs. H. N. Torrey



CHIPPENDALE
Loaned by Mrs. V. D. Cliff

QUEEN ANNE (1689-1714).

The style designated as Queen Anne is not strictly contemporaneous with the Queen of that name and it may generally be ascribed to the production of the last few years of the seventeenth and the first decade of the eighteenth century which includes the reign of William and Mary.

It was a protest against the rococo style preceding it. It did not originate in England but was the effect of importations of furniture and craftsmen from the Netherlands. The Queen Anne is the blending of the work of the best of many men. Among novelties of the style are the "tall boy" chest of drawers and the high backed chairs. The wardrobes, buffets and desks are characterized by open pediments. The chairs have cabriole legs of walnut or mahogany sometimes ornamented by a little carving.

126. Charles II side chair, Original Antique—period 1650-1680. An excellent example. The upholstering is of old English needle-work of the Sixteenth Century.
Loaned by Mrs. V. D. Cliff
127. Charles II walnut chair
Loaned by Mrs. Edward C. Walker
128. William and Mary arm chair
Loaned by Mr. Clarence H. Whybrow
129. William and Mary arm chair
Loaned by Mr. Clarence H. Whybrow
130. William and Mary arm chair, Original Antique—period about 1690. Two similar examples, the gift of Mr. J. Pierpont Morgan, are in the Metropolitan Museum, New York
Loaned by Mrs. V. D. Cliff
131. William and Mary side chair, Original Antique—period about 1690. Of Mediterranean walnut, beautifully carved back and turned legs. The color of the wood is excellent.
Loaned by Mrs. V. D. Cliff
132. Flemish-English arm chair, Original Antique—period 1650-1690. These chairs are more often classified as English than as Flemish; the lines and design are substantially the same.
Loaned by Mrs. V. D. Cliff



SHERATON
Loaned by Mrs. V. D. Cliff

133. Low-Boy, Original Antique—period about 1690. Made of Mediterranean (Crotch) walnut; its swell-front makes it attractive and unusual.

Loaned by Mrs. V. D. Cliff

134. Gateleg table, oak

Loaned by Mrs. Edward C. Walker

135. Queen Anne arm chair

Loaned by Mr. Clarence H. Whybrow

THE GEORGIAN PERIOD (1714-1820).

The Georgian period is the era of the greatest British furniture designers, among the most celebrated being Thomas Chippendale (1754), Thomas Sheraton (1746), Robert and James Adam (1773), and Hepplewhite Company (1789).

CHIPPENDALE.

Thomas Chippendale was born early in the Eighteenth century. Little is known of his life, but his furniture has stood the test of time which banishes all save the true, and his work has given him an exalted position. He affected three styles at different periods, viz: Louis XV, Chinese, and Gothic. His work is characterized by solidity without heaviness and this constructive quality is to be seen even in his lighter forms such as the ribbonback chair. He is seen at his best in the chair. He introduced the cabriole leg, the claw and ball foot, the straight square early Georgian leg, the carved lattice work Chinese leg, the fret work leg, and even the rococo leg is to be found in his pieces. His backs were various. His efforts in Gothic often took the form of the tracery of church windows. His Chinese backs were distinctly geometrical, but the back which generally is considered the most elegant and pleasing ever done in furniture was derived from Louis XV models stripped of their rococo extravagance.

136. Chippendale side chair, Original Antique—period 1760-1780. The lines and the carving of the back show refinement and delicacy

Loaned by Mrs. V. D. Cliff

137. Chippendale arm chair, Original Antique—period about 1780. The lines show solidity combined with grace. A good example of the square-legged Chippendale. A feature is the tapering arms.

Loaned by Mrs. V. D. Cliff



SHERATON

Loaned by Mrs. Clarence H. Whybrow

138. Chinese Chippendale three-tier pie-crust table, Original Antique—period about 1760. Recognized authorities claim that there are not more than five or six of these tables in America.

Loaned by Mrs. V. D. Cliff

139. Chinese Chippendale lamp-screen, Original Antique—period 1760. The needle-work subject in the frame is of the Jacobean period, about 1620.

Loaned by Mrs. V. D. Cliff

140. Mahogany ribbonback Chippendale side chair

Loaned by Mr. Clarence H. Whybrow

141. Chinese Gothic Chippendale tea table

Loaned by Mr. Clarence H. Whybrow

142. Chippendale shell back side chair

Loaned by Mr. Clarence H. Whybrow

143. Square leg Chippendale chair

Loaned by Mrs. Edward C. Walker

SHERATON.

Thomas Sheraton was, next to Chippendale, the most famous English designer and cabinet maker. He was born in humble circumstances, was apprenticed to a cabinet maker and in time migrated to London. Little is known of him there before the age of forty and he seems to have lived in dire poverty all his life. He published a book on furniture in 1791.

His designs are varied and unequal in quality, ranging from pieces of perfect proportion and pleasing simplicity to efforts ruined by too abundant ornament. His chairbacks are delightful in their gracefulness and delicacy. Slender forms and sweeping curves characterize his best furniture.

During his best period he produced the harmonious marquetry inlays on flat surfaces. The backs and legs of his chairs are varied and produce an impression of lightness and grace.

144. Sheraton arm chair, Original Antique—period 1780-1790. Oval top with ribbon bow-knots, graceful draped back, graceful curved arms and tapering legs. A good example.

Loaned by Mrs. V. D. Cliff

145. Sheraton claw-foot adjustable top-table, Original Antique—period 1780-1790. The fluted base and the legs are delicately carved.

Loaned by Mrs. V. D. Cliff

146. Sheraton serving table, marquetry inlay
Loaned by Mrs. A. L. Stephens
147. Sheraton arm chair
Loaned by Mrs. A. L. Stephens
148. Sheraton arm chair
Loaned by Mr. Clarence H. Whybrow

HEPPLEWHITE.

George Hepplewhite was one of the best cabinet-makers of the eighteenth century. Little is known of his early life except that he served an apprenticeship to a cabinet-maker. After his death, his widow continued the business under the name of A. Hepplewhite & Company.

There is a lightness, delicacy and grace about the Hepplewhite work. The chairs are distinguished by the shield back used however in a great variety of designs. Hepplewhite shows the influence of the classic period in France. His pieces are characterized by a slighter leg than Chippindale, tapering to a spade foot and usually fluted or reeded. The backs of Hepplewhite chairs are often adorned with wheat ears or pointed fern leaves and not infrequently with the Prince of Wales' feathers. A large proportion of this furniture is inlaid with exotic woods.

149. Hepplewhite inlaid knife box. Presented to the Museum by Mr. Frederick Cowley.
150. Hepplewhite oval mirror with urn and drapes, Original Antique—period 1780-1790. Graceful and artistic in its lines. A similar one, though smaller, is in possession of the Metropolitan Museum of New York
Loaned by Mrs. V. D. Cliff
151. Typical Hepplewhite arm chair design with conventional shield back, curved arms and fluted legs
Loaned by Mrs. V. D. Cliff
152. Hepplewhite inlaid side table
Loaned by Mr. A. W. Andrews

ADAM.

Robert Adam was a noted British architect (1728-1792). He was born at Kirkcaldy in Scotland and spent some time in Italy. With his brother James he has left a deep and enduring mark upon English furniture. Under the French influence, they were disposed to the development of painted furniture with inlays of exotic woods. Sideboards are extremely attractive. In design they are austere and simple. He used wreathes, honey-suckle and fan ornament as his decorative motives. His mantelpieces were very successful.

153. Adam gold and old ivory arm chair
Loaned by Mr. Clarence H. Whybrow
154. Adam black and gold side chair
Loaned by Mr. Clarence H. Whybrow
155. Pair of Adam candlesticks
Loaned by Mr. A. W. Andrews

COLONIAL.

In the present exhibition an adequate showing of Colonial furniture has not been attempted as space will not permit. The early types of Colonial were as a rule imported Georgian and Empire models.

156. Carver arm chair, Original Antique—period 1620-1650. This chair derives its name from John Carver, the first Governor of Plymouth Colony. One of these chairs is now in Pilgrim Hall, Plymouth, Massachusetts. This is an exceptional example with its turned spindles and its beautiful color, due to centuries of wear
Loaned by Mrs. V. D. Cliff
157. Colonial desk, mahogany, embowed front, willow pattern pulls and escutcheons
Loaned by Mrs. George S. Hosmer
-
158. Adam Mirror.
Loaned by Mrs. Edward C. Walker.
159. Adam Side Table.
Loaned by Mrs. Edward C. Walker.
160. Hepplewhite Console Table.
Loaned by Mr. Clarence H. Whybrew.

MOST of the pictures in this exhibition are for sale at studio prices. Attention is especially invited to this opportunity to secure fine works of art directly from the artists. Information in regard to sales may be had from the attendant at the desk in gallery I or by applying at the office of the Secretary.