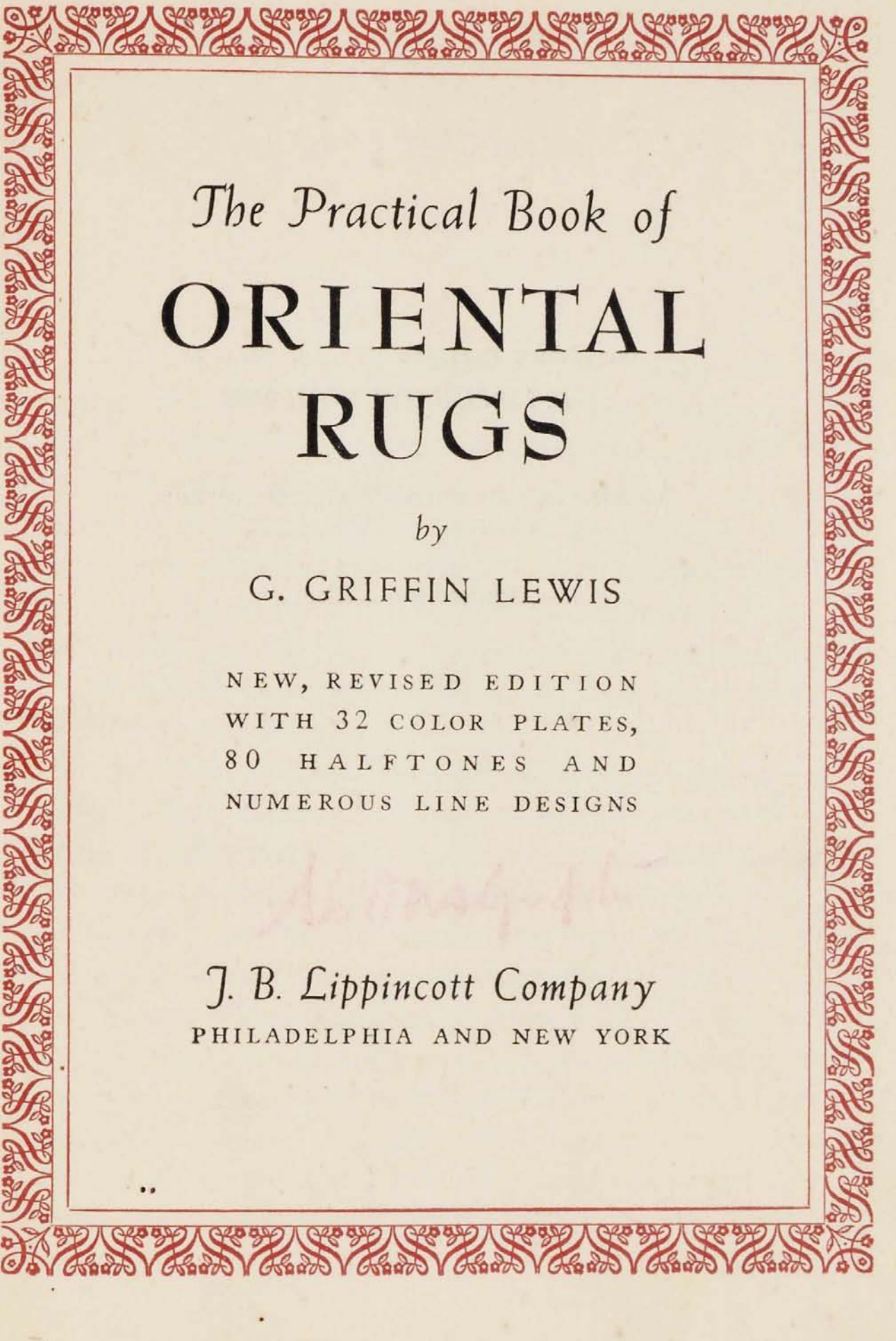


THE
PRACTICAL BOOK

of
Oriental Rugs

—
LEWIS

477

A decorative border with a repeating floral and scrollwork pattern in a reddish-brown color frames the entire page.

The Practical Book of
**ORIENTAL
RUGS**

by

G. GRIFFIN LEWIS

NEW, REVISED EDITION
WITH 32 COLOR PLATES,
80 HALFTONES AND
NUMEROUS LINE DESIGNS

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6th, revised, edition

PREFACE

TO THE SIXTH EDITION

THIRTY-FOUR YEARS HAVE elapsed since the publication of the first edition of this book and twenty-five years have elapsed since the publication of the fifth or last edition.

Since that time, many changes have taken place in the rug-making countries of the Orient. More factories have been established by European and American capitalists, and family weaving has become almost extinct, except in a very few of the remote districts, which have been little affected by outside influence.

Changes in workmanship, materials, dyes, and especially designs, have taken place so that the present-day products differ materially, in many respects, from those imported two decades ago. Many new varieties have been introduced to the Western world and many, which were obtainable at that time, are now impossible to secure.

Following World War I many choice antique and semi-antique pieces found their way into the European and American markets, which were obtainable at exceedingly reasonable prices. Such pieces, however, are now rapidly growing more scarce and it is the candid opinion of the writer that within a very few years nothing but purely

commercial rugs will be obtainable and even those will command better prices than they do at the present time, owing to the increased wages demanded by weavers and the higher cost of materials, dyes, etc.

It has been thought advisable both by the author and the publishers of *The Practical Book of Oriental Rugs* to revise it in accordance with existing conditions. Many new rug descriptions have been added, a chapter on Indian Rugs has been introduced, and those on Khilims and Chinese rugs have been changed to meet present-day situations.

The greatest change, however, has been made in the chapter: THE IDENTIFICATION OF ORIENTAL RUGS, which has been expanded far beyond its original limits, with many additional descriptive line-cuts and much more detailed text to aid in identification.

Also, the entire format of the book has been modernized, the arrangement of plates and text brought up-to-date, while the organization of the material itself has been subjected to the most careful attention and, where it seemed advisable, has been thoroughly revised, to meet more nearly the needs and conditions of the present day.

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INTRODUCTION

JUST WHEN THE ART OF weaving originated is uncertain, but there seems to be a consensus among archæologists in general that it was in existence earlier than the Twenty-fourth century before Christ. The first people we have been able with certainty to associate with this art were the ancient Egyptians. Monuments of ancient Egypt and of Mesopotamia bear witness that the products of the hand loom date a considerable time prior to 2400 B.C., and on the tombs of Beni-Hassan are depicted women weaving rugs on looms very much like those of the Orient at the present time. From ancient literature we learn that the palaces of the Pharaohs were ornamented with rugs; that the tomb of Cyrus, founder of the ancient Persian monarchy, was covered with a Babylonian carpet and that Cleopatra was carried into the presence of Cæsar wrapped in a rug of the finest texture. Ovid vividly described the weaver's loom. In Homer's Iliad we find these words: "Thus as he spoke he led them in and placed on couches spread with purple carpets o'er." The woman in the Proverbs of Solomon said, "I have woven my bed with cords, I have covered it with painted tapestry from Egypt." Job said: "My days are swifter than the weaver's shuttle and are spent without hope." Other places in the Bible where reference is made to the art of weaving are, Ex. 33, 35, Sam. 17, 7, and Isa.

38, 12. Besides Biblical writers, Plautus, Scipio, Horace, Pliny and Josephus all speak of rugs.

The Egyptian carpets were not made of the same material and weave as are the so-called Oriental rugs of today. The pile surface was not made by tying small tufts of wool upon the warp thread. The Chinese seem to have been the first to have made rugs in this way. Persia acquired the art from Babylon many centuries before Christ, since which time she has held the foremost place as a rug weaving nation.

There is no more fascinating study than that of Oriental rugs and there are few hobbies that claim so absorbing a devotion. To the connoisseur it proves a veritable enchantment: to the busy man a mental salvation. He reads from his rugs the life history of both a bygone and a living people. A fine rug ranks second to no other creation as a work of art and although many of them are made by semi-barbaric people, they possess rare artistic beauty of design and execution to which the master hand of Time puts the finishing touches. Each masterpiece has its individuality, no two being alike, although each may be true in general to the family patterns, and therein consists their enchantment. The longer you study them the more they fascinate.

Were some of the antique or even the modern pieces endowed with the gift of speech, what wonderfully interesting stories they could tell, and yet to the connoisseur the history, so to speak, of many of these gems of the Eastern loom is plainly legible in their weave, designs and colors. The family or tribal legends worked out in the patterns, the religious or ethical meaning of the blended

colors, the death of a weaver before the completion of his work, which is afterwards taken up by another, the toil and privation of which every rug is witness, are all matters of interest to the student.

Americans have been far behind Europeans in recognizing the artistic worth and the many other advantages of the Oriental rug over any other kind. Seventy-five years ago few American homes possessed even one. Since then a marked change in public taste has taken place. All classes have become interested and, according to their resources, have purchased them in a manner characteristic of the American people, so that now some of the choicest gems in existence have found a home in the United States.

Already the western demand has been so great that the dyes, materials and quality of workmanship have greatly deteriorated and the Orientals are even importing machine-made rugs from Europe for their own use. It therefore behooves us to cherish the Oriental rugs now in our possession.

Both Europe and the United States are manufacturing artistic carpets of a high degree of excellence, but they never have been and never will be able to produce any to compare with those made in the East. They may copy the designs and match the shades, to a certain extent, but they lack the inspiration and the knack of blending, both of which are combined in the Oriental product.

Only in a land where time is of little value and is not considered as an equivalent to money, can such artistic perfection be brought about.

PART ONE

1

Cost and Tariff

THE VALUE OF AN ORIENTAL rug cannot be gauged by measurement any more than can that of a fine painting; it depends upon the number of knots to the square inch,* the fineness of the material, the richness and stability of its colors, the amount of detail in design, its durability and, last but not least, its age. None of these qualifications being at sight apparent to the novice, he is unable to make a fair comparison of prices, as frequently rugs which appear to him to be quite alike and equally valuable may be far apart in actual worth.

When we consider that from the time a rug leaves the weavers' hands until it reaches the final buyer there are at least from five to seven profits to pay besides the government tariffs thereon, it is no wonder that the prices at times seem exorbitant, yet should we estimate the work upon Oriental rugs by the American standard of wages

* To count the number of knots to the square inch is an easy matter when we remember that the Ghiordes knot has two loops in the back of the rug for each knot while the Sehna knot has but one loop.

they would cost from ten to twenty times their present prices. The present tariff has had a tendency to raise tremendously the price of cheap rugs and lower by about ten percent the price of the better pieces.

To furnish a home with Oriental rugs is not as expensive as it would at first seem. They can be bought piece by piece at intervals, as circumstances warrant, and when a room is once provided for it is for all time, whereas the carpet account is one that is never closed.

Everything considered, the difference in cost per square foot between the average Oriental and the home product amounts to little in comparison to the difference in endurance. If the proper judgment is used in selecting, the money is much better spent when invested in the former than when invested in the latter. While the nap of the domestic is worn down to the warp, the Oriental has been improving in color and sheen as well as in value. This is due to the fact that the Eastern product is made of the softest of wool and treated with dyes which have stood the test of centuries and which preserve the wool instead of destroying it as do the aniline dyes.

In comparing the cost of furnishing a home with Oriental rugs or with carpets one should further take into consideration the fact that with carpets much unnecessary floor space must be covered which represents so much waste money. Also the question of health involved in the use of carpets is a very serious one. They retain dust and germs of all kinds and are taken up and cleaned, as a rule, but once a year. With rugs the room is much more easily kept clean and the furniture does not have to be moved whenever sweeping time comes around.

Dealers and Auctions

FEW EUROPEANS OR AMERICANS penetrate to the interior markets of the East where home-made rugs find their first sale. Agents of some of the large importers have been sent over to collect rugs from families or small factories and the tales of Oriental shrewdness and trickery which they bring back are many and varied. We have in this country many honest, reliable foreign dealers, but occasionally one meets with one of the other kind. In dealing with such people it is safe never to bid more than half and never to give over two-thirds of the price they ask you. Also never show special preference for any particular piece, otherwise you will be charged more for it. No dealer or authority may lay claim to infallibility, but few of these people have any adequate knowledge of their stock and are, as a rule, uncertain authorities, excepting in those fabrics which come from the vicinity of the province in which they lived. They buy their stock in large quantities, usually by the bale at so much a square foot, and then mark each according to their judgment so as to make the bale average up well and pay a good profit. So it is that an expert may occasionally

select a choice piece at a bargain while the novice usually pays more than the actual worth. Every rug has three values: first the art value depending upon its colors and designs, second the collector's value depending upon its rarity, and third the utility value depending upon its durability. No dealer can buy rugs on utility value alone and he who sells Oriental rugs very cheap usually sells very cheap rugs.

It might be well right here to state that when rugs are sold by the bale the wholesaler usually places a few good ones in the bale for the purpose of disposing of the poor ones. Dealers can always find an eager market for good rugs, but poor ones often go begging, and in order to dispose of them the auction is resorted to. They are put up under a bright reflected light which shows them off to the best advantage; the bidder is allowed no opportunity for a thorough examination and almost invariably there are present several fake bidders. This you can prove to your own satisfaction by attending some auction several days in succession and you will see the same beautiful Tabriz bid off each time at a ridiculously low price, while those that you actually see placed in the hands of the delivery-man will average in price about the same as similar rugs at a retail store.

Antiques

THE PASSION FOR ANTIQUES in this country has in the past been so strong that rugs showing signs of hard wear, with ragged edges and plenty of holes, were quite as salable as those which were perfect in every respect, and the amateur collector of so-called "antiques" was usually an easy victim. Of late, however, the antique craze seems to be dying out and the average buyer of today will select a perfect modern fabric in preference to an imperfect antique one.

There is no question that age is an important factor in the beauty of a rug and that an antique in a state of good preservation is much more valuable than a modern fabric, especially to the collector, to whom the latter has little value. In order to be classed as an antique a rug should have been made before the introduction of aniline dyes, now seventy-five or more years ago. An expert can determine the age by the method of weaving, the material used, the color combination, and the design, with more certainty than can the art connoisseur tell the age of certain European pictures to which he assigns dates by their peculiarities in style. Every time a design is copied it undergoes

some slight change until, perhaps, the original design is lost. This modification of designs also affords great assistance in determining age.

As a rule more knowledge concerning the age of a rug can be obtained from the colors and the materials employed than from the designs. An antique appears light and glossy when the nap runs from you, whereas it will appear dark and rich but without luster when viewed from the other end. Such rugs are usually more or less shiny on the back and their edges are either somewhat ragged or have been overcast anew.

With the exception of a few rare old pieces which may be found in the palaces of rulers and certain noblemen, the Orient has been pretty well stripped of its antiques.

The Ardebil Mosque carpet, which is in the South Kensington Museum, London, is without doubt the most famous piece of weaving in the world. According to the inscription upon it, it was woven by Maksoud, the slave of the Holy Place of Kashan, in 1536. It measures thirty-four feet by seventeen feet six inches and contains 32,000,000 knots. No doubt there are more good genuine antiques in Europe and America than in the entire Orient. They are to be found, as a rule, in museums and in private collections. A number of really old and very valuable pieces may be seen at the Metropolitan Museum of Art in New York City. Probably the most complete and valuable collection of antiques of all classes in America, if not in the world, was that of the late Mr. James A. Ballard of St. Louis, Mo.

Mr. Ballard, who was a most enthusiastic connoisseur,

spent a great part of his life and traveled over 400,000 miles in search of choice pieces. Before his death, he donated a half million dollars worth of rugs to the Metropolitan Museum in New York City and an equal amount to the Art Institute of St. Louis.

The Yerkes collection of Oriental rugs, disposed of at public sale by the American Art Galleries, contained nothing but Polish fabrics and Persian carpets of royal origin, made at some date prior to the Seventeenth century.

With the exception of an occasional old Ghiordes, Kullah, Bergama or Mosul, for which are asked fabulous prices, few antiques can now be found for sale. It is on account of the enormous prices which antiques bring that faked antiques have found their way into the market. Rugs may be artificially aged but never without detriment. The aging process is mostly done by cunning adepts in Persia or Constantinople before they are exported, although in recent years the doctoring process has been practised to quite an extent in the United States, and a large portion of the undoctored rugs which reach these shores are soon afterwards put through this process. The majority of dealers will tell you that there is comparatively little sale for the undoctored pieces. The chemically subdued tones and artificial sheen appeal to most people who know little about Oriental rugs.

For toning down the bright colors they use chloride of lime, oxalic acid or lemon juice; for giving them an old appearance they use coffee grounds, and for the creation of an artificial sheen or luster the rugs are usually run between hot rollers after the application of glycerine or par-

affin wax; they are sometimes buried in the ground for a time, and water color paints are frequently used to restore the color in spots where the acid has acted too vigorously. Such rugs usually show a slight tinge of pink in the white.

There is a class of modern rugs of good quality, good material, and vegetable-dyed, but with colors too bright for Occidental taste. Such rugs are sometimes treated with water, acid, and alkali. The effect of the acid is here neutralized by the alkali in such a way that the colors are rendered more subdued and mellow in tone without resulting injury to the material.

What the trade speaks of as a "washed" rug is not necessarily a "doctored" one. There is a legitimate form of washing which is really a finishing process and which does not injure the fabric. It merely washes out the surplus color and sets the rest. The belief that only aniline dyes will rub off when wet and that vegetable dyes will not do so is erroneous. If a rug is new and never has been washed the case is quite the opposite. For the reader's own satisfaction, let him moisten and rub a piece of domestic carpet. He will find that the aniline of the latter fabric is comparatively fast, whereas, in a newly made vegetable-dyed Oriental, some colors, especially the blues, reds and greens, will wipe off to a certain extent. After this first washing out, however, nothing other than a chemical will disturb the vegetable color.

Advice to Buyers

NO SET OF RULES CAN BE furnished which will fully protect purchasers against deception. It is well, however, before purchasing, to acquire some knowledge of the characteristics of the most common varieties as well as of the different means employed in examining them.

In the first place, avoid dealers who fail to mark their goods in plain figures. Be on the safe side and go to a reliable house with an established reputation. They will not ask you fancy prices. If it is a department store be sure you deal with some one who is regularly connected with the Oriental rug department. You would never dream of buying a piano of one who knows nothing of music. So many domestic rugs copy Oriental patterns that many uninformed people cannot tell the difference.

The following are some of the characteristics of the Eastern fabrics which are not possessed by the Western ones. First, they show their whole pattern and color in detail on the back; second, the pile is composed of rows of distinctly tied knots, which are made plainly visible by separating it; third, the sides are either overcast with col-

ored wool or have a narrow selvage; and fourth, the ends have either a selvage or fringe or both.

In buying, first select what pleases you in size, color, and design, then take time and go over it as thoroughly as a horseman would a horse which he contemplates buying. Lift it to test the weight. Oriental rugs are much heavier in proportion to their size than are the domestics. See if it lies straight and flat on the floor and has no folds. Crookedness detracts much from its value. Take hold of the center and pull it up into a sort of cone shape. If compactly woven it will stand alone just as a piece of good silk will. Examine the pile and see whether it is long, short or worn in places down to the warp threads; whether it lies down as in loosely woven rugs or stands up nearly straight as in closely woven rugs; also note the number of knots to the square inch and whether or not they are firmly tied. The wearing qualities depend upon the length of the pile and the compactness of weaving. Separate the pile, noting whether the wool is of the same color but of a deeper shade near the knot than it is on the surface or if it is of an entirely different color. Vegetable dyes usually fade to lighter shades of the original color, while anilines fade to different colors, one or another of the dyes used in combination entirely disappearing at times and others remaining. This will also be noticeable, to a certain extent, when one end of the fabric is turned over and the two sides are compared. Two rugs may be almost exactly alike in every respect excepting the dye, the one being worth ten to fifteen times as much as the other.

A good way to test the material is to burn slightly its

surface with a match, thus producing a black spot. If the wool is good the singed part can be brushed off without leaving the slightest trace of the burn. The smell of the burnt wool will also easily be recognized. Ascertain the relative strength of the material, making sure that the warp is the heaviest and strongest, the pile next and the woof the lightest. If the warp is lighter than the pile it will break easily or if the warp is light and the weaving loose it will pucker. Rugs whose foundation threads are dry and rotten from age are worthless. In such pieces the woof threads, which are the lightest, will break in seams along the line of the warp when slightly twisted.

Examine the selvage. It will often indicate the method of its manufacture, showing whether it is closely or loosely woven, for the selvage is a continuation of the groundwork of the rug itself. Also notice the material, whether of hair, wool or cotton. Separate the pile and examine the woof, noting the number of threads between each row of knots. If possible pull one of them out. In the cheaper grade of rugs you will often find two strands of cotton and one of wool twisted together. Such rugs are very likely some time to bunch up, especially if washed. See if the selvage or warp threads on the sides are broken in places. If so it would be an unwise choice. Now turn the rug over and view it from the back, noting whether repairs have been made and, if so, to what extent. View it from the back with the light shining into the pile to see if there are any moths. Pat it and knock out the dust. In some instances you will be surprised how thoroughly impregnated it will be with the dust of many lands and how much more

attractive the colors are after such a patting. Rub your hand over the surface with the nap. If the wool is of a fine quality a feeling of electric smoothness will result, such as is experienced when stroking the back of a cat in cold weather.

Finally, before coming to a decision regarding its purchase, have it sent to your home for a few days. There you can study it more leisurely and may get an idea as to whether or not you would soon tire of the designs or colors. While you have it there do not forget to take soap, water and a stiff brush and scrub well some portion of it, selecting a part where some bright color such as green, blue or red joins a white. After the rug has thoroughly dried notice whether or not the white has taken any of the other colors. If so, they are aniline.

A vulgar but very good way of telling whether a rug is doctored or not is to wet it with saliva and rub it in well. If chemically treated it will have a peculiar, disagreeable, pungent odor.

A fairly accurate way of determining the claim of the fabric to great age is to draw out a woof thread and notice how difficult it is to straighten it, even after days of soaking in water.

On the whole, unless one is an expert, one should refrain from relying upon one's own judgment in buying a rug for an antique.

It may be interesting to know the meaning of the tags and seals so frequently found on rugs. The little square or nearly square cloth tag that is often attached at one corner to the under surface by two wire clasps has on it the

number given to that particular piece for the convenience of the washer, the exporter, the importer and the customs officials. The rug is recorded by its number instead of by its name to avoid confusion and to save labor. The round lead seal which is frequently attached to one corner of the rug by a flexible wire or a string, especially among the larger pieces, is the importer's seal, on one side of which will be found his initials. These also are of great assistance to the custom officials.

Before closing this chapter a few words in regard to the selection of rugs for certain rooms might be acceptable, though this is, to a large extent, a matter of individual taste; yet in making a selection one should have some consideration for the decorations and furniture of the room in which the rugs are to be laid and they should harmonize with the side walls, whether the harmony be one of analogy or of contrast. The floor of a room is the base upon which the scheme of decoration is to be built. Its covering should carry the strongest tones. If a single tint is to be used the walls must take the next gradation and the ceiling the last. These gradations must be far enough removed from each other in depth of tone to be quite apparent but not to lose their relation. Contrasting colors do not always harmonize. A safe rule to follow would be to combine a color with any of its complementary colors. For instance, the primary colors are red, blue, and yellow. The complementary color of red would be the color formed by the combination of the other two, which in this case would be green (composed of yellow and blue); therefore red and green would form a harmony of contrast. Likewise red

and blue make violet, which would harmonize with yellow; red and yellow make orange, which would harmonize with blue, etc.

If the room is pleasing in its proportion and one rug is used it should conform as nearly in proportion as possible. If the room is too long for its width select a rug which will more nearly cover the floor in width than it will in length. A rug used in the center of a room with considerable floor area around it decreases the apparent size of the room. Long rugs placed lengthwise of a room increase its apparent length, while short rugs placed across a room decrease its apparent length, and rugs with large patterns, like wall paper with large patterns, will dwarf the whole apartment. The following ideas are merely offered as suggestions without any pretension whatever to superiority of judgment.

For a VESTIBULE a long-napped mat, which corresponds in shape to the vestibule and covers fully one-half of its surface, such for instance as a Beluchistan or a Mosul. Appropriate shorter-napped pieces may be found among the Anatolians, Meles, Ladiks or Yuruks. As a rule the dark-colored ones are preferable.

HALL. If the hall is a long, narrow one, use long runners which cover fully two-thirds of its surface. Such may be found among the Mosuls, Sarabands, Hamadans, Ispahans, Shirvans, and Genghis.

For a reception hall a Khiva Bokhara, a Yomud, a dark-colored Mahal, or several Kazaks or Karabaghs would look well if the woodwork is dark. If the woodwork is light several light-colored Caucasian or Persian pieces such

as Daghestans, Kabistans, Sarabands, Hamadans, or Shiraz would be appropriate.

RECEPTION ROOM. A light-colored Kermanshah, Tabriz, Saruk, Sehna or Khorasan. Usually one large piece which covers from two-thirds to three-fourths of the floor surface is the most desirable.

LIVING ROOM. For this room, which is the most used of any in the home, we should have the most durable rugs and as a rule a number of small or medium sized pieces, which can be easily shifted from one position to another, are preferable. Here, too, respect must be shown for harmony with the side walls, woodwork and furniture, as it is here that the family spend most of their time and decorative discord would hardly add to one's personal enjoyment. Many appropriate selections may be made from the Feraghans, Ispahans, Sarabands, Shiraz, Mosuls, Daghestans, Kabistans, and Beluchistans.

DINING ROOM. Ordinarily nothing would be more appropriate than one of the Herez or Sultanabad productions. Small pieces would not be suitable.

LIBRARY OR STUDY. One large or several small pieces would be acceptable; usually the dark rich shades are preferable, such for instance as are found in the Khivas, Yomuds, Kurdistans, Feraghans, Shiraz, Kazaks, Beluchistans or Tekke Bokharas, the predominating color selected according to the decorations of the room.

BATH ROOM. One heavy long-piled, soft piece such as are some of the Bijars or Mosuls in light colors.

BEDROOMS. For chambers where colors rather than period styles are dominant and where large rugs are never

appropriate, prayer rugs like those of the Kulah, Ghiordes, Ladik, Anatolian, or Daghestan varieties are to be desired. Those with yellow as the predominating color blend especially well with mahogany furniture if the walls are in buff or yellow tones. The Nomad products are especially desirable for bedrooms on account of the comfort which they afford. Being thick and soft the sensation to the tread is luxurious.

The Care of Rugs

WE SHOULD SEE TO IT THAT all Oriental rugs are at least clean and free from dust before allowing them to be delivered to our homes. The great majority of these rugs, when leaving the Orient, are impregnated with dust from the adobe floors and, if free of this dust, they have in all probability been pretty thoroughly cleaned by some reliable importer or dealer, the majority of whom are beginning to realize the importance of this procedure. Initial cleanliness is important from the standpoint of health, as sanitary conditions in the Orient leave much to be desired.

There is a popular idea that an Oriental rug will never wear out and that the harder it is used the more silky it will grow. This is erroneous and many rugs that would be almost priceless now are beyond repair, having fallen into the hands of people who did not appreciate them and give them proper care. Oriental rugs cannot be handled and beaten like domestic rugs without serious injury. In the Orient they receive much better care than they do at our hands. There they are never exposed to the glare of a strong light and are never subjected to the contact of any-

thing rougher than bare feet. The peculiar silkiness of the nap so much admired in old pieces is due to the fact that the Oriental never treads on them with his shoes.

Large rugs, having a longer pile, are more resistant to the wear and tear from shoes, but they must be handled with greater care than the small ones, as, being heavier, the warp or woof threads are more liable to break.

As a rule rugs should be cleaned every week or two. Never shake them or hang them on a line, as the foundation threads may break, letting the knots slip and spread apart. There are more rugs worn out in this way than by actual service. Lay the rug face down on the grass or on a clean floor and gently beat it with something pliable like a piece of rubber hose cut in strips. With a clean broom sweep the back, then, turning it over, sweep across the nap each way, then with the nap. Brushing against the nap is most harmful, as it may loosen the knots and force the dust and dirt into the texture. Finally dampen the broom or, better still, dampen a clean white cloth in water to which a little alcohol has been added, and wipe over the entire rug in the direction in which the nap lies. The sweeping process keeps the end of the pile clean and bright and gives it a silky, lustrous appearance. Sometimes clean, dampened sawdust can be used and, in the winter time, nothing is better than snow, which will clean and brighten wonderfully.

There is always an accumulation of dust or dirt at the roots of the pile, which cannot be removed by the broom or vacuum cleaner. Such a deposit will have a cutting tendency when tread upon, thus weakening the foundation

of the rug; therefore it is advisable every year or two, according to the amount of usage, to have your rugs washed by a reliable man who understands this work. Such a cleaning will not only destroy germs and possible moth eggs, but will restore the original color and beauty, as well as add life to the rugs.

Before washing, however, the rugs should be thoroughly inspected and all worn parts, rips and frayed edges should be repaired.

The position of a rug should be changed occasionally or if it is a large one, reverse it once or twice a year. This will lessen the wear on certain spots.

Sweeping alone is not always sufficient to keep the moths out of rugs. For this purpose the compressed air method is excellent, provided the proper machine is used. The author recently saw three different standard compressed air cleaners demonstrated on Oriental rugs. The dust bags of each were thoroughly emptied and cleaned before and after the demonstration. An equal number of rugs were cleaned with each machine, after which the dirt bags were emptied. Two of them contained a good handful of wool nap, while the third had an equal amount of dirt and no wool.

If you expect to close your home for several weeks or months do not leave your rugs on the floor. After having all necessary repairs made have them thoroughly cleaned by the compressed air process, then place them in canvas or strong paper bags, sealing them tightly. A large rug may be wrapped with clean white paper, then with tar paper. It is better to roll than to fold them, but if folded

always see that the pile is on the inside, or bad creases may be made in them which may never come out. They should be stored in a dry, airy room, as they readily absorb moisture.

When a rug shows a tendency to curl on the corners only, a very good idea is to weight it down with tea lead which is folded to make a piece about four inches long, one inch wide and one-eighth of an inch thick. This is inclosed in a cloth pocket which is sewed to the under side of the rug at the corners so that its length lies in the direction of the warp.

Soft rubber cushions of various thicknesses can be obtained to place beneath rugs. Such a cushion will not only help preserve the rug, but will make it lie more evenly and prevent slipping. This is quite essential for the thin, short-napped rugs which wrinkle up so easily.

Many rugs that are crooked may easily be straightened by tacking them face downward in the proper shape and wetting them. They should be kept in that position until thoroughly dried and shrunken to the proper shape.

Obstinate and conspicuous stains may be removed by clipping the discolored pile down flat to the warp, carefully pulling out the knots from the back of the rug and having new ones inserted. This, however, like all other extensive repairs, should be done by someone especially skilled in that line.

For the following information on the removal of stains and spots from Oriental rugs, credit is given to the Clinton Carpet Co. of Chicago.

THE CARE OF RUGS

DIRT SPOTS. Brush thoroughly with a soft brush. Then sponge with mild warm soapsuds and rinse carefully with clean water.

GREASE SPOTS. Rub with cloth wet in carbon tetrachloride, taking up the soil as it dissolves with a clean cloth or blotter. Another simple method is to sprinkle the spot with Fuller's earth and when the grease has been absorbed remove with a whiskbroom.

INK STAINS. Take up freshly spilled ink with blotting paper, then sponge the spot thoroughly with sweet milk, allowing the milk to stand several minutes. Wash out the milk with clean hot water, and to assist drying sprinkle with clean cornmeal. Old ink stains may be removed by moistening a crystal of citric acid and rubbing the spot gently, repeating until it disappears, and then rinsing with clear water.

PAINT STAINS. Fresh paint can be removed by rubbing with a cloth wet in turpentine. If hardened, remove as much as possible by gently scraping, then moisten the remainder with vaseline and proceed as for wet paint.

GRASS STAINS. Moisten cream of tartar and rub into stain. When thoroughly dry, remove from nap with sponge wet in alcohol.

RUST STAIN. Use "Erusticator." Directions are on the can.

ANIMAL STAINS. Clean at once and rub with cloth wet in weak ammonia solution (one part to twenty parts of water), then absorb with a cloth or blotter.

BLOOD STAINS. Apply lukewarm water and dry with blotter or cloth.

COFFEE STAINS. Apply lukewarm water and dry.

CHOCOLATE STAINS. Sprinkle with powdered borax, then soak for fifteen minutes with cold water. Remove with cloth and cold water. When dry remove borax with whiskbroom.

IODINE STAINS. Apply alcohol and then lukewarm soapsuds and rinse with clear water.

MERCUROCHROME STAINS. Difficult to remove. Send rug to a reliable cleaner.

BATTERY ACID STAINS. Neutralize spot with borax solution (one ounce to a pint of water), and absorb with blotter. Repeat until spot is completely removed.

VINEGAR, LEMON AND OTHER ACIDS. Sponge at once with ammonia solution (one part to four of water).

PART TWO

1

The Material of Rugs

THE MATERIAL FROM WHICH rugs are made, named in order of the ratio in which they are used, are wool, goats' hair, camels' hair, cotton, silk, and hemp.

WOOL. The wool produced in the colder provinces is softer and better than that produced in the warmer provinces. Likewise that produced at a high altitude is superior to that from a lower altitude. The quality of the pasturage plays a most important part in the quality of the wool. For this reason no better wool is to be found anywhere in the world than from the provinces of Khorasan and Kurdistan. Very often the sheep are covered over with a sheet to protect and keep the wool in a clean, lustrous condition. The quality of the wool also depends to no small extent upon the age of the sheep from which it is taken, that from the young lambs being softer and more pliable than that from the older animals. The softest and most lustrous wool is obtained by combing the sheep in

winter and is known as *kurk*. From this some of the choicest prayer rugs are made.

GOATS' HAIR. From the goats of some localities, especially in Asia Minor and Turkestan, is obtained a soft down which is used to a large extent in the manufacture of rugs. The straight hair of the goat is also used. It is of a light-brown color and, as it will not dye well, is sometimes used without dyeing to produce brown grounds, as in some of the Kurdistan products. It is quite commonly used as a selvage and fringe in the Turkoman products. When wet it curls so tightly that it is difficult to spin, therefore it is not always washed. This accounts for the strong odor which is especially noticeable in warm weather.

Mohair is obtained from the Angora goat of Asia Minor, while cashmere consists of the soft under-wool of the Cashmere goat of Tibet.

CAMELS' HAIR. In eastern Persia, Afghanistan, and Beluchistan are camels which produce a long woolly hair suitable for rug weaving, which is never dyed, is silky and soft, has phenomenal durability and is used quite freely in the Hamadan, Mosul, and Beluchistan products. It is more expensive than sheep's wool but has one great drawback in that on the muggy days of summer it has a disagreeable odor. Most of the alleged camels' hair of commerce is a goats' hair pure and simple.

COTTON. The majority of the finer Persian rugs have cotton warp and woof. It makes a much lighter, better and more compact foundation than wool on which to tie the pile, and a rug with such a foundation will hold its

shape much better. Seldom is cotton used for the pile except that once in a great while a Bokhara may be found with small portions of the white worked in cotton.

SILK. In the regions bordering on the Caspian Sea and in some parts of China where silk is plentiful it is used to quite an extent in the making of rugs, not only for the nap but frequently for the warp and woof as well. It makes a beautiful fabric, but of course will not wear like wool.

HEMP. Hemp is seldom used in rug making for the reason that it rots quickly after being wet and the entire fabric is soon gone.

PREPARATION OF THE WOOL. After being sorted, the wool is taken to a brook and washed thoroughly at intervals in the cold running water for several times until all foreign matters are removed, leaving the animal fat which gives it the soft, silky appearance. The results of washing depend to a certain extent upon the quality of the water used in the process, soft water giving much better results than hard water.

After a thorough bleaching in the sun's rays the wool is placed in a stone vessel, covered with a mixture of flour and starch, then pounded with wooden mallets, after which it is again washed in running water for several hours and again dried in the sun. Under this process it shrinks in weight from forty to fifty per cent, and after being spun the yarn is sold everywhere for the same price as twice the amount of the raw material.

It is spun in three different ways. That which is intended for the warp is spun tightly and of medium thick-

ness, that for the woof rather fine, and that for the pile heavy and loose.

There are so many different natural shades of wool that much of it can be utilized in its natural color. The dyeing is always done in the yarn, never in the loose fibers, and will be explained in the section on Dyes.

Dyes and Dyers

descriptive

THE SECRETS OF THE EASTERN dye-pot are responsible for the unrivaled beauty and durability of the Oriental rug. These secrets of extracting coloring matter from roots, leaves, flowers, barks, and various other vegetable and animal products by a process of boiling, fermenting, etc., were guarded religiously and descended from father to son, many of them having been lost as the family became extinct. Each dyer or family of dyers has some peculiar and secret method of producing certain shades.

Our great knowledge of chemistry has aided us little in our effort to duplicate and produce certain colors which the Orientals produced with the simplest ingredients and without any knowledge whatever of chemistry. Every kind of plant from which dyestuff is obtained is a product of geographic environment, the quality of which depends upon certain conditions of climate and soil. For this reason those of one locality may be superior to those of another. On the other hand it must not be forgotten that there are many classes of vegetable dyes which are not scientifically or honestly made.

After the wool has gone through the washing process and dried, it is dipped into one or more pots, according to the shade desired, for a certain length of time; then, without being wrung out, it is hung over the dye-pot to drip and after being washed once more in cold water it is finally spread out in the sun. Even when the same process is followed each time it is seldom that two bunches of material have exactly the same shade, as the density of the dye and its shade differs somewhat with each dip of wool from a previous pot. This probably accounts in part for the innumerable shadings seen in the rugs of certain localities.

Formerly the dyers employed as mordants, valonia, pomegranate rind, sumac, and the barks of certain trees, but in some districts of late they use alum. This, with the lime solution in which the wool is washed before dyeing to increase the brilliancy of the dyes, makes the yarn brittle and lessens its wearing quality. Most vegetable dyes fade, but they fade into softer and more pleasing shades. The best colors for service are, as a rule, the blues, yellows, and reds, all of which improve greatly with age. The browns are apt to lose their luster, while the blacks, which are really mineral, being made by the action of vinegar on iron shavings, seem most corrosive and gradually eat the wool. You will find many antiques in a splendid state of preservation with the exception of the black areas, where the dye has eaten the pile down to the warp threads. Natural-colored black and brown wools and brown camels' hair are frequently used and they are, of course, durable.

There is no doubt that the increasing demand in this

country for the Eastern rug, together with the Russian influence in the Orient, tends towards more hasty commercial methods of manufacture and is, to a great extent, responsible for the introduction there of aniline dyes. Coal tar products have been readily accepted by the Eastern dyers, as they are cheaper, more easily used, and offer a greater number of brilliant shades, all of which appeal very much to the Oriental taste.

The aniline dyes are more commonly used through Asia Minor and, to some extent, in the Caucasus and even in Persia. In 1903 a law was enacted by the Persian government forbidding the importation of chemical dyes and ordering the seizure and destruction of all fabrics in which they were used. It was also decreed that a dyer found guilty of using them would have his right hand cut off. The government has never been very strict in enforcing this law, or there would be at the present time many one-handed men in Persia.

As there is no such law in Asia Minor, fully seventy-five per cent of the rugs now imported from that country are aniline-dyed. The Kurdistan, Khorasan, and Kirman products, as well as those made by the Nomads in the Kirmanien district of Persia, have been particularly free from outside influences and as a rule are honestly dyed.

The nomadic life of the Kurds in former times enabled them to gather plants more easily and so they were able to obtain good vegetable dyes. Now that they do not roam as much the result is less vegetable and more aniline dyes. Formerly also, the best wool only was used by the Kurds for the making of rugs and the women chose only that

which they knew would take colors well. Now the men sell the best part of the wool and the women use what is left and press aniline dyes into service to hide any possible defect.

Some of the coal tar products will resist light, water, and air even better than many vegetable pigments, but the former have a tendency to make the wool fibers more brittle so that they break easily, while the latter preserve the wool and lengthen the life of the fabric.

Each nation uses to a large extent its favorite color; thus the Persian is partial to the dark greens and yellows, the Turk to the reds, and the Armenian to the blues. Asia Minor and Persia being countries of intense sunshine, in which the colors of the sky and land are most pronounced, the neutral tints and hues make little impression and are therefore little used. All the rug-making people use more or less yellow, blue, orange, red, ruby, and green, except the Turk, who regards the latter as a sacred color and not to be trodden on. He therefore seldom uses it in any rugs but those of the prayer design.

An expert can often distinguish between an aniline-dyed and a vegetable-dyed rug merely by feeling of it, as the coal tar product robs the wool of its oil, making it stiffer, harder, and drier. Another way to differentiate is to examine some of the white which lies next to some bright color like blue, red, orange, or green and see if it has become tinted with the brighter color. If not, wet the two and after they dry see if the white has taken any of the other color. If so it is probably aniline. In the Orient they use a string of amber beads with which to test the dyes.

The beads are drawn over the surface of the rugs so that the colors reflect through them. If aniline they are said to have a cloudy appearance, while if vegetable they have a clear wavy appearance. If there is any knowledge imparted by this test it certainly is only in the hands of the experienced. A vegetable dye will fade into a lighter tone of itself, while in a chemical dye some one of the colors used to make up the composite color will disappear. For instance a blue, which has been used with yellow to make green, may entirely disappear, leaving the yellow; thus in the aniline product the surface will show the changed color and the original color will show down next to the warp, while in the vegetable dye product there will simply be two shades of the same color.

Weavers frequently choose colors according to their symbolic significance, so that they work into their rugs a sort of poetry which only the initiated can read. Thus to the Persian, the Chinese, and the Indian Mohammedan, white is an emblem of mourning; green is regarded by the Mohammedan as a sacred color and denotes immortality; blue to the Persian means air; while to the Mongolian it means authority and power; black denotes sorrow, evil, and vice; red denotes joy, happiness, life, truth, virtue, and sincerity; yellow is a Chinese color for royalty; orange is the Buddhist and Mohammedan color for sorrow, and rose for divine wisdom. The following is a list of some of the most common Oriental colors with a short description of the sources from which they are derived:

RED. The best and most lasting is the rich carmine known as Kermes, consisting of dried insects which live

It is also symbolic of the purity of thought.

NOT correct as orange does not denote sorrow.

on a species of oak tree. These insects are collected in the month of June and are killed by being exposed to the vapors of acetic acid evolved by heating vinegar. Kermes was known to have been used in Syria in the time of Moses, and is probably the most lasting and most preservative of all dyestuffs. Of late years, however, it has been to a large extent supplemented by cochineal, which is more brilliant. Madder root, ground and boiled, is the basis of a multitude of reds and is also noted for its fastness. From it can be obtained many degrees of red from pink to intense scarlet, but the shade most commonly used by the Persians of today is obtained by combining madder with alum and grape juice. Although cochineal is used considerably by Eastern dyers, it is really a modern dye, being obtained from dried insects which are found on the cacti of Mexico. It gives soft, beautiful reds, is absolutely fast and is very expensive. With bichromate of potash it gives purple; with sulphuric acid, crimson and scarlet; and with madder, cherry and various shades of pink. One of the best, richest and most lasting vermilion was made by a secret process from sheep's blood, but the secret has long since been lost. In recent years many reds have had as a basis the dye woods, such as Campeachy wood, Brazil wood, and others. Reds are sometimes obtained from onion skins, ivy berries, beets, and other plants, but these latter pigments are not as enduring as those previously mentioned.

BLUE. Indigo dissolved in sulphuric acid, to which is added alum, forms a basis of most blues and was used long before the Christian era. It is obtained from the leaves

of various specimens of *Indigofera* which are cultivated largely in India. The deep Persian blue is obtained by applying indigo over madder. It can be compounded with almost any other dyeing material known and it is by this mixing process that beautiful violets, porcelain blues and pinks are obtained. A superb dark blue found in some of the antique Persian rugs has been in disuse for over half a century. The secret of making it seems to have been lost and no one has been able to reproduce it.

GREEN. Indigo in combination with one of the yellows furnishes most of the greens. With buckthorn it produces Chinese greens, both bright and dull.

BROWN. Browns are most frequently obtained by mixing madder with yellow or by dyeing with madder over yellow. Valonia, catchu, gall-nuts, and the green husks of walnuts also enter largely into the making of browns.

YELLOW. The principal yellows are obtained from the Persian berries, from turmeric, from saffron and sumac roots. Persian berries give a fast dull yellow. Turmeric is from the root of a plant growing abundantly in East India and China and it gives a bright orange color. Orange yellow is also obtained from henna and by combining madder and turmeric. A light yellow is obtained from larkspur; a greenish yellow from a fungus on the mulberry, and, of late years, a buff yellow has been obtained from quercitron bark.

BLACK. Black seems to be the only color which the rug makers of older days were unable to produce from vegetable or animal sources. The principal black used was that made from iron filings with vinegar and pomegranate rind,

but it destroyed the fibers of the wool. For this reason very little black was used in the antique pieces excepting where the fleece of black sheep could be obtained. Nowadays logwood, which grows in Central America, is the essential basis of all blacks in wool, although other colors are frequently used with it to modify or intensify the shade.

PURPLE. From very early times the Phœnicians were renowned for a purple which they obtained from a shell-fish found in the Ægean Sea, but the secret of making it has long since become a lost art. A great many shades of purple, heliotrope and lavender are obtained from the different red dyes in combination with indigo and the dye woods as well as from the bodies of marine insects and mollusks.

GRAY. Gray is secured from Smyrna gall-nuts with copperas.

SALMON. Salmon is obtained by mixing madder with valonia.

VIOLET. Violet is frequently made from milk, sour grape juice, madder and water.

Weaving and Weavers

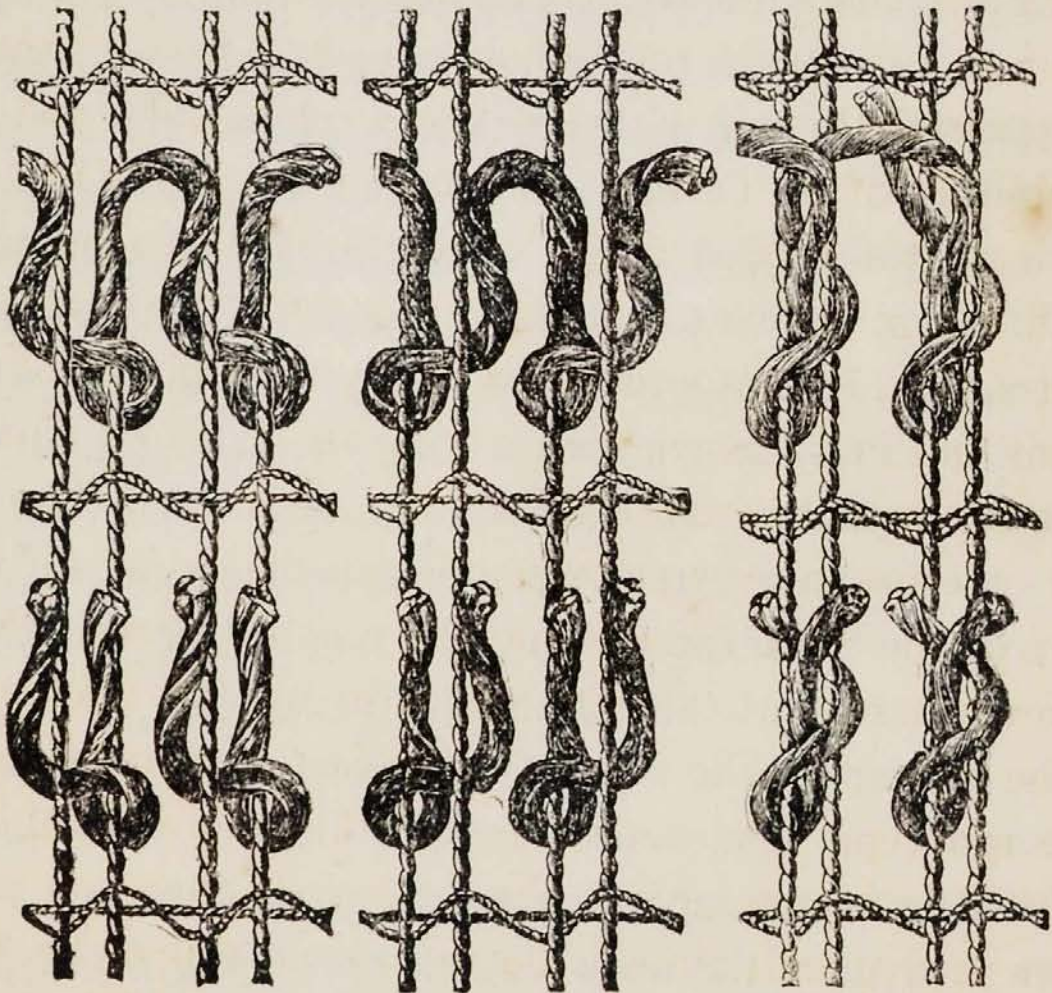
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THE METHOD OF WEAVING IN the Orient today is practically the same as it was one thousand years ago with the exception, perhaps, that there are now fewer crooked fabrics woven than in the days gone by. Next to the quality of the material from which it is made, and the dye with which it is colored, the splendid durability of the Oriental rug is due to the manner in which the pile is tied to the warp thread. It is so secure that it is impossible to remove it by pulling either end of the knot. This differs from the domestic method in which the pile is merely drawn between the warp threads without tying or fastening. In the finer fabrics of the East the knots are so close that it requires careful examination to discover them, except in very old rugs where the pile is worn down so that the knot is distinctly seen.

The Eastern loom, which is the same today as it was a thousand years ago, consists merely of four poles joined together by ropes according to the size of the rug to be woven. On these the warp threads are strung and kept at the proper tension by weights, which are attached to one of the cross poles.

From one to six, or even more, weavers work on a rug at the same time, according to its size. They sit cross-legged either on the floor or on a raised frame, so that their work will be on a level with their knees. Before them is fastened the model which they are to follow or what is known as the "talim," a chart which indicates the colors to be used and the number of knots to be tied in each color. Like expert pianists their fingers seem to know the pattern and much of the time their eyes are not even upon the work.

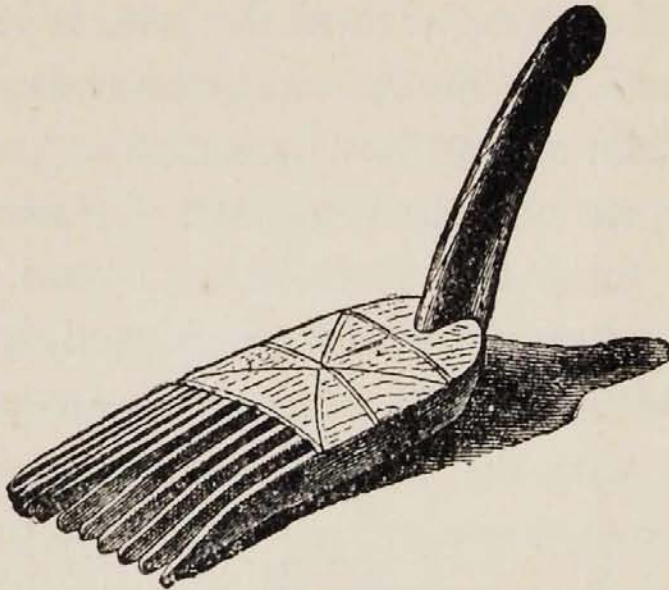
In many cases the head weaver sings these symbols for the benefit of the other weavers. Among the Nomads the



Showing the left and right Sehna knots and the Ghiordes knot both before and after the trimming of the pile.

design is frequently kept in the mind, or roughly drawn on paper or in the sand. If they have another rug as a model they get the right design by simply counting on the back the number of knots of every color in each row. Beginning at the bottom and working towards the right, the wool yarn, which goes to form the pile, is looped around the warp threads by the aid of blunt-pointed needles and then tied in such a way that by each knotting two of the warp threads are bound. When the Turkish or Ghiordes knot is used, these two threads are bound side by side. When the Persian or Sehna knot is used, if tied tightly, one is bound in front of the other. This process is repeated along the line with the proper colors required by the patterns and after each row of knots one or more weft threads are passed through between the warp threads and then beaten down with a sort of comb, the teeth of which pass between the warp threads. The pile is then trimmed off with the scissors to the desired length. The Caucasians and Kurds, as a rule, leave a long pile, while the Turkomans and Persians clip theirs quite short. Close trimming brings out more minutely the color variations. The number of knots to the square inch is determined by the closeness of the warp threads and the number of weft threads thrown across after each row, also by the thickness of these threads. The tighter and closer the knots are tied the more perpendicular the pile and more durable the fabric. In coarse fabrics, like the Kazak, there are usually four or five weft threads between each row of knots. In such fabrics the rows of pile yarn overlap, thus giving it ample opportunity to untwist and become more lustrous.

This is why the loosely woven, long-napped rugs have more sheen than do the tightly woven short-napped ones. Uneven trimming of the pile or unskilled use of the comb will produce unevenness in the completed rug.



A Wooden Comb.

The fewer and the lighter the weft threads are, the more flexible is the rug. The great depth of pile is also a good feature in certain rugs, as the heavier the fabric the better it will lie. Stronger warp threads are usually put on each side to strengthen and give better support to the weft and sometimes both warp and weft are dyed, either entirely or at the ends only, in order to give a colored webbing to the finished product.

As a rule the nap of all rugs tied with the Ghiordes knot runs directly toward one end, while those tied with the Sehna knot have a nap which runs toward one corner, right or left, according to whether the right or left Sehna knot is employed. Frequently rugs are found with either

the Ghiordes or the Sehna knot where the nap runs directly toward one side. This may be due to an untwisting of the pile yarn or to the washing process, the washer in such cases having scraped the water out toward the side of the rug instead of toward the end.

Designs and Their Symbolism

THE SOUL OF THE ORIENTAL is in his design, which is invariably well composed of skillfully conventionalized figures and superbly rich, harmonious colorings of which one never tires, while that of the European has a stiff set pattern which soon fails to attract.

The transmission of ancient patterns has been going on from century to century, the old designs and colorings being copied by the weavers from one generation to another; and many of those used at the present time are doubtless the same that were used in the time of Abraham.

Each district, tribe or family had its characteristic patterns and color combinations which were regarded as its individual inheritance and were never copied by other districts, tribes or families. So it is possible for the expert to tell the locality from which an antique rug came, but the source of the modern one is not quite as accurately determined on account of the changes in designs brought about by the influence of immigration, travel and conquest. A design may be borrowed by a neighboring province and gradually undergo changes according to the taste of the adopting people until its original form is completely lost.

The patterns have also become limited in number, so that today the entire output of Persian fabrics comprises only about thirty original designs, but of these the varieties of form, arrangement and combination are very large. Turkey and India have even, in some instances, adopted European designs. The Nomad products are perhaps the freest of all from outside influences.

By way of characterization we might state that the Persian designs are usually floral, while the Turkish designs are for the most part a mixture of the floral and the geometrical, the former being much less natural than those of the Persians. Caucasian and Turkoman designs are nearly always geometrical. Occasionally they are floral but of a rectilinear nature and never connected with wavy lines as in the Persian. The Kurdish designs are more like the Persian, while the Chinese consist largely of dragons, monsters, and animals of all sorts. It is curious to note how the Persians make many patterns out of one design by employing various methods of coloring. Even when the same colors are used there is always a great dissimilarity between the different makes of the same design.

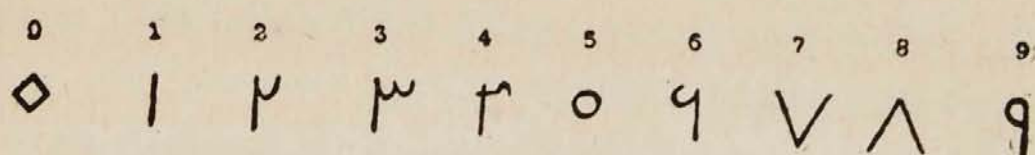
Sir George Birdwood says, "Whatever their type of ornamentation may be, a deep and complicated symbolism, originating in Babylon and possibly India, pervades every denomination of Oriental carpets." The geometrical figures, floral designs and the figures of animals and beings all carry with them a mystical, poetical idea of religious sentiment, the study of which, though difficult, is very fascinating to one who has the ability to interpret them. It seems perfectly natural that the Oriental who is so pas-

sionately devoted to symbols should profusely weave them into his fabrics. The Turks, being orthodox Mohammedans, never weave figures of animals, birds or human beings into their rugs, as the teachings of the Koran forbid it lest it should lead to idolatry. Neither do they, as a rule, make their rugs symmetrical, their idea being to symbolize the fact that only Allah is perfect. The Persians and Chinese, however, being more liberal, exercise greater freedom in these respects. In some of their old hunting rugs, of which but few remain, are depicted animals of all kinds.

It seems strange to us that the weaver, who worked day after day for months and sometimes for years on a single piece, seldom signed or dated it. I have seldom seen the name of the weaver, of the place of manufacture, or the date, on an antique rug. Many of the modern commercial pieces are provided with dates to make them more attractive to the buyer. Inscriptions, on the other hand, are frequently found in rugs of all ages and are most frequently on the borders. As a rule they are prayers or quotations from the Koran or poems from the writings of some famous Persian poet and with but few exceptions are in the Arabic language. The ability to read these inscriptions adds greatly to the charm and interest of their possession.

The date, when present, will usually be found in one corner of the rug, sometimes in the border on one side or end, and should be read from left to right. If the spot is well worn and the figures are indistinct turn the rug over and read on the back from right to left.

The following are the Arabic figures, of which there are numerous modifications:



If we remember that the Mohammedan reckoning began on July 16, 622, A.D., when Mohammed made his pilgrimage to Mecca, and that the Mohammedan year consists of thirty-three days less than ours, it will be easy to find the year in our calendar corresponding to a given year in the Mohammedan. The rule is to subtract from the Mohammedan year one thirty-third of itself and add 622 to the remainder; thus, $1331 \div 33 = 40$ (do nothing with the fraction), $1331 - 40 = 1291 + 622 = 1913$.

The following is an alphabetically arranged list of the different designs with descriptions and suggestive drawings of the same. For that part referring to the Chinese and Indian mythology the author is greatly indebted to Prof. Du Bois Reymond of Shanghai, China and to Mr. B. A. Gupte, F.Z.S., of Calcutta, India, respectively:

ABRASHES. The name applied to an irregularity in weaving in which the color of the ground work in a rug is suddenly changed, showing stripes of bands of a different color or of shades of the same color, running partially or entirely across the field. Abrashes are apt to impress the novice as defects, whereas to the connoisseur they emphasize the significance and artistic value of individuality.

While abrashes may at times be due to the fact that the pile yarn of the proper shade has become exhausted, to the death of the weaver, change of abode, and so forth, they are more frequently intended by the weavers to di-

vert the evil eye or to emphasize their belief that nothing is perfect but Allah.

Abrashes are particularly common in Kurdish rugs.

ALLIGATOR. See *Kulah Border Design*.

ALMOND. See *Pear*.

ANGULAR HOOK or LATCH HOOK. A modification of the Swastika and carries the same meaning. It has been called



the trademark of the Caucasian rugs, in which it is almost invariably used; in fact, it is apparent in nearly all of the Western Asiatic designs. With the Chinese the latch hook stands for privacy. (See *plates 18 and 84*.)

ANIMAL FORMS. Were at one time universally employed in the decoration of all rug-making countries except China. In the old hunting rugs and in the antique Kirmans, realistic animal forms, which gracefully harmonized with the other designs, were profusely employed. The same is true also of many modern Kirmans.

There is not a single class in the Caucasian group or in the Asia Minor group, excepting the Ghiordes, in which they are not at times represented but in many cases they are so highly conventionalized as to be unrecognizable.

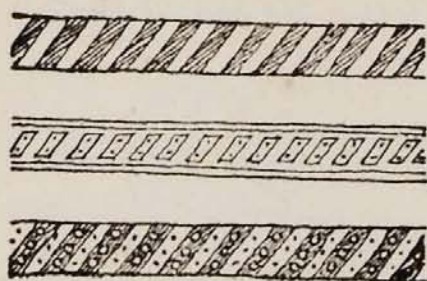
See *Deer, Dog, Dragon, Horse, Lion, Lion Dog and Turtle*.

ANTHEMION or HOM consists of an alternate bud and fir cone arrangement with strong lateral markings. It is frequently used as a flower on the Sacred tree.

APPLE. See *Silibik*.

BALL AND CLAW. Similar to that used on the legs of chairs and tables of the seventeenth and eighteenth centuries.

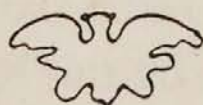
BARBER-POLE STRIPE (a border design). An alternate arrangement of diagonal stripes of red and white or blue and white, found more or less in the borders of rugs from



all parts of the Orient, especially the Caucasian products. Frequently the stripes carry some small decorative pattern. (See *plates 25, 54, and 79.*)

BASKET. One of the Chinese Buddhist ornaments.

BAT. A Chinese design which is symbolic of happiness. Found quite commonly in the Chinese fabrics. Five bats often appear in the center of Chinese rugs and represent riches, longevity, health, love of virtue and peaceful end.



BEADS. The rosary was anciently used to record time, and a circle, being a line without termination, was the natural emblem of its perpetual continuity; hence we find circles of beads upon the heads of deities and enclosing the sacred symbols upon coins and other ornaments. Beads are always carried by the Mohammedans to assist them

in their prayers. The Moslem rosary consists of ninety-nine beads, each one designating one of the ninety-nine beautiful names of Allah.

BEE. In China it is symbolic of many descendants. In India it has been adopted from British associations and represents industry, but is not regarded as an old symbol.

BETTER OF SCARABÆUS. A Chinese symbol of creation, resurrection or new life. In India it is a symbol of royalty.



Wings of the gold beetle are used in decorating peacock feather fans and morchels or royal fly flaps. As the blue beetle it represents one that lives on honey and is portrayed near the form of a young lady whose lotus-like face it is supposed to have been mistaken for that flower.

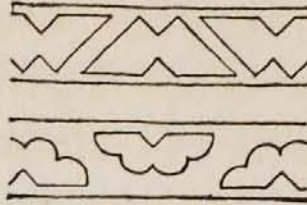
BIRDS. Were naturalistically represented in many of the antique rugs and are still so represented in the present day Tabriz and Kirmans. They are rarely seen in the rugs of Asia Minor, where the weavers are mostly Sunnite Mohammedans, for the reason that the representation of living things is forbidden by the Koran.

Highly conventionalized bird forms are commonly employed in most of the Caucasian rugs.

BOAR. In India a boar with a ball on its right tusk represents Vishnu the Protector in his third incarnation when he lifted up and saved the earth from being engulfed by the great flood (the Deluge).

BOUQUET. See *Pear*.

BUTTERFLY. The Chinese symbol of vanity. In India it was not used in the older decoration, but in modern decoration it has the associations of a flirt, owing to English



associations. Butterfly forms are frequently found in Chinese rugs intermingled with those of bats.

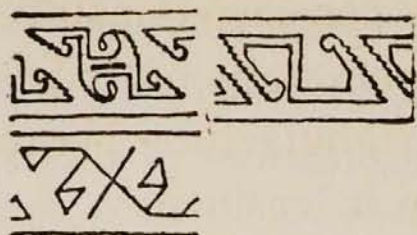
BOW KNOT. As one of the emblems of Buddha it is used in Chinese and Japanese ornament and is often found in the border of Chinese rugs. Sometimes it partakes of a floral character in the Shiraz and Kirman rugs and is very commonly found in the Shemakha weaving, where it is a talismanic design.

CANDLESTICK. Usually in the form of a letter Y, is commonly found in the field of the Princess Bokharas and Katcheli of the Turkoman group. See *Tekke Field Design*.

CARNATION BORDER DESIGN. A Caucasian design symbolic of knowledge. Particularly common in the borders of Caucasian rugs, especially the Shirvan. It is frequently confounded with the Pansy border design.

CANOPY. A Chinese Buddhist symbol.

CAUCASIAN BORDER DESIGN. So called by the author because it is seldom found in any but Caucasian fabrics. It is a sort of S-shaped arrangement of the latch-hook design. (See *plates 79 and 80.*)



CHECKER BOARD. An arrangement of squares of two or more different colors similar to that of a checker board. Seldom found in any rugs excepting the Bergama and Yomud.

CHICHI BORDER DESIGN. Usually consists of an eight-petaled flower arranged on the alternate steps of the Greek meander. It is seldom found in any rugs but the Chichi. (*See plate 82.*)



CHICHI FIELD DESIGN. A small serrated cross-shaped design with latch hooks attached at every angle. While occasionally employed in other Caucasian rugs, it almost invariably covers the field of the Chichi, so that it is a prominent distinguishing feature of that rug.

CHIN. *See Pearl.*

CHINESE CLOUD BAND. *See Cloud, Chinese.*

CHINESE FRET, GREEK FRET, GREEK KEY (a border design, suggested by the overlapping of the sea waves). It is commonly found in the borders of the Samarkand, Kashgar, Yarkand, Beluchistan, and nearly all of the Chinese products. (*See plates 84 and 96.*)

CIRCLE. Quite commonly used in Chinese decoration, where it denotes eternity, having no commencement and

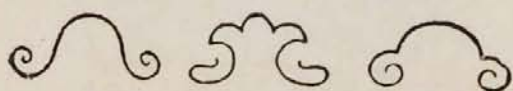
no end. In India it is considered inauspicious. It is related that one of the Maharajahs of India returned a costly landau to a British manufacturer because it had circles of embroidered tape on its cushions.

CIRCLE OF HAPPINESS. A circle or ovoid within which are usually worked various Chinese designs, either floral or animal. Found in nearly all classes of Chinese products. (*See plates 31, 32, and 95.*)

CLAW AND BALL. See *Ball and Claw*.

CLOUD BAND. See *Cloud, Chinese*.

CLOUD, CHINESE. One of the most famous of the Mongolian patterns, although it is frequently found in Cauca-



sian and Kurdish fabrics. It is symbolic of immortality and represents the constellation of Ursa Major, in which, by the Mongolian, the great Ruler was supposed to reside. (*See plates 31 and 42.*)

COAT OF ARMS, PERSIAN. Consists of a lion holding an uplifted sword in its right paw and the rising sun dominating from its back. Persians from their earliest history have

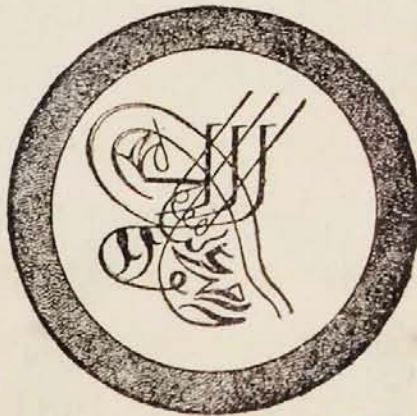


worshipped the sun. The lion was added about eight hundred years ago, being the emblem of one of the Nomadic tribes who were conquered by the Persians. The sword signifies the absolute power of the Persian rulers. This emblem is used on their flag and coins as well as in decoration.

COAT OF ARMS, RUSSIAN. The Russian double eagle is occasionally found in old Kazaks.



COAT OF ARMS, TURKISH. Rudely represents a left hand; originated, it is said, by a Sultan who sealed the treaty of Ragusa with the imprint of his hand after dip-

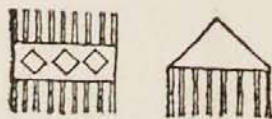


ping it in blood. It now appears on the Turkish stamps, coins and many of their public documents.

COBRA. See *Serpent*.

COCK, crowing. See *Rooster*.

COMB. An emblem of the Mohammedan faith to remind the devout that cleanliness is next to godliness. For



this reason it appears in its various forms near the niche of many prayer rugs, especially in the Daghestans.

COMPASS. Carried by the Mohammedans to determine their location so that the niche of their prayer rugs might be pointed in the right direction, toward Mecca.

CONCH SHELL. A Chinese Buddhist symbol.

CONE, FIR. See *Pear*.

CORNUCOPIA. Represented by a ram's horn filled with flowers and fruit. It symbolizes peace and prosperity.

CRAB. A border design having the appearance of a series of crabs with their claws extended. Very common



in the Caucasian fabrics, especially the Kazaks. (See *plate 33*.)

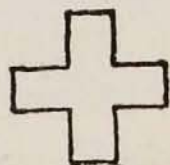
CRANE. In India the crane is symbolic of a rogue, a cheat, a false prophet, a religious hypocrite. Crane-like (*bakavrata*) means hypocrisy. A poet addressing a crane said, "You stand on one leg like a devotee performing austerities, but you can only cheat senseless fishes."

CRESCENT. In China the crescent is symbolic of coming

events. In India it signifies descent in the lunar line of kings of the warrior race (Kehatriya) or it indicates Mohammedan faith. When used as a tattoo mark it is associated with a little star below it and it means the devoted love of Rohini (Venus) to the moon (who is masculine in Indian mythology).

CROCODILE. In Indian mythology, when drawn with a female figure seated on it, it signifies the Goddess Ganga (personification of the river Ganges); when drawn as holding an elephant in its tremendous jaws, it shows distress and tenacity.

CROSS, GREEK (sometimes called the Square Cross). A plain cross with four equal arms. Most of the Eastern



churches are built in the form of this cross. The cross is never found in rugs that are woven by the orthodox Mohammedans.

CROSS, SQUARE. See *Cross, Greek*.

CROW. Chinese, harbinger of bad luck; Indian, an evil foreboder among the Hindoos and a good omen among the Mohammedans.

CROWING COCK. See *Rooster*.

CROWN JEWEL. See *Pear*.

CUFIC BORDER DESIGN. Derived from conventionalized Cufic letters. It can be traced through a gradation of changes to Cufic characters in Asia Minor rugs of the fifteenth century. The only modern rugs which carry this

design are the Shirvans, Daghestans and Kabistans of Eastern Caucasia.

DAVID'S SHIELD. See *Star, six-pointed*.

DAVID'S SIGNET. See *Star, six-pointed*.

DEER. In China it is symbolic of longevity and success. In India a doe is symbolic of love toward animals because of its association with Shakuntala.

DIAMOND. Found in rugs of almost every class, but more especially in those of the Caucasus. As far as we are able to learn the diamond has no special symbolic significance. (*See plate 46.*)

DIAPER. See *Lattice*.

DISC, WINGED. See *Winged Globe* or *Disc*.

DOG. The dog is considered a sacred animal because one preceded Mohammed the prophet when he made his first triumphal entry into Mecca.

DOVE. Chinese, companionship; Indian, no significance except through British associations for innocence.

DRAGON. The Imperial Chinese dragon is represented with five claws and no wings, also with scales like a crocodile. It is frequently represented as either holding or looking toward a round object which is said to represent a pearl. In India the dragon is the symbol for death. The Japanese dragon has but three claws. (*See plates 31 and 108.*)

DUCK. In China the duck is the symbol of connubial felicity.

EAGLE. In Indian mythology, Garuda, the Eagle of Heaven, is the charger of Vishnu and the destroyer of venomous snakes.

EGG. In China it is symbolic of productiveness, plenty. In India, an egg with the figure of a babe inside it indicates the universe.

ELEPHANT. Chinese, high official rank; Indian, sign of royalty, as kings possess them.

EWER or PITCHER. A Mohammedan symbol for purity. It is most frequently seen in the prayer rugs of Asia Minor.

FEATHER. See *Pear*.

FERAGHAN. See *Herati*.

FIR CONE. See *Pear*.

FISH. See *Herati*.

FISH BONES. Sometimes called Indian fish bone, suggests the skeleton of a fish. It is sometimes arranged somewhat like the *Herati*. (See *plate 92*.)



FLAME. See *Pear*.

FLECK BORDER DESIGN. Consists of small geometric designs usually filling the secondary border stripes of Asia Minor rugs, especially the *Kulah* and the *Ghiordes*. Invariably present in the former class.

FLOWER OF HENNA. See *Guli Henna*.

FLOWER AND KNOP. See *Knop and Flower*.

FLY. With the Chinese the fly is symbolic of worthlessness.

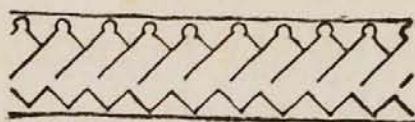
FOUR FLOWERS. See *Roses, four*.

FOUR ROSES. See *Roses, four*.

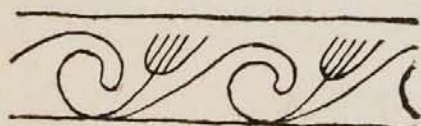
FRET, CHINESE. See *Chinese Fret*.

FRET, GREEK. See *Chinese Fret*.

GALLEY (a border design). Originated among the people who inhabit the section of country between the shores of the Mediterranean, Black and Caspian Seas.



GEORGIAN BORDER DESIGN. Generally found in Caucasian fabrics, especially the Daghestan and Shemakha, occasionally in the Saruk. There are several forms of this



design, the two most common ones being herewith illustrated. (See plates 22 and 83.)

GHIORDES BORDER STRIPE. Several forms, the two most commonly used herewith illustrated; one being two rosettes one above the other, each joined by a long, narrow



stem to a leaf form on the right, while the other has but half of a rosette, which is similarly joined to a leaf form below. (See plates 22 and 83.)

GOURD. Chinese, receptacle of mysteries; Indian, when shaped like a bowl, represents the drinking vessel of a Sanyasi or recluse.

GREEK CROSS. See *Cross, Greek*.

GREEK FRET (border design). See *Chinese Fret*.

GREEK KEY. See *Chinese Fret*.

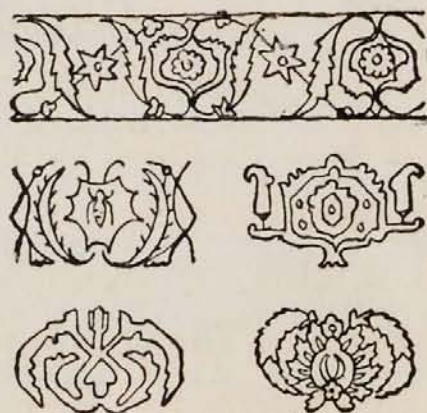
GULI HENNA. Consists of the small yellow henna flowers arranged in rows with floral forms connecting them similarly in arrangements to the Herati design. It is common in Persian rugs, especially old Feraghans. (*See plate 48.*)

HAND. See *Coat of Arms, Turkish*; also *Pear*.

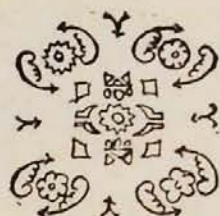
HARE. Chinese, in connection with the moon.

HENNA FLOWER. See *Guli Henna*.

HERATI. Also known as the fish, twin fish and Feraghan designs. Better known as the Herati. It originated in the old city of Herati. It consists of a rosette between two



lancet-shaped leaves which very much resemble fish. On account of this resemblance it is often called the fish pattern. It has been utilized with many modifications in half the rug-making sections of the Orient. It may be found



in its original form in many of the Persian fabrics, especially the Herat, the Feraghan, the Khorasan, and the

Sehna. When in the body of the rug it is generally arranged as a diaper, covering all or a considerable portion of it. Sometimes it appears in combination with square or diamond-shaped figures. The Herati border is found in a great many of the Persian and in some of the Caucasian fabrics. (*See plates 9, 43, 44, and 97.*)

HEXAGON. Found in rugs of almost every class, but more especially in those of the Caucasus. It apparently has no special symbolic significance.

HOG. In China the hog is symbolic of depravity and imbecility.

HOM. See *Anthemion*.

HOOK, ANGULAR. See *Angular Hook*.

HOOK, LATCH. See *Angular Hook*.

HORSE SHOE. Emblem of good luck. Frequently used in combination with cloud forms.

HOUND. Chinese, fidelity or loyalty.

HOURLASS. Formed by the joining of two triangles at their apices; symbolic of fire and water.

HUMAN BEINGS. Were naturalistically depicted in many of the old carpets. They appear commonly in modern products of many countries, especially the Caucasus, where they are highly conventionalized and of angular arrangement.

INDIAN FISH BONE. See *Fish Bone*.

JEWEL. See *Pear*.

JUG. In India the jug with the bust of a woman on the top represents the sacred water of the Ganges.

KEY, GREEK. See *Chinese Fret*.

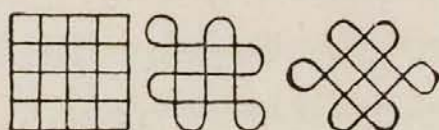
KHORASAN BORDER DESIGN. Consists of a heavy un-

dulating vine with incipient floral forms which somewhat resemble in shape a bird's head. It is a characteristic feature of the Khorasan and is never found in any other rug.

KNOP AND FLOWER. A closed bud alternating with a rosette or a palmette. It is supposed to have had its origin in the Egyptian lotus. It is used chiefly in border designs.

KNOT. A Buddhist symbol.

KNOT OF DESTINY. Dates back to Solomon's time. It is one of the Chinese Buddhist ornaments and is therefore quite commonly found in the Samarkand, Yarkand, Kashgar, and the various Chinese products. Also used more or

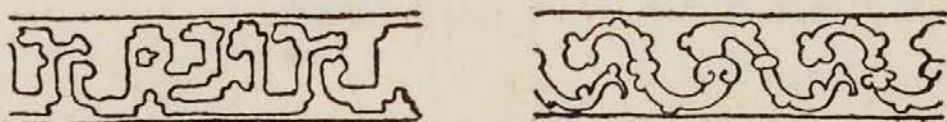


less throughout the Caucasus and especially in the She-makha; in fact, it is present somewhere in most rugs of the latter class, as a talismanic design. In some of the Persian fabrics it partakes of a floral character.

KONIEH FIELD. See *Rhodian*.

KORAN. A sacred design; and few rugs with it ever leave Persia.

KULAH BORDER DESIGN. Claimed by some to have originally been intended to represent an alligator. There



are exceedingly few Kulah rugs that do not show it and seldom is it seen in any other class of fabrics. (See *plates 16 and 64.*)

LAMP. Crude figures of lamps, like miniature tea-pots, often hang from the prayer niche of the Turkish prayer rugs, especially those of the Konieh, Ghiordes, and Ladik



varieties. They are usually of a floral design and are generally accompanied by a column on either side which is intended to represent the two huge altar candles of the mosque.

LATCH HOOK. See *Angular Hook*.

LATTICE. Also known as trellis, diaper, and network. These names are applied to any design which is repeated in such a way as to form a lattice arrangement. It is more



or less common in all classes of rugs, especially the Persians. A peculiar compact lattice pattern known as the "mirror design" is frequently found in the Hamadans. (See *plate 80*.)

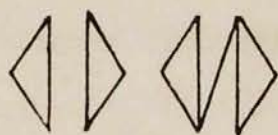
LEAF. See *Pear*.

LEOPARD. The Chinese symbol for ferocity.

LILY. See *Rhodian*.

LINK. Link in Lozenge or Spiral is a combination of two triangles with one side of each parallel with the other and sometimes joined by a diagonal line. It is found in the borders of Asia Minor rugs, also in the field of many

Nomad productions. Especially common in the Kurdistans and Shirvans.

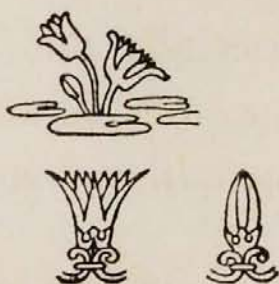


LION. Chinese; strength, power, authority; Indian; a lion's figure on the arms of a chair indicates that it is a throne. A throne is called "Sivasan," which means a lion seat. A lion is also one of the chargers of the goddess Durga.

LION DOG OR CHINESE FU DOG. Meaning happy dog; is a mythical creature, half dog and half lion, assigned to guard the doorways of the temples and houses against the attack of evil spirits. It is depicted only in Chinese rugs, especially those of the Ch'ien L'ung period.

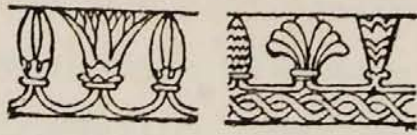
LOOP. See *Pear*.

LOTUS. Very much resembles our pond lily with the exception that the stem stands high out of the water. It is



commonly found on the banks of the Nile and is the first flower to spring up after the overflowing waters of that river have subsided. For this reason and because it preserves its chaste beauty while growing from such impure surroundings it has always figured among the Egyptians as an emblem of immortality and purity. With the

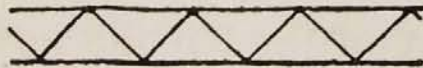
Chinese it is symbolic of many descendants and in India it is especially sacred to the Buddhists and is the national



flower of that country. In ornament the lotus is handled by many different nations, being used in both circular and profile forms, figuring as flowers, wheels, medallions, etc.

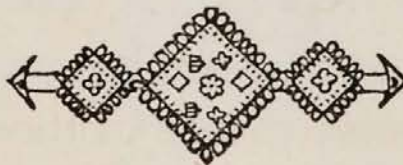
MAGPIE. The Chinese harbinger of good luck.

MEANDER, GREEK (a border design). Also known as the zigzag, the wave crest, or the water motif. It consists



of a series of diagonal lines at regular intervals representing waves or running water. Found in nearly all classes, especially the Caucasian.

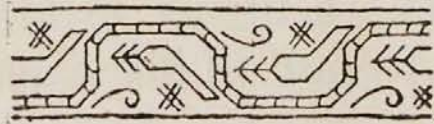
MEDALLION. A Mongolian element which no doubt originated from the lotus. Found in most Chinese and many Persian rugs, especially the Gorevans, Serapi, Hamadans, Kirmans, Shiraz, and Khorasans. A modification known as the "pole medallion," in which the ends of the



design project out like a pole, is especially common to the rugs of Hamadan and Shiraz. In the Chinese rugs the medallion is usually of the form known as the Circle of Happiness. (See plates 4, 10, 35, 45, 47, and 69.)

MINA KHANI. Named after Mina Khan, one of the ancient rulers in Western Persia. It is a combination of red, yellow, and parti-colored red and blue florals joined by rhomboidal vines of olive green in such a manner as to form a lattice arrangement. It is distinctly a Kurdish design, although it is found frequently in the Persian fabrics, especially in those from the province of Khorasan. (*See plates 56 and 96.*)

MIR (a border design). So called after the village



where it is said to have originated. It consists of small rectilinear flowers connected by an undulating vine and is an almost universal design of the Sarabands. Seldom seen in other fabrics. (*See plate 55.*)

MIRROR DESIGN. See *Trellis*.

MONKEY. Symbolic in China of high official rank.

MOSQUE DESIGN. Found in many prayer rugs. It consists of a column on each side of the prayer niche and a floral lamp hanging from the niche, usually in a field of solid color such as dark red or blue.

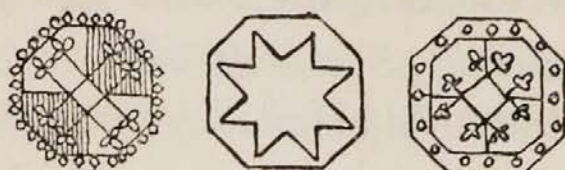
MOUNTAINS are represented with from one to five peaks. They are of Mongolian origin, although occasionally found in some of the Caucasian, Turkestan, and Persian fabrics. The ancient Mongolians believed that the souls of the righteous mounted to heaven from the mountain tops and for this reason they are revered.

NETWORK. See *Lattice*.

NICHE OR MIHRAB (*see page 289*). The name applied

to the pointed design at one end of a prayer rug. It is supposed to imitate the form of the Mihrab in the temple at Mecca. When a prayer rug is used the niche is invariably pointed toward the holy city of Mecca.

OCTAGON. Represents the eight directions of location and is found in Turkoman, Chinese, and Caucasian prod-



ucts. It is characteristic of the Turkestan rugs. (*See plates 1, 84, 88, and 102.*)

OWL. Chinese, a bird of ill-omen. In Eastern India the owl is considered auspicious because it is the charger of Laxmi, the Goddess of Wealth, but in Western India it is considered an ominous bird.

Ox. Chinese, friend of man, agriculture; Indian, the charger of Shiva. The sacred nature of the humped bull in India is well known.

PALACE OR SUNBURST. Known by the latter name because its shape suggests the radii around the sun. A very



common design in Kazaks, Tcherkess and Shirvans, especially the antiques. Never found in any but Caucasian products. (*See plate 87.*)

PALMETTE. A little cup-shaped object with fan-shaped

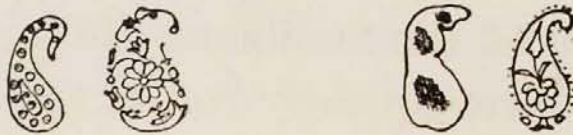
leaves around it. Believed by some to have had its derivation from the human hand with all the digits extended; by others it is believed to have been derived from the palm growth.

PANEL. Supposed to have been intended to represent mosque windows. They usually vary in number from one to three and are found in the Shiraz and Makri more than in any other classes. (*See plate 67.*)

PARROT. In India this bird is symbolized as a messenger of love.

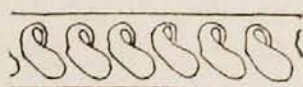
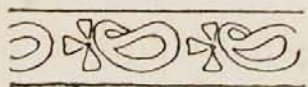
PEACOCK. Chinese, beauty; Indian, always auspicious because it is the royal bird. Its feathers supply material for the morchel brushes held by pages on each side of a Maharajah or king.

PEAR. Also known as the cone, the palm leaf, the river loop, the crown jewel, the seal, the almond, the feather,



the bouquet, and the flame. There is a vast difference of opinion as to the origin and meaning of this motif. Some authorities claim it was intended for the fir cone, which served as an emblem of immortality and was revered by the ancients; some say it was intended for the palm leaf, which has been handed down by the Greeks as a symbol of victory; others say it was intended to represent a loop which the river Indus makes on a vast plain in upper Cashmere as seen from the Mosque. By some it is said to represent the crown jewels or chief ornament in the old Iranian

crown, which is a composite jewel of pear shape. A great many believe it to represent an ancient seal which was made by the closed hand after dipping it in human blood.



Tradition tells us that the signing of documents in such a manner was a custom well known in the East. This design has also been called the almond, the feather, the bouquet, and the flame on account of its fancied resemblance to these objects. We have selected the name "pear" because the image it conveys is more clearly recognized by the Western mind. The Pear design is common in many kinds of rugs, especially in those of Persia and Kurdistan, but it varies greatly in varieties of form and size. The large size is usually employed in the Caucasus and Southern Persia, while the small size is used more frequently in Central and Western Persia. In the Saraband, Shiraz, Herat, Khorasan, and Sehna, it frequently covers the whole field. In the two former alternate rows usually have the stems of the pears turned in opposite directions, while in the three latter the stems are usually turned in the same direction. (*See plates 20, 25, 52, and 54.*)

PEARL or CHIN. A Mongolian design. Frequently found in Chinese, Tibetan, and Turkoman rugs. It stands for purity and is generally associated with the dragon, which is supposed to be guarding it from the grasp of the demons.

PEONY. Symbol in China of wealth and official position.

PERSIAN COAT OF ARMS. See *Coat of Arms, Persian*.

PHŒNIX. Chinese; prosperity, a bride. (*See plate 108.*)

PINEAPPLE. Has furnished many designs. It is even claimed by some authorities that the palmette of the famous Shah Abbas design was originally suggested by the pineapple.

PINE TREE. *See Tree.*

POLE MEDALLION. *See Medallion.*

POMEGRANATE. Many descendants. The pomegranate takes a prominent place in Mohammedan art, especially in the Anatolian provinces. It is highly regarded as a food and from its juice a delicious drink is made.

RAM, INDIAN. If drawn with a four-headed figure riding it, it represents Mars.

RECIPROCAL SAW-TEETH. Sometimes called by the Persians *sechrudisih*, meaning teeth of the rat. Characteristic of Caucasian fabrics, especially the Kazaks. Occa-



sionally present in the Turkish and Turkoman rugs also. (*See plate 66.*)

RECIPROCAL TREFOIL. So named by European experts who claim it to be an essential mark of the Polish carpets. Like the barber-pole stripe it is found in rugs of nearly all



classes, but more especially the Caucasians. Probably found more frequently in the Karabaghs than in any other rug. (*See plate 4.*)

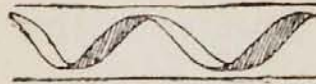
RHODIAN OR LILY. Composed of small flowers with three triangular petals and a long stem. Has somewhat



the appearance of a shamrock leaf. It may be found in any of the Asia Minor rugs, especially in the field of the Konieh and Ladik. In the former it is nearly always present and for this reason is sometimes known as the Konieh design. (*See plates 14, 18, and 19.*)

RHOMBOID. Common in rugs of most every country, but more especially in those of the Caucasus. It carries no special symbolic significance.

RIBBON. Representation of a twisted ribbon. Like the barber-pole stripe, the reciprocal trefoil, and the Greek



meander, it is found in nearly all classes of rugs. (*See plate 71.*)

RICE. Sometimes referred to as the "grains of rice" pattern; consists of pinkish brown colored spots sprinkled on a field of dull white. Often arranged in a network. Found only in Samarkand and Chinese products.

RIVER LOOP. See *Pear*.

ROOSTER. The people of Shiraz personify the Devil in

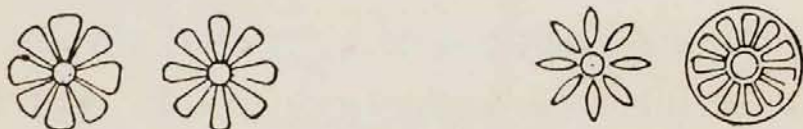


the form of a rooster, which they weave in some of their choicest rugs in order to avert the evil eye. Some forms of the "crowing cock," so called, are easily confused with the Pear pattern.

ROSARY. See *Beads*.

ROSES, FOUR. An ancient design appearing in many forms. Common in the Kurdish products and it is thought by some to be a Kurdish form of the tree of life. It appears in several different forms.

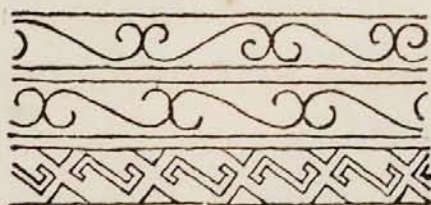
ROSETTE. A floral-shaped design which is said to resemble the "Star of Bethlehem," an early spring flower of Persia. It is much used in border designs and it alternates with the palmette in forming the Shah Abbas pattern. It



also forms the design known as the Knop and Flower by alternating with a closed bud. Some authorities claim that it originated from the lotus.

RUSSIAN COAT OF ARMS. See *Coat of Arms, Russian*.

S FORMS. Especially repeated in the form of a border, are very common in the Caucasian fabrics, especially in



the Kabistans and Shirvans. Also found to some extent in the Turkish and Persian weaves. (See *plate 44*.)

SARABAND BORDER DESIGN. See *Mir*.

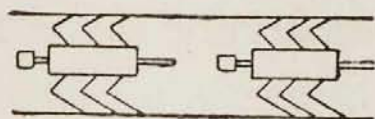
SARDAR. Named after the Sardar Aziz Khan, who was at one time governor of Azerbaijan. This design consists of narrow leaf forms, which are connected by vines and relieved by bold floral shapes. Quite commonly used in modern fabrics, especially the large-sized ones.

SAW-TEETH, RECIPROCAL. See *Reciprocal Saw-teeth*.

SCARABÆUS. See *Beetle*.

SCEPTRE. One of the most distinctive and famous of the Mongolian patterns.

SCORPION OR SPIDER. Chinese, viciousness, poison. In India it is believed that if a scorpion creeps over the body it causes leprosy and that if one bears the tattooed image



of a scorpion he is safe from leprosy as well as from the bite of that insect. As a design it is quite common in the secondary borders of Caucasian fabrics, especially the Shirvans.

SCROLL. One of the distinctive Mongolian patterns which is said to represent the sun. Found in the Turkestan, Chinese, and Tibetan fabrics.

SEAL. See *Pear*.

SEAL OF SOLOMON. See *Solomon's Seal*.

SERPENT. In India it is inauspicious because it reminds one of death.

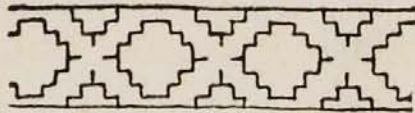
SHAH ABBAS. Named after the most revered of monarchs, who was born in 1586 and died in 1628. It is one of the most beautiful of the ancient designs. It consists of yellow, red, and blue flowers with connecting vines upon a

background of blue. The so-called Shah Abbas design of today has very little resemblance to the ancient design. (*See plates 7 and 42.*)

SHAUL DESIGN. See *Pear*.

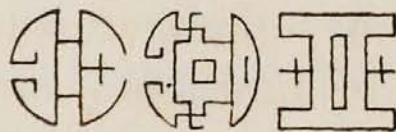
SHIELD OF DAVID. See *Star, six-pointed*.

SHIRVAN DESIGN. Composed of a diamond figure, each side of which is formed by a series of steps. Frequently



the center is filled with small geometrical figures. This design is found more or less in the majority of the Caucasian products, but more especially in the Shirvans.

SHOU appears in many forms, but the three forms illustrated herewith are the most common, not only in Chinese



rugs but also as decoration in old porcelain and as embroidered designs on silk.

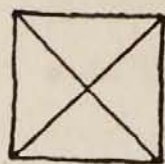
SIGNET OF DAVID. Based upon the equilateral triangle; from it have originated many of the Turkish designs. See *Star, six-pointed*.

SILIBIK OR APPLE. A Kurdish design which bears very little resemblance to the fruit after which it is named. It is usually arranged in perpendicular rows throughout the field.

SIXTEEN LUCKY SQUARES. See *Knot of Destiny*.

SNAKE. See *Serpent*.

SOLOMON'S SEAL. Built on the right angle triangle; like the Signet of David, it is found in many of the Turkish



and Caucasian fabrics and to it scores of patterns may be traced.

SPARROW. In India it indicates bumper crops.

SPIDER. See *Scorpion*.

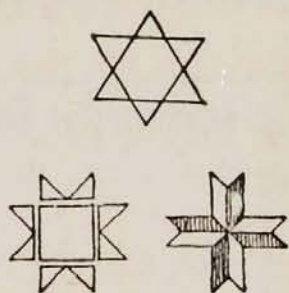
SPIRAL. See *Link*.

SQUARE. Found in the rugs of nearly every class, but more especially in those of the Caucasus. It apparently has no special symbolic significance.

SQUARE CROSS. See *Cross, Greek*.

SQUIRREL. In India it is sacred to Rana, the seventh incarnation of Vishnu, because while his monkey army was building a bridge for him to go over to Ceylon this little creature was seen repeatedly rolling in the sand of the beach and washing the grains which adhered to its bushy coat into the sea. Rana inquired why it took so much trouble and the reply was that it was taking sand down to the sea to reclaim the land or fill up the gap between Ceylon and India and to facilitate the construction of the bridge. Rana was so pleased that he passed his fingers coaxingly over its body and said that the sacred marks thus produced on its back would protect it. The stripes on the squirrel's back are still believed to be Rana's finger marks and no good Hindu, therefore, will kill a squirrel. Its presence is auspicious, signifying Divine protection.

STAR. An emblem seen the world over in decoration, especially in synagogues. It is common in the Caucasian and Turkoman products, especially in the form of the elongated eight-pointed star. This eight-pointed star in the center of an octagon is said to have represented the Deity of the ancient Medes. In all probability the six-



pointed star was an adaptation of the Shield of David. It is supposed to have been symbolic of divinity. To it may be traced scores of Turkish patterns. (See *plates 26 and 102.*)

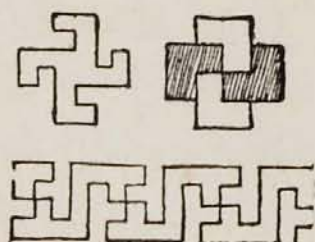
STORK. Chinese; longevity. In India the heron has been associated with cunning and deceit. It is said that it stands on one leg like an Indian ascetic as if it had been performing austerities, but as soon as a fish comes within reach it pounces on it and devours it. People who assume the garb of religious men and cheat others are called storks, herons.

SUNBURST. See *Palace.*

SWAN. In India the swan is the charger of Brahma.

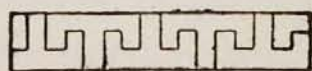
SWASTIKA. Derived from the Sanscrit word *Svasti*, which means good pretense. It dates back three or four thousand years B.C. and has been found in nearly all excavations of prehistoric times and among the relics of primitive people all over the world. It has been known

to Ancient Greeks, Egyptians, Chinese, Japanese, East Indians, Aztecs, mound builders, and the North and South American Indians, with all of whom it has a similar meaning, viz., good luck and happiness. In India it is drawn below the seats intended for bridegrooms, below the plates containing food to be offered to gods and is tattooed on the arms. It is drawn on the scalp at the thread ceremony and on the dorsum of the feet on all auspicious ceremonies, such as marriages, etc. The usual figure con-

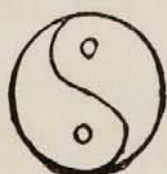


sists of four arms with the cross at right angles and the arms pointing in counter-clockwise direction, although it has been given different forms, as shown by the accompanying illustrations. It is very commonly used as a rug design, especially in the Chinese, Caucasian, Turkish, and Turkoman products. (*See plates 32 and 95.*)

T FORMS (a border design). Figure largely in the decoration of Samarkand and Chinese rugs. Similar to the Chinese fret.

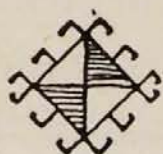


TAE-KIEH OR YANG AND YIN. A circle separated by two semicircles into comet-shaped halves. Distinctly a Chinese



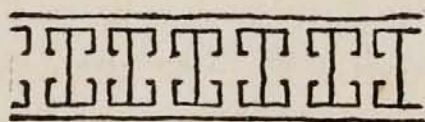
symbol and found in Chinese, Tibetan, and Turkoman textiles. Used as a charm and found in decorations on all sorts of articles.

TARANTULA. A design which has been so modified as to obscure any resemblance to the spider. It is present in

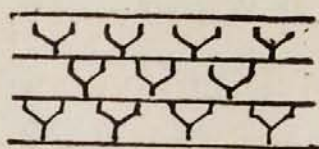


almost all Caucasian fabrics, especially the Kazaks, Kabistans, and Shirvans. (*See plate 78.*)

TEKKE BORDER DESIGNS. Two forms, one a sort of a double T border, the other a diagonal arrangement of the Indian fish bone. (*See plates 90 and 92.*)



TEKKE FIELD DESIGN. A repetition of a Y-shaped de-



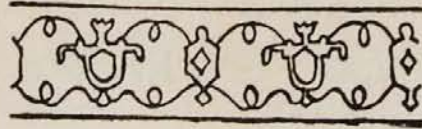
sign. Found only in the Tekke rugs, especially those of the prayer variety. (*See plate 92.*)

TOMOYE owes its origin to some ancient conception of elemental forces. It has been adopted by Korea and Japan



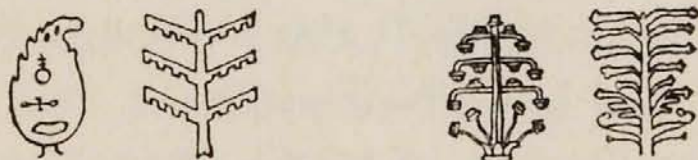
as a national and heraldic crest. Frequently used in Mongolian ornament.

TORTOISE OR TURTLE BORDER DESIGN. A design in which the figure of the tortoise is arrayed in a manner similar to that of the Herati border design. In China the tortoise stands for longevity and immortality. In India it is also auspicious inasmuch as it represents the second in-



carnation of Vishnu where it supports the earth on its back. (*See plates 41 and 48.*)

TREE. Sometimes called the tree of life. Always associated with religious belief. It symbolizes Divine power and perpetual life. It has furnished more different art motives than any other object and is almost omnipresent in Persian prayer rugs. The palm signifies a blessing or benediction, the weeping willow stands for death, and the cypress, while being an emblem of mourning, in its perennial freshness and the durability of its wood, is also a very practical symbol of the life to come. It is an Oriental custom to plant cypress trees on the graves of the dead, to place its twigs in the coffins of the dead, and to use its branches to indicate the houses of mourning. In India the cocoanut palm is considered "the tree of desire" or one that fulfills all desires. Its stem serves as a pillar or beam,



as a water conduit and as fuel; its leaves supply mats for roofing the houses; its kernel supplies oil; its shell makes

water bowls, and the oil of the shell is used as an external application in certain skin affections, etc. It supplies all the primitive wants and therefore was much cultivated by the Rishis (Saints) of old, who called it "*kalpa taru*," literally the tree that supplies all desires. Its presence therefore is auspicious. (See plates 9, 38, 51, 58, 69 and 70.)

TREFOIL, RECIPROCAL. See *Reciprocal Trefoil*.

TRELLIS. See *Lattice*.

TRIANGLE. Scores of Turkish patterns may be traced from the triangle. It is frequently found tattooed upon the body of the Turks as a talisman. Frequently appears as a design in the Daghestans. In India it represents mother earth and is very auspicious.

TURKISH COAT OF ARMS. See *Coat of Arms, Turkish*.

TURTLE. See *Tortoise*.

TWIN FISH. See *Herati*.

UMBRELLA. A Buddhist symbol which is occasionally found in Chinese rugs.

URN. See *Vase*.

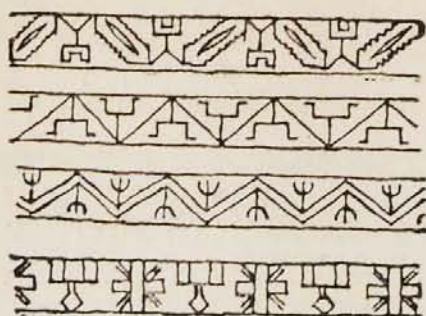
VASE OR URN. A Buddhist symbol occasionally found in Chinese decoration. (See plates 9, 50, and 51.)

VULTURE. Indian, death.

WATER CREST. See *Meander, Greek*.

WHEEL. A Buddhist symbol which is sacred to Vishnu, who holds it in his hand. It also symbolizes the "wheel of the law." Found in Chinese ornament.

WINE-GLASS BORDER. A border which resembles a wine glass and is especially common in the Caucasian textiles, particularly the Kazaks and Shirvans. It appears in vari-



ous forms, but the most common is the one in combination with the fish-bone design. (See *plate 20.*)

WINGED GLOBE OR DISC. An Egyptian design consisting of a small ball, on the sides of which are two asps with extended wings, expressing by these extended wings the power of protection afforded by the Egyptian government.



Also an emblem of religious sincerity and appreciation of benefits derived from God.

WOLF. Chinese. Ingratitude, heartlessness. In India it is inauspicious and is never drawn or embroidered on fabrics.

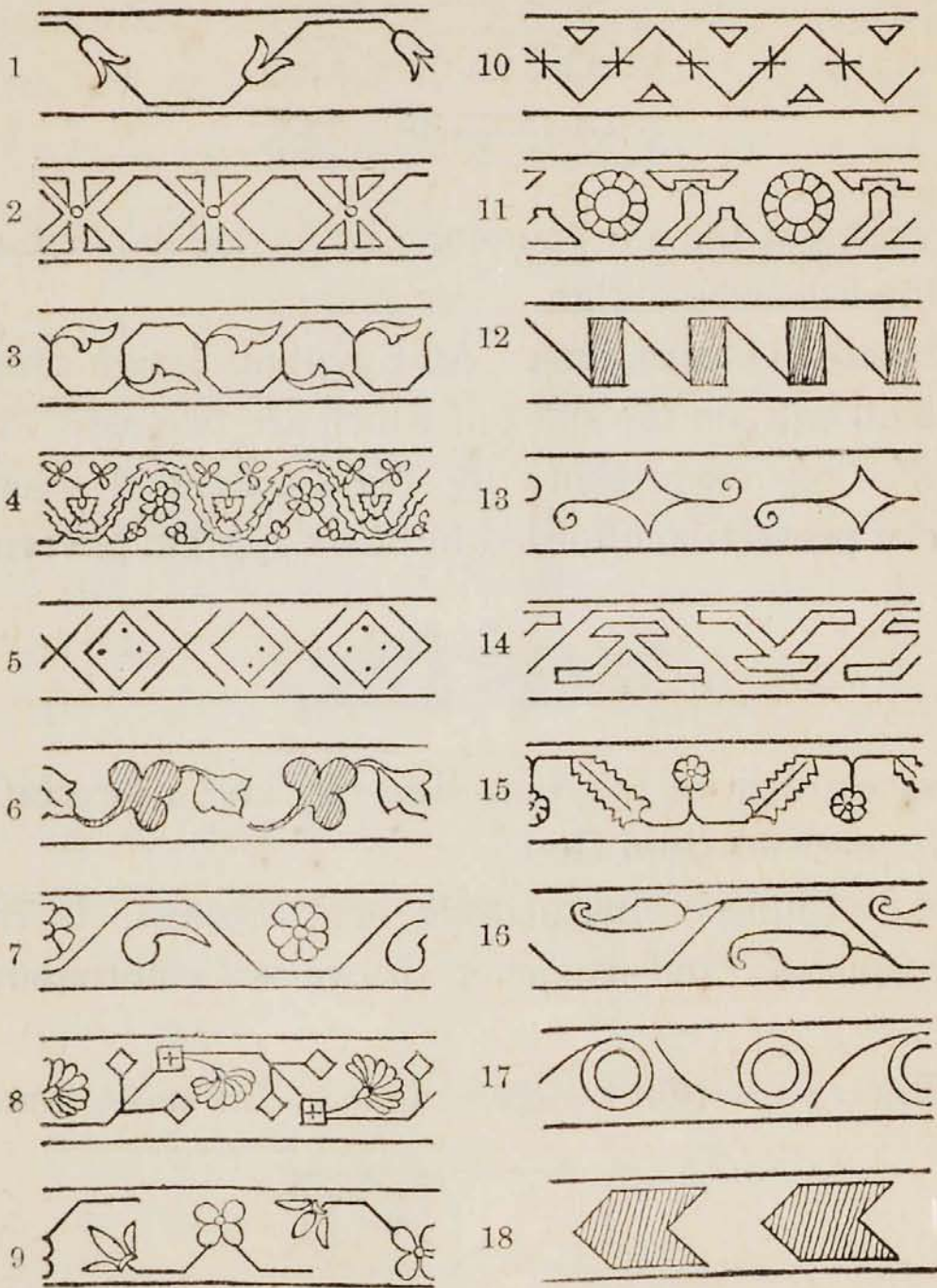
Y FORM (a border design). One of the most famous of



the Mongolian patterns and figures largely in the decoration of Chinese rugs. See also *Tekke Field Design.*

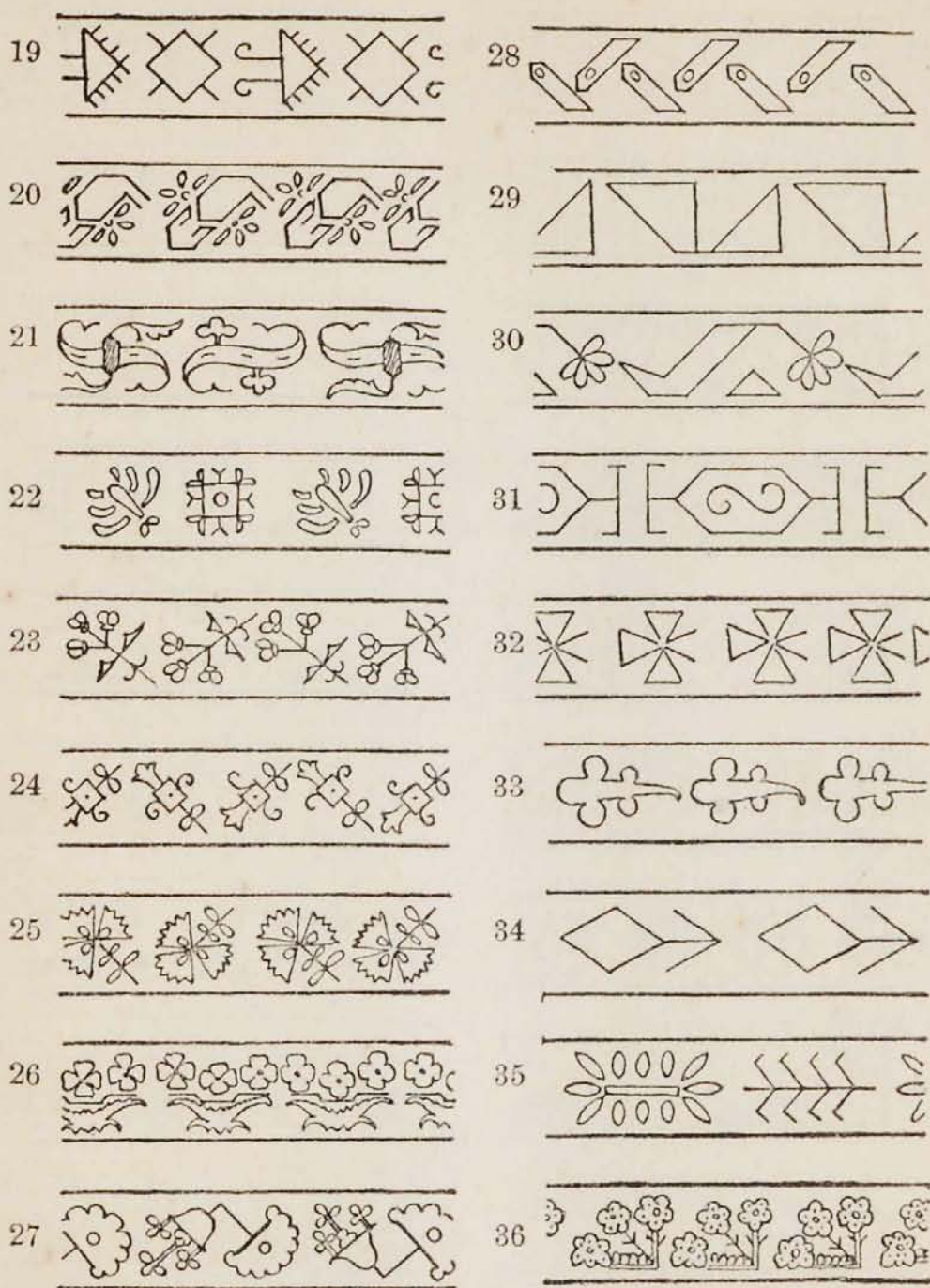
YANG AND YIN. See *Tae-kieh.*

ZIGZAG. See *Meander, Greek.*

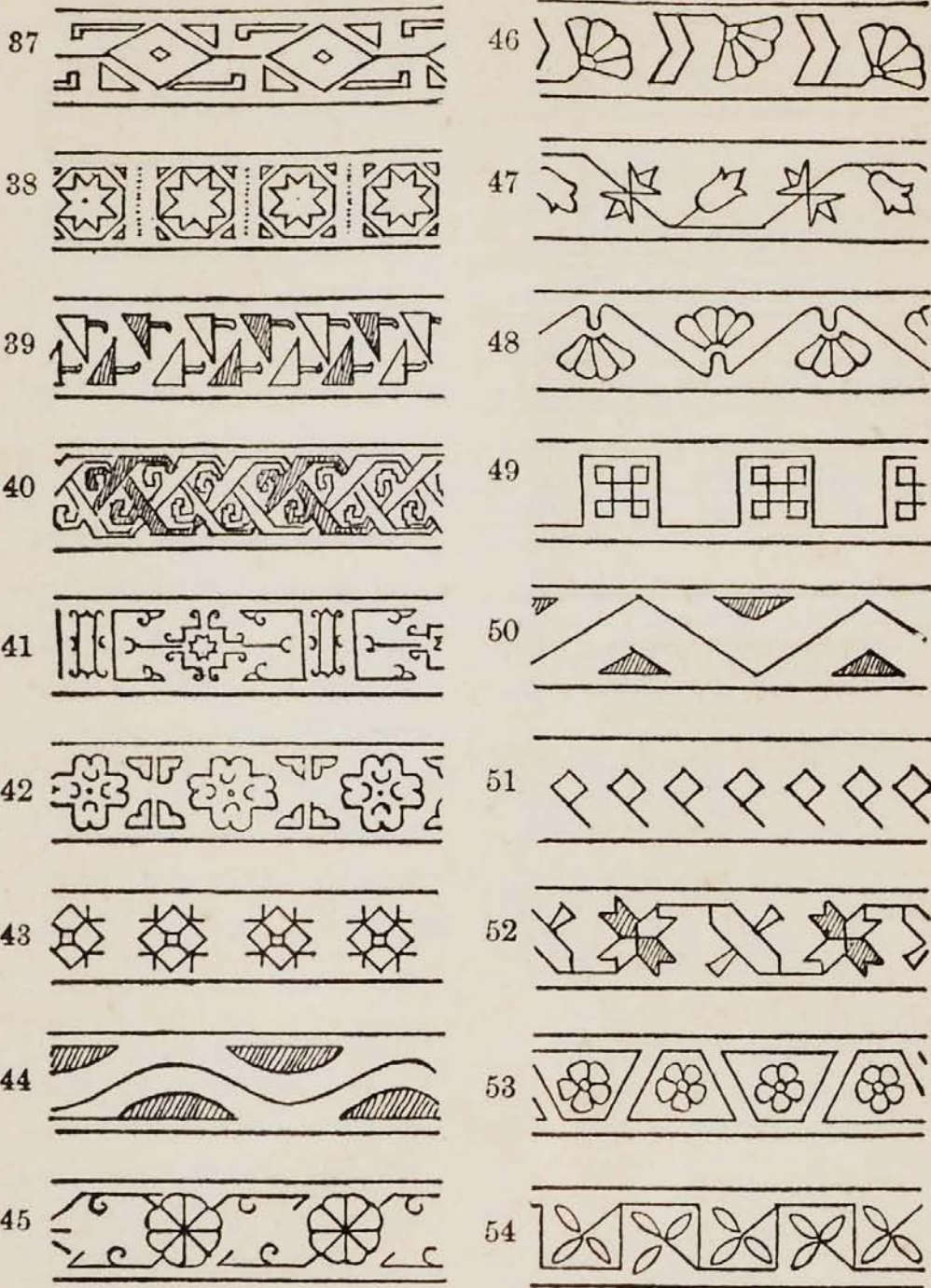


Some nameless Persian border designs.

DESIGNS AND THEIR SYMBOLISM

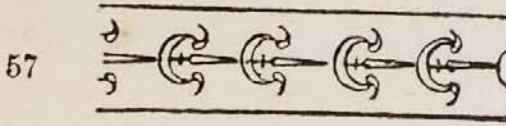
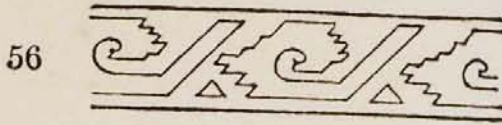


Some nameless Turkish border designs.

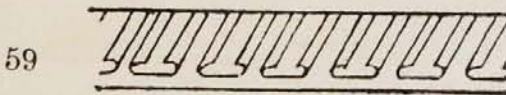
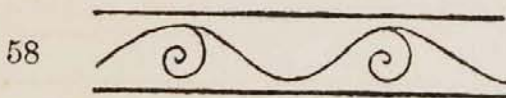


Some nameless Caucasian border designs.

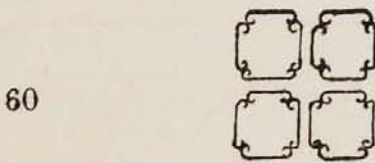
DESIGNS AND THEIR SYMBOLISM



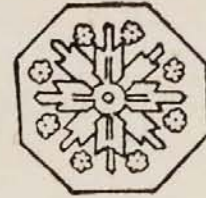
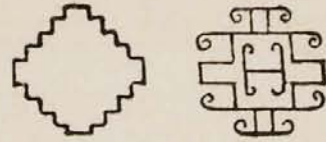
Turkoman border designs.



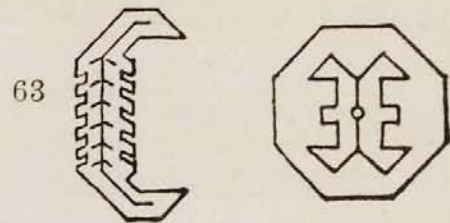
Chinese border designs.



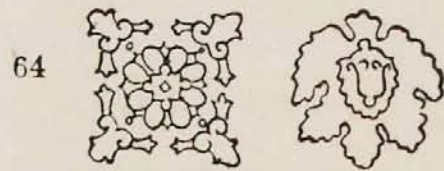
A Chinese field design.



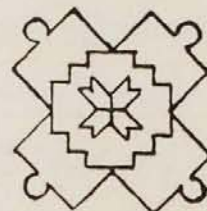
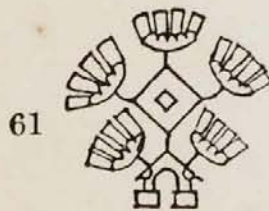
Caucasian field designs.



Turkish field designs.



Persian field designs.



Kurdish field designs.

PART THREE

1

The Identification of Rugs

THE CHARACTERISTICS OF material, knot, dyes, texture, side and end finish, as well as designs with all the variations made by the innumerable tribes, which are remarkably constant in their methods, are all technical peculiarities which aid materially in the identification of Oriental rugs. This chapter will give much concise and valuable information on such technicalities of the various groups and if the reader will, as he reads, compare these descriptions with the group and class illustrations and descriptions, the most important points of identification will be better and more permanently fixed in his memory.

MATERIALS

Inasmuch as all materials from which rugs are made are indigenous to the countries from which the rugs come and as the quality of these materials depends, to a large extent, upon the climate, altitude, humidity and fertility of the

country, the material of each group of rugs has a distinctive local character, a knowledge of which helps much in their identification.*

THE FOUNDATION OF UNDER-WEB (Warp and Weft)

The great majority of *Persian* rugs have a cotton warp and weft. Exceptions are as follows:—

The Herat occasionally has a wool warp.

The Herez, Khorasan and Tabriz occasionally have a wool weft.

The Kirman generally has a wool weft.

The Niris always has a wool warp and weft.

The antique Shiraz has a wool warp while both the modern and antique have a wool weft.

Kurdish rugs, as a rule, have a wool warp and weft, excepting the Mosul and Sehna, which occasionally have a cotton warp and weft.

Asia Minor rugs nearly always have a wool warp and weft, excepting the Ghiordes, which occasionally has a linen or silk warp, or weft or both, and the Kulah, which sometimes has a cotton weft.

The *Caucasian* fabrics nearly all have a wool warp and weft except the Derbend, which occasionally has a cotton warp and weft, and the Shirvan, which sometimes has a cotton weft.

Turkoman rugs have both warp and weft of wool except an occasional Afghan or Yomud, which may have a warp or a weft or both of goats' hair, and an occasional Beshir, with a cotton underweb.

* See Part Two, Section 1.

COLORS

Identical shades of a number of colors are not produced in all parts of the Orient for various reasons: first because soil and climatic conditions affect the value of dye stuffs; second because each family of dyers preserves inviolable the craft secrets transmitted from their forefathers; and third because certain dyes are made from plants which grow in different localities. So it is that different parts of rug-making countries adhere to particular tones that help to identify the locality from which the fabrics come.*

THE KNOT

There are two kinds of knots used for tying the pile yarn of Oriental rugs—the Ghiordes or Turkish and the Sehna or Persian. The former is the Near East knot used by the weavers west of the Caspian Sea, while the latter is the Far East knot used by the weavers east of the Caspian Sea. The Persian weavers between these two points use both knots.

In the Ghiordes knot the two ends of the pile yarn appear on the surface between adjacent warp threads around which they have passed; in the Sehna knot a yarn encircles one warp thread while the other merely passes under it, appearing on the surface one end between each warp thread.

In either case the tighter the yarn is drawn the more compact the knot becomes.

If the back of the rug is carefully inspected we will find

* See Part Two, Section 2.

that those tied with the Ghiordes knot show two loops for each knot, while the Sehna knot shows only one loop. If however, the Ghiordes knot is drawn up tightly one of the loops may become less distinct or even not show at all. In such cases the distinction can be made by separating the pile on the face of the rug, when the loop including both yarn ends can be seen in a Ghiordes-tied rug and a loop surrounding but one yarn end in the Sehna-tied rug.

As a rule the nap of all rugs tied with the Ghiordes knot runs directly toward one end, and those tied with the Sehna knot have a nap which runs toward one corner, according to whether the right or left Sehna knot is employed.

Occasionally rugs are found tied in either knot where the pile runs directly to one side. This may be due to an untwisting of the pile yarn or to the washing process, the washer in such cases having scraped the water out of the pile toward the side of the rug instead of toward the end.

The Ghiordes knot is used in all Asia Minor, Caucasian and most of the Persian fabrics while the Sehna knot is employed in the Turkoman and a minor part of the Persian fabrics.

SIDE FINISH

All *Persian* rugs are overcast with the exception of some Gorevan and Kara-Dagh and an occasional Herez.

All *Kurdish* rugs are overcast except an occasional Mosul.

The great majority of *Asia Minor* rugs are selvaged and most of the *Caucasian* rugs are selvaged except the Kabi-

THE IDENTIFICATION OF RUGS

stan and Shirvan which may be either overcast or selvaged.

All of the *Turkoman* rugs are selvaged except the Hatchli (Princess Bokhara), which is generally overcast.

END FINISH

Almost all of the *Persian* rugs have a narrow web with loose warp ends, excepting the Niris and Shiraz, which have fairly wide dyed or embroidered webs.

Kurdish rugs have a narrow web and loose warp ends with a strand or two of colored yarns running through the web from side to side.

Of the *Asia Minor* rugs the Bergama, Ladik and Makri generally have wide webs, while the others have narrow ones.

The *Caucasian* rugs all have, as a rule, narrow webs and loose or knotted warp ends. The webs of the Kazak and Derbend are usually dyed red.

The *Turkoman* fabrics all have wide webs, which are dyed, most frequently red.

BORDER STRIPES

The number, kind and arrangement of the border stripes, together with the designs they carry, are features which help materially in the identification of rugs. While the great majority of each group have three border stripes, one wide primary stripe and one narrow secondary stripe on each side of it, many classes of each group have more, varying from seven to twelve.

For instance the Feraghan and the Saraband of the Persian group have from seven to twelve. The Saruk usually

has three and the Kashan, Meshed, Gorevan and Shiraz almost invariably have three.

Of the Kurdish group the Sehna frequently has as high as seven, and of the Asia Minor group the Ghiordes and Kulah may have as high as twelve or thirteen.

Nearly all of the Caucasian group have three, except the Chichi, which often has seven.

The Turkoman group vary from one to seven, most generally three. The Afghan and Tekke almost invariably have three, while the Beluch frequently has four.

DESIGNS

A knowledge of the various rug designs will perhaps aid one more in their identification than any other means.*

From the earliest time to the present the *Persian* has excelled all others in the designing of floral patterns and in color decoration, therefore the Persian textiles have always shown complex floral designs and a harmonious arrangement of colors. Animals and birds are frequently depicted.

Kurdish designs are similar to the Persian but less realistic.

The *Asia Minor* rugs have, for the most part, a mixture of the floral and the geometric, the former being much less natural than those of the Persians. Animals and birds are never depicted, as it is contrary to the Mohammedan religion.

Caucasian designs are nearly always geometrical, though occasionally there are highly conventionalized

* See Part Two, Section 4.

floral forms with sharp outlines and never connected by wavy lines as in the Persian. Dates, the validity of which is questioned, frequently appear in the field at the upper end of some of the Caucasian rugs, especially the Kabi-stan, Shiraz, Kazak and Karabagh.

The *Turkoman* weavers adhere more strictly to a uniformity of design than do any of the others. These almost invariably consist of rows of rectilineal octagons, hexagons, diamonds, eight-pointed stars and floral motives which are stiffened beyond recognition.

Inscriptions in Arabic characters were commonly woven into the borders of the antique Persian and occasionally in the Asia Minor pieces.

GROUP CHARACTERISTICS

Practically all of the Oriental rugs which are found in the American market, can be classified under five groups: Persian; Kurdish; Asia Minor or Turkish; Caucasian; and Turkoman.

We will consider some of the distinguishing features of each group, but before doing so the author wishes to explain that in many of the antique pieces it is impossible to tell what the end and side finish originally was, as the ends and sides have been worn off and replaced. In the majority of instances the original style of side finish is replaced, but a worn-out end web cannot be replaced so what little remains of it is generally unraveled and a fringe of loose warp ends left. This will account for the discrep-

ancy between some of the class descriptions and the illustrated examples.

PERSIAN RUGS

The Persians employ complex, realistic floral designs using a great variety of flowers, leaves and graceful connecting vines with an occasional animal or bird. (Human beings are seldom if ever depicted.)

Each figure is bounded by a line of another color, usually black, sometimes so fine that it is hardly perceptible.

There is a larger range and a finer gradation of colors than in any other Oriental fabrics. In this respect Persian rugs are quite distinct from the Asia Minor and Caucasian presentation of colors, where the uni-colored patches are imposed in close proximity to one another.

Strange as it may seem, only a small number today are tied with the Persian or Sehna knot,—namely the Saruk, Saraband, Sehna, Shiraz, Kashan and Kirman. The rest are tied with the Ghiordes or Turkish knot. In the antique pieces however, the Sehna knot was always employed.

The underweb (warp and weft) usually consists of cotton; sometimes the weft is of wool. The woolen warp only occurs in the products of the nomads of Persia (Bijar, Karadagh, Kurd, Mosul, Niris, Bahktarii, and Souj-Bulak).

Inscriptions were frequently woven into the antique pieces.

As Persians ordinarily pray on embroidered or painted cotton cloth, Persian prayer rugs are rather rare, and are seldom disposed of to unbelievers.

Of all the carpets of the Orient the Persians show the most marked changes in the course of centuries.

KURDISTAN RUGS

The Kurdish rugs vary greatly in quality, depending upon the locality in which they are woven. Those from the low lands are coarse and inferior while those from the mountainous districts are unsurpassed. The Kurds possess the skill of shading their colors to a remarkable degree. They also scatter small bits of color to fill in all vacant places.

These rugs have a full pile of medium length, executed in the Ghiordes knot on an underweb of wool alone or mixed with goats' hair. The sides are always overcast with colored wool, usually some shade of brown. The ends are finished with a thick narrow selvage which is frequently knotted or turned back and hemmed.

The principal characteristic features are the strands of yarn in one or more colors (usually two), running through the web at one or both ends.

The field is usually covered with a mixture of small Persian or Caucasian designs closely crowded in regular rows, such for instance as the Mina Khani, Herati or Pear.

There are usually three border stripes; and abrashes (change in shade of any color, resulting in contrasting bands of color) are of frequent occurrence.

ASIA MINOR RUGS

(Also called Turkish)

The Turks employ bold geometric or conventionalized floral designs or a mixture of both, but never depict animals, birds or human beings.

The hyacinth, lily, pomegranate and tulip are frequently represented. The colors are few and contrasting but, as a rule, harmonious. Most of the Asia Minor rugs are of the prayer design and the different classes are, as a rule, easily identified by the shape of the prayer niche.

The Ghiordes knot is used exclusively; the warp and weft are always of wool or goats' hair in the antiques, with the exception of the Ghiordes rugs. Many of the modern pieces have a weft partially or wholly of cotton.

The sides are selvaged and the ends have a narrow web which is frequently colored.

The pile varies in length and there are usually from three to five border stripes which are rather wide in proportion to the size of the rug.

Inscriptions frequently occurred in Sixteenth, Seventeenth and Eighteenth century pieces but seldom if ever in modern ones.

CAUCASIAN RUGS

The patterns of the Caucasians vary as greatly as do the Caucasian dialects and they have been better preserved through the centuries than those of any other class. For this reason the determination of their age is very difficult.

The classification of the different families of this class

is also rather difficult because the characteristics of more than one district are not infrequently combined in a single rug.

The general aspect of the Caucasian rug is explicit however. Primitive geometrical forms with sharp outlines and with no connecting lines are characteristic. Every available space is filled and quaint figures of men, animals and birds are not uncommon. There is no shading off from one hue to another and the angular hook is a common feature, being attached to almost every figure. The field designs consist of numerous serrated diamond-shaped medallions with flower inserts. Octagons, stars, sunbursts, squares, crosses, etc. large and small, heaped and scattered, with here and there a crudely drawn flower, plant, animal, bird or human being to relieve the monotony, are the motives out of which Caucasian rug patterns ordinarily are constructed.

The most commonly employed border designs are the wine-glass, crab, barber-pole stripe, reciprocal trefoil, tarantula and the so-called "Georgian motif." The year in which the rug was made is frequently knotted in the upper ground or border.

The colors change with the locality; the Ghiordes knot is always employed; the borders are prominent; the underweb is of wool (except in the Shirvan and the Kabistan); the sides are selvaged and the warp ends are either loose, braided, knotted, or turned back and hemmed. The nap is short in all varieties excepting the Kazak.

TURKOMAN RUGS

No other rugs adhere so strictly to conformity of design and color as do the different types of rugs known as Turkoman. A deep brown-red, sometimes tending to assume a dark purple tinge, is predominant to such a degree as almost to render the whole group distinguishable at a glance. The designs almost invariably consist of rows of rectilinear octagons, hexagons, diamonds, eight-pointed stars and floral motives which are stiffened almost beyond recognition.

The warp and weft are of wool or goats' hair tightly twisted and the latter is generally dyed the predominating color of the rug. Turkoman rugs are always Sehna tied; the sides are selvaged and the ends have a wide web which is dyed red and may carry strands of colored yarn.

CLASS CHARACTERISTICS

After having considered the characteristics of the various groups of Oriental rugs, we find that the process of group identification is comparatively easy but now we will consider the characteristics of the various classes of each group. This will prove to be somewhat more complicated, as there are many rugs of each class, which are similar in design and finish. There are, however, always some particular distinguishing marks which will enable us to classify them quite accurately.

If the reader will take two rugs which are quite similar, the Shiraz and the Niris for instance, and will carefully

compare the descriptions and illustrations of each, fixing the contrasting points well in his memory, he will have no difficulty in naming the class to which any particular rug belongs.

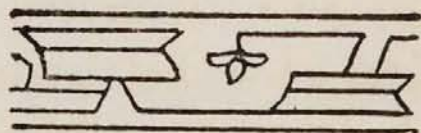
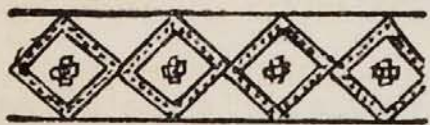
Afghan Rugs (Turkoman): Sometimes called Khiva Bokharas:

These rugs are made in Afghanistan and part of Turk-
estan and usually come in large sizes only.

The predominating color is a red which is less brown in shade than that found in the other Turkoman products. The field is always covered by enlarged Turkoman octagons quartered and arranged in parallel perpendicular rows. They alternate with other smaller octagons or diamond forms. The larger octagons generally carry a three-leaf clover.

Considerable goats' hair is used in the pile and the ends are finished with a wide red web which is either plain or traversed by color strands.

There is usually an ashen brown fringe at each end.
(See plates 88 and 89.)



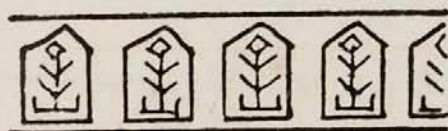
Characteristic border elements.

Anatolian Rugs (Asia Minor):

While the word Anatolia is really synonymous with Asia Minor, there is a special type of rug known to the trade as Anatolian. They are a mixed lot that come from a wide stretch of territory and incorporate ideas received from

many districts. It is therefore difficult to describe them as a class but as a rule they are small mats which were woven for pillows. They come into the United States by the thousands and the connoisseur is frequently successful in finding an antique gem or two among the trash. Most of these old pieces have conventionalized floral and geometrical designs decorated with an abundance of latch hooks. Similar to some of the Turkoman products, they have designs woven in at each end outside of the border stripes and end with a wide web (usually red) and loose warp threads.

During the past decade many larger-sized pieces which are probably a poor class of Ladiks, Kir Shehrs, Mujurs, etc., have filled the American market and are sold under the name of Anatolian. The material, weave and dyes of these pieces is of the poorest and for wear they are no better than the domestic product. (*See plate 18.*)



Characteristic border element.

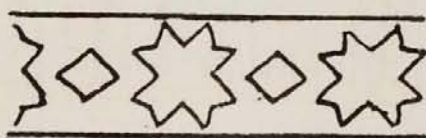
Bahktiari Rugs (Kurdish):

Woven by nomads in the mountains of the Laristan district of Persia. This class of rug has been found in the American market only within the last twenty years and for that reason they are not mentioned in many of the Oriental rug books. The majority of those found here are mats usually about 14" x 36". These are easily distinguished by the unusual side finish (a selvage of four or five cords

on the ends) and the end finish (short web with worked in designs or strands of colored wool on the sides); in other words, they are wider than they are long. The author has never seen this in any other rug excepting in a Sehna mat which he possesses.

Bahktiari rugs are tied with the Ghiordes knot; the wool is of the best quality; the foundation is usually a mixture of cotton and wool, sometimes goats' hair, and the nap is of medium length.

The designs vary from small all-over Persian patterns to large bold mosaic designs. In the smaller pieces they are usually more attractive than in the larger pieces, where diamond and hexagonal shaped panels set in rows of from five to fifteen with rough floral and geometrical motives are frequently employed. A main border stripe of eight-pointed stars and a secondary stripe of joined hexagons or of the reciprocal saw-teeth is commonly employed in the mats.



Characteristic border element.

Baku Rugs (Caucasian):

These rugs are easily distinguished by the field arrangement consisting of a serrated diamond-shaped medallion with corners to match, the space between being filled with large rectilinear pear designs, the stems of which point in opposite directions in alternate rows.

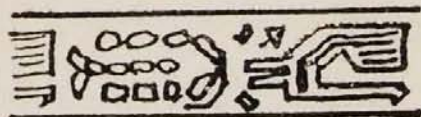
There are from three to five border stripes, usually three, carrying designs which are purely Caucasian such

as the reciprocal trefoil and the Cufic border design. The innermost stripe usually carries the barber-pole design.

One of the most characteristic features is a small streak of camels' hair at one or both ends of the field.

Soft tans, light blue, madder red and dark blue form the color scheme.

The warp is of wool or goat hair or a mixture of both. (See *plate 25.*)



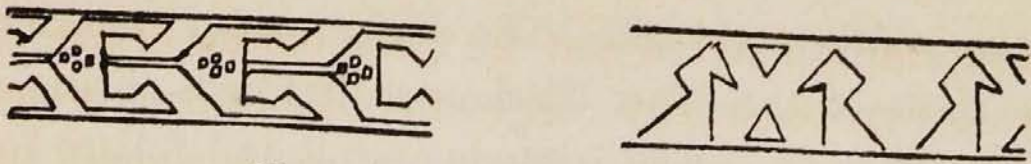
Characteristic border element.

Beluchistan Rugs (Turkoman): Also called Beluch:

The Turkoman tribes, who make these rugs, are constantly on the move to and from the borders of Beluchistan and Afghanistan. For this reason the designs are not characteristic, as they may resemble those of the Turkoman, Persian or Caucasian products. Serrated diamond medallions or conventionalized domestic animals are frequently exhibited.

The range of color is rather narrow and the somber tones are characteristic. Very little white is employed except in the border. Undyed camels' hair is frequently employed in the field.

They are tied with the Sehna knot and always have a wide web at either end with a khilim weave, generally of several colors, or with embroidered designs. Sometimes horse hair is used on the sides either as a selvage or an overcasting. (See *plates 30 and 96.*)



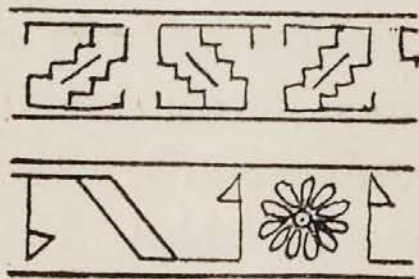
Characteristic border elements.

Bergama Rugs (Asia Minor): Sometimes called Bergamo or Pergamo:

Bergama rugs are made by a nomadic Turkish tribe in eastern Asia Minor. They are, as a rule, almost square with severe disproportionately large geometrical designs of a Caucasian character. There is frequently a central medallion which is covered with small designs arranged with careful precision.

The colors are bright but harmonious in tone. Red and blue are often placed side by side so that a charming effect of violet is obtained.

The pile is usually long and lustrous; the sides are finished with a broad red selvage and the ends with a wide web, which may be embossed, carry raised rosettes or be striped with strands of yellow or blue yarn. (See *plates 15, 62, and 63.*)



Characteristic border elements.

Beshir Rugs (Turkoman):

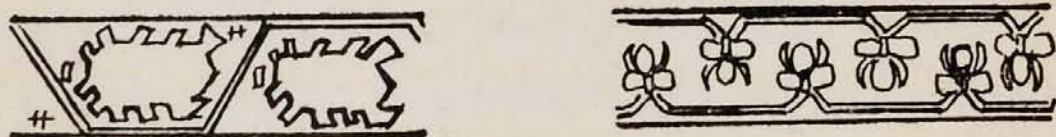
Like most of the Turkomans the predominating color of the Beshir is a dark or brownish red with minor quantities

of blue, yellow and white. The designs differ considerably from those of the other Turkoman products, being most frequently composed of irregular scroll and foliate forms. Sometimes smaller tree-shaped designs are arranged in the form of a trellis.

The border stripes are generally few and rather narrow in proportion to the size of the rug. The reciprocal trefoil is used freely, especially in the secondary stripes.

The Sehna knot is usually employed and, contrary to the rule, if viewed on the back, has the appearance of being wider up and down than it is from side to side. Warp and weft are of wool, goats' hair or the two mixed.

The sides have a corded selvage and the ends a fairly wide web of red which is striped blue. (*See plates 28 and 90.*)



Characteristic border elements.

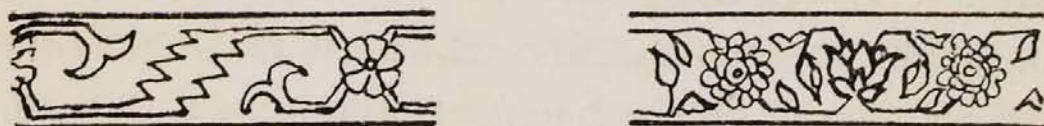
Bijar Rugs (Kurdish) Sometimes called Sarakh or Lule:

These rugs are constructed with a hard and strong Ghiordes knotting on a double warp thread, which gives them a ribbed appearance on the back and makes them so rigid that they cannot be folded. The pile is rather long and there is frequently an irregularity of pattern (a sudden break-off in design).

Often they have a central medallion with corresponding corners; or the whole surface, both field and borders, may display sections of numerous patterns artistically com-

bined. The more modern pieces have more symmetrical designs of a Persian nature. The floral patterns of the field and borders are always angular and indented.

The colors are few and elementary and blending is unknown. As in all Kurdish rugs, there is usually a strand or more of colored yarn running through the web end. (*See plates 1, 33, 34, and 101.*)



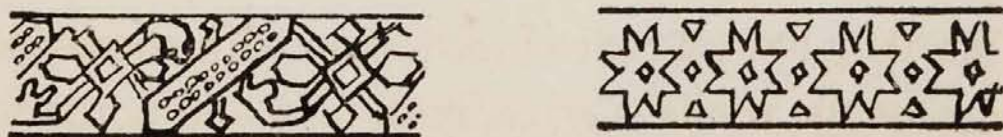
Characteristic primary and secondary border elements.

Chichi Rugs (Caucasian) Also called Tchetchen or Tzitzzi:

These rugs are made by the Tartar tribe of the Tchetchenzes in the Northeastern Caucasus.

The Chichi is one of the easiest of all rugs to identify. It is designed on strictly geometrical lines and is the only rug which has the characteristic main border stripes, consisting of two parallel diagonal bars separated by rosettes. The field is invariably filled with a repetition of small geometrical designs arranged in rows. There are numerous border stripes, the outer one of which generally carries the reciprocal trefoil.

The sides are selvaged, the nap is short, rough to the touch and has little or no luster. (*See plate 82.*)



Characteristic primary and secondary border elements.

Daghestan Rugs (Caucasian):

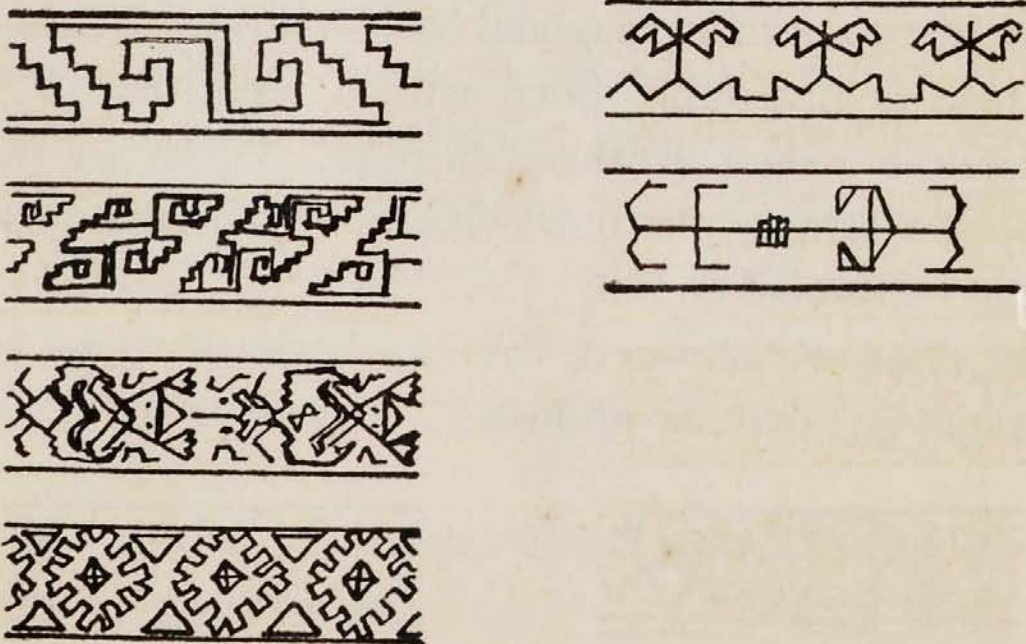
Made by the tribes in the mountain province of Daghestan, these are among the best of the Caucasian products.

The units of design suggest jewels (small, brilliant, clean-cut devices set into the pattern like gems). The designs are purely geometric with an occasional conventionalized floral form in the secondary stripe (usually the carnation). Every available space is filled. A field often seen is one of octagonal panels which are divided and subdivided with multi-colored geometrical shapes. The latch hook is attached to almost every figure. Frequently the field is filled with a lattice arrangement of a conventionalized tree form (a Kurdish motif).

There are from three to five border stripes.

The colors are bright and there is no shading off from one to another. Ivory usually predominates.

The foundation and pile are all of fine wool, the sides are selvaged (usually colored) and the ends have a narrow



Characteristic primary and secondary border elements.

web with knotted or loose warp ends which are generally gray. (*See plates 20, 79, and 80.*)

Feraghan Rugs (Persian):

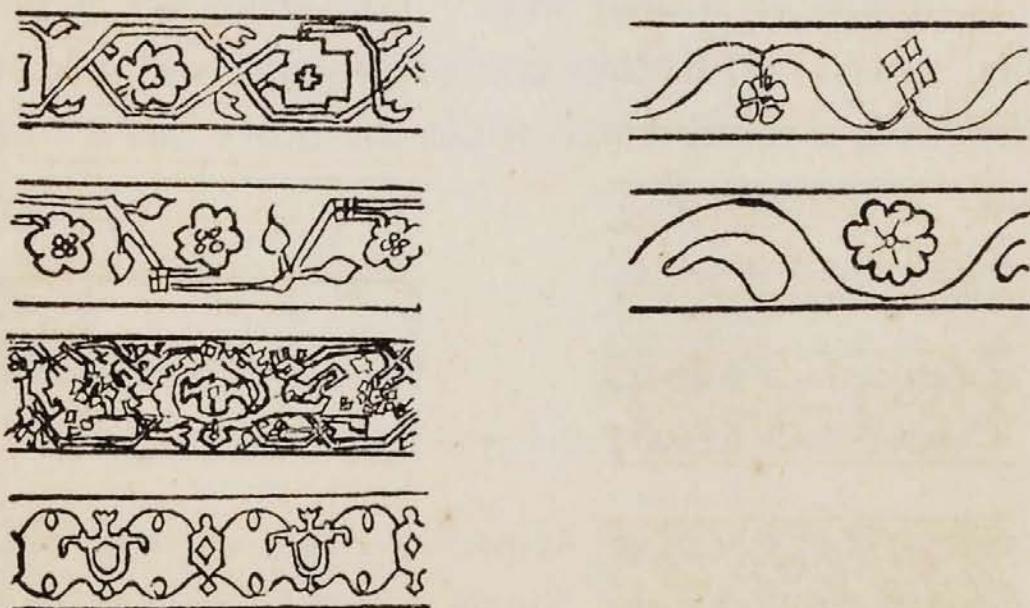
Except for a small number woven in a medallion pattern upon a plain field, the Feraghans are produced with an all-over design, usually a repetition of the Herati, Guli Henna or miscellaneous floral figures.

The Herati field and the Turtle border designs are employed by the Feraghan weavers more than any others.

Another characteristic of this rug, almost invariably present, is the Herati or turtle border design upon a light green background in the main border stripe (known as Feraghan green).

Rose, red, blue and green are the predominating colors and many of the antique pieces, when viewed at a distance, have a distinct purplish haze.

They are strongly knotted and have a hard and often



Characteristic primary and secondary border elements.

shining and closely-cut nap. They are made for home use and are long and narrow as a rule.

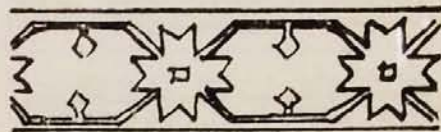
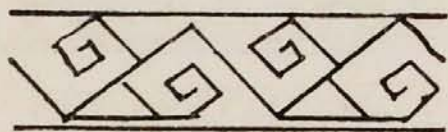
The weft is of cotton sometimes dyed blue, the warp of cotton, which is frequently dyed; the sides are overcast with black wool; there are usually from five to seven border stripes and the ends are finished with a narrow web. (*See plates 3, 43, and 44.*)

Ghenghis Rugs (Caucasian): Also spelled Guenja, Guendja and Guenges:

These rugs, woven by Nomad tribes of mixed origin, resemble the Kazaks but are somewhat more loosely woven and thinner. They are tied with the Ghiordes knot and have from four to eight weft threads between each row of knots.

Patterns are not characteristic but are of a geometric nature and a mixture of crudely drawn human, animal and floral forms.

The warp is of wool, occasionally of goats' hair and the weft is of red or brown wool. The sides are generally finished with a two to four corded selvage, and one end is finished with a colored web while the other has a braided selvage. (*See plate 86.*)



Characteristic primary and secondary border elements.

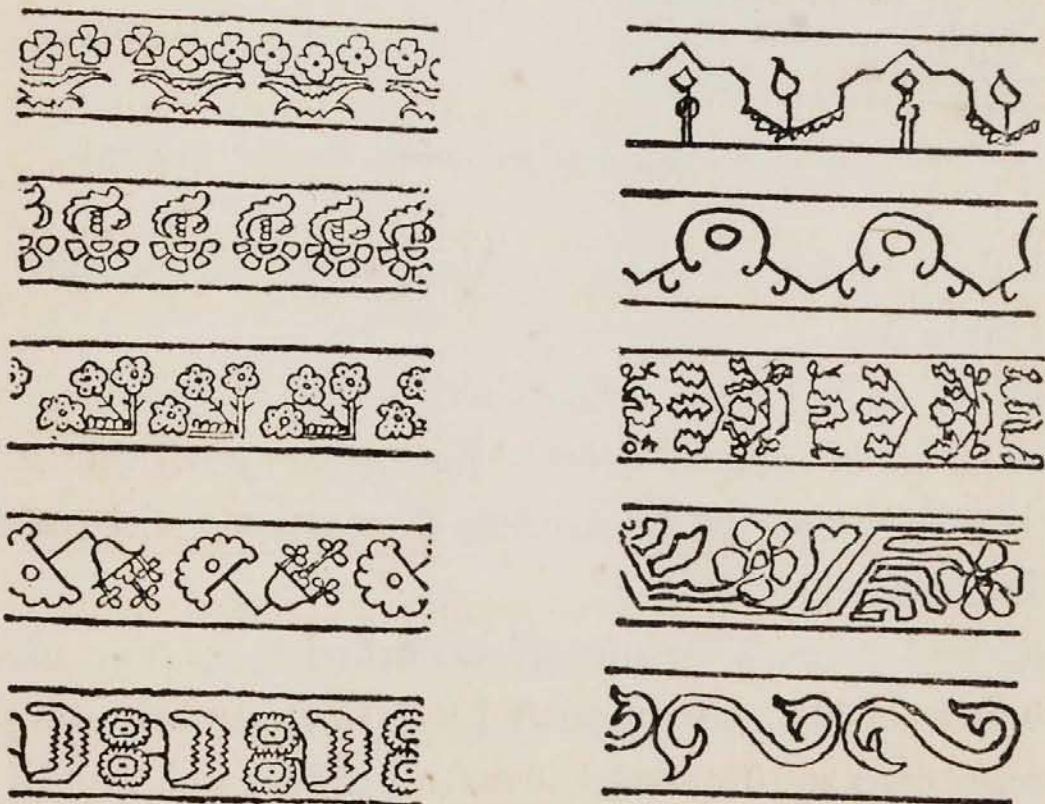
Ghiordes Rugs (Asia Minor): Also spelled Gurdiz, Guerdi, Yourdiz and Yurdi:

Most Ghiordes rugs come in the Prayer design which is

THE IDENTIFICATION OF RUGS

easily distinguished by the characteristic high serrated niche, from the apex of which usually hangs a pendant. The center is usually of a solid color with or without columns on either side and there are almost invariably two cross panels, one at each end of the field. The border stripes cover the larger portion of the rug's surface and the design of the main stripe generally consists of two blossoms and a leaf, one blossom and two leaves, or of three blossoms alone attached to the same stem, arranged in an imaginary square and repeated many times. This is known as the pomegranate design. The carnation is also used in various shapes in the secondary border stripes.

Some of these pieces have numerous secondary stripes carrying the "fleck" design which is so universal in the Kulahs. Frequently, as in the Kulahs, there is a sewed-on fringe at one end which extends partway on each side.



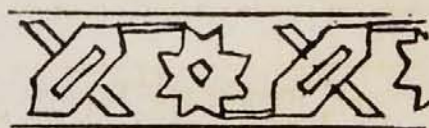
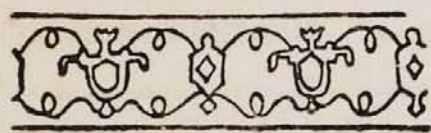
Characteristic primary and secondary border elements.

The antique pieces are worked in gussets which can be easily recognized on the back. The pile is short and lusterless. (*See plates 13, 14, and 60.*)

Gorevan Rugs (Persian): Also spelled Goerivan or Ghorevan:

This class of rugs usually comes in large sizes and is characterized by a medallion field covered with large angular designs. There are areas of contrasted colors which are separated by stiff lines.

There are usually three border stripes, the center one of which usually carries the turtle design or the cloud band. The ends are finished with a short fringe. (*See plate 40.*)



Characteristic primary and secondary border elements.

Hamadan Rugs (Persian): Also called Hamadieh and Hamadie:

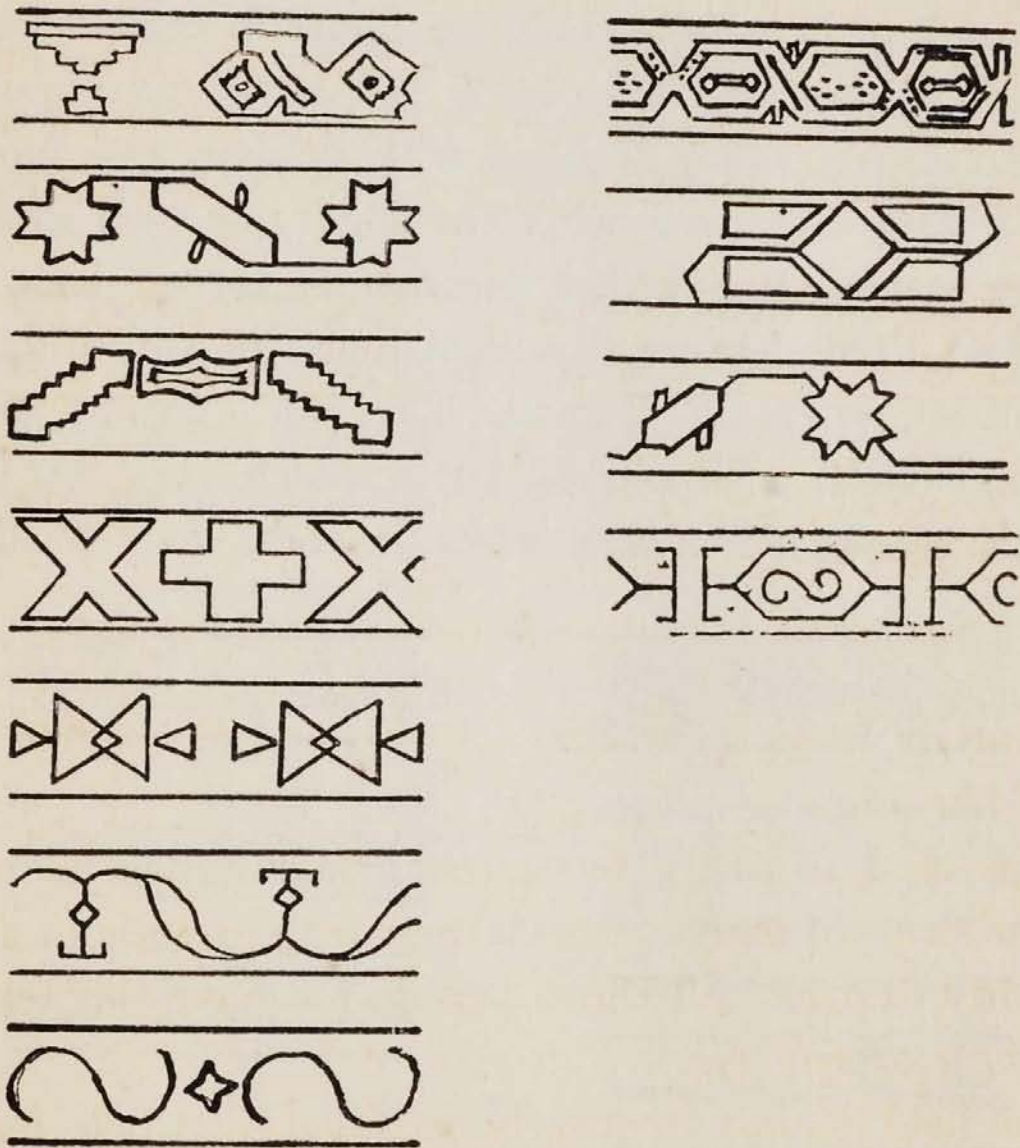
This class is easily recognized when it has an outer border stripe of undyed camels' hair with or without a few detached designs. All Hamadans do not have this feature but the majority do.

The field is most frequently occupied by a pole medallion which is also surrounded by a long camel-hair pile. Abrashes (change in shade of color) across one end of the field are also typical.

THE IDENTIFICATION OF RUGS

The Ghiordes knot is employed, the sides are overcast, and the ends have a plain or knotted fringe of warp threads. There is a single white cotton weft thread between each row of knots. The back, similar to that of the Saraband, has the appearance of numerous small nail heads.

The reciprocal trefoil is frequently employed in the border stripes. (*See plates 45 and 46.*)

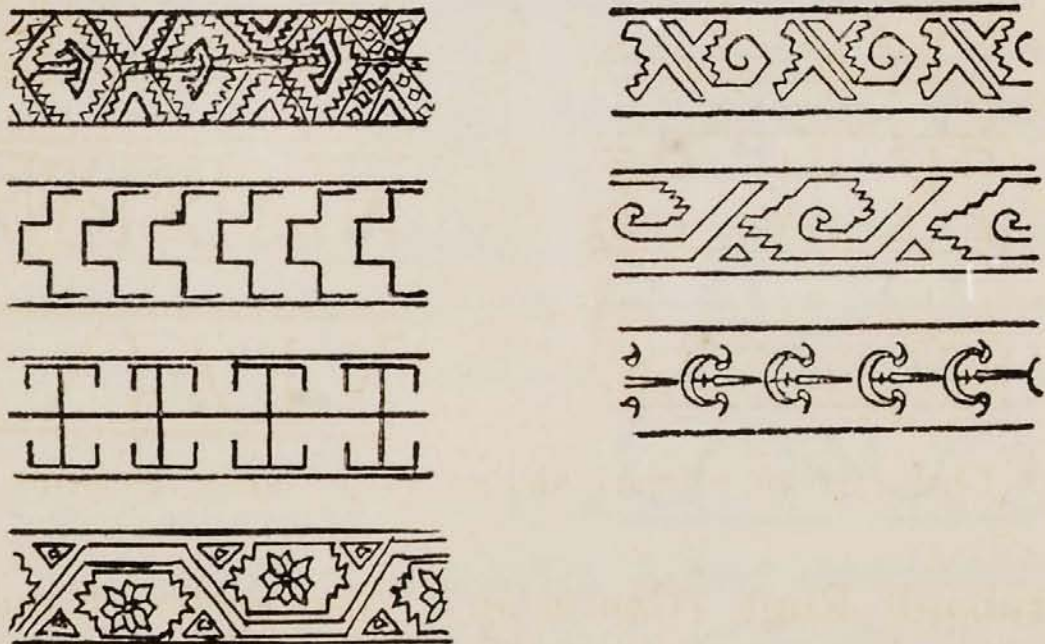


Characteristic primary and secondary border elements.

Hatchli Bokhara (Turkoman): Also known as Princess Bokhara, Tekke Prayer, Khatchli and Pendeh Bokhara:

These rugs are nearly always of the same size and shape, as they are made for the purpose of hanging over the tent opening. Frequently pieces are seen with the original braided cords for hanging still attached to the upper corners.

The field is quartered by a Greek Cross and at the top is a small niche, similar to those found in certain prayer rugs. The lower end has a fairly wide space outside of the border stripes which is filled with designs and finished with a fairly wide web, while the upper one ends with the border stripe. It is either overcast or turned back and hemmed. This feature is seldom found in any other rug except an occasional Yomud. The four quarters of the field are filled with typical forms which very much resemble candlesticks. The white in these rugs is nearly



Characteristic primary and secondary border elements.

always worked in with cotton, because it is not turned so brown by the smoke of the tents as is the wool. (*See plate 92.*)

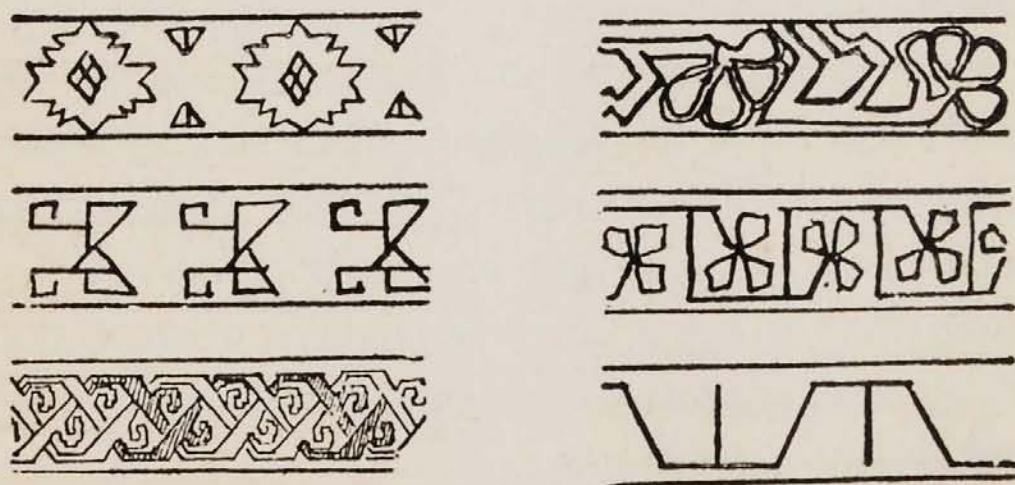
Kabistan Rugs (Caucasian): Also spelled Cabistan and Kuban:

These rugs come from the Shirvan district around Kuba and in many respects resemble the rugs known as Shirvan.

The designs consist of primitive geometrical forms with sharp outlines and no connecting lines. Every available space is filled. The colors are rather bright and contrasting yet harmonious. Animals, birds and humans are frequently depicted and S-shaped figures frequently ornament the borders.

The nap is short, the warp is wool, and the weft may be either wool or cotton, generally the latter.

The sides are selvaged and the ends are usually finished with a long fringe of coarse wool. (*See plates 21 and 81.*)



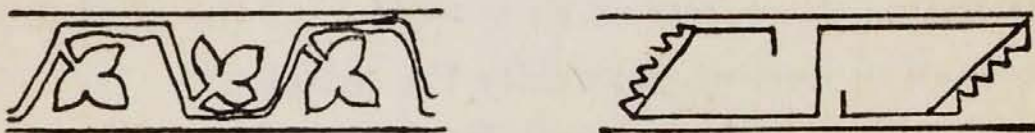
Characteristic primary and secondary border elements.

Karabagh Rugs (Caucasian): Also spelled Carabagh:
Coming from a district near the Persian border, these

rugs show as much Persian influence as Caucasian. Frequently the same rug will have a mixture of both Caucasian and Persian designs. This is especially apt to be true of the border stripes. Patterns vary greatly but as a rule geometric designs are common.

Loosely tied with the Ghiordes knot. The sides are most frequently finished with a two or three corded selvaige. One end is braided or turned back and hemmed while the other has loose warp threads. The warp is of coarse white or brown wool, and the weft of wool which is generally dyed red.

Magenta is used lavishly. Strong reds, yellows and blues with considerable white. (*See plate 85.*)



Characteristic border elements.

Kazak Rugs (Caucasian):

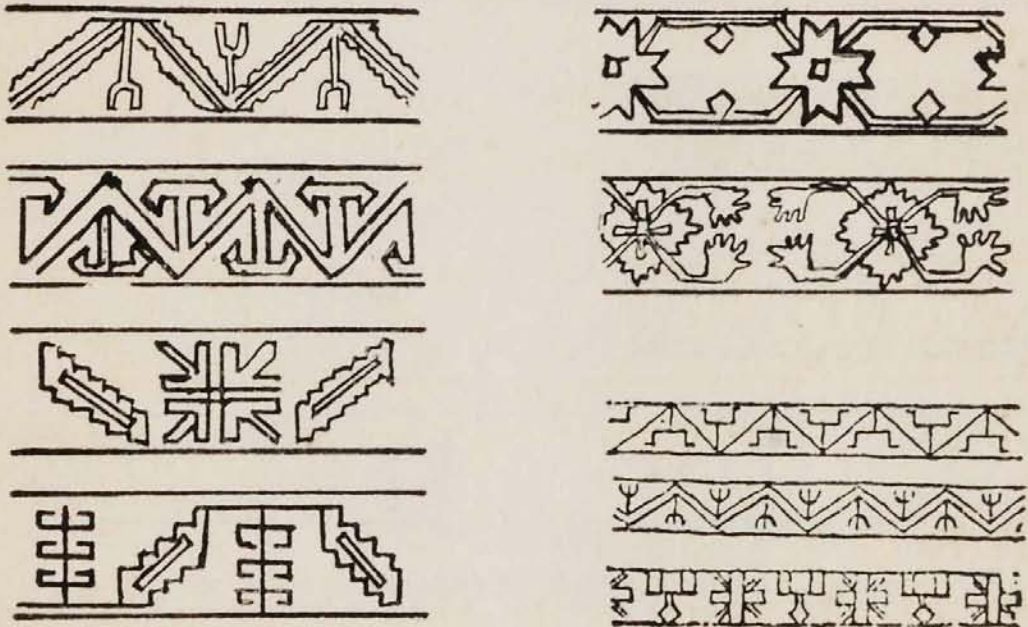
These rugs are made by the Tartar tribe in the highest mountain regions of the Caucasus. Kazaks may differ considerably in design but in structure they always show the same character, so that they are easily recognizable. The determination of age is scarcely possible because the patterns and color scheme have been unchangeable, inherited through many generations.

The Kazak generally has the longest nap of any of the Caucasian fabrics; and, because of the numerous weft threads between each row of knots, the nap lies at an angle, thus giving it a more pronounced sheen.

The designs are crude and barbarous while the colors are bright and contrasting.

The sunburst is a common field design as are also cross panels or octagons. The main border stripe most frequently carries the crab or the wine-glass designs, while the secondary stripes carry the reciprocal trefoil or saw-teeth.

The warp and weft are of wool and the latter is generally dyed red. Short web ends, one of which is frequently turned back and hemmed. (*See plates 26, 27, and 87.*)



Characteristic primary and secondary border elements.

Khorasan Rugs (Persian):

The chief distinguishing feature of this class, which is different from all others, is the weave. There are four or more rows of knots without any weft threads, then four or more with four or five weft threads between each, giving the back a pronounced uneven appearance with a depression every half-inch or so.

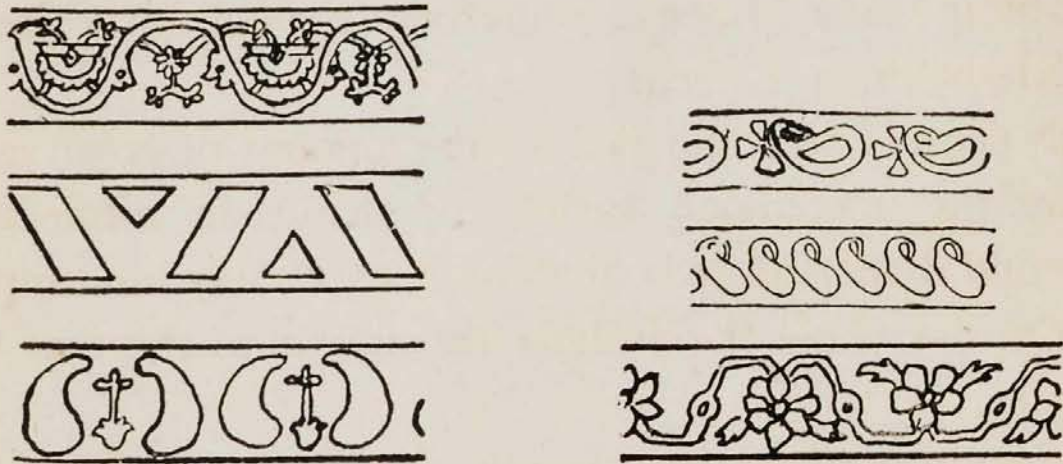
A characteristic design is the complex pear (one large pear with two or three smaller ones perched upon it), or

the whole field may be covered with the simple pear motif. Sometimes perpendicular straight or undulating parallel devices decorated with small intricate floral designs are used.

Delicate pastel colors are used and considerable white is commonly employed in the background.

The border frequently carries the Herati design.

The pile is tied with the Sehna knot and is unevenly clipped, giving it a rich silky appearance. The warp is of cotton and the weft of wool. (*See plates 7 and 8.*)



Characteristic primary and secondary border elements.

Kirman Rugs (Persian): Sometimes erroneously spelled Kerman:

None of the Persian rugs carry more graceful realistic floral designs than do the Kirmans, both in the field and borders. The field is generally filled with roses, bouquets, vases, etc. and there is frequently a most graceful large central medallion. Occasionally birds and animals are depicted but seldom, if ever, humans. In some of the older pieces arabesques with inscriptions appear in the main border stripe. The knot is Sehna, the warp is always of

cotton and the weft of wool. The sides are overcast and the ends are finished with a narrow web and loose warp ends. (*See plates 50, 51 and 100.*)

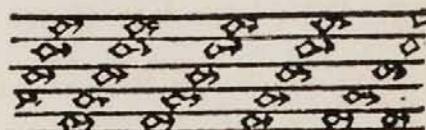


Characteristic primary and secondary border elements.

Kir Shehr (Asia Minor): Sometimes spelled Kirit Shehr, Kirshehir or Krischer:

This class is distinguished by the amount of green used and by the uncommon variety of shades in connection with vivid blues and reds, making it extremely inharmonious. On the whole the designs are similar to those of the Ghiordes.

The main border stripe usually carries the Rhodian lily and the field is generally filled with designs and surrounded by a row of detached carnations. The foundation yarns are dyed the prevailing color of the rug. The serrated niche is characteristic. Considerable grass green is employed. (*See plates 69, 70, and 71.*)

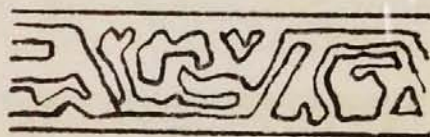
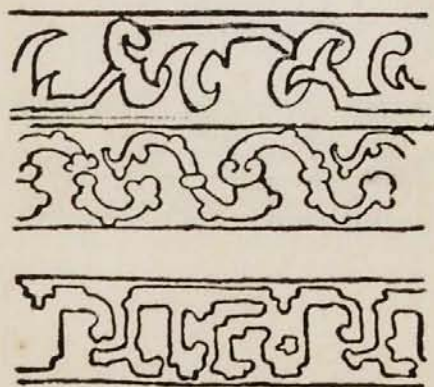


Characteristic primary and secondary border elements.

Kulah Rugs (Asia Minor): Sometimes spelled Koula or Coula:

Kulahs are usually distinguished by the many narrow border stripes which carry a small detached leaf design (called the fleck or tiger stripe). The main border generally carries the Rhodian lily, and a scroll design (called the alligator) is commonly found in one or two of the secondary stripes. Kulahs are almost entirely prayer rugs. These have a cross panel at the upper end of the field, and sometimes one also at the lower end. The spandrel and the niche are usually filled with designs—the spandrel with a repetition of small flowers and the niche with detached flowers or branches springing from the sides while a floral pendant may hang from its apex. A stiffened trail of blossoms often passes through the center of this field. There are frequently long-stemmed lilies above or below the niche, as in the Ladik. In the more modern pieces the cypress tree and the tomb are represented in the field or border.

There is usually a narrow web at each end which is dyed, generally yellow. Sides are selvaged. (*See plates 16 and 64.*)

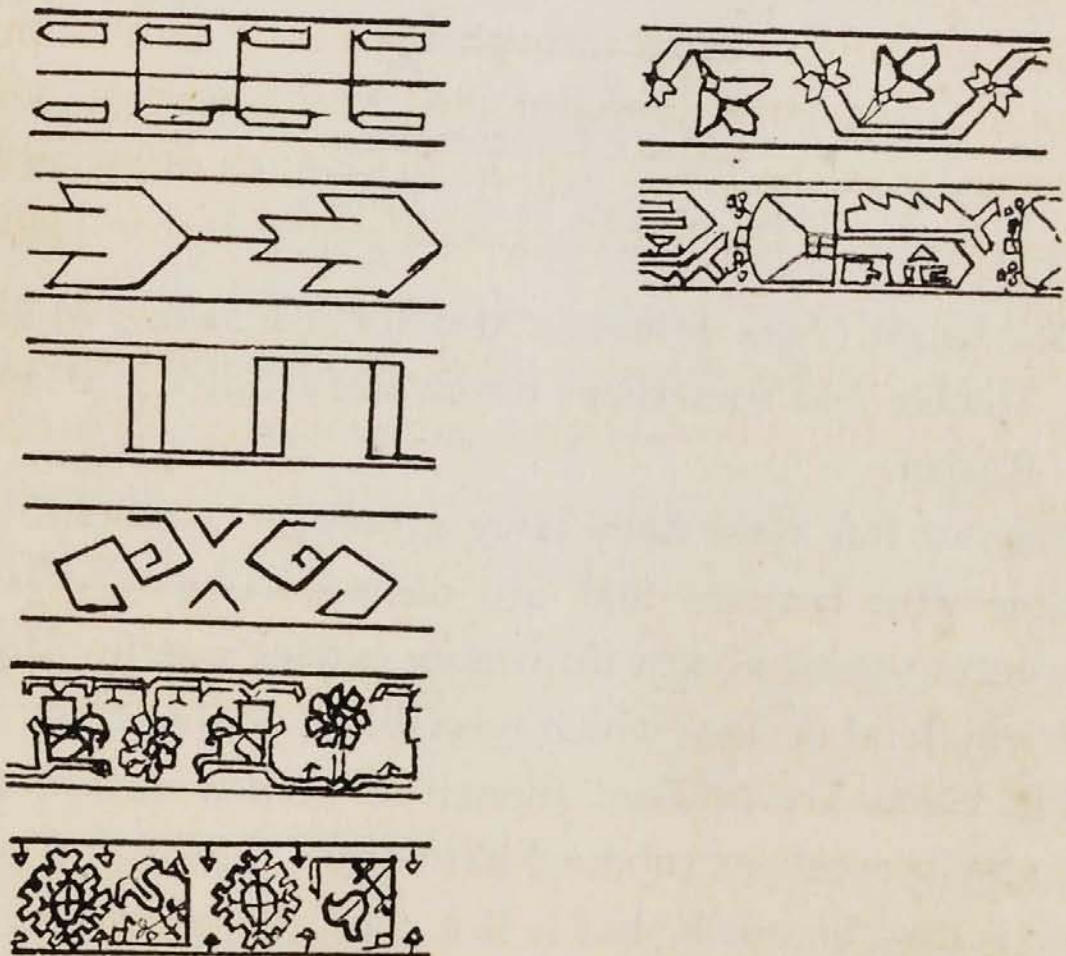


Characteristic primary and secondary border elements.

Ladik Rugs (Asia Minor):

Ladiks are seldom seen except in the form of a prayer rug. The niche is a positive characteristic, consisting of three apices. The main border most frequently carries the Rhodian lily which alternates with a rosette. The prayer field is generally surrounded by a row of small detached floral forms, usually the tulip. Invariably there is a row of long-stemmed lilies at one or both ends of the field. The carnation border is frequently found. Sometimes the field is plain and sometimes decorated.

Ladiks are prone to be considerably wider in proportion to their length than are any other Asia Minor rugs except the Bergama. The warp and weft are of wool, and magenta is freely employed. (*See plates 17 and 76.*)

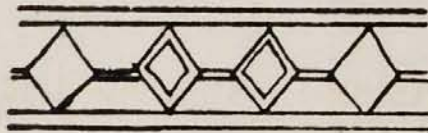


Characteristic primary and secondary border elements.

Makri Rugs (Asia Minor): Sometimes called Megri or Rhodian:

The distinguishing features are the two or three panels pointed at the upper end, running the length of the field and resembling stained-glass windows. These panels are generally in different predominating colors, red, blue or yellow, which are bright and inharmonious. The web ends are usually long and traversed by red, blue and green stripes.

The outer border stripe, a series of small diamond-shaped forms connected by a straight line, is also a Makri characteristic. These features makes this class of rugs one of the easiest to distinguish. (*See plate 67.*)



Characteristic border element.

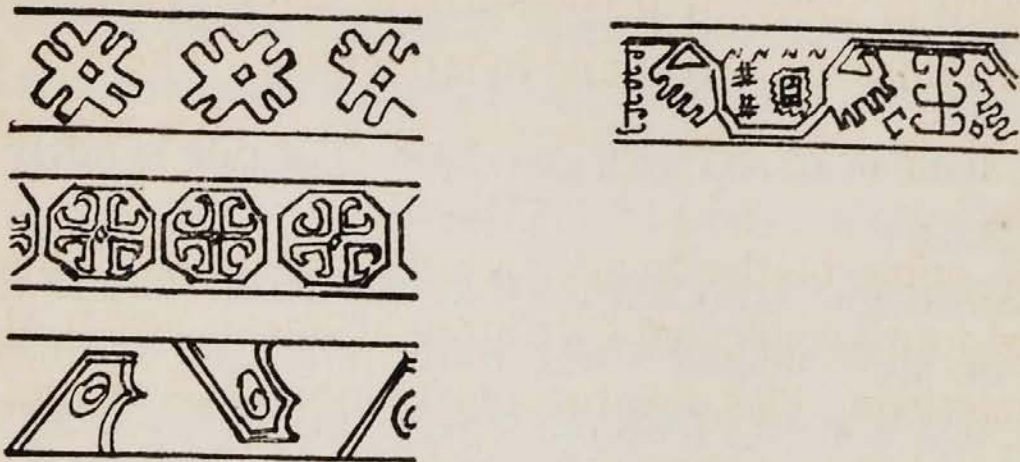
Meles Rugs (Asia Minor): Also spelled Miles, Melace, Mehlaz and sometimes erroneously called Carian or Karian:

Rugs of this class have large grotesque symbolic field designs with borders that are disproportionately large. The outer border almost invariably carries a series of geometrical floral designs which resemble a double cross.

The colors are brilliant though of such a mellow tone as to be in excellent subdued harmony. A beautiful plum color is used so much that it is a class characteristic, and the blues are mottled with lighter shades.

The prayer variety is distinguished by its characteristic niche, the spandrel filled with detached stemless lilies.

Antiques are frequently worked in gussets as seen on the back. The warp is wool and the weft cotton. (See plates 65 and 66.)

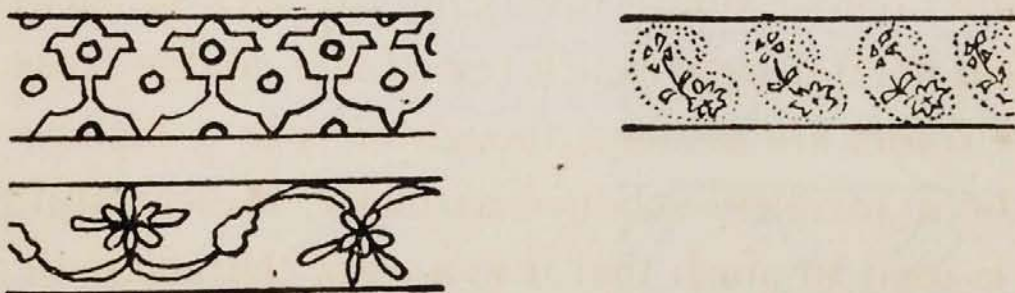


Characteristic primary and secondary border elements.

Meshed Rugs (Persian): Also spelled Mashed:

This class of rugs resembles in so many respects the Khorasan that some authorities claim they are one and the same. The pear pattern which is so frequently employed, the colors, the weave and the arrangement of the field designs are Khorasan characteristics.

Generally the outer border stripe carries a ribbon, on each side of which are alternate detached floral forms,



Characteristic primary and secondary border elements.

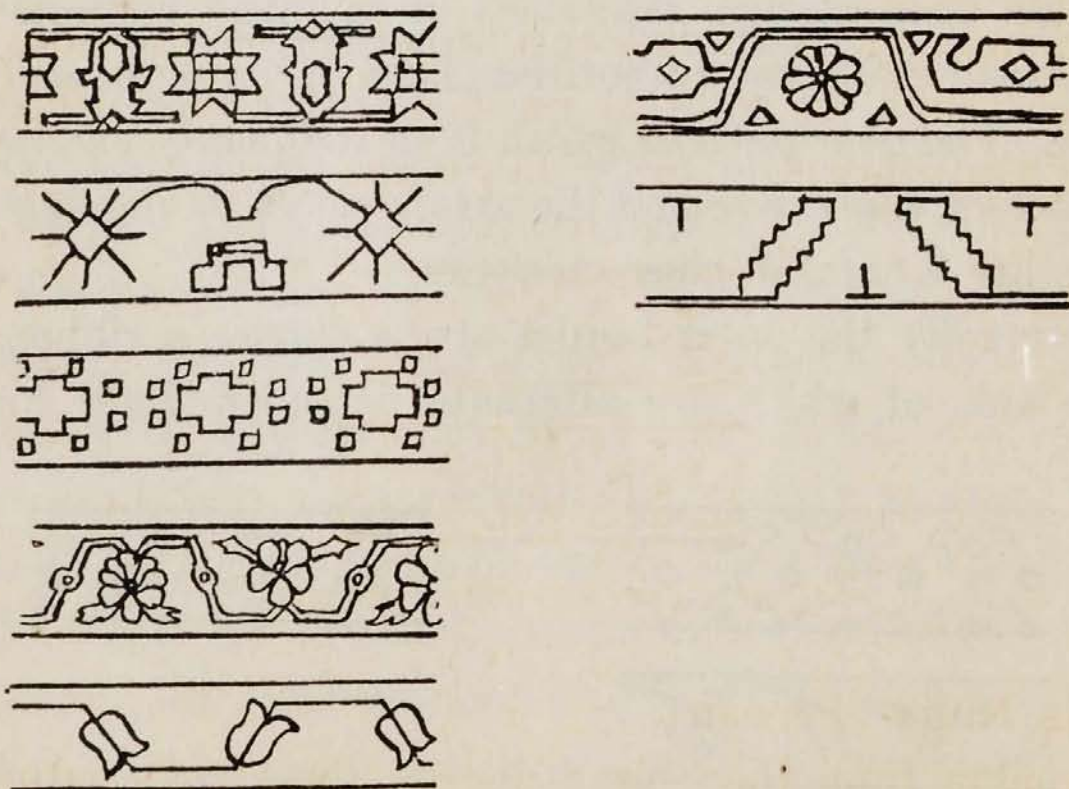
which is seldom found in any other rug. The pile is unevenly clipped. (*See plate 9.*)

Mosul Rugs (Kurdish): Also spelled Mousul and Mous-soul:

These rugs are made by the various nomadic tribes of northern and central Persia. They are rather loosely tied with the Ghiordes knot and have an underweb either of wool alone or mixed with goat hair. The pile is fairly long and glossy.

The designs are Caucasian in character. Crude tarantula or cross-shaped floral forms arranged in diagonal rows, is a common feature. There are usually from three to five border stripes.

The sides are overcast with dark wool and the ends are finished with a narrow web through which run strands of



Characteristic primary and secondary border elements.

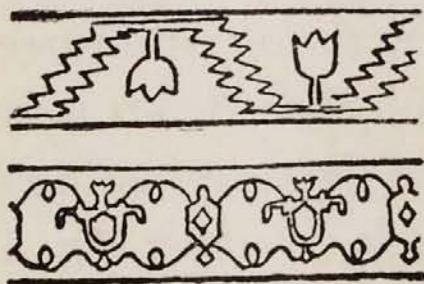
colored yarn (a Kurdish characteristic). One end is generally braided and the other turned back and hemmed. (See *plates 19 and 78.*)

Muskabad Rugs (Persian): Also called Mahal:

These rugs almost invariably come in carpet sizes. Practically all of them found in the American market have undergone the washing process in order to tone down the bright colors.

The designs vary from a field of conventionalized floral and leaf forms to a type with two or more concentric medallions of different colors. In many the field is covered with the Herati or guli henna designs; these pieces are as a rule accompanied by a main border stripe which carries the turtle design. The colors are rather bright, with considerable white.

The Ghiordes knot is generally employed, occasionally the Sehna; the warp and weft are of cotton, the sides are overcast, and the ends are finished with a short fringe of loose warp threads. (See *plates 6 and 48.*)



Characteristic border elements.

Niris Rugs (Persian):

Coming from the Shiraz district these rugs naturally resemble the Shiraz type more than any other.

Like the Shiraz they have sides overcast with yarn of different colors but never with tassels. The ends also have long webs which are traversed by stripes of different colors. Sides are overcast in a barber-pole stripe or in short lengths of different colors.

The field is almost invariably filled with large pear designs arranged in rows and with the stems of each alternate row turned in the opposite direction as in the Saraband.

The Ghiordes knot is employed but the weave is, as a rule, rather loose. The foundation is wholly of wool, the weft generally dyed. (*See plate 54.*)

Saraband Rugs (Persian): Also spelled Sereband and Sarawan:

Sarabands are as definitely defined and adhere as closely to type as any other class of carpets in Persia, consequently they are so easy to identify that almost anyone can name them at a glance.

The field is almost invariably filled with horizontal rows of small floral pear forms arranged so that the stems in alternate rows turn in the opposite direction. Occasionally the pear is replaced by the Herati field design. The most characteristic feature however, is the main border stripe which never appears in any other rug. It consists of a running meandering vine with a leaf form at each curve (this stripe is called the Mir). The outer or inner secondary stripe, or both, usually carry the reciprocal trefoil. The background of the field is usually rose or blue and that of the main border stripe ivory or light green.

The knot is always Sehna with a back similar to that of the Hamadan (effect of small nail heads). The pile wool is hard, shiny and closely clipped, giving a better color effect. The warp and weft are of cotton, the latter always dyed a light blue. The sides are overcast with dark red wool and the ends have narrow blue webs, one of which is generally turned back and hemmed. (*See plates 11 and 55.*)



Characteristic border element.

Saruk Rugs (Persian): Also spelled Sarouk or Sarook:

Similar to the Kirmans and the Kashans, the Saruk has a field covered with intricate and graceful floral designs with connecting curves. Almost invariably there is a medallion or a medallion within a medallion and the Herati border design is most common.

The Sehna knot is employed; the warp and weft are of cotton, occasionally of linen; the sides are overcast with dark wool or silk. (*See plates 4 and 5.*)



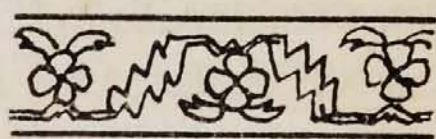
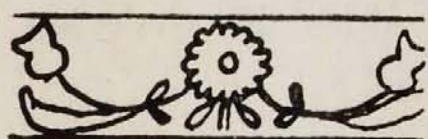
Characteristic primary and secondary border elements.

Sehna Rugs (Kurdish): Also spelled Senna, Senneh and Sinne:

Woven by the Sehna Kurds, this class more than any of their other products closely resembles the Persian pieces in design. It is the thinnest of all rugs and the most closely woven. Sometimes the knots will run as high as seven or eight hundred to the square inch. It can always be distinguished by the characteristic weave, giving a puckered appearance on the back. In spite of the fact that the nap is so shortly clipped that it has a harsh feeling to the touch it is, as a rule, quite lustrous.

A central diamond-shaped or pole medallion is common. This medallion is usually covered with minute floral and vine designs, most frequently with the Herati. The underweb is usually of cotton (sometimes of silk or linen) and there is only a whiffet of weft thread between each row of knots. The sides are overcast with red cotton or silk.

Border stripes are generally narrow in proportion to the size of the rug. (*See plates 35 and 97.*)



Characteristic primary and secondary border elements.

Shemakha Rugs (Caucasian): Also spelled Soumak, or Sumak, erroneously called Kashmir, Cashmere:

This class of rugs comes from Kuba in the Shirvan district of the Caucasus.

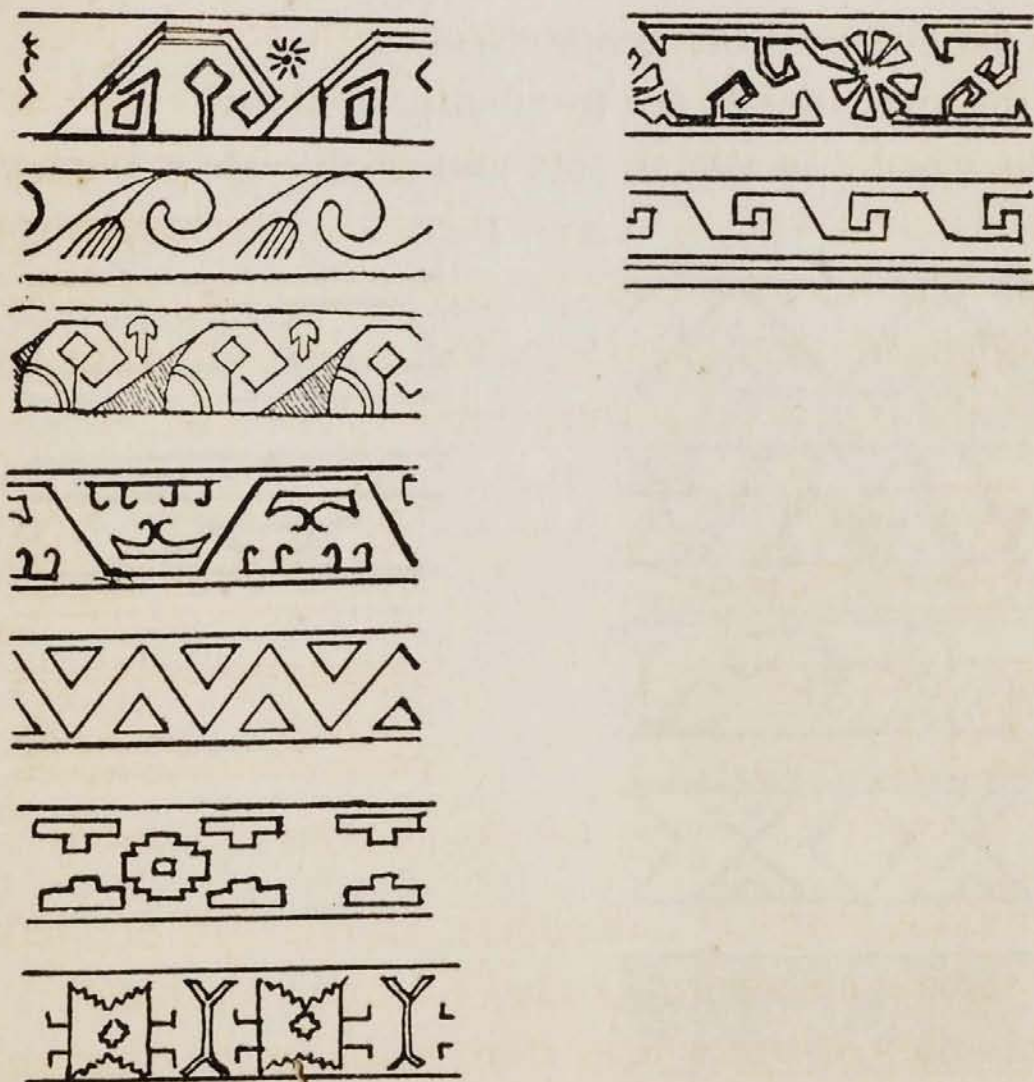
THE IDENTIFICATION OF RUGS

The novice can easily distinguish them by the flat weave and the loose yarn ends on the back.

The stitching is a sort of over-and-over method. The dyed yarn is run above four warp threads, back under two, over four and back under two, resembling an ordinary herring-bone weave. Having no nap they lack brilliancy.

The designs are geometrical and outlined in black. The knot of destiny is almost invariably found in some part of the field. Octagons in the field are common.

The main border stripe most frequently carries the Cufic, the Greek fret or the Georgian designs. (*See plate 84.*)



Characteristic primary and secondary border elements.

Shiraz Rugs (Persian):

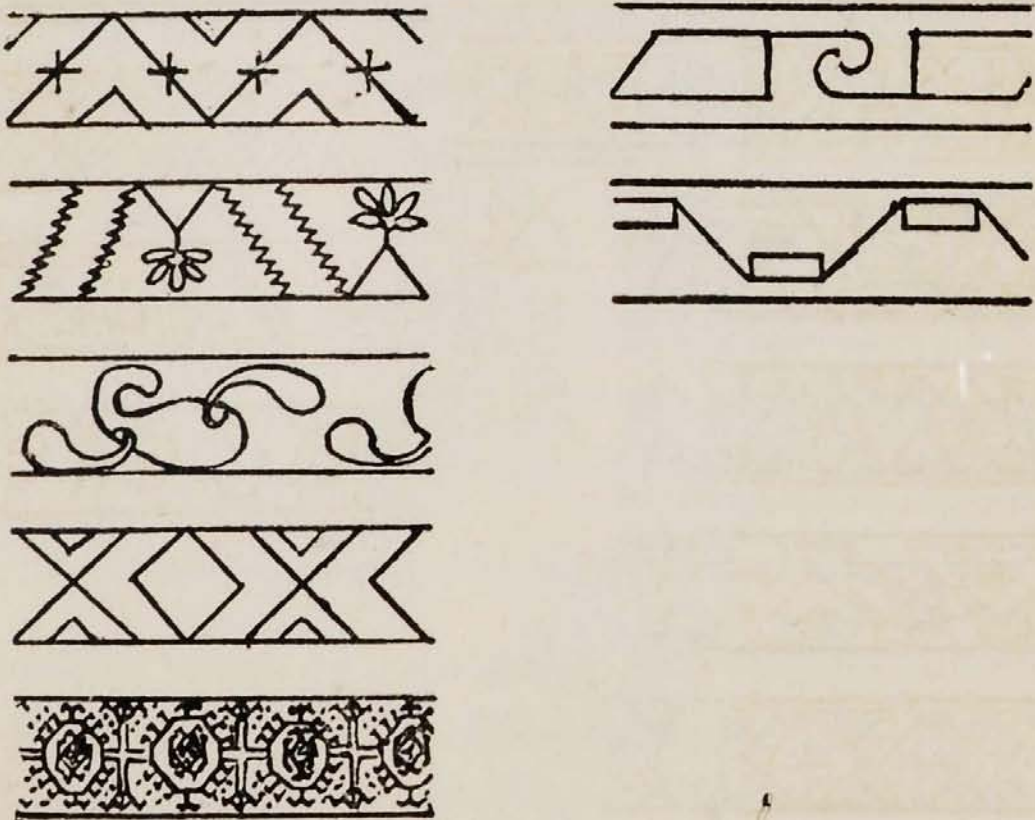
Made by nomad tribes of the Turkish tongue in South Persia, these pieces are characterized by the side overcasting with yarn of two or more colors and frequently with small tufts or tassels of colored yarn every few inches. A peculiar lichen green is commonly employed.

The end webs are also fairly wide and are either traversed by strands of colored yarns or have embroidered designs, more frequently the latter. They exhibit an art more Caucasian than Persian.

Between each row of knots there are from four to eight weft threads which are usually dyed red. Designs vary from the floral to the geometrical.

Birds and animals are frequently depicted.

The rug is usually so soft and pliable that it does not



Characteristic primary and secondary border elements.

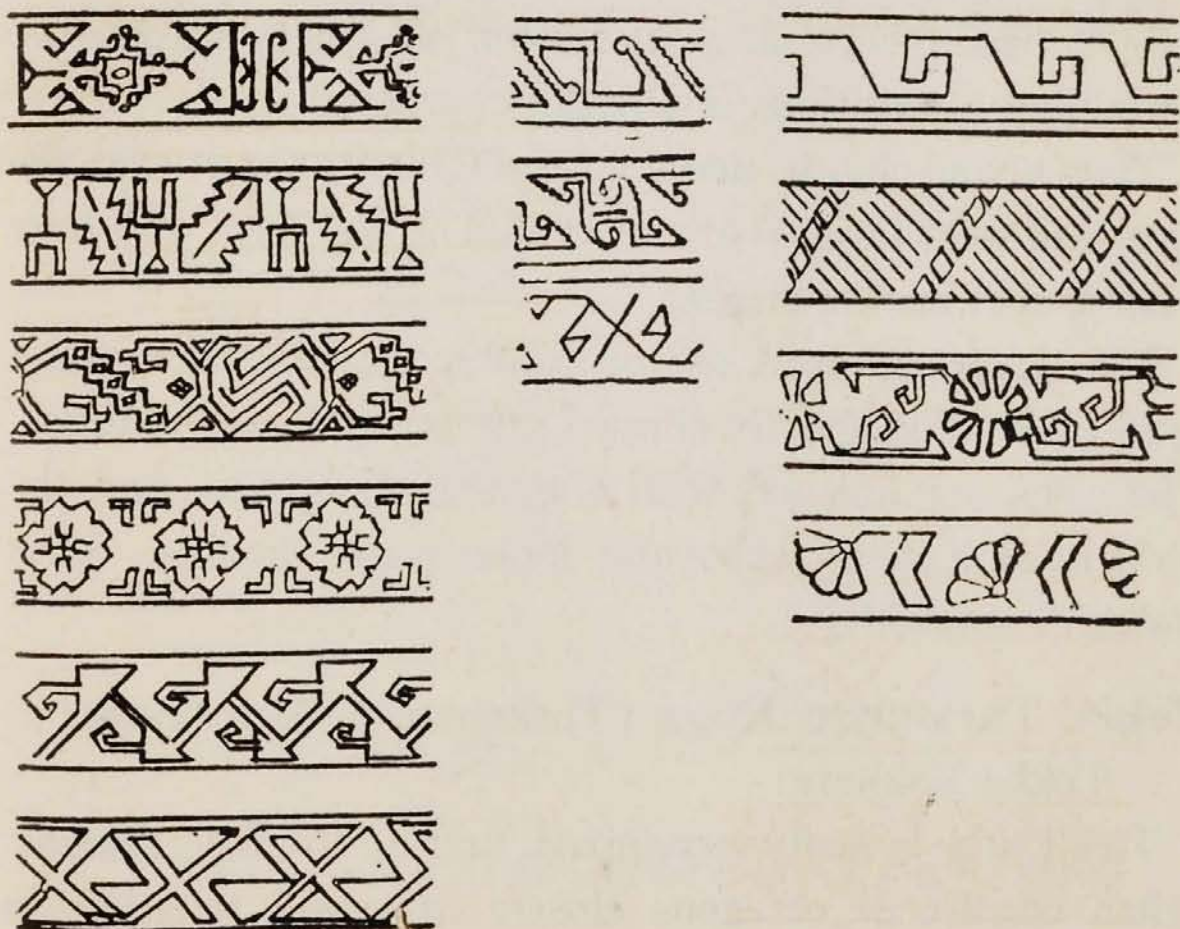
lie well on the floor, consequently they are useful as table covers. Warp of white wool and weft of red wool. The warp ends are loose or knotted. (*See plates 10, 52 and 53.*)

Shirvan Rugs (Caucasian):

Like all Caucasian rugs this one is tied with the Ghiordes knot. These knots are firmly pressed down.

The warp and weft are of wool, the latter usually dyed red. The pile is longer than in most of the rugs of the Caucasian group. The sides are selvaged with from two to four cords which are in red or blue and the short webs at each end are dyed red, checked or patterned in several colors.

Conventionalized camels and bats together with other



Characteristic primary and secondary border elements.

grotesque symbolic figures frequently cover the field; sometimes a repetition of an angular floral design.

A large proportion of this class have the Cufic, the Georgian or the so-called Shirvan border designs in the main stripe while the secondary stripes carry the crab, the barber-pole or the wine-glass design. At each end is a long rough fringe of coarse wool. (*See plates 22, 23, 24, and 83.*)

Tabriz Rugs (Persian):

In design these rugs resemble the Kirmans, the Saruks and the Kashans, with their realistic flowers, leaves and graceful vines. The field is, as a rule, completely covered with intricate designs upon a background of ivory, blue or red. Considerable reddish yellow is employed. A favorite border device is a succession of small arabesques containing inscriptions in Persian characters.

They are so closely tied with the Ghiordes knot that the warp and weft threads are concealed on the back and they tend to curl on the edges.

The warp and weft are of cotton, the latter generally dyed pink. The shortly clipped pile is harsh to the touch. The sides are finished with a two-cord selvage, and the ends have narrow webs and loose warp threads. (*See plates 37 and 38.*)

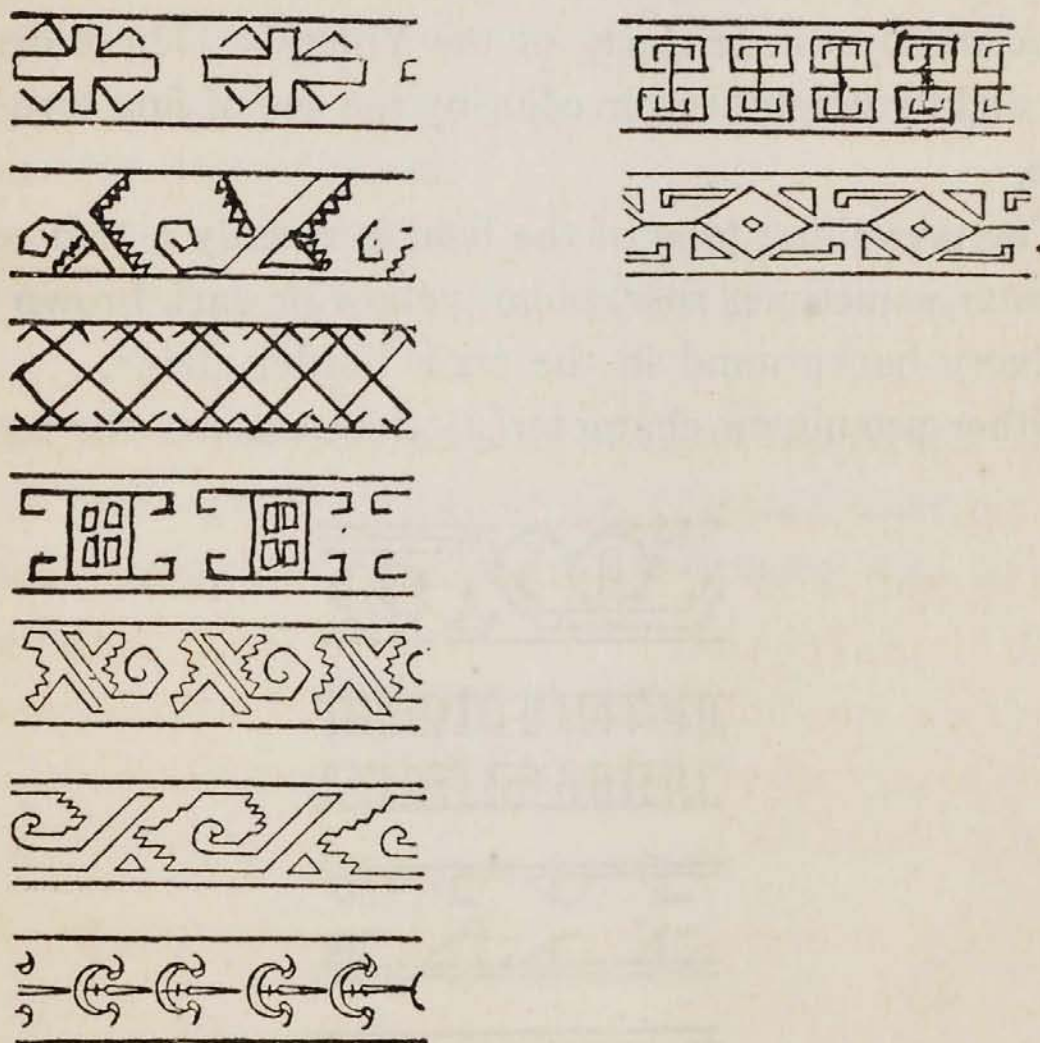
Tekke Turkoman Rugs (Turkoman). Also known as Tekke Bokhara:

The Tekke is easily recognized, first by the field designs, which consist of octagons closely arranged together in parallel vertical rows and separated by a row of smaller

octagons or diamond forms, the former of which may or may not be quartered; secondly, by the herring-bone designs at either or both ends of the field outside of the border stripes and thirdly, by the wide end webs which are usually red and traversed by strands of colored yarn.

The colors are usually dark mahogany red, blue, green, orange and white.

This and the Hatchli Bokhara are the only rugs of the Turkoman group which display in places cotton or silk as a knotting material. (See plates 29, 91, 92, 93, and 102.)



Characteristic primary and secondary border elements.

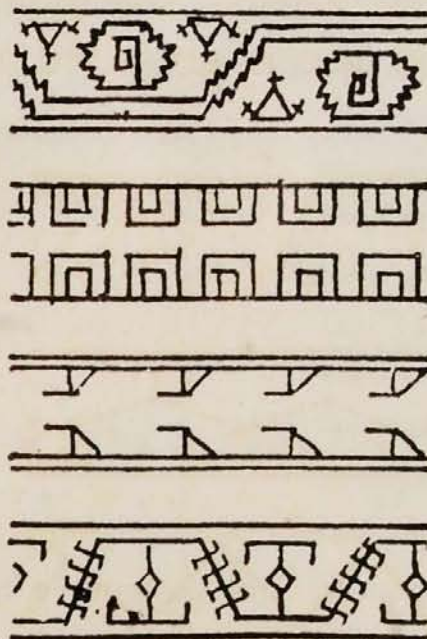
Yomud Rugs (Turkoman): Also spelled Yamut and Yamond:

Woven by a scattered and wandering tribe who pitch their tents east of the Caspian Sea, which undoubtedly accounts for the marked Caucasian characteristics of their product.

Instead of the conventional octagon designs, used in so many of the Turkoman fabrics, diamond-shaped designs with serrated or latch-hooked edges, arranged in regular diagonal rows, are invariably present and the borders usually carry Caucasian designs, a feature which seems to be wholly the property of the Yomuds. These designs are slightly heightened in color by the use of fine turquoise blue.

The prevailing tone of the field is usually a rich red or maroon, sometimes rose, plum, yellow or dark brown with an ivory background in the main border stripe.

Other prominent characteristic features are the narrow



Characteristic border elements.

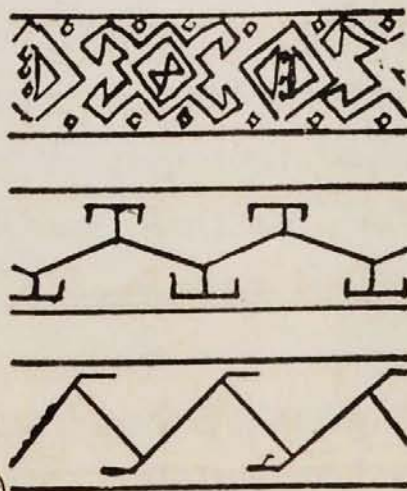
border stripes, the angular designs at each end outside of the border stripes, the fairly wide Turkoman web and the two to four corded selvage on the sides, which is usually worked in squares of red and blue, red and brown, or two shades of red. (*See plate 94.*)

Yuruk Rugs (Asia Minor): Also spelled Yurouk or Yaruk:

The word Yuruk means "nomad"; these rugs being woven by a certain mountain shepherd tribe of Anatolia. They have the longest, softest and most lustrous nap of all Oriental fabrics and, on account of the looseness of the weave, the nap lies at an angle, which is responsible for the harshly defined areas.

The designs are mostly of an archaic, rectilinear nature, similar to those of the Kazaks, with an abundance of latch hooks.

The field frequently consists of from two to four cross panels, each one filled with crude, detached designs; and madder, maroon and green are used more than in any other rug.



Characteristic border elements.

The sides are heavily overcast or have a goat-hair sel-
vage and the ends are finished with a short web through
which passes a parti-colored strand. Yuruk rugs are fre-
quently a little wider at one end than at the other. (*See*
plate 77.)

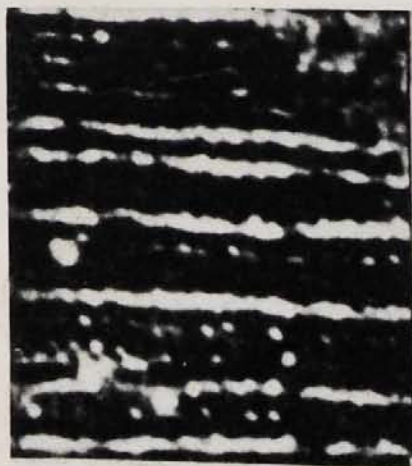
ILLUSTRATIONS OF THE BACKS OF SOME RUGS SHOWING THEIR CHARACTERISTIC WEAVES

The author has endeavored to include in this group of
pictures one of every rug which has a distinct character-
istic weave. There are many rugs, the weaves of which
differ so minutely that their reproduction on paper would
be of no material help.

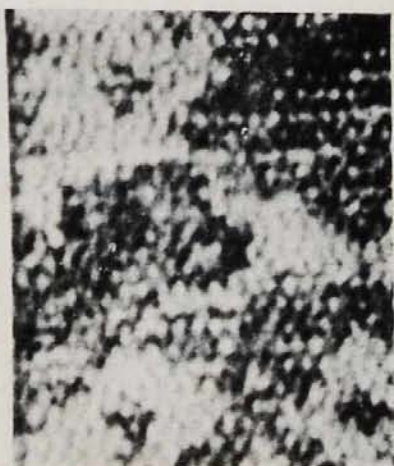
The details of each picture are of the same size as the
rug from which it was taken and each one is presented
with the warp threads running up and down. The com-
parison would be even more valuable were it possible to
procure pictures of pieces all of which have the same
number of knots to the square inch. A magnifying glass
will aid materially in bringing out the minute details.

No. 1. KHORASAN. Twelve knots to the inch verti-
cally, and six horizontally. This peculiar weave is due to
the fact that several rows of knots are tied with no woof
thread to separate them; then two or three strands of the
woof are thrown in, one after the other, followed by several
more rows of knots. This method of weaving is a Khora-
san feature.

No. 2. SEHNA. Eighteen Sehna knots to the inch ver-
tically, and eighteen horizontally. Notice the closeness
and irregularity of the rows of knots. Contrast the ap-



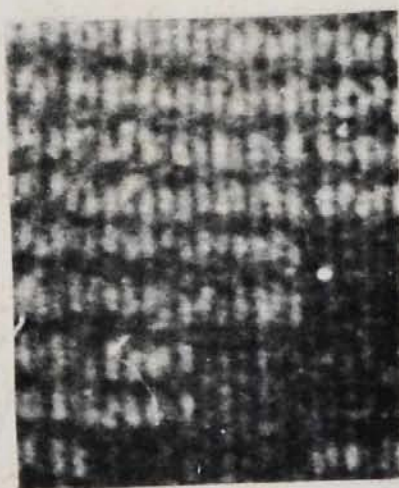
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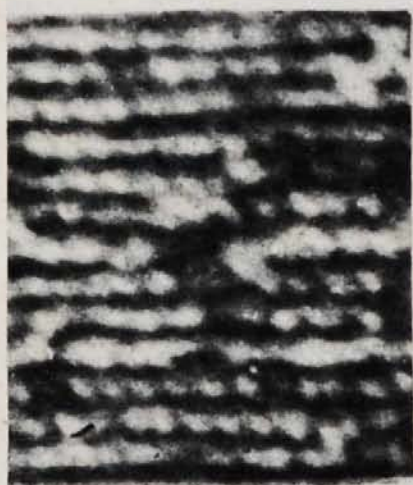
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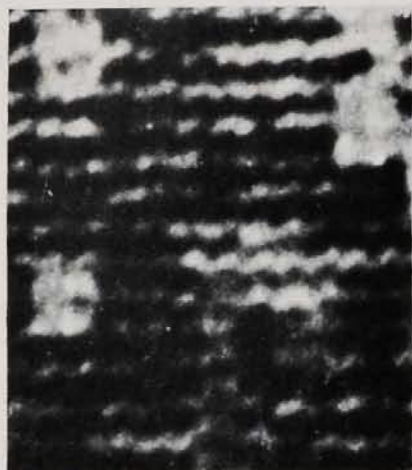


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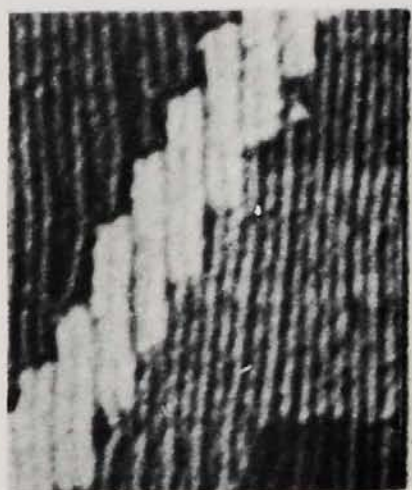
CHARACTERISTIC BACKS OF RUGS



7



8



9



10



11



12

CHARACTERISTIC BACKS OF RUGS

pearance of this with that of the Saruk (No. 3) which is tied with the same kind of knot and has very nearly the same number to the square inch.

No. 3. SARUK. Fifteen Sehna knots to the inch vertically, and sixteen horizontally. One of the most closely and most evenly woven of the Oriental fabrics. In this illustration the rows of knots can easily be counted horizontally, but it is almost impossible to count them vertically unless we follow the stripe-like arrangement in the straight oblique outlines of some of the designs.

No. 4. KAZAK. Six Ghiordes knots to the inch vertically, and nine horizontally. Notice the wide spacing between each row. This is due to the great number of woof threads between each row, a characteristic of the Kazak. This cut beautifully illustrates the appearance of the Ghiordes knot on the back. Note that each one has two loops as compared with the one loop in the Sehna knot, as illustrated in No. 3.

No. 5. SARABAND. Ten Sehna knots to the inch vertically and ten horizontally. The white or light blue woof threads are distinctly seen in each row, even in those which are closely woven. The spaces between the rows vary a little in places, giving it an appearance somewhat similar to the Khorasan weave.

No. 6. DAGHESTAN. Eight Ghiordes knots to the inch vertically, and eight horizontally. This piece has the same number of knots to the square inch as does the Chinese (No. 7), and, although of a different kind, the appearance of the weave is quite similar.

No. 7. CHINESE. Nine knots to the inch vertically,

and nine horizontally. The spiral appearance of the colored rows of knots and the white woof threads give it a look quite similar to that of the Daghestan (No. 6).

No. 8. **MERVE KHILIM.** Eight stiches to the inch. Compare the difference in weave to that of the Kurdish Khilim (No. 9). The colors of the latter are always at right angles to or with the warp and woof threads, while those of the former are diagonal to the warp and woof threads. This method of weaving gives the Merve fewer and smaller open spaces.

No. 9. **KURDISH KHILIM.** Notice the many open spaces, also the loose yarn ends, a characteristic of this class of Khilims.

No. 10. **SHEMAKHA (coarse).** Eight stitches to the inch. Showing the front of the rug in order to illustrate the Shemakha weave, which is a flat weave and yet quite different from that of the Khilims. Note its braided appearance.

No. 11. **SHEMAKHA (coarse).** Back of the same rug shown in No. 10. Note the quantity of loose yarn ends.

No. 12. **SHEMAKHA (fine).** Ten stitches to the inch. Note the difference in the number of loose yarn ends in this piece compared with those in the coarsely woven fabric (No. 11).

PART FOUR

1

General Classification

IN THE GENERAL MARKET are found over one hundred different kinds of rugs, most of which are named after the towns or districts in which they are made or from which they are marketed, or after the people who make them. There is generally also some slight difference in the weave, the materials, the colors, the designs or the finish, which gives each class its distinguishing, technical character.

Of late years, however, there has been such an intermingling of races and transmission of ideas from one country to another, that even the expert is often unable to identify a rug with the place in which it was made. Occasionally an importer has many of his own names which he uses to the exclusion of all others, and some of the names used in Western countries would not be recognized in the countries from which the rugs come. Under such circumstances classification becomes rather difficult and it is not surprising that authorities sometimes disagree.

Importers and dealers in Oriental rugs would find it greatly to their advantage if they had a strict rug nomenclature based on facts, and if they discountenanced everything in the trade which tended towards charlatanism or inspired distrust in the minds of buyers.

In attempting to formulate a practical classification, it is important to remember how mixed is the population of the carpet-producing countries of the East. Therefore, notwithstanding the fact that characteristics of more than one district or tribe are frequently combined in a single carpet, the most logical classification seems to be from a geographic standpoint.

To begin, we will consider them in the following order: Persian; Asia Minor; Caucasian; Turkoman; Indian.

PERSIAN..	Ardelan	Bijar	Sarakhs (a)
		Sehna	Lule (b)
		Kermanshah	
	Azerbaijan	Tabriz	
		Herez	Bakhshis
			Gorevan
			Serapi (c)
		Kara Dagħ (d)	
	Irak-Ajemi	Ispahan	
		Feraghan	
		Hamadan	Burujird
			Karageuz
		Saruk	
		Kashan	
		Kazvin	
		Sultanabad	Mahal (e)
			Muskabad (e)
			Teheran
	Bahktiari	Lorastan (f)	
		Joshaghan (g)	
	Lilihan		
	Gulistan		
	Zeli-Sultan		
Khorasan	Herat (h)		
	Khorasan Proper		
	Meshed		
	Ghayn		
	Dorosch (d)		
	Birjand		
Kirmanieh	Kirman		
	Shiraz		
	Niris	Laristan (i)	
	Yezd		
	Afshar		
	Saraband (j)		
Eastern	Kurdistan	Kurdistan Proper	
Kurdistan		Souj Bulak	

- (a) Frequently called Sarakhs, after the city by that name, which is situated on the border between Persia and Turkestan and within a few miles of Afghanistan. They are so-called because the people who make them come from that district.
- (b) A corruption of the Persian word *roules*, which means a pear.
- (c) After the village of Serab.
- (d) The name of a range of mountains.
- (e) Terms used for different grades of rugs from the Sultanabad district.
- (f) Woven by the tribe of Bahktiari who migrate from one district to another.
- (g) Joshaghan is the English way of spelling it and Djoshaghan the French.
- (h) Named after the City of Herat, which is not situated in Khorasan at all, but is across the Persian border in Afghanistan. They are so named because they are woven by people who formerly lived at Herat but who, owing to political disturbances, settled in Khorasan. Also because they are marketed at Herat.
- (i) Laristan is a province in the Kirman district just south of Niris.
- (j) A corruption of the word "Sarawah," the name of a district in Persia just south of Feraghan.

GENERAL CLASSIFICATION

ASIA MINOR. . .	Western Asia Minor	{	Oushak
			Ghiordes
			Ak Hissar
			Bergama
			Kulah
			Meles (a)
			Makri
			Smyrna
			Hereke
			Demirdji
	Isbarta		
	Central Asia Minor	{	Kir Shehr
			Karaman-
			Kaba Karaman (b)
			Konieh
			Mujur
			Ladik (c)
			Anatolian
			Kaisarieh
Nigdes			
Tuzla (d)			
Sivas			
Eastern Asia Minor	{	Gozene	
Western Kurdistan	{	Yuruk (e)	
		Mosul	

(a) A corruption of the word *milassa*.

(b) The word Kaba means "coarse." A poor grade of Karaman.

(c) A corruption of the word *Laodicea*.

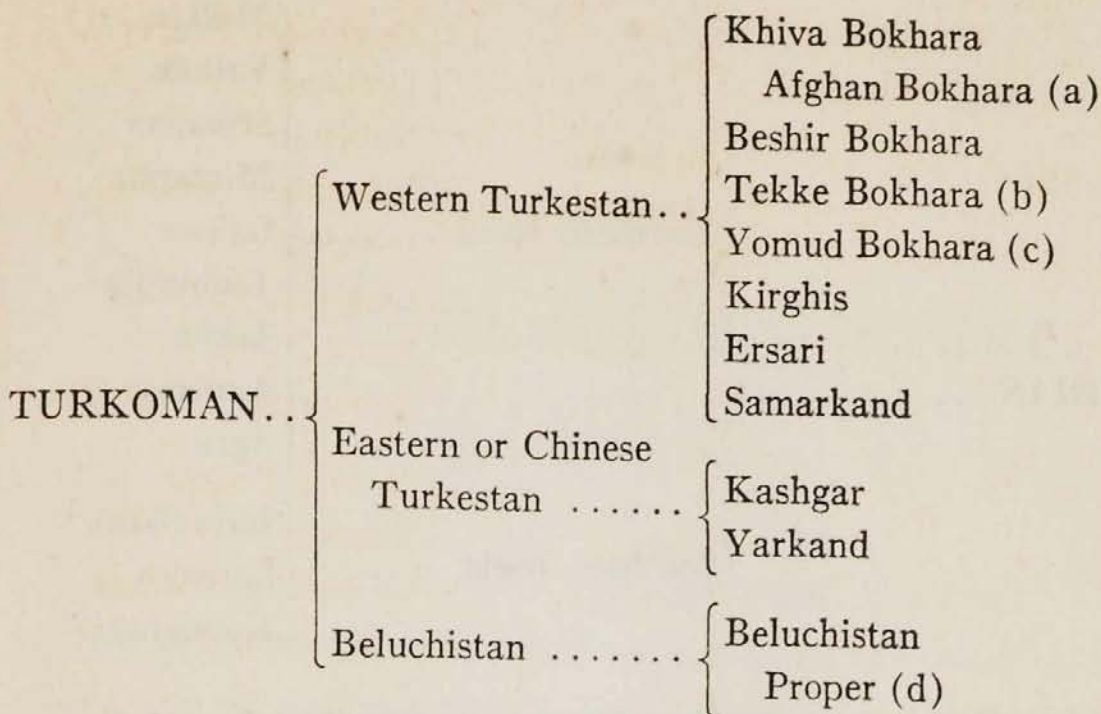
(d) A corruption of the word *Tuz Gul*.

(e) The word *Yuruk* means mountaineer.

CAUCASIA	{	Daghestan District	{	Daghestan Proper Derbend Kabistan Tchetchen, Chichi, Tzitzzi (a) Lesghian (b) Kuba Tcherkess
TRANS CAUCASIA ..	{	Shirvan District	{	Shirvan Proper Baku Shemakha, Soumak, Kashmir (c) Tiflis Kutais
	{	Karabagh District	{	Karabagh Proper Genghis, Guendja Guenges (d) Shusha Kazak (e)

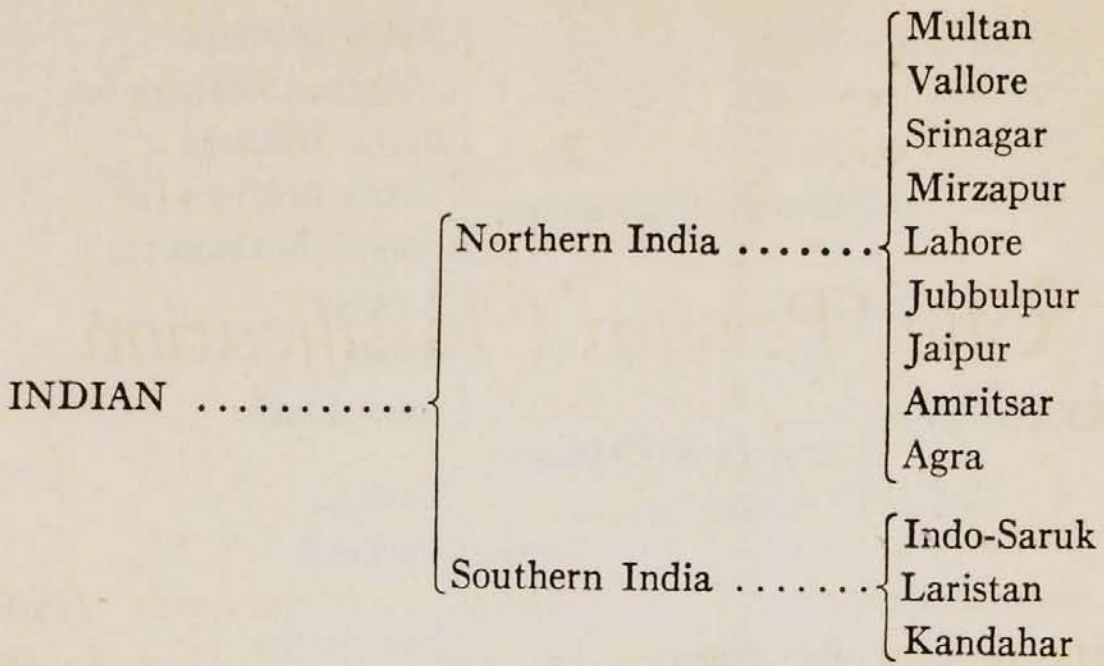
- (a) Named after a tribe of people who inhabit the mountains north of Daghestan.
- (b) Named after a tribe of people who dwell in the province of Daghestan.
- (c) Sometimes called Kashmir, from the resemblance of the underside to that of Cashmere shawls.
- (d) Named after a tribe of Turkomans who live in the vicinity of Elizabethpol. Sometimes called Ganga, after the ancient name of Elizabethpol.
- (e) Named after a tribe of Nomads inhabiting the hills around Lake Gotcha.

GENERAL CLASSIFICATION



- (a) The name Afghan is sometimes employed because some of the inhabitants of northern Afghanistan contribute to the supply.
- (b) Made by the Tekke Turkomans who inhabit the plains to the west of the Oxus River.
- (c) The name of a tribe of Turkomans who inhabit the western end of Turkestan.
- (d) Although these rugs are made in a region far distant from Turkestan, they are so similar to the Turkoman class that they are classified as such by most authorities.

The Ghenghis rugs of the Caucasian class, being made by a tribe of Turkomans in the Caucasus, and resembling closely the Turkoman products, are classified as such by many prominent authorities.



(See Section on Indian Rugs for detailed descriptions.)

The Persian Classification

Alwan gupla

FROM THE EARLIEST TIMES to the present the Persian has excelled all others in the designing of flowers and in color decoration, therefore the Persian textiles have always shown complex floral design and harmonious arrangement of colors. Unlike the Asia Minor fabrics, they almost invariably have a full straight fringe at each end, which is composed of loose warp ends.

In Persia both the Sehna and the Ghiordes knots are used, and the latter has been adopted in some localities where the former alone was once in vogue.

The weavers of Persia are usually women and children. The latter, however, do not take up the work at nearly so early an age as they do in Asia Minor. In Persia they seldom begin earlier than ten years of age, while in Asia Minor thousands of little children from four to six years old may be seen working at the loom. It has been estimated that it takes an average weaver about twenty-five days to weave a square foot of good Persian rug.

In the Sixteenth century the Shah of Persia offered huge prizes in gold yearly to the most proficient rug weaver of the country. Since that time the Persian government has

endeavored to uphold the quality of its rugs in the face of demoralizing influences, but alas, Persia too is getting the commercial spirit and aniline dyes are being more or less used all over the country.

One correspondent in Teheran says "Good rugs are hard to get and are very expensive. There are quantities of the commercial variety but those can be bought in London as cheaply as in Persia."

During the revolution quite a number of the palaces were sold out by their owners at auction. At these sales the good rugs were quickly picked up at fabulous prices by European residents in Teheran.

There are no regular rug factories in Persia, but there are several establishments owned by foreigners, especially at Sultanabad and Tabriz, where the wool is dyed and given out to the weavers to take home and weave according to the designs and specifications furnished.

The Persian government passed a law taking effect March 21, 1934, which prevents the exportation of rugs showing defects in workmanship, dyes or materials. This includes poorly woven, crooked or bulging rugs, rugs with improper end or side support, rugs with unfast colors and rugs treated with lye. Standardized quality of Persian rugs will therefore hereafter be assured for the American market.

Persian Rug Provinces

Ardelan is the province just south of Azerbaijan. Its inhabitants are mostly Kurds and its capital is Kermanshah.

Azerbaijan is the most northeastern province of Persia.

It includes a part of Ancient Armenia and its present population consists mostly of Turks, with some Armenians and Kurds. Tabriz is the capital. Its present output of rugs is very large.

Irak-Ajemi is the largest province of Persia. It practically occupies the center of the country. Its principal city is Teheran, which is the present capital of Persia. Irak-Ajemi has a larger output of rugs than any other province of Persia.

Khorasan is Persia's most southeastern province and, next to Irak-Ajemi, its largest one. It is sometimes called "The Land of the Sun" and is inhabited by Arabs, Turkomans, Kurds, Afghans, Baluches and Jews. The western frontier is a desert. Meshed is the capital. It is one of the last of the Persian provinces to be affected by outside influences.

Kirmanieh is a province in southern Persia between the Shat-el-Arab and the Persian Gulf on the west, and the plains of Seistan and Beluchistan on the east. This territory is principally inhabited by the nomadic Karamanian tribes. The carpets of this district are little affected by outside influence.

Eastern Kurdistan, sometimes called Persian Kurdistan, produces rugs which are unsurpassed. They are woven principally in tents away from town influences and where there is an unfailing supply of good wool. The Kurds have clung tenaciously to their vegetable dyes and family designs.

BIJAR

SYNONYMS. Sarakhs, Lule.

WHY SO NAMED. After a town in Western Persia in the province of Kurdistan. Sometimes called Sarakhs because they are made by tribesmen who came from the old city by that name and settled around Bijar.

KNOT. Ghiordes. Number vertically 6 to 10; number horizontally 8 to 12; number to the square inch 48 to 120.

WARP. Heavy wool. Modern ones have a cotton warp.

WOOF. Heavy wool, occasionally camels' hair.

NAP. Heavy lustrous wool. The field is often of camels' hair.

SIDES. Overcast.

ENDS. Selvaged, sometimes a fringe woven on. The web of one end is frequently turned back and hemmed.

BORDER. Usually from two to four border stripes.

PREVAILING COLORS. Field frequently the natural color of the camels' hair. Rich reds, blues, and greens; also white, old ivory, and yellow.

DYES. Usually good except in some of the modern pieces.

DESIGNS. Generally floral, often medallion center with elaborate corner pieces. Inscriptions frequent. Patterns irregular. Modern ones inclined to be rectilinear. Antiques frequently have figures of birds, animals, and human beings.

SIZES. Modern ones in carpet size; antiques 3' to 5' by 5' to 8'.

REMARKS. The antiques are very rare and the modern

ones are much inferior. Many of them are so thick and heavy that they cannot be folded but must be rolled up.

PLATE 101

MAJOR L. B. LAWTON'S DESCRIPTION. A complete rug in rare design. Usually such rarities are cut up so as to show the breaks in pattern, and fortunate collectors get one fraction. The soft colors in this are unusual even in Bijar.

(See also plates 2, 33, and 34.)

SEHNA

SYNONYMS. Sinne, Senneh, Senna.

WHY SO NAMED. After the city of Sehna, in the vicinity of which they are made.

KNOT. Sehna always. Not equaled in number of knots by any other rug. Number vertically 10 to 30; number horizontally 10 to 32; number to the square inch 100 to 960. Some antiques have as high as 1000 to the square inch.

WARP. Cotton, sometimes silk or linen.

WOOF. Cotton, sometimes wool, silk or linen.

NAP. Finest silky wool, very closely cut.

SIDES. Overcast with red cotton or silk.

ENDS. Always a narrow web at each end, with a fringe of loose warp threads. Frequently one or two strands of colored yarn run through the web at one end.

BORDER. From two to seven border stripes, most frequently three, a wide one with a narrow one on either side, the former usually filled with rosettes which are connected by a wavy line. Sometimes it will carry the Herati design.

The ground color of the main stripe is almost invariably bright red or yellow.

PREVAILING COLORS. Usually subdued shades of red, blue, green, yellow, and pink; ivory, gold, sapphire, rose, and peach blow beautifully blended. The modern ones are too bright.

DYES. Many of the modern ones are aniline-dyed.

DESIGNS. Palm leaf throughout the field is a common design. Also a central diamond or medallion frequently of the pole variety. Sometimes center field is covered with flowers. A diaper arrangement of the pear or Herati design is the most common.

SIZES. Usually of medium size, 4' to 5' by 6' to 8'; seldom larger. Saddlebags 2' 6'' to 3' by 4'; mats 2' x 1'.

REMARKS. Excel in fineness of weave, but edges are likely to curl and pucker, consequently they do not lie well and are too thin to wear well.

PLATE 35

Like this piece most of the Sehna present the serrated diamond-shaped pole medallion with the Herati design. They frequently have the Herati border also, though this piece has not.

(See also plate 97.)

KERMANSHAH (MODERN)

WHY SO NAMED. After the city of Kermanshah from which they are shipped, it being a great caravan center.

WHERE MADE. In the vicinity of Tabriz and Sultana-bad.

KNOT. Nearly always the Sehna, seldom the Ghiordes.

THE PERSIAN CLASSIFICATION

Number vertically 8 to 16; number horizontally 8 to 12; number to the square inch 64 to 192.

WARP. Always cotton.

WOOF. Always cotton, occasionally dyed brown.

NAP. The choicest, lustrous wool, closely woven and usually cut short.

ENDS. Narrow web with loose warp threads at each end.

SIDES. Overcast with dark wool.

BORDERS. From three to five border stripes, most frequently five, one wide with two narrow ones on each side.

PREVAILING COLORS. Soft shades of pinks, greens, or blues on a field of old ivory.

DYES. In many the dyes are good, but are toned down with acids, while in others anilines are used.

DESIGNS. Delicate, artistic and intricate floral designs. Central medallion and corner panels frequent.

SIZES. All sizes, from mats to carpets as large as thirty-five to fifty-five feet.

REMARKS. There is as much difference between the modern and the antique Kermanshahs as there is between any two kinds of the Persian class. The former are made at Tabriz or Sultanabad under European supervision, are almost invariably doctored and can be had in abundance, while the latter were made by the mountaineers along the Turkish border, are of the best material, dyes and workmanship and are rarely seen in the market.

PLATE 36

Like most of its class it consists of artistic and intricate floral de-

signs with a central medallion and graceful border stripes. In many Kermanshahs, as in this piece, the pear motif is frequently employed.

TABRIZ

WHY SO NAMED. After the city of Tabriz, the persian capital, in the neighborhood of which they are made.

KNOT. Nearly always the Sehna, occasionally Ghiordes. Number vertically 12 to 22; number horizontally 10 to 20; number to square inch 120 to 440.

WARP. Nearly always cotton. Silk in some extra fine specimens. Occasionally linen.

WOOF. Cotton, sometimes wool or linen. Formerly dyed the predominating color of the rug, but of late not dyed at all.

NAP. Good wool, closely woven and closely trimmed.

SIDES. The antiques are usually overcast, while the moderns are generally selvaged.

ENDS. Narrow web with loose warp threads at each end. Occasionally trimmed. Frequently several strands of colored wool run through the web.

BORDER. Generally five to eight border stripes; one wide one with an equal number of narrow ones on either side of it.

PREVAILING COLORS. Bright blues, reds, and browns; ivory is frequently the predominating color of the field.

DYES. Usually good. Some of the modern pieces have aniline dyes. The blues, reds, and browns are especially likely to be aniline.

DESIGNS. Nearly always a medallion with field covered with intricate floral designs. Frequently verses from the

THE PERSIAN CLASSIFICATION

Koran or of Persian poets are found in the borders. Tree of life patterns are frequent and a heart-shaped lamp often hangs from the niche in the prayer rugs. Seldom are figures of birds, animals, or human beings used.

SIZES. All sizes, from mats to large carpets.

REMARKS. The modern ones are too regular and exact in pattern and show European influences. They are so firm and closely woven that they are stiff and non-flexible.

With the Kirman the Tabriz shares the reputation of having the most graceful floral designs. They are purely Persian and have suffered little from outside influence. Many of them are so closely woven that they are apt to curl on the edges.

PLATE 37

This particular piece is a good example of the average design with its floral medallion and many border stripes.

(See also *plate 38.*)

HEREZ

A name applied to all carpets made in the mountainous district of Herez and to some from Tabriz and Sultanabad. The different products of this class are so similar in many respects that it is often difficult and sometimes impossible for the expert to differentiate. There is a great prevalence of Mongolian influence in their designs. Until quite recently the Herez district was one of the few districts from which the modern rugs were a decided improvement on the antique, but they have deteriorated considerably of late. They are marketed at Tabriz.

PLATE 39

In exception to most of the Herez weaves, this piece has no medallion center with corner pieces to match, but the style of the floral motifs which fill the field is somewhat characteristic of the region in northwest Persia where it is made. The Herez products are extremely serviceable.

BAKHSHIS

WHY SO NAMED. After the village by that name in the Herez district where they are made. (Sometimes called Gorevan in Serapi.)

KNOT. Usually the Sehna, sometimes the Ghiordes. Number vertically 6 to 15; number horizontally 5 to 12; number to the square inch 30 to 180.

WARP. Always cotton.

WOOF. Always cotton, sometimes dyed brown.

NAP. Usually a good quality of wool, trimmed short, but rarely lustrous.

SIDES. Nearly always overcast with different colored yarns. Occasionally finished flat.

ENDS. Short fringe with loose warp threads at each end; occasionally they are knotted.

BORDER. Usually consists of two narrow and one wide central stripe. The latter frequently carries the Herati design.

PREVAILING COLORS. Different shades of red, blue, and green. Also ivory, white, brown, old rose, and sometimes yellow.

DYES. As a rule are good. Aniline dyes are found in many of the very new pieces.

THE PERSIAN CLASSIFICATION

DESIGNS. Usually the medallion center with or without corners to match. Characteristic angular ornamentation. Shah Abbas, Herati, and Sardar designs frequently used.

SIZES. 6' to 10' by 10' to 26'. Seldom in small sizes.

REMARKS. Rather rare compared with the rest of the Herez products. Among the most desirable of the large carpets. Until very recently they have been perfectly free from outside influences.

GOREVAN

SYNONYMS. Goerivan, Ghorevan.

WHY SO NAMED. After a small village in the Herez district.

WHERE MADE. Throughout the Herez district.

KNOT. Usually the Sehna, occasionally the Ghiordes. Number vertically from 8 to 15; number horizontally from 6 to 12; number to the square inch 48 to 180.

WARP. Always cotton.

WOOF. Always cotton, sometimes dyed brown.

NAP. A rather coarse wool, clipped short.

SIDES. Usually overcast, as a rule with different colored wool, seldom selvaged.

ENDS. Always a short fringe with loose warp threads at each end. Occasionally they are knotted.

BORDER. From three to five border stripes, generally three, one wide central stripe with a narrow one on each side. The central stripe frequently carries the Herati design.

PREVAILING COLORS. Blue, red, and green in all their

shades; brown, old ivory, terra cotta, and occasionally yellow.

DYES. Of the best excepting in some of the new pieces.

DESIGNS. Similar to those of the Bakhshis. A shaded background is a characteristic feature.

SIZES. 6' to 10' by 10' to 26'. Seldom smaller than carpet sizes.

REMARKS. Excellent carpets to wear.

PLATE 40

Like most rugs of its class its field presents a medallion with corners to match, all of which is covered with rectilinear flowers and vines. Like most of the Herez products its main border stripe carries the tortoise design.

SERAPI

SYNONYMS. Serab, Serabi, Sirab.

WHY SO NAMED. After the village of Serab in the Herez district.

WHERE MADE. Sometimes in the Herez district, sometimes on the looms of Tabriz and sometimes on those of the Sultanabad.

KNOT. Usually the Sehna, occasionally the Ghiordes. The finest ones are tied with the Sehna knot. Number vertically 10 to 18; number horizontally 8 to 12; making from 80 to 216 to the square inch.

WARP. Always cotton.

WOOF. Always cotton, sometimes dyed.

NAP. Rather coarse but durable wool, which is generally clipped short.

SIDES. Nearly always overcast, seldom selvaged.

THE PERSIAN CLASSIFICATION

ENDS. Short fringe and loose warp threads at each end. Occasionally knotted.

BORDER. Similar to that of the Bakhshis and Gorevan. From three to five border stripes, most usually three.

PREVAILING COLORS. Similar to those of the Bakhshis and Gorevan but, as a rule, somewhat brighter.

DYES. Usually excellent.

DESIGNS. Similar to those of the Gorevan, but there are usually more floral elements added to the ground. Frequent inscriptions.

SIZES. 8' to 15' by 10' to 25'. Very few runners and seldom smaller than carpet sizes.

REMARKS. The best grade of the Herez products. Usually of a finer weave and with more detail in design than the Gorevan.

PLATE 2

It is rather difficult to distinguish between the Serapi and the Gorevan. The principal difference is one of quality, although the former usually has more detail in design and usually more floral elements added to the ground.

This carpet presents a peculiar medallion with four pear-shaped offshoots upon a light ground which is strewn with many rectilinear flowers and leaves. Like nearly all of the Herez products it has three border stripes, one wide one with a narrow one on each side. The former carries the tortoise border design with an arrangement similar to the Herati border design and the latter small flowers in profile alternating with buds.

(See also plate 41.)

KARA DAGH

WHY SO NAMED. The words "Kara Dagh" mean Black Mountains, the name of a range in the northern part of Azerbaijan province, where they are woven by shepherd tribes of the most bigoted Shiah sect.

KNOT. Ghiordes. Number vertically 8 to 14; number horizontally 8 to 11; number to square inch 64 to 154.

WARP. Wool.

WOOF. Natural brown or dyed wool. Usually extra woof threads.

NAP. Wool of medium length, sometimes camels' hair.

SIDES. Usually selvaged, occasionally overcast.

ENDS. One end selvaged and turned back, the other selvaged and finished with a fringe of loose warp threads. The selvage is usually dyed red.

BORDER. Usually from three to six border stripes of more or less floral character.

PREVAILING COLORS. Similar to those of the Karabagh, but more diversified. The ground contains considerable natural-colored camel hair.

DYES. Usually good. Occasionally an aniline-dyed one.

DESIGNS. More of the Persian character than the Karabags, resembling somewhat the rugs of Kurdistan. The field is usually covered with small floral forms, which are thrown broadcast.

SIZES. From 3' to 4' by 5' to 7'. Runners 2'6" by 8' to 15'.

REMARKS. Seldom seen in the American market. They have kept pretty well up to their original standard. In

many respects they are similar to the Karabagh, to which they are somewhat superior.

ISPAHAN

SYNONYM. Isfayan. Sometimes, like the Feraghan, it is called Iran.

WHY SO NAMED. After the city of Ispahan, the former capital of Persia, where they were made by expert weavers in the employ of the nobility at Ispahan, Teheran, and Saruk during the period of highest art.

KNOT. Sehna. Number vertically 10 to 20; horizontally 8 to 15; number to the square inch 80 to 300.

WARP. Cotton.

WOOF. Cotton.

NAP. Best, soft, glossy wool.

WEAVE. Usually close and even.

SIDES. Overcast.

ENDS. Narrow web with loose warp ends.

BORDER. From three to five border stripes, usually three, one wide one between two narrow ones. The wide stripe is commonly of yellow, wine red and green, especially in those made in the Sixteenth century. The Herati design was frequently employed.

PREVAILING COLORS. Deep reds, blues, and greens. Beautiful crimson. Deep wine colors known as Ispahan red. Field generally of deep red or blue.

DYES. The best.

DESIGNS. Very artistic. Rich in floral and animal decoration of the finest Persian type. Large palmette and

rich floral patterns connected by vines and serrated leaves arranged similarly to the Herati pattern. Cypress cones and various tree forms. The Shah Abbas design was freely employed.

SIZES. Generally long and narrow (runners). Seldom small.

REMARKS. Extremely rare. Almost impossible to secure a genuine specimen. The Saruks are the Ispahans of the present day. The antiques are examples of the most perfect weaving skill. Many of the so-called Ispahans of the Sixteenth and Seventeenth centuries were really productions of Herat.

PLATE 63

In this choice old piece of the sixteenth century the Shah Abbas design, one of the most beautiful of all ancient designs, is used freely in the field and in the main border stripe. The fir tree and the cloud band are also freely employed in the field, the latter showing the Mongolian influence which was quite prominent in many of the Fifteenth and Sixteenth century pieces.

FERAGHAN

SYNONYM. Sometimes erroneously called Iran, which means Persian.

WHY SO NAMED. Because they are made on the plains of Feraghan, west of the line of travel between Teheran and Ispahan.

KNOT. All antiques are tied with the Sehna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically, antiques 8 to 14, moderns 6 to 14; number

THE PERSIAN CLASSIFICATION

horizontally, antiques 8 to 18, moderns 5 to 12; number to the square inch, antiques 6 to 252, moderns 30 to 168.

WARP. Always cotton.

WOOF. Nearly always cotton, sometimes dyed.

NAP. Usually of good wool, frequently of camels' hair.

SIDES. Overcast, usually with black wool.

ENDS. Narrow selvage hemmed over at one end, with a selvage and loose warp threads at the other end.

BORDER. From three to nine border stripes, which usually carry small floral designs. Herati border is the most common and is almost characteristic. Usually one wide border stripe with a background of green and from one to four narrow border stripes on each side of it.

PREVAILING COLORS. Green usually forms the background of the main border. The field is usually dark blue, soft red or ivory. Yellow is used considerably in the modern ones.

DYES. Splendid in the antiques. Of inferior quality in the moderns.

DESIGNS. Herati field the most common. Occasionally the Guli Henna is employed. Sometimes a center of plain red medallions. There may be a repetition of some small figures throughout the field. All animal and bird designs in the Feraghans are represented as in motion.

SIZES. Usually small sizes, 3' to 4' by 4' to 6'. Occasionally carpet sizes. Antiques mostly oblong.

REMARKS. They rank among the best fabrics of Persia, but of late years have fallen to the job-lot level. The antiques are soft, durable and heavy, but are scarce.

PLATE 3

OWNER'S DESCRIPTION. The typical Feraghan rendering of the Herati pattern is here illustrated in which the dark blue field and green main border carry the Persian variant of the Herati design, which is popularly known as the "fish pattern," and which is copied with more or less accuracy all through central Persia.

PLATE 43

HOMMEL RUG. Knot: Ghiordes; number to the inch, vertically nine; horizontally seven; to the square inch, sixty-three.

The field, like that of the majority of Feraghans, is covered with the Herati design. The background is of black and the figures are red, blue, green, pink, yellow and white.

The main border stripe carries eight-petaled flowers of various colors, connected by the fish-bone motif upon a ground of white. On either side of this is a flower and vine design in various colors, the inner one on a ground of old rose and the outer one on a ground of dark brown. The inner and outer border stripes carry the reciprocal saw-teeth; the former in blue and red and the latter in green and red.

The nap is about three-quarters of an inch in length and is exceedingly glossy.

(See also plate 44.)

HAMADAN

SYNONYMS. Hamadieh, Hamadie.

WHY SO NAMED. After the city of Hamadan, in the vicinity of which they are made. Hamadan is the capital of the province of Irak-Ajemi in western Persia and has a population of 35,000.

KNOT. Ghiordes. Number vertically 7 to 10; number horizontally 7 to 10; number to square inch 49 to 100.

WARP. Antiques always cotton.

THE PERSIAN CLASSIFICATION

WOOF. Usually camels' hair in natural color. Cotton or wool.

NAP. Usually good wool or camels' hair of medium length.

WEAVE. Antiques fine. Moderns coarse.

SIDES. Overcast.

ENDS. Fringe at one end and hemmed web at the other.

BORDER. Three to six border stripes, usually four. The characteristic feature is a broad outside band of camel hair. The Herati border design is frequently used.

PREVAILING COLORS. The natural camel-hair brown prevails with soft delicate reds, pinks, blues, and greens.

DYES. Of the best in the antiques, but generally poor in the modern fabrics.

DESIGNS. Pole medallion is almost universal. Field is usually filled with floral designs or a trellis arrangement. Antiques resemble animal skins.

SIZES. Antiques come in all sizes. Moderns 2' to 4' by 4' to 6' and runners 2' to 4' by 8' to 30'.

REMARKS. The modern ones are poor. The antiques are handsome and durable.

PLATE 46

STANTON RUG. Like most of its class, this piece has a pile which consists mostly of undyed camels' hair. The colors, designs and border stripes are characteristic features, especially the motives in the outer border stripe, which are found in no other product. This piece has an unusually long nap, which not only adds to its wearing quality, but makes it lie better on the floor.

PLATE 45

This piece, like most of its class, has a nap which consists prin-

cially of natural-colored camels' hair, as is manifested in the central field and outer border. Like most Hamadans it also has a pole medallion in the center of the field with corners to match. The weaver has adopted the Kurdish method of shading the field with camels' hair of different shades. The principal border stripe consists of alternate rosette and fish-bone motifs, on each side of which there are small floral forms alternating in direction and connected by meandering vines.

BURUJIRD

Named after the city of Burujird from which they are shipped. This city has no weaving of its own.

Cotton warp and woof with wool nap, tied with Ghiordes knot. The sides are overcast with colored wool. One end has a solid finish and the other has a fringe.

The borders resemble those of the Saraband and usually have a background of white. The field is commonly covered with the pear design similar to that of the Saraband. None have been imported into America for many years.

KARAGEUZ

WHY SO NAMED. After a town of that name in the Hamadan district from which they come.

KNOT. Ghiordes. 25 to 90 to the square inch.

WARP. Usually cotton.

WOOF. Usually cotton.

NAP. Good wool.

SIDES. Overcast.

ENDS. Narrow webs with loose warp fringe.

BORDER. Similar to those of the Kurdish Feraghans.

THE PERSIAN CLASSIFICATION

DYES. Anilines commonly employed.

DESIGNS. Resemble those of the Kurdish Feraghans.

SIZES. 4' x 6'. Mostly runners, many from 25' to 30' long.

REMARKS. The technique and weave resemble that of the Hamadans as which they are frequently classed.

No rugs under this name have been sold in the United States for almost two decades.

SARUK

SYNONYMS. Sarouk, Sarook.

WHY SO NAMED. After Saruk, a small village in the Feraghan district, from whence they come.

KNOT. Always the Sehna and usually as many to the square inch as any rug excepting the Sehna. Number vertically 8 to 22; number horizontally 6 to 20; number to the square inch 48 to 440.

WARP. As a rule cotton, occasionally linen.

WOOF. As a rule cotton, occasionally linen.

NAP. Fine silky wool cut short.

WEAVE. Close and hard.

SIDES. Overcast with dark wool or silk. They frequently curl on account of the tightness of the weave.

ENDS. Narrow web and loose warp threads at each end.

BORDER. Three to five border stripes, usually three. Generally the Herati border, occasionally the modern form of the Shah Abbas border design.

PREVAILING COLORS. Usually dark seal browns, greens, and reds. Generally a field of ivory, blue or red.

DYES. Generally good except in some of the modern pieces.

DESIGNS. There is always a medallion. Flowers freely introduced. Often queer-shaped floral figures.

SIZES. 3' to 5' by 5' to 20'. Usually oblong.

REMARKS. Sometimes called the "Modern Ispahan."

(See plates 4 and 5.)

KASHAN

WHY SO NAMED. After Kashan, a city of 30,000 inhabitants between Teheran and Ispahan, where they are made. Kashan is the center of the silk rug industry in Persia and it was here that the famous Ardebil carpet was woven.

KNOT. Ghiordes. Number vertically 12 to 35; number horizontally 10 to 20; number to square inch 150 to 500.

WARP. Cotton, frequently silk or linen.

WOOF. Cotton, frequently silk or linen.

NAP. Fine short wool, frequently silk.

WEAVE. As a rule very evenly and tightly woven.

SIDES. Overcast with wool, sometimes with silk.

ENDS. Short web with loose warp threads at each end.

BORDER. From three to seven border stripes.

PREVAILING COLORS. Dark blues, reds, and greens; rose, turquoise, deep wine color, and ivory.

DYES. Good.

DESIGNS. Similar to those of the Saruk. Exclusively floral with many connecting vines; medallions; no plain fields.

SIZES. Only carpet sizes.

THE PERSIAN CLASSIFICATION

REMARKS. Among the antique Kashans are a number of old "Hunting Carpets" with elaborate detail work showing in their design forests with hunters and dogs pursuing animals of the chase.

PLATE 47

The Kashan silk rugs are as a class the best silk rugs made and this particular one illustrates the best Persian spirit in design and workmanship. Although not as finely woven as some, it has four hundred and eighty four knots to the square inch and it is made exclusively of the best Persian silk.

KAZVIN

WHERE MADE. From the old city of Kazvin in north-western Persia.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Thick and excellent wool.

SIDES. Overcast.

ENDS. Short web with fringe of loose warp ends.

BORDER. As a rule one main, two secondary and four guard stripes.

PREVAILING COLORS. Field of blue or rose with floral design in shades of blue, rose and minor quantities of ivory, green and apricot.

DYES. Vegetable.

DESIGNS. Exclusively floral, resembling those of the Kashan rugs.

SIZES. 2' x 3', 5' x 7', a few 6' x 9', 8' x 10' with the majority in 9' x 12' and in larger sizes.

REMARKS. Probably more rugs of this variety are being sold in America than any of the other Persian products. It is one of the best rugs for the money that can now be obtained. The texture, dyes, material and designs are of the best. While they are frequently artificially aged by sunning and scrubbing in Persia, they are never painted as are the great majority of modern Saruks.

SULTANABAD

SYNONYMS. Classed as Muskabad, Mahal and Savalan, according to grade.

WHY SO NAMED. Muskabad is named after the village by that name and Savalan after a range of mountains in the northern part of the Sultanabad district, while Mahal is but a trade name.

WHERE MADE. In the Sultanabad district, which is the center of rug weaving under European control.

KNOT. Generally the Ghiordes, sometimes the Sehna. Number vertically 5 to 8; number horizontally 6 to 14; number to square inch 30 to 112.

WARP. Cotton.

WOOF. Cotton.

NAP. Good quality of wool, usually of medium length.

SIDES. Overcast.

ENDS. Short web and loose warp threads of medium length.

BORDER. Usually three border stripes, one wide one with a narrow one on either side. The Herati border design is the most frequent.

THE PERSIAN CLASSIFICATION

PREVAILING COLORS. Bright reds, browns, blues, pinks, and greens with white.

DYES. A large percentage are aniline dyed.

DESIGNS. Usually large scrolls and floral patterns. The Herati design is quite common.

SIZES. Carpet sizes only, 8' to 15' by 10' to 20'.

REMARKS. Those with good dyes are quite satisfactory, but at the present time most of the products of Sultanabad are purely commercial products.

PLATE 48

This piece most beautifully shows in its field the Guli Henna design, which is so commonly employed in the Sultanabad products. (*See also plate 6.*)

TEHERAN

WHY SO NAMED. After the city of Teheran, capitol of Persia, where they are made.

KNOT. Both Ghiordes and Sehna.

WARP. Cotton.

WOOF. Cotton.

NAP. Excellent wool, short.

SIDES. Two corded selvage.

BORDER. Wide.

PREVAILING COLORS. Soft beautiful shades.

DYES. Vegetable as a rule.

DESIGNS. Old-fashioned intricate floral designs similar to those of the Joshaghan. The Herati, trees, plants, animals and small floral designs fill the field.

SIZES. Generally two or three times as long as wide.

REMARKS. Mostly made in factories or by children in

orphanages. One of the finest of the modern Persian rugs. They are comparable to a fine Tabriz and are costly. Practically all of them come in carpet sizes 7' x 10' or larger. As a rule the designs are old. Few are imported into America.

BAHKTIARI

WHY SO NAMED. After the tribe of nomads of that name who reside in the mountains of the Laristan district. They are marketed at Ispahan.

WHERE MADE. In the Laristan district.

KNOT. Ghiordes.

WARP. Cotton or wool or a mixture of both.

WOOF. Wool or cotton.

NAP. Best quality of wool. Sometimes goats' hair.

SIDES. Selvaged. Wool or goats' hair.

ENDS. Short webs through which run several strands of colored yarn.

BORDER. No special rule.

PREVAILING COLORS. Strong shades of orange, yellow, blue and rose.

DYES. Vegetable.

DESIGNS. Mostly large mosaic or small rough floral and geometrical designs. Diamond shaped panels frequently. Even the modern ones employ only antique designs.

SIZES. 6' x 4' to 8' x 5', a few runners and many pillows and mats.

REMARKS. The importation of these pieces is rapidly diminishing.

From 1920 to 1922 until recently thousands of excellent

THE PERSIAN CLASSIFICATION

rugs from this Kurd tribe came to America. In mats, scatter sizes and kellai sizes (5' x 9' to 6' x 15') and a few large carpets. The small rugs in the early days were often called Kurd Shirazes because they had many of the Shiraz characteristics, but were much thicker. They employed great quantities of blue, in fact, they probably employed more blue than any other rug. The wool in these rugs is almost invariably excellent.

LORASTAN

WHERE MADE. Made in the Lor districts by the Bahktiari tribe of nomads.

KNOT. Ghiordes.

WARP. Heavy wool.

WOOF. Heavy wool.

NAP. Heavy wool.

SIDES. Overcast with parti-colored blue and green wool.

ENDS. Webs which carry ornament in stitch similar to the Shiraz.

BORDER. Narrow. Carry small vine and leaf designs.

PREVAILING COLORS. Deep colors like those employed in Beluchistan rugs. Peacock blue is a favorite color.

DYES. Vegetable.

DESIGNS. Small geometrical floral designs. Trellis designs common.

REMARKS. On the back each half-knot is distinct from the others like a separate bead.

JOSHAGHAN

SYNONYMS. Djoshaghan, Djushaghan, Youraghan.

WHY SO NAMED. After the Persian village and the district of Joshaghan, where they are made.

KNOT. Ghiordes. Number vertically 8 to 20; number horizontally 8 to 20; number to the square inch 64 to 400.

WARP. Wool.

WOOF. Wool.

NAP. Fine wool of medium length.

SIDES. Overcast.

ENDS. A thin narrow web with loose warp threads at each end.

BORDER. Usually three border stripes, one wide with a narrow one on either side. The wider stripe generally has for the ground color a lighter tone of the same color that predominates in the field.

PREVAILING COLORS. Soft-toned colors similar to those of the Hamadan. Ground is usually red.

DYES. Splendid in the antiques.

DESIGNS. Generally a sort of scroll carried throughout the margin of the field and forming medallions. A common design is a series of crosses with angular ends and adorned with floral figures; also the eight-pointed star between every four crosses arranged into a lattice. There are usually many four-petaled and six-petaled roses.

SIZES. Usually large, 7' to 9' by 10' to 14'.

REMARKS. Antiques excellent. Among the best Persian carpets. They somewhat resemble the Saraband. Not very common in the United States.

LILIHAN

WHERE MADE. By Armenians in the village of Kamarae in the Sultanabad district.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Wool.

ENDS. No special rule.

SIDES. Rose and blue overcasting.

COLORS. Principally deep mulberry rose to deep ruby rose. Rich reds and blues.

DYES. Fast, but doubtful if vegetable dyes.

DESIGNS. Mostly furnished by American designers.

SIZES. Very few vary from these three sizes: 3' x 5', 5' x 6', 9' x 12'.

REMARKS. Conspicuous for the numerous white knots in the back.

A modern rug of medium quality, name unheard-of thirty years ago. Modern design with much open field and floral pattern—very similar to modern Saruks. Almost invariably treated and painted. Have good wool quality, thick and would be durable rugs if made in good colors that did not require chemical treatment and paint. Thousands of Lilihans came to America from 1924 to 1930, but since then very few have been imported.

GULISTAN

WHY SO NAMED. The word Gulistan means flower garden. So named on account of the beautiful floral designs in these rugs.

WHERE MADE. In the Kashan district near Kashan.

KNOT. Ghiordes. 50 to 90 to the square inch.

WARP. Usually cotton with ends dyed red, blue or brown. One thread of warp to each knot is depressed at the back.

WOOF. Usually cotton.

NAP. Good wool.

SIDES. Two-cord selvage.

ENDS. Colored webs.

BORDER. Similar to those of the Khorasan rugs.

PREVAILING COLORS. Red, blue and yellow softened by shades of brown and green.

DESIGNS. Conventionalized floral and leaf patterns. Roses naturalistically drawn with extended petals as viewed from above.

SIZES. Mostly large.

REMARKS. No longer made.

ZELI-SULTAN

WHY SO NAMED. Named after a former governor of Ispahan.

WHERE MADE. In the Feraghan district.

KNOT. Sehna.

WARP. Cotton.

THE PERSIAN CLASSIFICATION

WOOF. Cotton.

NAP. Wool.

SIDES. Overcasting.

BORDER. Narrow stripes. Green predominates as a background.

PREVAILING COLORS. Rose, red, blue with lesser quantities of ivory, green and yellow.

DYES. Vegetable; reds are usually aniline.

DESIGNS. Resemble those of the Sehna, Hamadan and Feraghan rugs. Vase designs commonly employed. The Herati and Guli Henna designs are also commonly used.

SIZES. Almost invariably about 4' x 6'.

REMARKS. They are invariably too thin to lie well on the floor.

HERAT

SYNONYMS. Herati, Heratee.

WHY SO NAMED. Probably so named because the Herati design, which is characteristic of the rug, originated in the city of Herat.

BY WHOM MADE. It is also said that the weavers of these rugs were originally from Herat.

WHERE MADE. In the province of Khorasan.

KNOT. Usually the Ghiordes. Number vertically 6 to 12; number horizontally 8 to 12; number to square inch 48 to 144.

WARP. Cotton. Silk in some of the antiques.

WOOF. Usually cotton, sometimes wool. As a rule dyed brown.

NAP. Soft, glossy wool of medium length.

WEAVE. Very closely woven.

SIDES. Overcast.

ENDS. Narrow web with loose warp threads at each end.

BORDER. Usually from three to seven border stripes. The Herati design is common. Green is usually the background of the main border stripe.

PREVAILING COLORS. Brilliant reds, greens, blues, and yellows, also ivory. Often a purplish pink cast.

DYES. Unsurpassed.

DESIGNS. Similar to those of the Feraghan. Almost always the Herati design, the leaves of which are generally shaded on one side. Occasionally the pear pattern with the stems all facing in one direction. Once in a while a medallion center.

SIZES. Seldom small. Medium sizes are most common. Some runners and occasionally a saddlebag.

REMARKS. Durable and heavy. Resemble the Khorasan in most respects. Aiyin and Kayin are names sometimes given to the coarse form of Herat. Many of the Herats of the Sixteenth and Seventeenth centuries are now erroneously called Ispahans.

(See plate 49.)

KHORASAN

WHY SO NAMED. After the most northeastern province of Persia, from which they come.

KNOT. Sehna. Number vertically 8 to 15; number horizontally 10 to 25; number to square inch 80 to 375.

WARP. Always white cotton.

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WOOF. Usually cotton, occasionally wool.

NAP. Fine wool of varying lengths.

WEAVE. Characteristic, there being four or more rows of knots with no weft threads between, then several weft threads, etc., giving a peculiar look to the back of the rug and when it is bent the knots are shown in groups.

SIDES. Usually overcast. Occasionally an added selvage.

ENDS. Fringe of loose warp threads at each end.

BORDER. Usually from three to seven border stripes, most frequently three, one wide one and two narrow ones. Some have as many as sixteen. The Herati border design is common.

PREVAILING COLORS. Magenta is a prominent color; reds, blues, greens, pinks, and white. Usually a background of rich red, blue, or white.

DYES. Antiques all good. Modern pieces are usually poor.

DESIGNS. Pear designs common. Animals and birds frequently depicted. The Herati design is the most frequently seen. Medallion center with corners to match. Two small pears resting their stems upon a larger one is a design also commonly used. The field is often plain.

SIZES. All sizes, but mostly large, 7' to 15' by 10' to 25'.

REMARKS. Antiques durable, pliable and soft. Especially suitable for living-rooms, libraries, and halls. Modern ones are good in every respect except the dyes.

(See *plates 7 and 8.*)

MESHED

SYNONYMS. Mashhed, Meshad.

WHY SO NAMED. After Meshed, the capital of Khorasan, where they are made.

KNOT. Usually the Sehna, seldom the Ghiordes. Number vertically 9 to 20; number horizontally 8 to 12; number to square inch 72 to 240.

WARP. Nearly always cotton, seldom wool.

WOOF. Usually wool, frequently cotton.

NAP. Soft, silky, even wool of varying lengths.

WEAVE. Characteristic with its uneven distribution of woof threads, even more so than in the Khorasan proper.

SIDES. Overcast with wool.

ENDS. Short web with loose warp threads at each end.

BORDER. From three to seven border stripes. The Herati design very common.

PREVAILING COLORS. The antiques have soft, subdued shades of blue, green, and pink, also ivory, while the modern ones have rather bright shades of the same colors.

DYES. In the antiques good. In the moderns poor.

DESIGNS. Similar to those of the Khorasan proper. The pear design predominates. The Herati is common. Animals and birds are frequently represented. Medallion center common.

SIZES. All sizes from 3' to 10' by 4' to 20' or even larger.

REMARKS. Similar in design to the Khorasan proper, but usually of a finer grade. Also heavier and more durable.

(See plate 9.)

GHAYN

Also known as Kain, Shayn and Cayn.

Named after the city of Ghayn in the province of Khorasan where they are made. The knot is Sehna, the nap is short and unevenly clipped. The designs are, as a rule, minute conventionalized floral and leaf patterns, and the colors are cheerful shades of red, blue, yellow, brown, green and gold. The sides are finished with a two-cord selvage and the dyes are vegetable.

Texture is rather poor and they are usually too thin to lie well on the floor. Useful for divan covers.

Few if any have been imported into America during the past fifteen years.

DOROSCH

Also known as Dorshkt, Durukh and Durosahkt.

Named after the city of Dorosch in the Khorasan district, from which they come.

They are usually finely tied with the Sehna knot with a single woof thread between each row of knots. Designs are similar to those of the Kirman rugs, and the colors are dark. None have been made during the past fifteen or twenty years.

BIRJAND

Come from the village of Daraksh, fifty miles northeast of Birjand. The warp is of double cotton, the nap short and evenly clipped. Designs similar to those of the Fera-ghan rugs; frequently the pear design is employed as in

the Saraband. They are of superior workmanship and costly.

None have been seen in the American market for many years.

KIRMAN

SYNONYM. Kerman.

WHY SO NAMED. After the province and city of Kirman, from which they come.

BY WHOM MADE. By the wandering tribes of Afghars.

KNOT. Always Sehna. Number vertically 10 to 24; number horizontally 8 to 20; number to square inch 80 to 480.

WARP. Cotton always.

WOOF. Usually wool, frequently cotton.

NAP. Fine silky and durable wool.

WEAVE. Very fine and close.

SIDES. Overcast.

ENDS. Narrow web with fringe at each end.

BORDER. Three to eight border stripes, usually three, one wide one with a narrow one on either side. Frequently there is a narrow strip of plain rose color all around the outer edge.

PREVAILING COLORS. Light, soft, delicate blue, green, rose, old gold, and fawn.

DYES of the best.

DESIGNS. Tree of life, birds, fruit, bouquets, vases; more naturalistic and less geometrical than any other Oriental rugs. Frequently a medallion center.

SIZES. All sizes from mats to carpets.

THE PERSIAN CLASSIFICATION

REMARKS. Genuine Kirmans are rather scarce because of the remoteness of the district from the centers of trade. They are not to be compared with the Kermanshahs or the Turkish Kirmans. The latter are coarse, modern, commercial products. Kirman rugs are soft and durable.

PLATE 51

TRUMP RUG: A masterpiece both in workmanship and design. In the prayer field is the Tree of Life resting in a large urn. Note the medallion with Arabic inscriptions.

PLATE 50

HOLMES RUG: The field design, consisting of rows of vases filled with red roses, is quite common to this class of rugs, but the border is rather unusual, being a mixture of Persian and Chinese motifs.

PLATE 100

KIRMAN SADDLE BAG: The field is filled with the ordinary Kirman rendition of the rose. On one end of the Khilim part is a piece of leather put there by the proud owner to prevent it from wearing by friction on the donkey's neck. Underneath will be found the original girdle and buckle.

SHIRAZ

SYNONYM. Mecca, so called because they were so frequently taken by the shriners to the holy city of Mecca.

WHY SO NAMED. After the city of Shiraz where they are made.

KNOT. Generally the Sehna, sometimes the Ghiordes. Number vertically 7 to 16; number horizontally 6 to 12; number to square inch 42 to 196.

WARP. Generally, heavy wool, sometimes goats' hair in the moderns, and frequently more than two woof threads between each row of knots.

WOOF. Always wool, frequently dyed.

NAP. Lustrous, soft, short wool.

WEAVE. Rather loosely woven as a rule.

SIDES. Overcast or braided with wool of two or more colors. Little tassels of wool frequently project from the overcasting on the sides.

ENDS. Web of medium width at each end which is often dyed red, white, and blue, or a plain red selvage with rows of colored yarns running through it.

BORDER. From two to seven border stripes, some of which frequently carry a vine to which are attached oval-shaped flowers in alternate red and blue. The barber-pole stripe is frequently employed.

PREVAILING COLORS. Rich colors like wine, autumn foliage, the plumage of birds, deep rich blues, reds, yellows, greens; usually dark blue field.

DYES. Good.

DESIGNS. Pole medallions almost universal. Has as a rule more figures of birds and animals than any other class of rugs. Pear pattern very common. The center field is frequently filled with diagonal stripes. Flowers scattered throughout the field.

SIZES. Usually medium, 4' to 5' by 6' to 8'. Also carpet sizes. Saddlebags are very common.

REMARKS. They seldom lie well. They are often crooked and puffed up. The Bergama is the only other rug made with tassels along the sides.

PLATE 53

Prayer rugs of this class are exceedingly rare, in fact they are seldom seen in this country. This one is a gem, but has lost its prin-

cipal Shiraz character in that the sides have been reovercast with wool of one color instead of with two or more colors, as it originally was. Another very unusual feature is the absence of two of the border stripes on the lower end. (*See also plates 10 and 52.*)

NIRIS

SYNONYMS. Laristan, Luristan.

WHY SO NAMED. After the salt lake Niris in the province of Laristan, where these rugs are made by the hillmen who inhabit the uplands of that section.

KNOT. Ghiordes. Number vertically 8 to 12; number horizontally 5 to 8; number to the square inch 40 to 96.

WARP. Best stout wool.

WOOF. Best stout wool.

NAP. Best wool of short or medium length.

WEAVE. Not so closely woven as the best Shiraz, which they very much resemble.

SIDES. Overcast.

ENDS. A checked selvage at each end with a short fringe of warp, like the Shiraz.

BORDER. Generally from three to five border stripes, some of which are quite elaborate. The barber-pole stripe is commonly used, but generally consists of several colors instead of only two as in the Caucasian fabrics.

PREVAILING COLORS. Usually rather crude. Madder red predominates.

DYES. As a rule good.

DESIGNS. The pear pattern is commonly employed and when used it suggests the crown jewel, being an assemblage of points rather than of lines and more minutely

worked out than are the smaller forms so common to the Saraband. No regularity of design, but quite similar to the Shiraz. Often a pronounced striped effect. Alternating rows of geometrical and floral designs.

REMARKS. Strong and durable. Few reach America. They seem more like products of Turkestan than of Southern Persia.

PLATE 54

This particular design consisting of rows of pears with stems of alternate rows turned in the opposite direction is quite common in rugs of this class. The main border stripe in this piece also consists of the pear motif on each side of which is a barber-pole stripe.

YEZD

WHY SO NAMED. After the city of that name in the Tabriz district, from which they come. Yezd is a great silk center.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Short; wool of the best quality.

SIDES. Overcast.

ENDS. Straight fringe.

BORDER. Generally wide Turtle border with two secondary borders.

PREVAILING COLORS. Reds, old browns, tans, blues and ivory.

DYES. Vegetable.

DESIGNS. The Herati design is most commonly em-

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ployed. The leaves of the design are the longest anywhere employed. Resemble the Kirmans and the Tabrizes.

SIZES. Mostly carpets.

REMARKS. Yezd rugs are of excellent material and workmanship, resembling the Kirman and Tabriz products. They are used chiefly in mosques.

A great many of these rugs, invariably in carpet sizes, have come to America of late years. They are frequently difficult to tell from the Tabriz products.

AFSHAR

WHY SO NAMED. After the Caucasian nomad tribe of Afshar who dwell on the shores of Lake Urumiah in north-western Persia.

KNOT. Either Ghiordes or Sehna.

WARP. Wool.

WOOF. Wool.

NAP. Wool; from excellent to poor.

SIDES. Selvaged in several colors like the Shiraz rugs.

ENDS. Generally web which is checkerboarded.

BORDER. Overcast; often with one color but majority will have varied colors changing from red to tan or black about every twelve inches.

PREVAILING COLORS. Madder red, yellow, blue and white.

DYES. Vegetable as a rule.

DESIGNS. Persian floral designs but less naturalistic. Resemble somewhat those of the Kazak and Yuruk rugs.

SIZES. 3' x 5' to 7' 6" x 10'.

REMARKS. Generally considered a poor grade of Shiraz.

A great many new and semi-antique Afshars in sizes about 5' x 3' and 6' x 4' and a few about 6' x 5' are imported into America. Vast quantities are to be found in the London market of about 7' x 10' while this size is seldom imported into America.

SARABAND

SYNONYMS. Serebend, Sarawan. The finest ones are sometimes called Mir Saraband and the coarsest ones are frequently called Selvile.

WHY SO NAMED. A corruption of the word Sarawan, which is the name of a mountainous district south of Feraghan, where they are made.

KNOT. Antiques are always tied with the Sehna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically 7 to 14; number horizontally 8 to 12; number to square inch 56 to 188.

WARP. Always cotton.

WOOF. Always cotton, sometimes dyed. All good Mir Sarabands have a blue woof thread.

NAP. Usually even, short cut, silky wool.

SIDES. Overcast, usually with a dark red wool.

ENDS. One end usually has a narrow web and short fringe of loose warp threads, while the other is generally a narrow web which is frequently turned over and hemmed. Frequently several strands of colored wool run through the web, as in the Kurdish productions.

BORDER. Usually from four to twelve border stripes, the

principal one of which is from three to four inches wide with an ivory white background and a vine design running through it, at each turn of which is a leaf similar in shape to that in the Herati pattern. The vine design is nearly always present and characterizes the Saraband border from all others. The smaller border stripes are generally filled by various well-known designs, such as the reciprocal trefoil, the barber-pole stripe, the Greek meander, etc.

PREVAILING COLORS. The field is generally of a dark blue or a rich red. In antiques it is often of a pink or rose shade. The main border stripe is frequently of old ivory or red, while the other border stripes vary, most of them as a rule being the same color as that which predominates in the field.

DYES. As a rule, excellent. In the modern products some of these colors are liable to be aniline, especially the greens.

DESIGNS. The field is almost invariably covered with the pear design arranged in rows, the stems of each successive row running in the opposite direction. This is nearly always the case and with the exception of the Shiraz it seems to distinguish the field from that of other rugs such as the Khorasan products, where the same design is frequently used but where the stems usually run in the same direction. The Mir Saraband sometimes has a Herati center.

SIZES. 3' to 5' by 4' to 9'; 3' to 9' by 12' to 24'.

REMARKS. Sarabands are usually firm in texture, lie well, never grow monotonous, and, on the whole, are most satisfactory.

PLATE 55

This piece beautifully illustrates the most common Saraband designs. The field is covered with rows of the pear motif upon a background of rich dark red. The main border stripe carries the characteristic Saraband border design upon a background of old ivory. The woof is dyed light blue, which shows in the webbing at each end.

(See also plate 11.)

KURDISTAN PROPER

WHY SO NAMED. After the country in which they are made. A province occupying the eastern part of Turkey in Asia and the western part of Persia.

BY WHOM MADE. By the Nomadic tribes who live in the mountains of Kurdistan.

KNOT. Always the Ghiordes. Number vertically 6 to 8; number horizontally 6 to 10; number to square inch 36 to 80.

WARP. Dark twisted wool or goats' hair. Usually gray.

WOOF. As a rule wool, sometimes goats' or camels' hair. Usually several woof threads between each row of knots.

NAP. Usually good heavy gray wool which is cut long; sometimes goats' hair, camels' hair, or kurk.

WEAVE. Generally good, the knots being well tied.

SIDES. Always overcast, frequently with different colored wools, most frequently brown.

ENDS. Usually a thick narrow selvage with knotted fringe or loose warp ends. Nearly always one or two lines of colored wool run through the selvage. This is a Kurdish

characteristic and is a distinguishing feature. Often the web of one end is turned back and hemmed.

BORDER. From two to nine border stripes, usually from three to four, one wide one with one or two narrow ones on each side. The main border stripe usually carries designs in profile.

PREVAILING COLORS. Usually dark rich reds, greens, blues, yellows, pinks, and terra cotta, beautifully varied. The shading of colors is also a Kurdish characteristic.

DYES. Usually of the best. The Kurds have clung to vegetable dyes more than any of the other rug-making people.

DESIGNS. Generally wild, irregular figures of various sizes scattered carelessly and the intervals filled with small indistinct figures. Lattice designs with each division filled with floral forms. The Herati and the pear designs are occasionally used.

SIZES. Seldom large. From 4' to 5' by 7' to 8' and occasionally in carpet sizes.

REMARKS. Freest of all from outside influences. Hard when new but most durable and satisfactory. In fact it is the best moderate priced rug now on the market.

PLATE 56

OWNER'S DESCRIPTION. Upon a rich blue ground the Mina Khani design is accurately wrought, and the five-petaled Henna blossoms are symmetrically placed in their customary relation to the dark red, blue and golden yellow floral rosette forms distributed over the field. Three rather narrow borders surround the field, the middle one of which is yellow. The inner and outer borders carry tawny colors and small patterns.

SOUJ BULAK

WHY SO NAMED. After Souj Bulak, the old Kurdish capital some distance south of Tabriz, where they are made by the Kurds.

KNOT. Ghiordes. Number vertically 6 to 8; number horizontally 8 to 11; number to square inch 48 to 88.

WARP. Double yarn of wool. Sometimes half cotton and half wool.

WOOF. Double yarn of wool. Sometimes of wool and cotton.

NAP. Best, soft, double-stranded wool.

WEAVE. Closely and tightly woven, making the nap stand up straight.

SIDES. Overcast like other Kurdish rugs.

ENDS. One end has plain selvage, the other selvage and loose warp threads like most Kurdish rugs.

BORDER. From two to five border stripes.

PREVAILING COLORS. Dark reds, blues, and browns; also white and yellow.

DYES. Good.

DESIGNS. Kurdish designs as a rule. The Herati pattern is frequently employed.

SIZES. Carpet sizes.

REMARKS. Very compact, strong and serviceable.

The Asia Minor Classification

THE TERM "TURKEY" INCLUDES all portions of Asia Minor, the principal rug-weaving districts of which are Anatolia and Kurdistan.

The annual importations of rugs into the United States alone from Asia Minor formerly amounted to from \$2,500,000 to \$3,000,000 worth, mostly shipped direct from Constantinople. In many parts of Asia Minor, especially in Oushak, Smyrna, Ghiordes, Kulah, and Sivas, nearly every home has a loom, some two or three, and in many places factories have been established by European and American capitalists; the weavers are almost all Armenian women and children, the latter ranging from four to thirteen years of age. Moslem women and children will not work in factories. As a rule these people earn barely enough to clothe and feed themselves, but those who have been able to lay by anything generally invest their earnings in carpets, as people of other countries often do in diamonds and precious stones, handing them down from generation to generation and selling one when hard pressed for money, so that the tourist is often surprised to find in the homes a collection of very valuable rugs.

The Ghiordes knot is used exclusively and both warp and woof are always of wool or goats' hair. Fully four-fifths of the present output are aniline dyed. The weave is coarser and the nap longer than in the Persian class and many of them are crooked.

The colors are used in bold masses, placed side by side without the shading that is customary in Persian designs; a deep brown with a purple tinge is predominant to such a degree as almost to render the whole class distinguishable at a glance.

The designs, which vary little, are as geometrical as are those of the Caucasians. The Turks never weave figures of birds, animals and human beings, as their religion forbids it. Those with a cross are always Armenian, as the Turks do not decorate with the cross, while those with the prayer niche are always Turkish, as the Armenians never pray on their rugs. Green, the sacred color of the Mohammedans, is seldom used except in the prayer rugs or those designed for mosques. The prayer rugs of this class are the only ones which frequently have pendants hanging from the niche.

Most of the large Turkish carpets are modern and are made near Smyrna. Many of the modern fabrics bear no relation to antiques of the same name.

Scarcely any Asia Minor rugs are now being imported.

The southern part of Armenia is called Kurdistan. It is inhabited by wandering, warlike tribes of Nomads, who pasture their flocks in the southern plains in the winter and go to the mountain districts in the summer time.

The Kurds possess the skill of shading their colors, but

this they have abandoned of late. They also scatter small bits of color through a space otherwise unoccupied. Red is their favorite color.

On the following pages is given a detailed description of the various Turkish rugs.

OUSHAK

WHY SO NAMED. After the city of Oushak, one of the greatest rug markets of Asia Minor, on account of its railroad connection with the Mediterranean seaboard.

BY WHOM MADE. Mostly by Greek Mohammedans who reside in the vicinity of Oushak.

KNOT. Ghiordes. Number vertically 4 to 8; number horizontally 4 to 10; number to square inch 16 to 80.

WARP. Wool of the same grade as that in the pile. It is generally dyed the predominating color of the rug.

WOOF. Wool, same as that used for the warp and pile, and it is dyed.

NAP. Good wool of varying lengths.

WEAVE. Loosely woven.

SIDES. No rule.

ENDS. No rule; usually three border stripes, one wide one with a narrow one on each side.

PREVAILING COLORS. Usually bright reds, greens, blues, browns, yellows with more or less white.

DYES. Aniline mostly.

DESIGNS. No rule. Generally large medallions and geometrical figures. Some are patterned after the Persian

and some after the Turkish designs, but the great majority are European.

SIZES. Mostly carpet sizes from 10' to 25' by 15' to 50'. Usually nearly square.

REMARKS. There are several varieties which in order of excellence are named Gulistan, Enile, Kerman, Yaprak, and Sparta.

(See *plate 59.*)

GHIORDES

SYNONYMS. Ghiordez, Gurdiz, Guerdi, Yourdez, Yurdi, and many others.

WHY SO NAMED. After the city of Ghiordes, fifty miles north of Smyrna, where they are made. It is the ancient Gordium from which was named the Ghordian knot cut by Alexander the Great.

KNOT. Always the Ghiordes knot. Number vertically 8 to 14; number horizontally 8 to 12; number to square inch 64 to 168.

WARP. Usually wool, antiques occasionally cotton or silk.

WOOF. Usually cotton, occasionally wool or linen.

NAP. Short, fine, lustrous wool, occasionally cotton. It has the shortest nap of any of the Turkish rugs. Seldom acquires sheen.

SIDES. Frequently finished with an added silk selvage in pale colors.

ENDS. The fringe on the upper end, as a rule, instead of being a continuation of the warp threads, is a separate piece sewed on.

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BORDER. From three to ten border stripes, usually one wide and one with from one to four narrower ones on each side. A favorite arrangement is to alternate light and dark border stripes.

PREVAILING COLORS. Light blues, yellows, reds and greens. Usually considerable white or ivory.

DYES. Of the best.

DESIGNS. A great majority of them are of the prayer designs. Usually with a center of solid color and two cross panels, one at each end of the field. The prayer rugs of this class frequently have a plain field with or without pendants hanging from the niche in columns on the sides.

SIZES. Usually prayer rug sizes. Modern ones run larger than antiques.

PRICES. Antiques exceedingly high.

REMARKS. Antiques are among the best, while the modern ones are among the poorest.

PLATE 13

OWNER'S DESCRIPTION. The field of this old Ghiordes rug is of jade green, edged with small flower forms in cream, canary color, and brown. The high prayer niche penetrates the light blue space in which is a most symmetrical and formal arrangement of a leaf worked in light green, brown, and red. The outer and inner border stripes carry the Tarantula design, and in the main border the design is squared off in tile fashion, a stiff leaf in light blue filling one-half the square and two red blossoms with yellow centers the other half. The stems are wrought in dark brown.

AK HISSAR

SYNONYMS. Akhissar, Aksar, Axar.

WHY SO NAMED. After a town by that name lying in the mountains less than one hundred miles north of Smyrna, where they are made.

KNOT. Ghiordes. Number vertically 4 to 8; number horizontally 4 to 10; number to square inch 16 to 80.

WARP. Coarse wool.

WOOF. Coarse wool.

NAP. Thick wool and mohair.

WEAVE. Loosely woven.

SIDES. Usually overcast, occasionally selvaged.

ENDS. Narrow web at each end with loose warp thread.

BORDER. Similar to those of the Ghiordes.

PREVAILING COLORS. Mostly dark green, red, and blue, with some white.

DYES. Like most of the Turkish rugs, the moderns are apt to be chemically dyed.

DESIGNS. Similar to those of the Ghiordes and Oushak.

SIZES. From 4' to 6' by 6' to 8'.

REMARKS. Similar to the modern Ghiordes. Very few reach the U.S.

PLATE 61

MAJOR L. B. LAWTON'S DESCRIPTION. A typical specimen, showing double and single latch hooks in the niche. The eight borders might cause a beginner to name the rug Kulah, except for the reason that Kulahs are paler in tone and usually much larger, and decidedly thinner. A good Ak Hissar is intrinsically worth as much as a Kulah of same quality, but, being less rare may be had for about ten per cent of the cost of a Kulah. This Ak Hissar is a study in rose and

green; the niche is rose, the oblong field is green; inside the border is canary, next is black; other borders alternate rose and ivory. The pattern above the niche is a Ghiordes conceit, as is the main border.

BERGAMA

SYNONYMS. Bergamo, Pergamo.

WHY SO NAMED. A corruption of the word Pergamo, which is the name of a small village of 3000 inhabitants, about forty miles northeast of Smyrna, where they are made.

KNOT. Ghiordes. Number vertically 10 to 14; number horizontally 6 to 12; number to square inch 60 to 168.

WARP. Always dyed wool, usually of a splendid quality.

WOOF. Always dyed wool.

NAP. The best soft, silky wool, usually quite long.

WEAVE. Frequently several woof threads between each row of knots.

SIDES. Usually broad red selvaged sides, made by weaving the woof threads upon three or four outside warp threads. Frequently have small tassels of wool along the sides. The only rug that has these except the Shiraz.

ENDS. Rather broad web with braided fringe at each end. The web often carries a woven design or blue stripes. Until recently the Bergama was the only rug which sometimes had rosettes woven on the webbing. Nowadays an occasional Anatolian may be found with this feature.

BORDER. From three to five border stripes, usually three. They are generally wide with flowers in profile.

PREVAILING COLORS. Red, green, blue, yellow, ivory, and orange. Rather dark.

DYES. Nearly always of the best.

DESIGNS. The Bergama designs are somewhat characteristic. The Bergama weavers are inventors of patterns rather than copyists. Medallions frequent, with a well covered field. Sometimes the checkerboard pattern. Figures generally bold and large in proportion to size of the rug.

SIZES. Usually nearly square. 1' 6" to 4' by 2' to 6'. Antiques usually run smaller than the modern ones.

REMARKS. Very scarce.

PLATE 25

The unusual medallion in this piece is characteristic of the Bergama only. In its center is the octagon and eight-pointed star of the Medes, a motif which is found more or less in nearly all classes of rugs, but in none more frequently than in the Bergama.

The main border stripe is composed of lily blossoms in profile and in full.

PLATE 62

BERGAMA PRAYER RUG. Knot: Ghiordes. Number to the inch: horizontally 7; vertically 7; to the square inch, 77.

Bergama prayer rugs are not often seen in this country and this particular piece is a very uncommon and choice one. The designs are unusual, the colors the best and the nap has the hammered-brass appearance so common in many of the old Bergamas.

The prayer field is of a beautiful terra cotta; the space just above the niche is in light and dark blue; the panels carry most peculiar geometrical designs in white, yellow, blue and brown, the upper one on a ground of terra cotta and the lower one on a ground of old rose. The main border stripe carries a variety of nameless geometrical designs in red, yellow, blue, brown and drab upon a white background.

The outer border stripe consists of an eight-petaled flower alternating with a motif which might have been intended for the wine glass, so frequently found in the Caucasian fabrics.

(See also plate 63.)

KULAH

SYNONYMS. Koula, Coula.

WHY SO NAMED. After the town of Kulah, which is southeast of Ghiordes and east of Smyrna, in the vicinity of which they are made.

KNOT. Ghiordes. Number vertically 8 to 12; number horizontally 8 to 14; number to square inch 64 to 168.

WARP. Always fine wool.

WOOF. Usually fine wool. Moderns occasionally of cotton.

NAP. Fine, short, silky wool in the antiques, mohair in some of the modern ones.

WEAVE. Generally close, well tied knots.

SIDES. Antiques always selvaged, moderns usually overcast and occasionally selvaged.

ENDS. Narrow web with loose warp ends. Generally dyed yellow.

BORDER. From seven to fourteen border stripes, having as a rule more than any other class of rugs. Usually one wide stripe with a multiplication of peculiarly marked small ones, which alternate in colors and carry minute designs. A distinguishing feature is the so-called "Kulah" border stripe, which consists of the repetition of a figure which somewhat resembles an alligator and is quite Chinese in character.

PREVAILING COLORS. In the antiques, red, blue, golden brown, and yellow are the prevailing colors. The modern ones have a purplish tint instead of crimson.

DYES. In the antiques the dyes are of the best. Anilines are frequently used in the modern product.

DESIGNS. The great majority of the Kulah rugs are of the prayer variety. The inner field is frequently filled, or partly filled, with small floral patterns. A figure resembling the Shamrock is quite common. Usually one panel above the prayer field, whereas the Ghiordes generally has two panels: one above and one below the prayer field.

SIZES. Antiques from 3' 6" to 5' by 5' to 7'. Moderns all sizes from mats to carpets.

REMARKS. So similar to the Ghiordes that it is sometimes difficult to differentiate. Of the modern ones the better grades are made by the Christians, while the poorer grades are made by the Mohammedans. The distinguishing features of the Kulah are first its characteristic border stripes, second the filled or partly filled center field, while in the Ghiordes the center field is generally of a solid color, and third, the single panel, while the Ghiordes generally has two panels.

PLATE 64

OWNER'S DESCRIPTION. The coloring in this rug has a gem-like brilliancy combined with great refinement. The field is of deep rich blue, and the flower forms that rest upon it are of soft canary and azure. Seven borders alternately of tan and blue surround the field and carry the fleck design commonly found in borders of this style. Occasional touches of blood red are also distinctive features of these Kulah fabrics.

(See also plate 16.)

MELES

SYNONYMS. Melhaz, Melace, Milas, Carian, Karian.

WHY SO NAMED. A corruption of the word Milassa, the name of a town a few miles southwest of Smyrna, where they are marketed.

WHERE MADE. In some of the sea-coast towns south of Smyrna and on many of the scattered islands in the Gulf of Makri.

KNOT. Ghiordes. Number vertically 5 to 10; number horizontally 4 to 9; number to square inch 20 to 90.

WARP. Wool, often colored at the end.

WOOF. Cotton or wool, most frequently the former.

NAP. Coarse, loose, lustrous wool, generally cut short.

SIDES. Selvaged. This selvage is formed by the woof threads when they are wool and added on when the woof threads are cotton.

ENDS. Web of varying length at each end with fringe of loose warp threads.

BORDER. Generally six or more border stripes; the wider one usually carries flowers in profile.

PREVAILING COLORS. The antiques are noted for their rich golden yellow combined with blues, reds, and greens.

DYES. Generally good. Some of the modern pieces are dyed with brilliant chemical dyes.

DESIGNS. Mostly Caucasian in character. The latch hook is prominent. Besides the usual prayer designs, perpendicular stripes of yellow, red, and blue, with zigzag lines running through them, are characteristic designs of the Meles. Many small detached figures.

SIZES. Usually small and almost square. 3' to 4' by 4' to 5'.

REMARKS. They are similar to the so-called Anatolian, but are lighter in color and woven better. In some respects they resemble the Bergama. Becoming scarce as few new ones are woven.

PLATE 166

OWNER'S DESCRIPTION. This rug comes from a city of great antiquity in southwestern Asia Minor, near the coast, opposite the island of Rhodes.

The design and coloring are archaic in simplicity and suggest the interest of a people dwelling by the sea. Observe the turtle figures interspersed between the curves of vine in the panels; also the fin-like appearance of the leaf-forms attached to the vine, the line of fish-hook heads bordering the panels and wave design on either side of same. The striped character of the field is a feature to be noted in this rug, also the introduction of an exceptional design in the fourth stripe.

The border is very inconspicuous and of remarkably few stripes for a product of the Anatolian country. The simple nature of the small detached floral forms indicates an early origin, before the enriching influence of the Persian invasion.

Brilliant colors were chosen for use in the rug, though of such mellow tone as to be in excellent, subdued harmony. The predominating colors are golden canary-yellow, madder red, and green, with blue, violet and white as secondary tones.

The shades in which these colors appear are quite indescribable, doubtless on account of careless methods of dyeing or the chances of home-made mixtures. Thus the green is of a bluish cast, the blue is mottled with lighter shades (a well-known characteristic of this variety of rug) and the violet, which, as the most typical and exclusive of Meles colors, should be pure in tone, is of dingy look, apparently having succeeded brown in the dye-pot.

All the colors have remained absolutely fast, despite the long exposure of time. The kaleidoscopic effect which has been noted as a quality in many old Meles rug patterns, may be easily detected in this specimen.

PLATE 65

STANTON RUG. A much finer weave than the average rug of this class and a very attractive design. Note the peculiar shape of the field which is notched in instead of out, as in the majority of hearth rugs. The yellow and the plum colors in the main border stripe are seldom found in any other class of rugs.

MAKRI

SYNONYM. Megri, Rhodian.

WHY SO NAMED. After the Gulf of Makri.

WHERE MADE. On the islands in the Gulf of Makri and in the towns along its coast.

KNOT. Always the Ghiordes. Number vertically 4 to 8; number horizontally 4 to 8; number to the square inch 16 to 64.

WEAVE. Quite similar to that of the Meles, but a trifle coarser.

WARP. White or gray wool.

WOOF. White or gray wool.

NAP. Of long wool, usually from $\frac{3}{8}$ to $\frac{3}{4}$ of an inch long.

SIDES. Usually finished with a three or four corded selvage.

ENDS. A wide web through which generally run blue and red stripes with or without a knotted mesh and loose warp ends.

BORDERS. Usually three stripes, the designs of which

are, as a rule, less floral in character than are those of the Meles.

PREVAILING COLORS. Quite similar to those employed in the Meles, especially the yellows, reds, blues and plum color. Unlike the Meles, they usually carry green.

DESIGNS. A mixture of the Meles and Caucasian designs. The field is most frequently composed of two or three panels which very much resemble those of cathedral windows.

SIZES. From 3' 6" to 4' 6" wide by 5' to 7' long.

REMARKS. One of the rarest rugs in existence.

PLATE 67

The weave, the tawny yellow and the motives in the right hand panel are typically Meles; the motives in the left hand panel are more like those found in the Bergama products; and the cross panel at the upper end of the field is a Kulah or Ghiordes feature. The wide web at either end with the vari-colored stripes is a feature quite foreign to the Anatolian products.

SMYRNA

WHY SO NAMED. Because they are marketed at Smyrna. Smyrna itself is not a center of rug weaving, but these rugs come from the towns of the western provinces of Turkey in Asia, namely Aidin and Brousa.

KNOT. Ghiordes. Number vertically 4 to 8; number horizontally 4 to 10; number to square inch 16 to 80.

WARP. Coarse wool.

WOOF. Coarse wool, generally dyed.

NAP. Loosely woven.

WEAVE. Loosely woven and carelessly tied.

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SIDES. No rule, most frequently short web with loose warp ends.

BORDER. No rule; generally three border stripes, one wide with a narrow one on each side.

PREVAILING COLORS. No rule. Bright reds, blues, and greens are commonly employed.

DYES. Generally Chemical.

DESIGNS. Anything and everything, largely European and seldom artistic.

SIZES. Carpet sizes only.

REMARKS. No antiques. The modern ones are purely commercial creations.

(See plate 68.)

HEREKE

Named after the town of Hereke on the sea of Marmora, from which they come.

The warp is either of cotton or wool, the woof is cotton, the nap wool and the knot Ghiordes.

The designs are for the most part Persian, similar to those of the Kirman rugs. Occasionally Asia Minor designs are copied. No Hereke rugs have been imported into America for the past fifteen years.

DEMIRDJI

SYNONYMS. Demirdje.

WHY SO NAMED. After the town of that name in the Ghiordes district, where they are made.

KNOT. Ghiordes.

WARP. Wool.

WOOF. Wool.

NAP. Good wool, clipped short.

SIDES. Either overcast or selvaged.

PREVAILING COLORS. Bluish green, peacock blue and brown.

DYES. Vegetable.

DESIGNS. Resemble those of the Ghiordes.

SIZES. 4' x 5' to 6' x 5'. Also carpet sizes.

REMARKS. Similar to the Ghiordes rugs but more closely woven and of better material than that of the modern Ghiordes. Factory-made but among the best modern Asia Minor rugs.

1924 to 1930 a number of semi-antiques came to America. No new rugs under this name have been on the market for many years.

ISBARTA

Named after the town of Isbarta in the province of Konieh from which they come. Sometimes called Sparta, a Turkish trade name. Tied with Ghiordes knot. Texture excellent with color tones delicate and harmoniously arranged. They lack individuality.

None have been seen in America for the past decade.

KIR SHEHR

SYNONYMS. Kirit Shehr, Kirshehir, Kirshcher.

WHY SO NAMED. After a town of that name in Turkey just southeast of Smyrna, where they are made.

KNOT. Ghiordes. Number vertically 7 to 12; number horizontally 6 to 10; number to square inch 42 to 120.

WARP. Wool, dyed the predominating color of the rug.

WOOF. Wool, dyed the predominating color of the rug.

NAP. Long, fluffy wool.

SIDES. Colored selvage, sometimes added.

ENDS. A colored web of various lengths at each end, also a fringe of loose or braided warp ends. Some of the smaller mats have on these webs several parti-colored tufts composed of all the different colored yarns which are used in the body of the rug.

BORDER. From five to eight border stripes, most frequently five, the main stripe carrying the most pretentious form of ornamentation.

PREVAILING COLORS. Brilliant reds, blues, and greens, especially the latter, of which there are phenomenal shades skillfully blended.

DYES. As a rule splendid.

DESIGNS. Attempted Persian designs. Prayer design with one cross panel at the bottom instead of at the top as in the Kulah.

SIZES. Medium sizes only, 2'6" to 4' by 4' to 6'.

REMARKS. They are very scarce in the United States. They resemble the Bergama and are thick and durable.

PLATE 70

OWNER'S DESCRIPTION. Ghiordes knot, 7 horizontal by 10 vertical. An unusual specimen of Kir Shehr in prayer design, marked by a radical departure from the accepted type of prayer-arch formation peculiar to this weave. The flatness of the arch and the multiplicity of borders and stripes suggest Kulah influence. The

outer border, on ivory, has a conventionalized floral design, green, yellow and pale blue flower devices on waving vine tracery. Two medium stripes in different red values enclose the second border, which carries the S device in lavender and blue on black. The inner border displays the carnation in blue, lavender and red on canary. The prayer field is flat and non-serrate at top, border outlined in an ancient Kir Shehr motif in red and ash white on light blue. About the mihrab is an arrangement of carnations, while the top of arch and on outer side of field are more pinks and a small shrub device. The field is in shades of rose, the softened end result of an original magenta, and carries three plateaus superposed, each sustaining four trees; two bearing fruits outlined against soft green foliage, and the other two, coniferæ. Between each outer pair of trees is a little temple. Above and below in the field are curious devices evidently picturing some presumably sacred edifice. This rug bears evidence of age and use, while the chromatic ensemble is soft and refined. Technically, it has a two-strand yellow selvage; two red wool weft threads between each row of knots, and a two-strand cream wool warp. Both ends are finished with a short, light brown web and plain, long fringe.

PLATE 69

SIEGEL RUG. This piece is similar to one exhibited in the Berlin museum under the name of Kir Shehr, although it has some characteristics of other Anatolian products, such as the Kulah, the Konieh and the Meles. Having only the photograph to assist us in the classification, we are obliged to accept that of the Berlin connoisseur.

PLATE 71

STANTON RUG. The small border stripes in this piece are Kulah in character, while the main stripe is found more or less in all the Anatolian products, especially the Ghiordes.

KARAMAN

WHY SO NAMED. After the town of Karaman, southeast of Konieh, where they are made by Nomadic tribes of Turkoman descent.

KNOT. Ghiordes. Number vertically 4 to 6; number horizontally 4 to 8; number to square inch 10 to 48.

WARP. Coarse wool. Usually dyed red.

WOOF. Always coarse wool. Usually dyed red.

NAP. Of medium or long, coarse wool.

WEAVE. Very loosely woven.

SIDES. Usually overcast, sometimes selvaged.

ENDS. No special rule. Frequently short web with loose warp threads.

BORDER. Usually from three to five border stripes, one wide one with one or two narrow ones on either side.

PREVAILING COLORS. Usually a great deal of white with dark reds, blues, greens, and yellows.

DYES. Good in antiques, poor in the moderns.

DESIGNS. Rather bold Caucasian designs.

SIZES. Most of those which come to America are small.

REMARKS. Coarse and unattractive but rather durable.

KABA KARAMAN

The word Kaba means "coarse" which well describes this class of rugs made by nomad Turkomans along the ranges of Taurus at Karaman in the southern part of Konieh. Tied with the Ghiordes knot upon a wool warp and a wool or cotton woof. The designs are of a Caucasian na-

ture and the patterns bold. They resemble the Derbends, Karabaghs and Shirvans but are carelessly made and of little value.

Many of them received in America are sold as Caucasian rugs.

KONIEH

SYNONYM. Koniah.

WHY SO NAMED. After the city of Konieh (the ancient Iconium), capital of the province of the same name, where rug weaving is an important industry.

KNOT. Ghiordes. Number vertically 8 to 12; number horizontally 7 to 10; number to square inch 56 to 120.

WARP. Fine wool in the antiques; coarse wool in the moderns; frequently dyed.

WOOF. Fine wool in the antiques; coarse wool in the moderns.

NAP. Fine selected wool of medium length.

WEAVE. Antiques evenly and tightly woven; moderns loose and irregular in weave.

SIDES. Antiques usually selvaged, moderns usually overcast.

ENDS. Web and selvage, sometimes fringe of loose warp ends.

BORDER. As a rule there are from three to four border stripes, one wide one and two or three narrow ones.

PREVAILING COLORS. Antiques have soft shades of blue, red, and yellow. No rule in the moderns. Often there are two colors in one yarn.

DYES. Splendid in the antiques. Some of the modern ones are aniline-dyed.

DESIGNS. Rather crude. Generally plain center. Prayer design common.

SIZES. 3' to 5' by 4' to 7'. Also mats.

REMARKS. The modern pieces are large and thick. They resemble the Oushak carpets. Some of them are of sterling texture and good color and design, while others are very coarse and cheap in every way.

PLATE 73

MAJOR L. B. LAWTON'S DESCRIPTION. A unique and rare specimen of an obscure Anatolian weave. Good Koniehs are quite as scarce as good Kulahs or Ghiordes, are less known and therefore in less demand. The right and left Rhodian lilies are green, the center one is azure—all on rose pink. The space above shades from Nile green to sea green. Main border is golden buff. This old rug is as thick as a Kazak. For softness of tone it rivals the most delicate silk rug.

PLATE 72

MERCER RUG. (OWNER'S DESCRIPTION.) This is a rug of considerable age, and a very fine specimen of its kind. The center is in soft tints of undyed wool, while the peacock blues of the field above the niche are almost metallic in their brilliancy and luster. The delicate form of the Rhodian lily is used with much nicety of feeling throughout the border and to break the mass of the center.

MUJUR

SYNONYM. Maden.

WHY SO NAMED. After the city of Mujur in the Kir Shehr district of the Province of Konieh, from which they come.

KNOT. Always Ghiordes.

WARP. Always wool.

WOOF. Wool, dyed red.

NAP. Short wool.

BORDERS. Usually three border stripes, one wide one, with a narrow one on either side. The main stripe usually carries floral forms arranged in square or diamond-shaped medallions. The reciprocal saw teeth design is frequently employed.

ENDS. Usually a wide red web with or without short knotted warp ends.

SIDES. Finished with a three or four corded selvage.

PREVAILING COLORS. Red, green, blue, cream, and yellow.

DESIGNS. This class of rug nearly always comes in the prayer form. There is generally a cross panel above the prayer niche and the field is, as a rule, filled with designs.

SIZES. From 2'6" to 5' wide by 4' to 7' long.

REMARKS. This class of rugs is so rare that it is not mentioned by any of the American or English authors.

PLATE 75

OWNER'S DESCRIPTION. This rug comes from the town of Maden, in the Kir Shehr district of Konieh province. Mudjar, a better-known rug-producing town, is within twenty miles. It has the remarkable wool and dye qualities that mark the production of Kir Shehr. This rug is so very bright that the assertion that it is fifty to seventy-five years old might be disputed, but the unequal color erosion, the remarkable bald shine of the back, and the well-marked thinning of the pile where the knees of the devotee rested while at his devotion, evidence its antiquity. The panel of lavender above the prayer arch is notable, as is the pigeon-blood ruby of the field. While

this rug has evidently done duty for many years, it was probably folded away after use at prayer, and given little exposure to sunlight.

(See also plate 74.)

LADIK

WHY SO NAMED. A corruption of the word Laodicea, the name of a most primitive old town of 500 population in the midst of a mound of ruins near Konieh, where they are made.

KNOT. Ghiordes. Number vertically 8 to 12; number horizontally 8 to 14; number to square inch 64 to 168.

WARP. Always wool, generally of a fine texture and dyed the predominating color of the rug.

WOOF. Always wool and usually dyed the predominating color of the rug.

NAP. In the antiques the finest, selected, lustrous wool, which is generally cut short. In the moderns a coarse wool of loose texture.

WEAVE. Antiques closely and evenly woven. Moderns loosely woven.

SIDES. A fairly wide colored selvage, made by weaving the woof threads upon three or four of the outside warp threads. Sometimes the selvage is added.

ENDS. Usually a two-inch or three-inch red web at each end, which is frequently striped with yellow or blue. A fringe formed by the loose warp ends.

BORDER. From three to five border stripes, generally three, one wide one with a narrow one on each side. The main border stripe in many of the oldest specimens has the Rhodian lily design alternating with the rosette.

PREVAILING COLORS. Subdued rich colors. Usually greens, reds, blues, and yellows, with more or less old ivory or white. Magenta is very frequently employed.

DYES. Good, as a rule.

DESIGNS. Prayer design most frequent. The pattern is so characteristic as to be unmistakable. Figures are usually bold and large in comparison to the size of the rug. At one or both ends of the field is generally a row of long-stemmed tulips. A mosque lamp frequently hangs from the niche.

SIZES. Prayer rug sizes and mats similar to the so-called "Anatolian" mats.

REMARKS. Not many modern ones. They somewhat resemble the Bergama, but are somewhat brighter and heavier.

PLATE 76

MAJOR L. B. LAWTON'S DESCRIPTION. Choice antique Ladiks are considerably rarer than either Kulahs or Ghiordes. Many collectors owning all other Anatolians have never seen a Ladik. This weave almost invariably shows the Rhodian lilies both above and below the niche. The specimen here shown has a rich red field doubly hooked with gold; spaces above and below are gentian blue, main border is yellow. This latter color has until recently been in disfavor with American collectors; but the French and German critics have always shown a great liking for yellow, and it is now coming into its own in America.

(See also plate 17.)

ANATOLIAN

SYNONYM. Yesteklik, a name frequently applied to the mats.

THE ASIA MINOR CLASSIFICATION

WHY SO NAMED. After the country of Anatolia, which is another name for Asia Minor.

WHERE MADE. Most of them come from the province of Angora and Konieh. The so-called Anatolian mats come from all parts of Anatolia.

KNOT. Always Ghiordes. Number vertically 6 to 15; number horizontally 6 to 10; number to square inch 36 to 150.

WARP. Always wool.

WOOF. Always wool, which is usually dyed.

NAP. Usually a long, shaggy, soft wool. Sometimes mohair.

WEAVE. Very good as a rule, but apt to be somewhat irregular.

SIDES. Always selvaged.

ENDS. Nearly always a wide red webbing with loose wrap threads at each end.

BORDER. From one to six border stripes, most usually three.

PREVAILING COLORS. Rich reds, yellows, greens, and blues, with more or less white.

DYES. Good in the antiques. Few modern pieces that are not aniline-dyed.

DESIGNS. Usually bold geometric designs. Every sort of a device both curved and rectilinear. The latch hook is especially common. The prayer rugs are patterned somewhat after the Ghiordes and Ladik.

SIZES. From 1' to 4' by 1'6" to 6'. Seldom larger.

REMARKS. Frequently crooked. Attractive on account of their oddity. Very serviceable. Some of the antique

Anatolians are made in sections and afterwards sewed together.

(See *plate 18.*)

KAISARIEH

Named after the city of Kaisarieh where they are made. They are tied with the Ghiordes knot. The designs are similar to those of the Ghiordes rugs, and aniline dyes are frequently employed. The antique pieces are good but the modern ones are, as a rule, inferior in materials and workmanship. Many cheap silk rugs came from this district.

Few if any Kaisarieh rugs have been imported into America.

NIGDES

Named after the city of that name in the Konieh province from which they come. They are tied with the Ghiordes knot. Red, blue, and yellow are generously employed and they resemble Kurdish products in many respects. They come mostly in prayer form with high geometrical arches. As a rule the texture is exceedingly poor. No Nigdes rugs have been seen in American markets during the past decade.

TUZLA

Made by the people who live about Lake Tuz-Gul in the province of Konieh. Made of soft wool and tied with the Ghiordes knot. Prevailing colors are red, blue and green. They have attractive patterns and in many respects resemble the Bergama. Those of the prayer variety have a

niche similar to that of the Kir Shehr. They are often classed as Anatolians and are rarely seen in America.

SIVAS

WHY SO NAMED. Made by the women and girls in and around the city of Sivas at the eastern end of Anatolia.

KNOT. Ghiordes. 63 to 165 to the square inch.

WARP. Cotton or wool of small diameter and well spun. One of the threads to which the knot is tied is depressed below the other.

WOOF. Cotton or wool. Two threads cross between every two rows of knots and are so well pressed down that the weft threads do not show in the back.

NAP. Short wool.

SIDES. An added four or five cord selvage.

ENDS. Narrow webs with loose warp fringe, carefully finished.

BORDER. Few and narrow, often but one stripe.

PREVAILING COLORS. Strongly contrasting colors, principally red and white, also dull blue, green and light yellow.

DESIGNS. Distinctly Turkish in character. Large hexagons carrying designs similar to those of the Bergama. Small rosettes and floral forms.

SIZES. 16" to 4' x 4' to 16".

REMARKS. Few reach this country on account of the difficulty in transportation.

GOZENE

Woven in the city of Gozene in eastern Asia Minor. The weave is characteristic in which each warp thread is encircled by the right half of some knots and the left half of others. Some are made with a double foundation, in which a single thread of coarse weft crosses twice between parallel rows of warp threads. Only rarely is this method followed in other districts.

YURUK

SYNONYMS. Yurouk, Yaruk.

WHY SO NAMED. The word "Yuruk" means mountaineer, and the rugs are so named because they are woven by the mountaineers who wander with their flocks on the southern and middle ranges of Anatolia.

KNOT. Ghiordes. Number vertically 6 to 12; number horizontally 7 to 10; number to square inch 56 to 120.

WARP. Brown wool or goats' hair. Frequently dyed.

WOOF. Brown wool or goats' hair. Frequently dyed.

NAP. Fine, long, fluffy, lustrous wool, sometimes mixed with goats' hair.

WEAVE. Loosely woven as a rule.

SIDES. Selvaged with goats' hair or overcast with colored yarns.

ENDS. Narrow colored webs with warp ends braided.

BORDER. Usually two or three stripes, which are, as a rule, rather narrow in proportion to the size of the rug.

PREVAILING COLORS. Brilliant dark colors. Browns and blues seem to predominate.

DYES. Generally good.

DESIGNS. Large, irregular, rude geometrical designs, somewhat similar to those of the Kazak. The latch hook is frequently employed.

SIZES. Usually small.

REMARKS. Antiques glossy and rare. The modern ones are invariably crooked and lack symmetry, but wear well. In many respects they resemble the Kazaks.

PLATE 77

In design this piece is more Caucasian than Turkish. The main border design is similar to those so frequently found in the old Shirvans. Note the letter S borders, the tarantulas and the swastikas.

MOSUL

SYNONYMS. Mousoul, Moussoul.

WHY SO NAMED. After the town of that name in Mesopotamia, where they are marketed. They are made by the Kurds who inhabit the mountainous districts north of Mosul around Lake Van.

KNOT. Ghiordes. Number vertically 6 to 8; number horizontally 6 to 10; number to square inch 36 to 80.

WARP. Usually coarse, dark wool or goats' hair. Occasionally cotton.

WOOF. Usually coarse, dyed wool.

NAP. Excellent, long, lustrous wool, camels' or goats' hair.

WEAVE. Some closely and tightly woven, but the majority are rather loosely woven.

SIDES. Corded edges overcast with dark wool. Frequently overcast with wool of different colors after the Kurdish fashion. Occasionally selvaged.

ENDS. At each end a narrow selvage with one or more stripes of colored yarn running through, usually red and blue. As a rule one of these selvages is turned over and hemmed, while the other is finished with braided warp threads which are knotted at the ends.

BORDER. From three to six border stripes, usually three, which are separated by lines of dark blue or brown. Frequently there is considerable camels' hair in the border. The Saraband pattern is sometimes copied.

PREVAILING COLORS. Usually dark, rich blues, yellows, greens, reds, and browns. The browns and yellows predominate as a rule. These colors are shaded as only the Kurds know how.

DYES. As a rule excellent except in a small proportion of the modern pieces.

DESIGNS. A multitude of designs which are usually rather striking in character. Probably patterned more after the Persian designs than any others. The Saraband and the Herati patterns are frequently used. Medallions filled with the pear or other small designs.

SIZES. Usually 3' to 4' by 4' to 7', runners from 2' to 4' by 8' to 20'. Saddlebags.

REMARKS. Best in the market for very hard service. Quite thick and heavy and generally lie well.

PLATE 78

OWNER'S DESCRIPTION. This type of rug comes from the largest rug-producing center of eastern Asia Minor. The specimen shown illustrates the Mosul at its best, as to closeness of weave, length of pile, symmetry of design and richness of coloring.

The superb luster of the wool, comparable only to a silk plush, and the great softness of the long pile—features which have made famous the rugs from this region—are here conspicuous.

In shape and design also the specimen is typical. The field is composed of diamond-shaped sections outlined in black and decorated with the conventionalized tarantula. By placing these sections diagonally a latticed effect is produced.

The usual border plan of three stripes, two narrow ones separated by a broader, appears here. The narrow stripes are in the familiar flower-and-vine design, the broad stripe in a formal arrangement of rosette and hour-glass, all conforming to the geometrical and rectangular lines of Turkish design.

The color scheme of the piece is remarkable for its harmony. The dominant color is wine, introduced in many beautifully blended shades, and relieved with correspondingly soft tones of old blue and green, the whole illuminated with well-arranged bands of white.

(See also plate 19.)

The Caucasian Classification

CAUCASIA AND TRANSCAUCA-
sia form an isthmus connecting Europe and Asia. It is bounded on the west by the Black Sea and on the east by the Caspian Sea, and has an area of about 166,500 square miles, with a population of nearly ten million. It was once Persian territory, but was acquired by Russia in 1813. Nowhere in the world is there such a mixture of races and languages, the number of dialects being estimated at about seventy.

The carpets of the Caucasians are in coloring and in design identical with those of ancient Assyria and Babylon and they have preserved their original characteristics, but alas, not their original dyes, for here too the coal-tar products have been well received by these wild mountaineers.

The Caucasian rugs are characterized by their prominent borders and their purely geometrical patterns with sharp outlines. Both warp and woof were originally of wool except in some of the Kabistans and Shirvans and, as a rule, the ends are finished with loose or braided warp ends. Of late years, however, the foundation of all Caucasian rugs is of cotton, and the designs also have changed

materially so that their classification depends mostly upon the weave.

Soon after World War I all Caucasian rugs, including those from the houses of rich Russians, became the property of the Soviet government and for a number of years, from 1919 to 1926, few could be found in the American or European markets.

About 1926, however, the Russian government began to export many of these confiscated rugs to England and America. To be sure many of them were more or less worn, but there were some splendid old Kazaks, Kabistans and Shirvans.

In 1929 the Bolsheviks organized their rug weavers and many new Caucasian fabrics began to pour into America through the Amtorg Trading Corporation who were the American representatives of the Russian government. Practically all these pieces, Kabistans, Shirvans, Bakus, Kubas, Chichis, etc. had the same weave and were sold as Kabistans or Shirvans.

In 1934 a complete change in the quality of Caucasian rugs took place. They are now made of the very best material, extremely finely woven and with a very long nap. Both warp and woof are of cotton and although the designs have been somewhat modified, they are among the best of the modern rugs.

Their one objectionable feature is the brightness of their colors, as a consequence of which the great majority of them are lightly treated before leaving the Orient.

DAGHESTAN

WHY SO NAMED. Daghestan means "mountain land" and is the name of a district in Caucasian Russia on the Caspian Sea. It has a population of 600,000.

KNOT. Ghiordes. Number vertically 10 to 15; number horizontally 8 to 14; number to square inch 80 to 210.

WARP. Usually wool, being as a rule a dark brown or natural color in the antiques and white or gray in the moderns. Some of the moderns have a combination of cotton and wool. The warp threads may be composed of one strand of cotton and one of wool in such a way as to cause a puckering of the fabric, especially after it has been wet. The modern pieces have a cotton warp.

WOOF. In the moderns nearly always cotton. In the antiques usually white or gray wool or a mixture of the two.

NAP. Fine silky wool cut short.

WEAVE. As a rule finely and closely woven.

SIDES. Selvaged or overcast with colored wool.

ENDS. A narrow selvage with loose or knotted warp threads at each end.

BORDER. Three or more border stripes, usually three, carrying small figures and separated by narrow stripes of solid colors. The main border stripe most frequently has a cream colored ground. The lobster, the crab, the reciprocal trefoil, the reciprocal saw-teeth, the wine glass, the barber-pole stripe, and the Georgian border designs are frequently employed.

PREVAILING COLORS. The central ground is usually

ivory with figures in the different tints of red, blue, green, and yellow.

DYES. In the antiques all good. Some of the moderns are aniline-dyed.

DESIGNS. The same patterns are employed that were in vogue centuries ago. Diagonal ornamentation of both border and field is frequently employed as in many of the Kabistans. Floral forms seldom used. The center is never plain, but is always filled with small geometrical figures. The tarantula, the swastika, the link, S-forms, octagon, eight-pointed star, and the latch hook variations are common. The Greek cross is almost omnipresent.

SIZES. From 2'6" to 7' by 4' to 10'.

REMARKS. Frequently crooked. The Shirvan and Kabistans are often sold as Daghestans.

PLATE 79

Like most rugs of its class this piece consists wholly of geometrical devices such as the latch hook, star, octagon, barber-pole stripe, etc., all spaces being filled with designs of various sizes. Each motif consists of three eight-pointed star forms, one within another. The second and third borders are purely Caucasian and represent a twig with two leaves and a flower. This motif is seldom found in any but the Caucasian fabrics.

PLATE 80

The most common form of Daghestan prayer rug with its Caucasian niche and lattice field, each square of which is filled with a peculiar rectilinear floral form. All of the border designs are characteristically Caucasian.

(See also plate 20.)

DERBEND

SYNONYM. Derbent.

WHY SO NAMED. Derbend, meaning "a fortified gate," is the name of the chief city and capital of the province of Daghestan, in the neighborhood of which these rugs are made by the Tartars and Turkomans.

KNOT. Ghiordes. Number vertically 8 to 12; number horizontally 5 to 10; number to square inch 40 to 120.

WARP. Brown wool or goats' hair. Cotton in the modern pieces.

WOOF. Good wool. Usually more than two woof threads between each row of knots.

NAP. Good, soft, thick, long, lustrous wool.

WEAVE. Very good, but not as close as that of the Daghestans.

SIDES. Generally overcast. Occasionally selvaged.

ENDS. Like the Daghestans, a short web with knotted fringe at each end. Sometimes the web is wide as in the Turkoman products.

BORDER. From two to four border stripes, carrying large geometrical patterns separated by narrow stripes of plain color.

PREVAILING COLORS. Fewer colors than the Daghestans. Usually a field of blue or red. Yellow is lavishly employed.

DYES. Generally good.

DESIGNS. Similar to those of the Daghestans and Kabistans, but of a coarser nature and purely geometric, the latch hook and the eight-pointed star devices being the

most common. The field usually consists of a repetition of the designs in alternate colors.

REMARKS. Rather rare. Of little artistic value.

KABISTAN

SYNONYMS. Cabistan, Kuban.

WHY SO NAMED. After the district of Kuba, which lies southwest of Daghestan near the Caspian Sea, where they are made.

KNOT. Ghiordes. Number vertically 10 to 16; number horizontally 8 to 14; number to square inch 80 to 224.

WARP. Sometimes cotton, sometimes wool. Modern always cotton.

WOOF. Usually cotton. Occasionally wool.

NAP. Short wool, closely clipped, seldom lustrous.

WEAVE. Closely woven, equal to the Daghestan in that respect.

SIDES. Nearly always overcast with cotton threads or selvaged with cotton. Some of the modern ones are finished with a cording.

ENDS. Narrow web with loose or twisted warp threads.

BORDER. From three to five border stripes. The carnation in profile is one of the most commonly employed border designs.

PREVAILING COLORS. Rich but not brilliant reds, greens, blues, and yellows, with considerable white.

DYES. Like all other Caucasian rugs many of the modern ones are more or less chemically dyed.

DESIGNS. Similar to the Shirvan. The floral forms are

usually connected by meander lines, in which respect they differ from those of the Shirvan. An attempt to render geometrical ornament in a floral manner. Small conventional flowers thrown broadcast. The tarantula, the swastika, the link, S-forms, diamonds, stars, birds, and animals are all introduced. A field of large rectilinear pear designs arranged in diagonal rows is common.

SIZES. Usually oblong. Can be had in larger sizes than the Daghestan. From 2'6" to 5' by 5' to 20'.

REMARKS. Often sold for the Daghestan. The most durable of the moderate priced rugs. They are thin and flexible and lie well.

PLATE 81

The field is filled with four peculiar oblong medallions and geometrical devices of various kinds, such as the Greek key, diamonds, crosses, etc. All of the border designs are characteristically Caucasian.

(See also plate 21.)

CHICHI

SYNONYMS. Tchetchen, Tzitzzi.

WHY SO NAMED. The name of a powerful tribe of wandering mountaineers who inhabit the mountains in the northwestern part of Daghestan and who weave them.

KNOT. Ghiordes. Number vertically 6 to 10; number horizontally 5 to 10; number to square inch 30 to 100.

WARP. Usually fine wool, occasionally cotton. The modern pieces always have a cotton warp.

WOOF. Fine wool. Frequently dyed brown.

NAP. Fine wool. Closely clipped.

WEAVE. Usually well woven but looser than the Daghestan.

SIDES. Narrow colored selvage, usually of extra yarns. Sometimes overcast.

ENDS. Web of varying widths at each end with a fringe of loose warp ends.

BORDER. From three to six border stripes carrying a combination of floral and geometrical designs. The so-called Chichi border design is nearly always present.

PREVAILING COLORS. Usually dark colors with considerable dark blue and white.

DYES. As a rule good.

DESIGNS. Rather indefinite. Usually a mixture of the Caucasian and Persian designs repeated over the field so as to form a trellis. Diamond-shaped figures, rosettes, trefoils, and tarantula forms. Field rather narrow in comparison with borders.

SIDES. Nearly square, 4' to 5' by 5' to 6'.

REMARKS. Resemble the Shirvan in texture, for which they are frequently sold.

PLATE 82

MAJOR L. B. LAWTON'S DESCRIPTION. A typical specimen of this weave, with the many small Chinese figures in blue. A star border, an interlocking border and a wide basket border. This specimen is unusual in being lighter toned in the ground.

LESGHIAN

WHY SO NAMED. Woven by the wandering tribe of Lesghians, who dwell in the province of Daghestan.

KNOT. Ghiordes; 36 to 100 to the square inch.

WARP. Fine brown wool.

WOOF. Fine brown wool; one of the two warp threads encircled by a knot is often almost doubled beneath the other.

NAP. Wool of medium length.

SIDES. No special rule but most commonly a three or four cord selvage is added.

ENDS. No rule but most commonly a knotted fringe.

BORDER. From five to seven stripes carrying geometric designs.

PREVAILING COLORS. A few but characteristic. Blue and yellow prevail with minor use of red and brown.

DESIGNS. Distinctly Caucasian and extremely simple. Mosaic designs tempered by floral forms.

SIZES. 5' to 8' by 2'6" to 6'.

REMARKS. The name applies to so many nomadic fabrics that the term has but little definite suggestion. The brown wool warp and woof is rather exceptional in Caucasian products. In reality they are a coarsely knotted variety of Daghestans.

Few if any can be found on the American market.

KUBA

WHY SO NAMED. After the city of Kuba on the Caspian coast, from which they come. The name is applied to old weavings allied to the Dragon rugs and to semi-antique rugs of a Kabistan character.

KNOT. Ghiordes; 60 to 120 to the square inch.

THE CAUCASIAN CLASSIFICATION

WARP. Usually undyed wool. Two threads encircled by a knot are equally prominent in the back.

WOOF. Usually undyed wool. Two threads pass between every two rows of knots.

NAP. Splendid wool of medium length, well pressed down.

SIDES. A double blue selvage of two or three cords like the Shamakha.

ENDS. Narrow blue web in herring-bone weave with fringe.

BORDER. From one to three narrow stripes which carry vine designs.

PREVAILING COLORS. Rich and distinctive shades of red, blue, green, yellow, brown and ivory similar to those used in the Shamakha rugs.

DYES. Vegetable.

DESIGNS. For the most part large archaic-looking palmette, tree, and detached floral forms.

SIZES. 4' to 9' by 2' to 6'.

REMARKS. Classed by some connoisseurs as Kabistans. A few antiques have of late years been imported from Russia.

TCHERKESS

SYNONYMS. Circassian, Malgaren.

WHY SO NAMED. Woven by Circassians known as Tcher-Kesses, a Tartar name for highwaymen. Those people originally dwelt along the shores of the Black Sea.

KNOT. Ghiordes; 42 to 90 per square inch—well pressed down.

WARP. Wool; generally two threads encircled by a knot.

WOOF. Excellent wool; two to six threads between each row of knots, as in the Khorasans in the Persian class.

NAP. Frequently of natural undyed wool of excellent quality. Medium or long.

SIDES. A two-cord selvage of cotton.

ENDS. Both ends have a web with heavy braided selvage and knotted fringe.

BORDER. Almost invariably three stripes, the center one carrying the tarantula design and the two guard stripes the reciprocal trefoil.

PREVAILING COLORS. Principally rich shades of red and tawny yellow with minor quantities of blue and white. White in particular is lavishly used.

DYES. Vegetable in the antique pieces. Many of those of later date made with aniline dyes.

DESIGNS. The designs so closely resemble those of the Kazaks, that they are frequently mistaken for the latter. The field is almost invariably filled with the so-called sunburst or palace design (two or more).

SIZES. 5' to 10' x 2'6" to 6'.

REMARKS. Few have been made of late years due to the fact that the Circassian is practically an extinct race. The difference between the Tcherkess and the Kazaks is that in the former plaits generally replace the fringe and a yellowish shade often is the prevailing tone.

A few very choice old ones, a good many semi-antiques and a few new ones have been exported by the Soviet Government during the last fifteen years. Many of the new ones employ cotton warp instead of wool.

SHIRVAN

WHY SO NAMED. After the district of Shirvan, south of Daghestan and extending from the Caspian Sea to the river Kur. Marketed at Baku, the trade center of the district.

BY WHOM MADE. Woven by the Lesgie tribes.

KNOT. Ghiordes. Number vertically 6 to 12; number horizontally 5 to 9; number to square inch 30 to 108.

WARP. Generally white or gray wool or a mixture of the two in the antiques, while the moderns are of cotton.

WOOF. Usually wool in the antiques. In modern pieces, usually of wool, occasionally of cotton and sometimes cotton and wool strands will be twisted together in such a manner as to cause more or less puckering of the fabric, especially after it has been wet.

NAP. Wool, cut short.

WEAVE. Cheaply and roughly woven.

SIDES. Overcast or selvaged.

ENDS. Usually both ends are finished alike with a short web and an extra large fringe of loose or knotted warp threads.

BORDER. Three to five border stripes, generally four, one wide one and several narrow ones. As a rule they carry small designs either of a Caucasian or Persian character. The latch hook, the tarantula, the scorpion, and the wine glass designs are common.

PREVAILING COLORS. Quiet tints of red, blue, yellow, and salmon, with considerable white.

DYES. Moderns very apt to be chemical.

DESIGNS. Quite similar to those of the Daghestan and Kabistan, but more inclined to imitate the Persian designs without the connecting vine or meander effect and inclined to be rather large in proportion to the size of the rug. The tarantula, the swastika, the link, the S-form, and the palace patterns are commonly employed.

SIZES. From 3' to 5' by 4' to 7'. No carpet sizes.

REMARKS. Moderns made only to sell.

PLATE 83

OWNER'S DESCRIPTION. Unusually fine for Shirvan. This rug is in the century class. The three borders are not often seen, but are characteristic of the older rugs of the Daghestan district. The glory of this rug is in the marvelous center. At first sight one might think of the famous "rose" Kirmans. The treatment of the roses, lilies, peonies, etc., merit more than a passing glance. No weaver could possibly show greater fidelity to nature in the shading of leaf and petal than did the now forgotten factor of this unusual rug. The erosion of time has given the surface an appearance of brocade velvet. Casual examination would indicate a green background, but in reality it is black, the profusion of green being an intricate and realistic arrangement of leaves.

(See also plates 22, 23, and 24.)

BAKU

WHY SO NAMED. After the city of Baku, a seaport on the Caspian in the district of Shirvan, from whence these rugs are shipped.

KNOT. Ghiordes. Number vertically 8 to 16; number horizontally 8 to 12; number to square inch 64 to 192.

WARP. Cotton or wool. Frequently camels' hair. In the modern pieces, cotton.

WOOF. Usually cotton. Sometimes wool.

NAP. Wool with more or less camels' or goats' hair, cut short.

WEAVE. Generally closely woven and well tied.

SIDES. Usually overcast, occasionally selvaged.

ENDS. A small streak of camels' hair is usually thrown across one end. This is one of the characteristic Baku features.

BORDER. From three to six border stripes, most frequently three, one wide one with a narrow one on either side.

PREVAILING COLORS. Similar to those of the Daghestan.

DYES. Generally good.

DESIGNS. The large-sized pear pattern is perhaps the most common. It is generally of a rectilinear nature. Frequently there is a central medallion with corners to match.

SIZES. From 3' to 7' by 4' to 9'. The length is generally double or more than the width.

REMARKS. Not very common in the United States.

PLATE 25

The design of this piece, the large pear motif with central serrated medallion and corner pieces to match, is the most common one employed in the Baku district. In contrast to the Persian rendition of the pear design those in the Baku are larger and more rectilinear. Like the Saraband the stems point in the opposite direction in alternate rows. All of the border stripes are purely Caucasian, the central one being a form of latch hook border.

SHEMAKHA

SYNONYMS. Soumak, Sumak, Kashmir, Cashmere.

WHY SO NAMED. After the city of Shemakha, the capital and principal commercial city of the ancient Khanate of Shirvan, which was ceded to Persia in 1813. Soumak is a corruption of the word Shemakha. Sometimes called Kashmir or Cashmere on account of the resemblance of the weave to that of the Cashmere shawl.

BY WHOM MADE. By the Nomadic tribes of Shirvan.

STITCHES. In antiques 10 to 12 rows of stitches to the inch. In moderns 7 is the average.

WARP. Always wool. Usually white in the antiques and coarse grayish brown in the moderns.

WOOF. Always wool.

WEAVE. Woven in the same primitive fashion as of old. The only pileless Oriental rug besides the Khilims. The different colored woof threads are twisted over and under the warp threads by means of a needle in such a way that each stitch is made diagonally, taking in two of the warp threads and leaving every alternate row of stitches to face in the opposite direction after the herring-bone pattern. On the under side the shaggy ends of the colored woof threads are left loose. They never have any luster.

SIDES. Usually overcast in dark wool, sometimes selvaged.

ENDS. A long fringe at both ends formed by the loose warp ends. Usually white in the antiques and grayish brown in the moderns.

BORDER. From two to five border stripes, usually four,

the main one carrying a zigzag design. They are usually narrow in proportion to the size of the rug. The Georgian border design is common, as is also the Chinese fret.

PREVAILING COLORS. Light and dark blue, green, yellow, red, orange, black, and white. The field is most frequently of dark blue or red.

DYES. Good in antiques and poor in moderns.

DESIGNS. Similar to those of the Daghestan and Shirvan and have remained unchanged for centuries. All designs are outlined in black and the Mongolian influence is quite perceptible, the knot of destiny, the mountains, etc. being very frequently used, together with the usual Caucasian designs such as the latch hook, octagon, and various other geometrical devices. Animals are frequently portrayed.

SIZES. From 3' to 7' by 4' to 12'. Seldom larger than 7' by 10'. Antiques were not made in carpet sizes.

REMARKS. Durable, but the designs lack animation compared with other rugs.

PLATE 84

This piece is one of the finest, having thirteen stitches to the inch. As in most rugs of its class, the designs are typically Caucasian, among which are freely interspersed plenty of eight-pointed stars, swastikas, and knots of destiny. The latter motif is nearly always present in this variety.

TIFLIS

WHERE MADE. At Tiflis, the Georgian capital which is the rug center of the Caucasus.

KNOT. Ghiordes. 36 to 100 to the square inch.

WARP. Generally wool, occasionally cotton.

WOOF. Red or brown wool of a fine caliber, three threads passing between every two rows of knots.

NAP. Soft silky wool like that used in the Shiraz rugs. Medium length.

SIDES. Doubly overcast or finished with a narrow sel-
vage.

ENDS. Narrow webs with warp fringe.

BORDER. Generally from three to five bands, which carry small geometrical designs.

PREVAILING COLORS. Bright tones of blue, rose and red with minor quantities of yellow, green and brown. Ivory used considerably.

DESIGNS. Hexagonal pear designs, tree forms, etc.

SIZES. 6' to 11' by 3' to 8'.

REMARKS. None but antiques are available as they have not been produced in recent years.

KUTAIS

WHY SO NAMED. After the city from which they come.

KNOT. Ghiordes, 30 to 100 per square inch.

WARP. Wool. Frequently consists of brown and white threads twisted together.

WOOF. Wool. Dyed red or blue. Several threads cross between each row of knots and the alignment at the back is rather irregular because of the loose twist of the warp thread.

NAP. Fine wool, medium length.

SIDES. Overcast or finished with a two or three cord selvage.

ENDS. Webs with loose warp ends.

BORDER. Usually from three to five stripes.

PREVAILING COLORS. Red, blue and white with minor quantities of yellow, brown and black.

DESIGNS. The field is frequently divided by a number of bands which run parallel to the sides and carry vine designs. The pear motif is commonly employed. In old pieces, tree forms prevail.

SIZES. 6' to 12' by 2' to 9'.

REMARKS. They resemble the Kazaks, for which they are often mistaken. They differ from the former in that they are generally more oblong in shape, have a shorter nap and are less barbaric in design. The weave is similar to that of the Khorasan with its uneven distribution of woof threads between each row of knots, varying from two to five.

Few if any can be found on the American market today.

KARABAGH

SYNONYM. Carabagh.

WHY SO NAMED. After Karabagh, the name of a province in Transcaucasia just across the Persian border north of Tabriz, where they are made.

KNOT. Ghiordes. Number vertically 6 to 12; number horizontally 5 to 10; number to square inch 30 to 120.

WARP. Coarse white or brown wool. Cotton in the modern pieces.

WOOF. Coarse wool, sometimes dyed. Generally several strands between each row of knots.

NAP. Long, heavy wool or camels' hair.

WEAVE. Coarsely woven and carelessly knotted.

SIDES. Antiques usually selvaged. Moderns nearly always overcast with colored wool.

ENDS. Short webs, one of which is generally turned back and hemmed. The other end has a fringe of loose or twisted warp threads.

BORDER. From two to fourteen border stripes with a large range of geometrical designs. The reciprocal trefoil is especially common. Frequently a border of camels' hair.

PREVAILING COLORS. More subdued in antiques than in modern rugs. Magenta used lavishly. Strong reds, yellows, and blues, with considerable white.

DYES. Nearly all of the modern pieces are chemically dyed.

DESIGNS. Similar to the Kazaks, only a trifle more Persian in character, that is, more Persian floral forms are introduced. Sometimes the field is plain, sometimes it is filled with some tree patterns or with numerous floral and geometrical figures. In some of the antiques the field is covered with black and tan spots, giving it the appearance of a leopard's skin, which no doubt it was intended to represent.

SIZES. 2' to 6' by 4' to 8'. Usually small. Never in carpet sizes.

REMARKS. One of the most inferior products of the eastern loom, but artistic. Have deteriorated considerably of late years.

PLATE 85

OWNER'S DESCRIPTION. An exceptional Karabagh. The design shows evident attempt at Persian elaboration, this weave being about the only Caucasian that shows such tendency. The floral display in the center, the beautiful old ivory of the corner pieces, and the exquisite canary, coral and blue of the three borders, evidence that the artisan that wrought this fabric had thoroughly mastered the harmony of color. The blacks in this piece have gone fully down to the knot. Such Karabaghs have not been made for a hundred years.

GENGHIS

SYNONYMS. Guenja, Guendja, Guenges.

WHY SO NAMED. Authorities differ greatly as to the origin of the name. Some say that the proper name should be Guenja, which was the ancient name of Elizabethpol, from whence they came. Others insist they should be called Genghis, which is the name of the tribe of Nomads living in the vicinity of Elizabethpol who weave them.

KNOT. Ghiordes. Number vertically 6 to 10; number horizontally 5 to 8; number to square inch 30 to 80.

WARP. A three-strand thread of brown wool or goats' hair. Cotton in the modern pieces.

WOOF. Gray or brown wool, frequently dyed. Generally several woof threads between each row of knots.

NAP. Usually rather long wool or goats' hair. Of a much finer quality in the antiques.

WEAVE. As a rule coarsely woven.

SIDES. Selvaged or overcast, with different colored wool, most frequently the former.

ENDS. Web with small knotted fringe on one or both

ends. Sometimes the web is wide as in the Turkoman rugs.

BORDER. From two to five border stripes, most frequently three, one wide one with a narrow one on each side, all carrying geometrical designs.

PREVAILING COLORS. Similar to those of the Kazaks. Usually considerable white with rather bright red, light and dark blue.

DYES. Apt to be inferior.

DESIGNS. Similar to those of the Kazaks and Karabaghs. Geometrical as a rule, sometimes flowers and vines. The pear is frequently employed, usually in alternate rows of red and blue. Birds and animals.

SIZES. Seldom square, mostly runners 3' to 5' by 19'.

REMARKS. Durable. Often sold as Karabaghs.

PLATE 86

Knot: Ghiordes. Nine to the inch vertically and seven horizontally, making sixty-three to the square inch.

This is a very old piece. Note that the outer border appears in the ends and is lacking on the sides, having been cut off on account of its worn-out condition.

The field is covered with the pear design in alternating rows of light and dark colors upon a rich red ground. The inner border carries the Greek meander in red and white upon a blue ground, while the main stripe is filled with the octagon and eight-pointed star of the Medes in different colors upon a white ground. The third border, which remains on the ends only, carries the Greek meander in blue and white upon a red ground. Both warp and woof are of wool.

SHUSHA

WHY SO NAMED. Named after the city of Shusha, capital of Karabagh, where they are made.

THE CAUCASIAN CLASSIFICATION

KNOT. Ghiordes. 42 to 132 to the square inch.

WARP. Wool.

WOOF. Wool dyed red, one strand between every two rows of knots.

NAP. Wool of medium length.

SIDES. Usually a two or three cord selvage.

ENDS. Narrow webs with loose warp ends. Sometimes the web at one end is turned back and hemmed.

BORDER. Usually three stripes.

PREVAILING COLORS. Dark blue, red, brown and minor quantities of green and yellow similar to those used in the Karabagh, but more subdued.

DESIGNS. Resemble those of the Karabagh.

SIZES. Width one half to three quarters of the length.

REMARKS. Loosely tied. None have been found on the American markets during the past decade.

KAZAK

SYNONYM. Small Kazaks are called Kazakdjie.

WHY SO NAMED. Probably a corruption of the word Cossack.

WHERE MADE. In the Transcaucasian district of Erivan, near Mt. Ararat, where Russia, Persia, and Turkey meet.

BY WHOM MADE. By the Cossack Nomads, whose origin seems to be unknown. They were probably related to the Cossacks of Russia.

KNOT. Ghiordes. Number vertically 6 to 12; number

horizontally 6 to 10; number to square inch 36 to 120. Fewer than any of the other Caucasian fabrics.

WARP. Always wool in the antiques and cotton in the modern pieces.

WOOF. Nearly always wool, usually dyed. A characteristic feature is the number of woof threads between each row of knots, usually four or more.

NAP. Fine lustrous wool, which is usually cut long. The great number of woof threads causes the nap to lie so that the side of the yarn is exposed more than the ends.

SIDES. Usually a wide selvage in colored wool. Occasionally overcast.

ENDS. Usually a short colored selvage at each end, one of which is sometimes turned back and hemmed. A fringe of knotted or braided warp ends. When braided the ends of the rug are apt to be drawn and twisted so that it does not lie well.

BORDER. From three to four border stripes, usually three. The crab, wine glass, reciprocal saw teeth, reciprocal trefoil, tarantula, and latch hook variations are common.

PREVAILING COLORS. Rather bright shades of red, green, yellow, brown, and rose, with more or less ivory or white. These colors are more subdued in the antiques.

DYES. Poor in some of the modern pieces.

DESIGNS. Similar to those of the Shirvan and Genghis. Bold geometrical figures which are characteristic of the people who weave them. The tarantula, diamond, palm, animals, and human beings are profusely portrayed. The

Greek cross is almost always present and the Russian coat of arms common.

SIZES. Small and medium, 3' to 6' by 5' to 8'. Usually square or nearly so.

REMARKS. As a rule thick and heavy though soft and durable.

PLATE 87

The field design is known as the palace or sunburst. It is common in the Kazaks and Shirvans, but never used in any other rugs. This piece shows the most common form of Kazak with the palace design in the center and the crab border, on each side of which is the reciprocal saw teeth.

(See also plate 27.)

The Turkoman Classification

Handwritten in red ink:
 downy -

THE TERRITORY FROM WHICH the so-called "Turkoman," rugs come is in that part of Central Asia consisting of Turkestan, eastern Turkestan and Russian Turkestan lying north of Persia and Afghanistan and west of the Caspian Sea.

It comprises thousands upon thousands of square miles and is inhabited by numerous rug-making tribes of Nomads. The distinguishing marks of the Turkoman products are their wide web, their octagon and medallion designs and their old traditional colors of predominating red with patches of white, brown, and green. The dyes are usually fast and the knot is always Persian with the exception of an occasional Yomud or Samarkand, which may be tied with the Turkish knot. Practically all Turkoman rugs have a wool warp and Turkoman red is generously employed. The rugs of eastern and Russian Turkestan are really Chinese, but geographically should be classed with the other Turkoman products. Having been in the past less accessible, they are now found in relative abundance and are therefore the least costly.

KHIVA BOKHARA

SYNONYM. Afghan.

WHY SO NAMED. After the city of Khiva, in the province of Bokhara, from the vicinity of which they come. The name Afghan is sometimes used because some of the inhabitants of northern Afghanistan contribute to the supply.

BY WHOM MADE. By the Kirzig tribe of Nomads living in the province of Bokhara and in northern Afghanistan.

KNOT. Sehna. Number vertically 7 to 12; number horizontally 6 to 8; number to square inch 42 to 96.

WARP. Dark wool or goats' hair. Cotton in some of the modern ones.

WOOF. Black or gray wool or goats' hair.

NAP. Fine lustrous wool or goats' hair of various lengths. Sometimes the pile consists exclusively of goat-whiskers.

WEAVE. Loosely tied so that on the back it has the appearance of the Ghiordes knot.

SIDES. Usually a wide selvage of black or dark brown goats' hair, sometimes containing as many as seven cords.

ENDS. Wide selvage at each end in plain red or striped with blue lines. The long, shaggy fringe of the loose goat-hair warp is a characteristic feature.

BORDER. From two to four narrow border stripes, usually three.

PREVAILING COLORS. A lavish use of the Turkoman reds in the field with designs in blue, orange, brown, green, and white.

DYES. Good in the antiques. Nearly all of the new pieces are chemically dyed.

DESIGNS. The octagon is almost universally employed and is quartered by alternating colors. Animal forms are seldom seen. The prayer form is also seldom found.

SIZES. They are the largest of the Turkoman rugs, being nearly always in carpet sizes and almost square, 6' to 9' by 8' to 11'.

REMARKS. One of the best inexpensive rugs on the market. Coarser and heavier than the other Turkoman products and in damp weather they are liable to have more or less of the smell of goats. The Khiva is about the only antique carpet now on the market.

PLATE 88

Knot: Sehna. Ten to the inch vertically and seven horizontally, making seventy to the square inch; unusually close for a rug of this class.

This piece is of an unusually fine grade with a long nap and beautiful colors. The field, like that of nearly all Khivas, is filled with conventional octagon and diamond forms with a small eight-pointed star between each.

PLATE 89

SHORTELL RUG. Prayer rugs of this particular class are extremely rare and the peculiar prayer niche in this one is certainly most unique and unusual. Note the hands in the two upper corners of the field. It is on these that the worshiper is supposed to place his hands while prostrating himself in the act of prayer.

BESHIR BOKHARA

WHY SO NAMED. After the words "Bech Schehr" meaning "Five Villages," being woven in five adjoining villages

west of Khiva on the shores of the Amour Daria River in Turkestan.

KNOT. Either the Sehna or the Ghiordes, usually the former. Number vertically 5 to 10; number horizontally 6 to 12; number to the square inch 30 to 120.

WARP. Wool or goats' hair.

WOOF. Wool or goats' hair.

NAP. Wool.

BORDERS. Few stripes and narrow in proportion to the size of the rug. The designs are usually Tekke in character. The reciprocal saw-teeth design is a feature.

ENDS. A fairly wide web, usually dyed red, through which generally pass blue stripes or strands of colored yarn. Knotted or loose warp ends.

SIDES. A three or four corded selvage.

PREVAILING COLORS. The free use of yellow is characteristic. Browns, brownish reds and blue with very little white, as a rule.

DESIGNS. Those of the border are Tekke in character while those of the field are usually composed of tree motifs arranged in strips with alternating colored backgrounds. Caucasian and Mongol designs are commonly employed. Occasionally the field is filled with Chinese cloud bands.

SIZES. From 3' to 8' in width by 5' to 12' in length.

REMARKS. One of the rarest of the Turkoman products. Most of these brought to this country are antiques.

PLATE 90

OWNER'S DESCRIPTION. This rug differs from the Bokhara commonly seen, as it has the Tree of Life pattern drawn in the conventional form of the Bokhara weavers, but very artistically done, the

wool used being the very best, very silky, and the selvage finished in a very workmanlike manner. It was a skillful weaver who made this rug and it probably was his masterpiece.

(See also plate 28.)

TEKKE BOKHARA

WHY SO NAMED. Because they are made by the Tekke Turkoman tribes of Nomads, one of the most numerous and powerful of the Turkoman tribes, who inhabit the country extending to Afghanistan on the south and Khorasan on the west.

KNOT. Sehna. Number vertically 8 to 28; number horizontally 5 to 25; number to square inch 40 to 700.

WARP. Splendid wool. Cotton in the modern pieces.

WOOF. Wool, dyed red or brown.

NAP. Splendid soft, velvety, closely clipped wool. Sometimes some goats' hair or silk.

WEAVE. Renowned for its close texture.

SIDES. Overcast in wool which is dyed the predominating color of the rug. Occasionally selvaged.

ENDS. A web from ten to twelve inches in width at each end which is colored the same as the body of the rug. This is finished with a fringe of loose warp ends. Sometimes there are twisted ropes at one end, showing that it was intended for hanging. This is especially common in the prayer Tekke.

BORDER. One to five border stripes, usually three.

DESIGNS. Elongated octagon forms arranged in rows alternating with rows of diamond forms with straight lines connecting the centers of the octagon, each of which is

divided into four equal parts. In the center of each octagon is frequently found the eight-pointed star. Sometimes the field is covered with octagon or diamond forms alone without the alternate arrangement. In the prayer rug the field is covered with little candlestick patterns and divided into four sections by a large cross, the arms of which carry designs similar to those found in the border stripes.

PREVAILING COLORS. Ground usually of a rich dark mahogany red with designs in blue, green, orange, old rose, wine, and pink, with more or less white or cream.

DYES. Usually good. Of late years some aniline has been used.

SIZES. Mats to carpet size. 2' to 8' by 3' to 18'. The prayer rugs are nearly square, from 4' to 4'6" by 5'

REMARKS. Their durability is phenomenal. The modern pieces are vastly inferior to the antiques. The prayer rugs differ so greatly from the others of their class that they might almost be arranged under a separate heading, in fact they are separately classed by some authorities under the name of Hatchli or Princess Bokhara. The Armenians call them Khatchli Bokhara for the reason that the bands that divide the field into four sections form a cross, and the word "khatchli" in the Armenian language means a cross. This class of rugs is growing rapidly scarce.

PLATE 93

Knot: Sehna. Number to the inch horizontally sixteen, vertically eighteen, to the square inch two hundred eighty-eight. The predominating color throughout is a beautiful terra cotta. The four diamond forms through the center are filled with geometrical figures in buff and terra cotta upon a dark blue ground. Of the semi-diamond

forms the first and third upper and the second lower have an old ivory background, while the second upper and the first and third lower have a background of a most beautiful buff shade. The figures on all of these are in blue, terra cotta and white. The first and third border stripes carry an S-form on the top and bottom, while on the sides they carry a form of barber-pole stripe, all upon a dark blue background. The main border stripe carries a peculiar rectilinear eight-petaled flower in different colors upon an old ivory background; the loose yarn ends hanging alternate in red and blue every four inches. The color combination and sheen of this piece are unexcelled.

PLATE 102

The predominating dark mahogany color and long thick nap, together with a touch of blue in the octagons, makes this piece most attractive.

PLATE 91

In design this piece is quite characteristic of its class. The octagon is invariably present, sometimes alone, sometimes in an alternate arrangement with diamond forms or with smaller octagons as in this example. Here the smaller octagons only are quartered. The peculiar arrangement of the "fishbone" design, the wide web and the loose warp threads at each end are also characteristic features.

PLATE 92

This is the prayer Tekke, the so-called Hatchli, Khatchli or Princess Bokhara. The Greek cross divides the field into quarters, each one of which is filled with rows of candlesticks. The niche, the "Tekke border design" and the "Indian fishbone" are here employed as in most prayer rugs of the class.

(See also plate 29.)

YOMUD BOKHARA

SYNONYMS. Yamoud, Yamut. Sometimes called yellow or brown Bokhara.

WHY SO NAMED. After a tribe of Nomadic Turkomans by that name who dwell in the western part of Turkestan on the plains along the shores of the Caspian.

KNOT. Either the Sehna or the Ghiordes. Number vertically 8 to 15; number horizontally 7 to 12; number to square inch 56 to 180.

WARP. Brown wool, occasionally goats' hair.

WOOF. Good wool of medium length, occasionally goats' hair. Frequently dyed red.

NAP. Fine wool of medium length or goats' hair.

SIDES. A coarse selvage of two cords which are colored in alternate squares of red and blue, red and brown, or two shades of red, giving a checkerboard effect.

ENDS. A wide web at each end in plain red or with blue stripes. Frequently stripes of colored wool are worked into the web with apparently as much care and skill as that given to the body of the rug. Finished with a fringe of loose warp threads which are occasionally twisted at irregular intervals.

BORDER. There are usually three border stripes, one medium-sized with a narrow one on each side. The barber-pole stripe, the reciprocal saw-teeth, and the latch hook variations are the predominating border designs.

PREVAILING COLORS. Ground almost invariably of a rich brownish red which is softer and deeper in tone than that of the Khivas and Tekkes. Figures in drab, blue, green, and yellow.

DYES. Usually the best.

DESIGNS. The tribal patterns show great individuality and combine the Turkoman octagon with many of the

Caucasian designs. A common arrangement is that of octagons and elongated diamond forms in alternate rows with plenty of latch-hook variations. Very frequently the field is covered with the diamond forms alone.

SIZES. Seldom smaller than 5' by 8' or larger than 8' by 11'.

REMARKS. They resemble the Bokharas in some respects and the Caucasian products in others. About the only antiques now found in the market are in carpet sizes.

PLATE 94

MAJOR L. B. LAWTON'S DESCRIPTION. This weave is the rarest of the Turkomans. So rare is it that Mr. Mumford in his article in the *Century Magazine*, January, 1910, states that to his knowledge no bales of antique Yomuds had been imported for seven years. Nearly all Yomuds have the cross pattern, are deeper in tone than their cousins the prayer Bokharas, and lack the little niche. Yomuds are silkier than prayer Bokharas, and have the pattern of the grape. This specimen has an unique pattern as a panel across the end, otherwise it is typical. Yomuds adhere more closely to their type than do any other weave.

KIRGHIS

WHERE MADE. Woven by the Kirghis tribe from the Steppes to the north of Turkestan.

KNOT. Ghiordes or Sehna. 48 to 140 to the square inch.

WARP. Wool or goats' hair.

WOOF. Wool, one thread between every two rows of knots, well pronounced on the back.

NAP. Coarse wool or goats' hair of medium length.

SIDES. A two or three cord selvage of goats' hair.

ENDS. Web with loose warp fringe.

THE TURKOMAN CLASSIFICATION

BORDER. Generally three stripes.

PREVAILING COLORS. Red, blue and yellow. Chinese red is dominant.

DESIGNS. Highly conventionalized floral forms. Persian garden patterns.

SIZES. 4'6" by 6' most common.

REMARKS. These rugs are frequently referred to as the Kazak rugs of the Chinese Turkestan.

ERSARI

Woven by the tribes of Ersari, located on the Oxas River. All wool. The prevailing colors are Bokhara and Samarkand yellow and the designs are usually a repetition of stiff little archaic figures; also octagons carrying small dogs, arrow heads, stars and leaves. They come mostly in carpet sizes and are usually long in proportion to their width.

The materials are always good but the texture is only mediocre.

None have been imported into America for many years.

SAMARKAND

SYNONYM. The trade name of "Malgaran" is given to an inferior grade.

WHY SO NAMED. After the city of Samarkand, a city of western Turkestan in the valley of Zarab-Shan, one hundred miles east of Bokhara, which was once the center of learning in Asia, having had several universities there.

WHERE MADE. In the vicinity of Samarkand.

KNOT. Nearly always the Sehna, seldom the Ghiordes. Number vertically 5 to 7; number horizontally 6 to 10; number to square inch 30 to 70.

WARP. Wool, cotton or silk, usually dyed blue or yellow.

WOOF. In the antiques cotton or wool. In the moderns cotton. Like the Kazaks, there are three or four woof threads between each row of knots.

NAP. Good, heavy, loose, lustrous wool. Sometimes silk or a mixture of silk and wool.

WEAVE. Loosely woven.

SIDES. Antiques have a narrow selvage added sometimes with two colors like the Yomuds. Modern pieces are over-cast.

ENDS. Similar to those of the Turkoman products. Wide web with fringe of loose or twisted warp threads.

BORDER. From three to five border stripes, usually three. The inner border usually carries the Greek meander, the outer one floral designs and the middle one figures corresponding to the central designs. The undulating vine and lotus pattern are frequently used.

PREVAILING COLORS. Field usually blue, red, or golden brown. Bokhara reds and yellows are lavishly used.

DYES. Of the best.

DESIGNS. There are usually five medallions (circles of happiness), one at each corner of the field and one in the center bearing some dragons, animal, or floral forms. Very little trace of Persian, Turkish, or Caucasian influence; Mongolian characteristics predominate with some trace of

Turkoman. Chinese fret, swastika, dragon, fish, and floral forms.

SIZES. From 3' to 9' by 9' to 15'.

REMARKS. The moderns are far inferior to the antiques. They are suitable for library and hall use.

PLATE 95

Although made in Russian Turkestan, Samarkand weavings are Chinese in every respect.

This particular piece displays three round medallions or circles of happiness, also butterflies and various Chinese plant forms. The first and third border stripes are composed of one of the Chinese lotus bud border designs, while the central stripe consists of the swastika fret.

KASHGAR

WHY SO NAMED. After the city of Kashgar, a city of eastern Turkestan which enjoys a great caravan trade and is one of the richest markets in Central Asia.

KNOT. Sehna. Number vertically 5 to 9; number horizontally 4 to 7; number to square inch 20 to 63.

WARP. Coarse cotton.

WOOF. Four-stranded cotton.

NAP. Wool of medium length, frequently part silk.

WEAVE. Coarse and poorly tied.

SIDES. An added yarn selvage.

ENDS. Selvage of varying lengths with a fringe of loose warp threads at each end.

BORDER. Chinese in character. Swastika border common.

PREVAILING COLORS. Usually strong yellow, blue, red,

pink, green, and orange with white or old ivory. Pale terra cotta is common.

DYES. Good as a rule.

DESIGNS. Chinese in character. Generally fretted grounds or trellis covered with figures of bats, butterflies, cranes, dragons, fish, and trees. The knot of destiny is very commonly employed.

SIZES. From 3' to 6' by 6' to 12'.

REMARKS. Not very many found in the markets.

YARKAND

WHY SO NAMED. After a city of that name in eastern Turkestan, in the vicinity of which they were made.

KNOT. Sehna. Number vertically 5 to 9; horizontally 4 to 7; number to square inch 20 to 63.

WARP. Coarse wool or cotton.

WOOF. Coarse wool or cotton. Generally four strands between each row of knots.

NAP. Coarse wool of medium length, sometimes more or less silk.

SIDES. A selvage of two cords.

ENDS. Web of varying lengths with loose warp threads at each end.

BORDER. Usually three border stripes, one of medium width with a narrow one on each side. As a rule the borders are small in proportion to the size of the rug. The swastika border design is commonly employed.

PREVAILING COLORS. Resemble those of the Bokhara with a field of rich brownish reds. Sometimes the field is

THE TURKOMAN CLASSIFICATION

of tan color. The designs may be in blue, red, green, yellow, pink, and terra cotta.

DESIGNS. Resemble those of the Bokhara and Kashgar. Fretted grounds with figures of animals, dragons, bats, butterflies, circles, and octagons. A common design is the arrangement of four dragons in the form of a swastika.

SIZES. From 3' to 6' by 6' to 12'.

REMARKS. Quite similar to the Kashgar. The modern ones are not attractive.

The Beluchistan Rugs

BELUCHISTAN IS A VAST, wild and mountainous country extending from Kirman to India and from Afghanistan to the South Arabian Sea, partly under Persian rule and partly under the protection of Great Britain. It has an area of about 146,000 square miles with but 800,000 population. The inhabitants are principally Nomad tribes of primitive habits and of Mohammedan faith. The rugs of Beluchistan are taken way across Afghanistan to Bokhara to be marketed. On this account and also because of their great likeness to the Turkoman products they are classified as such by several prominent writers. Like the Turkomans they invariably have a wide web at each end, usually with a woven design. The colors and designs are similar to those of the Turkoman class and the dyes are good, but nowadays unwashed ones are extremely scarce.

BELUCHISTAN

SYNONYMS. Balooch, Baloochee, Bilooz, Bilouche, etc. Sometimes wrongly called "Blue Bokhara."

THE BELUCHISTAN RUGS

BY WHOM MADE. By the Nomadic tribes of Beluchistan and by Beluches residing in Afghanistan and Eastern Persia.

KNOT. Always Sehna. Number vertically 6 to 10; number horizontally 5 to 12; number to square inch 30 to 120.

WARP. Usually wool, frequently goats' hair.

WOOF. Always dark wool.

NAP. Fine, long, compact, lustrous wool, goats' and camels' hair.

SIDES. Overcast or selvaged, usually with goats' or horse hair.

ENDS. Wide ornamented selvage with loose or twisted warp ends. Often a row of colored yarns run through the web.

BORDER. From three to four border stripes, usually a wide one and two narrow ones.

PREVAILING COLORS. Usually dark reds and dark browns with a sprinkling of white. Tan is frequently employed in the field and is generally the undyed camels' hair.

DESIGNS. Geometrical devices, hexagons, octagons, etc. Occasionally stiff floral patterns.

SIZES. Mostly small, 2' to 7' by 3' to 11'.

REMARKS. One of the last rugs to be affected by outside influences. Although scarcely any chemical dyes are used, the "doctoring" process has been adopted so that nowadays an unwashed Beluchistan is a scarce article. The modern ones are inferior to the antiques, although all wear well.

PLATE 96

Knot: Sehna. Eight to the inch vertically and thirteen horizontally, making one hundred eight to the square inch. The center field of dark blue is covered with the Mina Khani design, which, being a Kurdish design, is seldom found in Beluchistan products. The two narrow border stripes in white are of the Greek key design upon a background of dark brown, while the main border stripe consists of rectilinear vines and flowers arranged similarly to the Herati border design upon a varying background of light and dark Turkoman red. The webbing at each end is covered with fine designs and stripes and in several places are talismanic tufts of wool.

(See also *plate 30.*)

Indian Rugs

CARPET WEAVING IN INDIA

dates back to the Sixteenth century when rugs were woven which, in many respects, surpassed the Persian products. At that time Akbur, the emperor, employed expert weavers from Persia to teach his people weaving. He established a factory at Lahore where magnificent rugs with Persian designs and vegetable dyes were made.

In the middle of the Seventeenth century the industry began to decline. The designs became modified as the weaving industry advanced farther south in India, taking on a Hindu character; still farther south they were influenced by the Turkoman and Nomadic tribes of Central Asia.

Antique pieces, many of which were admirable, are no longer to be found except in museums. In the museums of London, Vienna, New York and Boston, are many famous specimens of the Sixteenth century.

Most of the present day products are either woven in factories owned by European or American capitalists, or by convict labor, and while some excellent pieces are still being made, weaving in India rests purely on a commercial

basis. The original native designs which were extremely naturalistic have been discarded, aniline dyes are employed and the workmanship has deteriorated, the texture being coarser and the material inferior. This is largely owing to the fact that jail-weaving has driven the former expert weavers to other occupations.

The women of India do little or no weaving. The factories employ men and boys, mostly the latter, who work for what would be equivalent in American money to five cents a day. The Indian rugs which come to America are, for the most part, factory-made.

As a rule the present day rugs of northern India, where Persian influence is still felt, are superior in material and texture to those of southern India, so that it is not difficult to distinguish between the two but it is practically impossible for anyone to differentiate, with any degree of accuracy, between the rugs of different cities and districts. Importers, however, do name them after the principal rug shipping centers, but these names only designate the different qualities and are no criterion whatever of the locality in which they are woven.

At the present time the great rug-shipping centers of India are the cities of Amritsar, Srinagar and Agra. Other cities of less importance are Lahore, Multan, Allahabad, Mizapur, Jubbulpur and Jaipur in northern India and Madras, Masulipatam, Ellore, Vellore and Bangalore in southern India.

Wool cannot be produced in all parts of India. Silk and hemp are plentiful. Wool is abundant in northern India and cotton is plentiful in southern India. Consequently

rugs of the northern part are generally superior to those of the southern part, where cotton and hemp are freely used.

Indian rugs, as a rule, are coarsely woven with a single Sehna knot encircling four warp threads with one woof thread passing between every two rows of knots. Consequently the foundation is too light for their weight and they are not durable, many of them not lasting as long as an ordinary machine-made American rug.

The colors employed are, as a rule, light tones of pink, red, yellow and blue, and the sides are finished with a heavy overcasting.

In the period from 1920 to 1930 multitudes of Indian rugs were imported to America, principally by two large importing houses. These were mostly of three different types—Laristan, Indo-Saruk and Kandahar. All these types came only in carpet sizes and copied Persian designs.

Since 1931 few, if any, of the first two types are being imported. The Kandahars, however, of somewhat different design and quality, are still imported by one firm.

Many cheap and extremely poor Indian rugs are being sent to England, South Africa, Canada and other English possessions.

MULTAN

From the city of Multan, where the weavers are all Mohammedans. Tied with Sehna knot which frequently encircles four warp threads with one woof thread passing between every two rows of knots. Both wool and cotton are used for the nap. Bold contrasting tones of red, yellow,

blue and emerald green are employed and the designs are for the most part geometrical figures such as octagons, medallions and circles. In fact, there are many crudely drawn patterns of little artistic merit.

Being mostly jail-made we see few in this country because of the law prohibiting the importation of prison-made goods.

VELLORE

Vellore is one of the principal rug-making centers of southern India. The foundation of these rugs is of cotton and the nap of wool. The knot employed is the Sehna, and they vary from 36 to 250 to the square inch. Both vegetable and aniline dyes are employed. Being prison-made they are seldom seen in America.

SRINAGAR

Made at Srinagar, the capitol of Kashmir in the extreme north of India. Nap and woof are of a soft silky wool tied with the Sehna. The pear motif predominates.

None found in American markets during the past decade.

MIRZAPUR

From Mirzapur, a cotton-growing district in the valley of the Ganges. Made of inferior materials and tied with the Sehna knot. The older pieces were colored with vegetable dyes.

Designs consist largely of medallion and floral forms of

an English character. Occasionally the complex pear design similar to that in the Khorasan is employed.

None are to be found in America now.

LAHORE

Made at Lahore, the British capitol of Punjab. The foundation may be either cotton or wool and the knot is Sehna. Designs are of a Persian character consisting of flowers and leaves artistically portrayed. The pear design often fills the field as in the Saraband and the colors as a rule are light shades.

JUBBULPUR

Made in the city of same name. The foundation is too light for the heft of the pile. The designs show European and American influences. Fortunately few ever find their way to America.

JAIPUR

Named after the city from which they come.

Designs are of a Persian character consisting of trees, vines, leaves and animals faithfully portrayed. They are among the most beautiful and excellent of the Indian products, but are seldom seen in America.

AMRITSAR

From Amritsar, the greatest rug-producing center of all India. Made of the best wool and tied with the Sehna knot, varying from 34 to 200 per square inch.

The sides are heavily overcast and the ends are furnished with a web and fringe. The dyes employed are vegetable, and the designs are chiefly Persian, similar to those used in the Feraghan, Kirman and Sultanabad districts.

They are mostly factory-made. Few are seen in the American market.

AGRA

From the city of Agra, capital of Shah Jahan, in northern India. A thick long nap of wool tied by a Sehna knot upon a cotton foundation.

Mohammedan designs in delicate shades of green, blue and pale cream with some browns and purples. Of great thickness and weight, but cheaply made as a rule.

Being mostly prison-made few are ever seen in this country.

INDO-SARUK

WHY SO NAMED. A rug made in India copying the Persian Saruk design.

WHERE MADE. Factory-made in the vicinity of Calcutta.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Wool

SIDES. Overcast.

ENDS. Short web and fringe of loose warp ends.

BORDERS. Three to seven border stripes, usually one

broad with two secondary and from two to four tertiary or guard stripes.

PREVAILING COLORS. Rose field with typical Persian colors is very common.

DYES. Uncertain, but fast.

DESIGNS. Floral.

SIZES. Always room sizes—mostly 9' x 12' with a small percentage of larger carpets.

REMARKS. Less than a decade ago thousands of these rugs were brought to America by one of the largest importing houses in New York. They were made in their own factory in India. At that time they cost about forty per cent less than the Persian Saruks. They were invariably treated but never painted as were the great majority of the Persian Saruks. They were not particularly attractive but were very durable. Of late years some have been found in the American market.

LARISTAN

WHY SO NAMED. A trade name, adopted by the importers. Should not be confused with a rug of the same name which was formerly made in the Niris district of Persia.

WHERE MADE. In an American-owned factory in India.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Wool.

SIDES. Overcast.

ENDS. Short web with fringe of loose warp ends.

BORDER. From three to seven borders.

PREVAILING COLORS. Coral rose and cream background most common, with designs in soft rose, red and blue.

DYES. Uncertain, but fast.

DESIGNS. Floral and very similar to a modern Kirman with an all-over design.

SIZES. All large sizes—8' x 10' and larger, majority in narrow large carpets, such as 9' x 15' to 10' x 22'.

REMARKS. The Laristan very much resembles the Persian Kirman in design and color. In texture they are somewhat coarser than the Kirman.

The great majority undergo a light washing after their arrival in this country, but they are never painted.

KANDAHAR

WHY SO NAMED. A trade name.

WHERE MADE. British-American factory in or near Calcutta.

KNOT. Ghiordes.

WARP. Cotton.

WOOF. Cotton.

NAP. Wool.

SIDES. Overcast.

ENDS. Short web with fringe of loose warp ends.

BORDERS. From three to seven borders as a rule.

PREVAILING COLORS. Predominating colors mulberry and blue.

DYES. Uncertain, but fast.

DESIGNS. Always floral. The present day product car-

ries designs almost identical to those of the Saruks, but they are never painted.

SIZES. All large sizes—8' x 10' and larger.

REMARKS. This is the only Indian rug being imported into America today. The Kandahar of a decade ago was quite different from that of the present time. It was of better texture and the majority had a repetition of the Mina Khani design. The most objectionable feature in many of them was the predominance of pink.

Chinese Rugs

CHINESE RUG-WEAVING IS OF obscure origin but there is every indication that the art was practiced in China more than twelve centuries ago.

The Chinese rug, however, is the last of all the products of the Eastern loom to be introduced into America; in fact, its existence was almost unknown to the Western world until the close of the last century.

During the Boxer Rebellion some pieces were exported to this country and since the World War the exportation has rapidly increased.

Twenty or thirty years ago many antique pieces from temples and palaces came to Europe and America, for which fabulous prices were realized. A few wise connoisseurs were in the meantime securing all the choice pieces available and some have made themselves independently wealthy by their sagacious forethought.

To illustrate the rapid advance in the value of choice pieces the writer will relate one incident out of many similar ones which to his knowledge have occurred. About thirty years ago a wealthy horseman of central New York died leaving a stable which together with its furnishings

was worth many thousands of dollars. Sometime after his death the furnishings were sold at public auction. Among the articles thus disposed of was a Chinese rug, ten feet by twelve feet, which was bid in by a New York man for \$150. Some years later it was resold for \$25,000.

Even in China, rugs of any special merit, command a price almost prohibitive.

Modern Chinese rugs are, as a rule, vastly different from those of antiquity, and have deteriorated in texture, designs and colors, but a few excellent reproductions of the old designs are still being made and will be found satisfactory substitutes for the unattainable antiques.

Like all other rug-making countries, China has been more or less affected by outside influence. Happily, however, there is a tendency to return to old methods, and many rugs are now being produced which are superior to those of a decade ago.

Home weaving is still carried on in parts of China not yet influenced by Western method, where rugs are still being made in the manner of centuries ago, but few of them find their way to the Occident.

DESIGNS

Chinese rugs possess certain features which easily distinguish them from all other rugs of the Orient, as, for instance, their elaborately executed geometrical and conventionalized floral designs, which stand out in relief with a wealth and richness of color combinations.

Chinese designs are characteristic and interesting, being similar to those found in the old Chinese porcelains. They

are, as a rule, symbolic of the weaver's religion (Confucianism, Taoism or Buddhism) but may also be expressions of other beliefs. No family or tribal designs are employed as in other rug-making countries. Floral motives, to which some special meaning is attached, are frequently employed. Formerly these motives were detached but of late years there has been a tendency to connect them with scroll, vine and leaf forms.

In the past the number of designs were very limited, today their number is legion. The monstrous, stiff, conventionalized, fantastic forms which distinguish the antiques are not so frequently met with in the modern products. Some of the modern Chinese rugs are reproductions of the most famous French rugs of the Louis XIV and XV periods, and duplicate almost exactly the most famous Aubusson and Savonnerie patterns.

The Chinese weaver is fond of depicting objects with which he comes in daily contact; thus among the animate things may be mentioned butterflies, dogs, doves, ducks and swans; among the inanimate things are vases, chessboards, jars, stands, baskets, wheels, ribbons, shells, pots and plates; while among the flowers are peony, primrose, peach, magnolia, tea blossom, lotus, orchid, chrysanthemum, sunflower and aster.

There are seven designs, which on account of the great frequency with which they are used, are worthy of special mention. Named in order of their employment, they are the circle of happiness, the Chinese fret, the swastika, the butterfly, the bat, the *shou*, and the dragon.

The circle of happiness, which is found in nearly all

classes of Chinese rugs, is a circle or ovoid within which are worked various Mongolian designs. The Chinese, or Greek fret as it is sometimes called, is a border design suggested by the overlapping of the sea waves and is found in fully two thirds of the Chinese products. The swastika needs little explanation other than the statement that for centuries it has symbolized good luck to many tribes in distant parts of the world.

Butterflies, symbols of vanity, are frequently found intermingled with flowers or bats, the latter being symbolic of happiness. The *shou*, which stands for prosperity, has nearly a hundred different forms, many of which are similar in shape to the Egyptian scarab.✕

The dragon, the Chinese symbol for sovereignty, always has five claws, unlike the Japanese dragon, which has but three. It is most frequently represented as facing a round object, the so-called *chin* or pearl which it is supposed to be guarding.

(Descriptions of the foregoing designs may be found in the section on DESIGNS AND THEIR SYMBOLISM.)

Most Chinese rugs have a similarity in border arrangement. As a rule there are few stripes, frequently but one, and they are narrow in proportion to the size of the rug. The Chinese fret is generally present.

MATERIALS

The weft of western China rugs is generally wool while that of eastern China is most frequently cotton. The pile may consist of hair, jute, or silk but as a rule is of varying grades of wool made with coarse yarns of many strands.

That which is twisted by machinery can be distinguished easily from that which is spun by hand, as it is more tightly twisted. If a large knot is desired the yarn is doubled or trebled.

WEAVING

Chinese weavers—who are, for the greater part, adults—employ almost exclusively the Persian or Sehna knot; but the yarn is, as a rule, so heavy that a different effect is produced. Frequently the weave is extremely coarse, consisting of no more than eight to twelve knots to the square inch. Each knot, as a rule, encircles two warp threads, each row of knots is separated by two or more coarse weft threads and the sides are always overcast with heavy wool.

The Chinese are the only weavers who make their designs stand out in relief by skillfully clipping or beveling the pile around them.

Irregularity in size of the pile yarn is another feature noticeable in Chinese rugs, both ancient and modern.

DYES

Before the last half-century natural dyes were used exclusively and the rugs of that period show the mellowing influence of time.

The great majority of modern Chinese rugs, however, with their aniline dyes, become less attractive with age and, in many cases, are less durable than our machine-made products.

COLORS

Like the designs, the colors employed by Chinese weavers are quite similar to those used in the old porcelains. As a rule, they are dull, warm and harmonious, few shades being used in the same piece. Frequently pieces are seen which are in blue and white alone. Many rugs are woven without any artificial coloring, being made of undyed material such as camel, goat, horse or cow hair of different shades. The designs of such rugs are usually bordered by a narrow line of black, natural or dyed.

Apricot, tan, dark or light blue, golden brown and persimmon red, are the colors most frequently employed. Primary red and green are never employed but occasionally a rug will be found with red or green of a yellowish tinge. They get their peculiar red by first dying the wool yellow, then red.

CLASSIFICATION

There has never been any definite or systematized knowledge of the locality, origin, or period of Chinese rugs, therefore, the classification of Chinese rugs is a difficult matter. In fact, anything like an accurate classification is impossible even by the connoisseur, for they cannot be assigned to the different provinces by the finish of their sides and ends as are the other oriental weaves, so the classification must depend mostly upon the colors, material and workmanship which were in vogue at certain periods, as well as the effects of time upon these colors and materials.

They could be interestingly classified according to their designs; thus we may have the longevity rug in which are depicted the crane, the stork, the deer or the tortoise, all of which are symbols of longevity. The literary rug is decorated with books, inkstands, pencils, scrolls and scepters. The bat, the gourd, the circle of happiness, and the *shou* denote happiness; the dragon, the lion, the phoenix and the sword authority and power; the swastika, the knot of destiny, the swallow and the magpie are symbols of good luck, while in the religious rugs are found the rosary, the incense burner and various altar implements.

While modern pieces are generally named after the city from which they come, all things considered the most logical method of classification for antiques (those made before 1850) is according to the period in which they were made. For convenience such a classification is divided into five periods commencing with the Sixteenth century, as no Chinese rugs, except museum pieces, now exist which date before that period.

First period	Ming Dynasty	1368 to 1644
Second period	K'ang H'si Dynasty	1661 to 1723
Third period	Ch'ien L'ung Dynasty	1736 to 1795
Fourth period	Chia Ch'ing Dynasty	1795 to 1820
Fifth period	Tao-Kuang Dynasty	1820 to 1850

The number of Ming rugs in existence is very limited. They were woven before Persian influence was strongly felt and for the most part had a field covered with geometric figures combined with archaic scrolls, fret and ani-

mal motives. There was generally a central medallion with corners to match.

Rugs of the K'ang H'si period showed considerable Persian influence, the designs being less geometric and more natural with a tendency to include floral patterns. Many rugs of this period had an outer edge of brown or a single border stripe with the swastika fret.

Ch'ien L'ung rugs were even more noted for their realistic style of designs which were delicately shaded. Flowers, butterflies, bats, fans, chessboards, books and common everyday things were depicted in attractive colors of which Chinese reds and blues predominated.

In Chia Ch'ing rugs the field is frequently covered with floral sprays, which are usually arranged in the form of a lattice or with archaic dragon motives as an angular scroll-fret in medallions and corners. The Fu Dog, the Shou symbol or butterflies are often depicted. The main border stripe commonly carries the T-fret or the Swastika, and the predominating colors are usually turquoise and sapphire blue.

The weavers of the Tao-Kuang period repeated, with slight modification, the patterns of the preceding period though there was a tendency to use larger and coarser designs in more subdued colors.

The modern Chinese rugs which reach our shores are classified by the importers according to the districts from which they come, namely, Peking, Tientsin and Thibet, the latter being practically Chinese although not geographically so. They are named in order of their excellence, the finest pieces, as a rule, coming from northern China. While

there are no particular distinguishing characteristics which aid in differentiating them, they are for the most part coarsely woven and carry crude designs.

Of late years many round or oval rugs have been made in China.

Khilims, Silks and Felts

ALSO SPELLED GHILEEM, Gilim, Kilim and Killim, meaning "double faced." A pileless rug which is made by binding a dyed weft thread around the warp threads by means of a shuttle or needle, making the fabric alike on both sides, hence the term "double faced." This method of weaving results in open spaces between the warp threads where the changes of color are made. The geometric designs which are employed are consequently rather stiffly arranged in rectilinear lines and the colors do not blend but end abruptly.

Khilims are less durable than pile carpets, too flexible to lie well on the floor, and should never be shaken, as the weft threads may be broken. For these reasons they are suitable only as portières or for divan or table covers.

Khilims are woven at the present time more than ever in the Caucasus, Anatolia, Kurdestan, Persia and in some parts of Turkestan. Those which are found in the western markets are mostly from Caesarea, Sehna, Shirvan, Kurdestan and Merve.

Generally each variety adopts the designs and colors which are in vogue in the particular locality from which

they come, but as a rule the border stripes do not extend around the whole fabric as is invariable with the pile carpets.

SEHNA KHILIMS

Of all Khilims the Sehnas are the finest. Their designs are smaller and more complicated, resembling those of the pile carpets from the same district. The Herati design is most commonly employed in a field which is framed by a series of border stripes, a feature which is seldom found in other Khilims excepting the Merve products.

PLATE 97

The main border stripe carries a meandering vine with a pear-shaped leaf at each turn and on either side of it is a narrow stripe consisting of floral forms which are connected by leaves arranged in the form of a meander.

ANATOLIAN KHILIMS

Anatolian Khilims are, as a rule, light in weight and coarse in texture, with many open spaces and with bold geometrical Turkish designs in bright colors. They are made of good wool and are finished with a fringe at each end. As a rule they can be distinguished by their prayer niche or by a seam through the center, the larger sizes, which do not come in the prayer design, usually being made by sewing two long, narrow pieces together.

SHIRVAN KHILIMS

The most commonly found Khilim in the Western market is the Shirvan. They can be recognized by their designs, which are like those of no other Khilim, being composed of numerous stripes running across the whole width of the rug and covered with geometrical devices similar to those of the Daghestan. These stripes are from eight to twelve inches wide with narrow plain blue, green or red stripes between. They are usually woven in one pieces and of good wool, but are heavy and coarse, with large open-work spaces. They never have border stripes.

In size they vary from 3' to 8' by 6' to 12', the average being 5' by 9'.

KURDISH KHILIMS

These Khilims, like other Kurdish rugs, rank among the best of their class, being made of the finest wool and closely woven. They usually consist of two or more pieces sewed together or joined by embroidered geometrical designs and many yarn ends are left loose on the under side, giving a shaggy appearance like the under side of the She-makha rug. In this respect they are unlike any of the other Khilims.

The colors are as a rule subdued, dark shades of crimson, blue, yellow and green, with more or less black and white.

The prayer design is frequent, with a niche like that of the Ghiordes. The ends are finished with a web upon which an attractive design is woven or through which runs

a parti-colored thread similar to that of other Kurdish rugs. The antiques are very scarce. In sizes they vary from 4' to 6' by 7' to 12'.

PLATE 99

This is one of two strips which were originally sewed together like many of the Khilims of this class. The predominating colors are green, red, dark brown and white. It also has many loose yarn ends on the back side, which is a characteristic feature of the class.

(See also *plate 98.*)

MERVE KHILIMS

Merve Khilims are made in the vicinity of Merve, in the Turkoman district. They differ from all other Khilims in that the colors are divided diagonally instead of vertically or horizontally with the warp or weft threads. For this reason there are no open spaces left or loose yarn ends on the back. The colors are few and subdued, Turkoman red predominating, and white seldom used. In design they are modest, the field as a rule being divided transversely into three or four parts by ornate line patterns somewhat resembling these of Kurdish products.

Notwithstanding the fact that they frequently consist of two pieces sewed together, they are usually framed by a narrow border strip.

They frequently come in prayer form with designs less striking than those of the Kurdish class and strongly resembling the Beluchistans. Some are of great size.

PLATE 99

One of two strips which were originally sewed together. Like many of its class, the field of this piece is divided transversely with

a number of stripes, each about a foot wide. Each stripe is of a different color, being tan, green, white and brown, and the whole field is covered with a trellis of serrated latch hook designs in red, the divisions of which contain diamond forms in different colors. There is a short web at each end, one with loose warp threads and the other knotted.

KIS KHILIMS

Kis Khilim, which means "girl rug," is a Turkish Khilim made by the Mohammedan girls for their suitors. It is the custom for a girl, as soon as she becomes engaged, to weave one of these rugs to present to her future husband in order to show the quality of her handiwork; therefore, being judged to a certain extent by her grade of weaving, she naturally does her best. For this reason many of the so-called Kis Khilims are of excellent workmanship. They carry typical Turkish designs and are finished with a fringe at each end.

In size they vary from 2'6" to 7' by 4' to 15', the smaller sizes usually being of the prayer style, while the larger ones are made of two parts sewed together, little care being taken to make the patterns of the two pieces match well.

Frequently we find small tufts of wool, beads or a lock of the weaver's hair attached to the warp as a talisman.

SILK RUGS

Silk rugs were first made in China and afterwards in Anatolia and northern Persia, where silk is produced in great quantities. They were formerly made for mosques,

for royalty, or for very rich people, expert weavers being hired for the occasion and the material being furnished by the one who ordered the work done.

Fine silk rugs are unsurpassed in beauty, rich, exquisite coloring, and rare sheen, but they have never been practical as floor coverings; first, because they require such luxurious surroundings, and second, because the wearing quality of silk does not compare with that of wool.

The genuine Persian silk rugs are getting scarce and almost priceless. Strange as it may seem, few of these pieces have been sought by either the museums or collectors of America.

Those made at Kashan in northern Persia are the best of the modern products. As a rule they are made entirely of silk, having a narrow web and a fringe of loose warp threads at each end and with beautiful shades of red, rose, turquoise, old ivory, and green.

A much cheaper and a purely commercial product comes from Kaisarieh or Cæsarea, in Asia Minor. These, as a rule, have a cotton warp and weft and are copied after the old Persian and Ghiordes designs, especially the so-called "Mosque design" with the hanging lamp. These rugs are undesirable in color, dyes and workmanship and are invariably worth much less than the prices asked for them. The great majority can be detected by the direction in which the pile runs, being inclined towards the top instead of towards the bottom.

It is easy to go astray in the purchase of silk rugs because of the numerous mercerized and wool silk imitations, many of them not even being hand-tied but machine-made.

FELT RUGS

Felt rugs are made to a certain extent in nearly every part of Persia, but chiefly at Ispahan, Astrabad, and Yezd. They are made of wool, goats' hair or camels' hair or of a combination of two or all of these substances, according to the color desired. As no dyes are employed and the finished product is the same in color as that of the materials used, they are usually gray, white or buff, most frequently the latter. The material is matted together by being pounded, occasionally sprinkled with water in which rapeseed-oil cakes have been soaked for a long time, and then pounded still more until it becomes compact and solid. The finished product varies in thickness from three-quarters of an inch to three inches and is as soft and pliable as cloth, but too heavy for exportation, consequently few come to Western markets.

In the Orient they are used as floor coverings on top of which ordinary pile carpets are placed. In this country they have been used in bedrooms, also as a covering for dining tables, and as silence cloths, but they will not stand the wear of chairs and are an easy mark for moths.

A large number of felt rugs with needle-work designs are now being imported from India. Most of these are in a white, black or dark blue background.

Classification According to Their Intended Use

PRAYER RUGS (NAMAZLIK)

IN ALL AGES FINE RUGS HAVE been used for religious purposes by the faithful followers of the prophet. Every Mohammedan has his prayer rug, more or less valuable according to his means, which he always carries with him and upon which he prostrates himself five times a day when the appointed hour for prayer arrives.

By means of a small compass he spreads his rug so that the mihrab or niche points towards Mecca, where Mohammed's body lies. Then after removing all jewelry and money from his person, in order to appear before God in the most abject humility, he combs his beard, produces a rosary of ninety-nine beads and a dried cake of earth which came from Mecca. These he places just under the niche and then, resting his head on the earth with his hands outstretched on either side, he performs his devotions.

The mihrab or niche on which the worshiper places his head represents the door of a mosque and reminds those who use it of the sacred mosque at Mecca.

Occasionally prayer rugs will be found with three or more niches, especially among the Caucasian products. These are intended for children or for family worship. Others may have instead of a prayer niche, three small medallions, one each for the hands and one to receive the forehead.

For convenience the prayer rug is of small size, usually from $2\frac{1}{2}$ to 4 by 4 to 6 feet. Those intended for personal use frequently have the name of the owner and are of the very best workmanship. Combs and other objects used in the act of worship are frequently depicted in or near the prayer niche.

The prayer niche takes various forms in different kinds of rugs, seldom more than one class having the same form. As a rule that of the Persians is formed by curved lines, while all others are formed by straight lines, those of both the Persian and Turkish classes being pointed, while those of the Caucasian and Turkoman classes may either be pointed or flat at the top, usually the latter.

In differentiating between these different classes we are assisted not only by the shape of the mihrab, but also by the various field designs, such for instance as the panels above and below the prayer field, the lanterns or pendants which hang from the center of the niche, etc.

SINGLE PANELS. When only one panel is used it is invariably above the prayer field. The Kulah nearly always has but one, the Anatolian generally, and the Ghiordes seldom.

DOUBLE PANELS. The Ghiordes nearly always has two, the Bergama generally, and the Kulah seldom.

HANGING PENDANTS are always present in the Kaisarieh, frequently in the Ghiordes, and seldom in the Kulah.

PILLARS are always present in the Kaisarieh, frequently in the Kulah, and only occasionally in the Ghiordes.

PLAIN PRAYER FIELDS (excepting the lamp) are most frequent in the Turkish rugs.

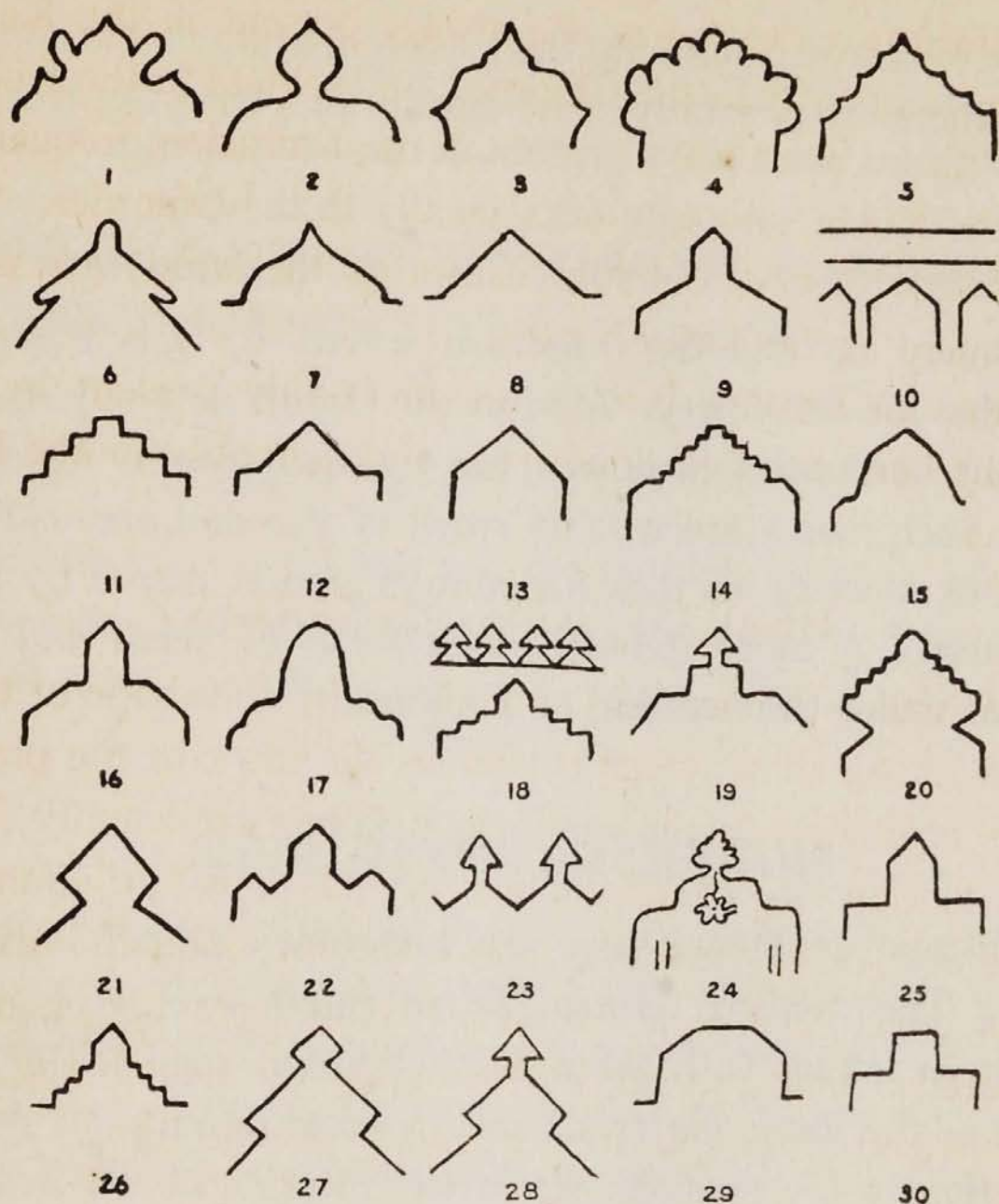
FILLED PRAYER FIELDS are invariably present in the Caucasian and Turkoman rugs and generally in the Persians.

HEARTH RUGS (ODJAKLIK)

Hearth rugs may be distinguished by the shape of their field, each end of which resembles the niche of the prayer rugs belonging to the same class. They are usually from $3\frac{1}{2}$ to 4 by 5 to 7 feet and are very precious to the family, who always spread them before the fire upon the arrival of a guest, and if a fugitive, fleeing from his enemies, entered a tent and set his foot upon the hearth rug, the owner and his people were bound to defend him.

GRAVE RUGS (TURBEHLIK)

Grave rugs are usually the combined handiwork of all the members of the household and, in accordance with an ancient custom, are used to cover the dead before interment and the grave after interment, having practically the same import as flowers do with us. They are usually woven in somber tints to express grief and in light colors to denote resurrection. The cypress tree, which is sym-



VARIOUS FORMS OF THE PRAYER-NICHE IN RUGS

- | | | |
|-----------------------|----------------------|--|
| 1. Persian | 12. Kulah | 23. Ladik |
| 2. Persian | 13. Kulah | 24. Kaisariieh |
| 3. Persian and Konieh | 14. Ghiordes | 25. Bergama, Genghis,
Daghestan, Bok-
hara |
| 4. Meshed and Saruk | 15. Ghiordes | 26. Bergama |
| 5. Tabriz | 16. Ghiordes | 27. Meles |
| 6. Kirman | 17. Ghiordes | 28. Meles |
| 7. Kirman | 18. Anatolian | 29. Daghestan and Kazak |
| 8. Kirman and Kulah | 19. Anatolian | 30. Kazak and Beluchi-
stan |
| 9. Herez and Kulah | 20. Konieh | |
| 10. Kulah | 21. Konieh and Meles | |
| 11. Kulah | 22. Ladik | |

bolic of sorrow, is usually the leading feature of the design and there are generally some inscriptions from the Koran.

DOWRY OR WEDDING RUGS (KIS KHILIM)

Dowry or wedding rugs are woven by the Eastern maiden for her dowry. Men of the Orient do not judge a girl by her beauty or dowry, but by her rug-weaving ability. Such pieces are usually small in size and are seldom seen in America, as they are always greatly prized by the Oriental. A more definite description of them will be found under the heading of Khilims.

MOSQUE OR MECCA RUGS

Mosque or Mecca rugs are sometimes called Tribute rugs. The wealthy Mohammedan rulers vied with each other in taking with them on their pilgrimage to Mecca rugs of the finest materials and choicest designs for presentation to the mosque, the whole interior of which was usually hung with carpets, beautiful and costly beyond description. Many of these so-called mosque rugs were of the Shiraz class. It is still the custom in some parts of the Orient to give rugs to the mosque as thank offerings for special blessings received and frequently the Mohammedan when he dies bequeaths a rug to the mosque where he worshiped.

BATH RUGS (HAMMANLIK)

Bath rugs are usually about three feet square and have a peculiar luster owing to their frequent contact with soap and water. One of these bath rugs is usually presented to the bride by her parents on her wedding day.

PILLOW CASES (YESTEKLIK)

Pillow cases are known in the United States as Anatolian mats and are described as such in the section on **TURKISH CLASSIFICATION**.

SAMPLE CORNERS

Sample corners are mats about two feet square and are woven for the purpose of showing the variations of border, color, and design to some wealthy ruler who wishes a carpet woven. They are afterwards used in the weaver's family and seldom reach the market. (*See plate 101.*)

SADDLEBAGS (HEHBELIK)

Saddlebags always come in pieces of varying widths, according to the kind of animal for which they are intended. Those intended for donkeys usually run from 1 to $1\frac{1}{2}$ by $1\frac{1}{2}$ to 2 feet, while those intended for horses or camels usually run from $1\frac{1}{2}$ to $2\frac{1}{2}$ by 5 to 6 feet or more. Those from Persia and Anatolia are usually small and nearly square, while those from Bokhara and Belu-

chistan are usually large and oblong. (*See plates 100 and 103.*)

SADDLE COVER (SEMERLIK)

Saddle covers are used by the wealthy class. They are nearly square, ranging from $2\frac{1}{2}$ to 3 by 4 to $4\frac{1}{2}$ feet, and have an opening at one end for the pommel of the saddle to pass through. The finest ones are from Sehna. (*See plate 103.*)

FLOOR COVERINGS

Sedjadeh is the Persian name applied to those of the larger size, while Hali is the name applied to those of medium size. Oriental carpets are of modern make with very few exceptions, most of them being just as well made as were the antiques, although they show considerable deterioration in dyes. Those which are commonly found in the Western market are the Feraghans, Gorevans, Hamadans, Kermanshahs, Khorasans, Kirmans, Kurdistans, Sarabands, Sehnas, Sultanabads, and Tabriz among the Persians; the Kazaks and Shemakhas among the Caucasians; the Gulistans, Oushaks, and Smyrnas among the Turkish; and the Khivas and Yomuds among the Turkoman. Large rugs cost more per square foot, as a rule, than the small ones, as their size makes heavier construction imperative and increases the difficulty of weaving as well as the amount of yarn required.

RUNNERS (KENNAR)

Runners are used in the Orient mostly to lay along the sides of a room. In this country they have been found extremely convenient as hall rugs.

HANGINGS (BERDELIK)

To this class belong all of the silk rugs as well as many of the delicately colored and extremely light fabrics, especially those that picture gardens and portraits or have on them quotations from the Koran. Kihilms may also be classed under this head.

PART FIVE

1

Famous Rugs

THE AGE OF OLD RUGS CAN be at least as accurately determined as the age of old paintings and in many cases even more so. According to Dr. Wm. R. Valentiner the so-called Polanaise and Ispahan rugs belong to the Seventeenth century and the Persian animal or hunting rugs belong to the Sixteenth century, while the so-called dragon rugs belong to the Fifteenth century. Many of the rugs from Armenia and the eastern part of Asia Minor date back as far as the Thirteenth and Fourteenth centuries.

Every old rug has an individual character manifest by its designs, colors, weave, and material, all of which are peculiar to the time when it was made or the locality in which it was made, so that it can be located and dated with greater accuracy than would be supposed.

Many early rugs were used for decorative purposes in the pictures of the early Italian and Flemish painters.

According to recognized authorities the so-called Polish

carpets were not woven in Poland at all, but were products of Persia, and the so-called Ispahan rugs were not made at Ispahan or even in Persia, but came from the city of Herat in western Afghanistan. Of the former several hundred are still in existence, the best of which are in European museums, about forty being in the United States, while nearly every collection contains one or more of the Herats.

THE ARDEBIL CARPET. Without a doubt the most famous Oriental carpet now known is the mosque carpet of Ardebil owned by the South Kensington Museum in London.

It is a Persian masterpiece and was made in 1536 by one Maksoud for the Ardebil Mosque. In size it is $34\frac{1}{2}$ by $17\frac{1}{2}$ feet and contains in the neighborhood of 32,000,000 knots, about 530 to the square inch. It was purchased by the South Kensington Museum for \$12,500, although, if put up at auction today, it would doubtless bring many times that sum. The ground is of a rich blue and is covered with the most intricate of old Persian floral designs. It has a central medallion in pale yellow with corners to match. There are three border stripes, one wide one with a narrow one on either side of it. The ground of the outer stripe is of a tawny yellow with small floral designs; the ground of the inner stripe is cream colored and that of the main stripe is of a rich brown with round and elongated panels alternating and surrounded by a profusion of floral lines. Within these panels is the following inscription in Arabic: "I have no refuge in the world other than thy threshold; My head has no protection other than this

porch way; The work of the slave of the Holy place, Maksoud of Kashan. In the year 942" (which corresponds to A.D. 1536.)* (*See plate 102.*)

THE DRAGON AND PHŒNIX RUG of the Kaiser Frederick Museum, Berlin, is a Central Asia Minor weave of the Fourteenth century and is probably the oldest existing rug that has been identified with the representation of a similar fabric in a painting. It was purchased for the Berlin museum by Dr. Bode, from a church in central Italy, on account of its resemblance to a rug in the fresco painting representing the "Marriage of the Foundlings," one of the series painted by Domenico di Bartolo in Spedale di Santa Maria della Scala in Sienna about 1440.

In design it represents a dragon and a phœnix in deadly combat. (*See plate 108.*)

THE AUSTRIAN ROYAL HUNTING CARPET. Next in prominence to the Ardebil Carpet comes the Royal Hunting Carpet of the Austrian Imperial and Royal Court, which is said to have been presented by Peter the Great. It is a Persian rug of great antiquity and shows Chinese influence in the design, which includes elaborately woven horsemen in pursuit of deer and other animals and winged gods in contest with lions and buffaloes.

THE INDIAN HUNTING RUG of the Boston Museum of Fine Arts was made in India about 1640, is 8 feet 3 inches long by 5 feet 3 inches wide and contains about 360 knots to the square inch. The predominating color is red. In the upper left-hand corner are a couple of buildings in which

* In 1892 Robson & Sons, of London, published a monograph on the Ardebil Mosque Carpet by Edward Stebbing, who describes it ably.

several individuals are seated in Oriental style. Below these buildings are several deer, a chained leopard in a cart drawn by a bullock, hunters, a winged elephant, tigers, and goats, all of which are interspersed with floral and tree forms. There are three border stripes, the center one of which is the widest and carries leaf-shaped panels containing faces. Each one of these panels is separated by a bird and small floral forms upon a cream-colored ground. The two narrow stripes carry designs in light and dark blue, pink and red. This rug was purchased for \$35,000 by the late Governor Ames of Massachusetts and presented to the Boston Museum of Fine Arts. (*See plate 109.*)

THE ALTMAN PRAYER RUG, now in the Altman Collection in the Metropolitan Museum of Art, New York City, was made in North Persia about 1580. It has beautiful floral designs with arabesques and Chinese motifs in deep shades of red, blue, and yellow, many of the designs being worked with light yellow or silver thread in the Khilim style. The mihrab is the Persian style, from which hangs a mosque lamp which is covered with red, yellow, and pink flowers on a green ground. The lower part of the field is covered with various floral and tree forms in yellow with pink blossoms. There are two border stripes. The inner one has a yellow ground, the lower part of which is covered with arabesques and the upper part with Arabic inscriptions in blue which read "May the Blessing of God rest upon them all. There is no God but Allah (the true God); Mohammed is the prophet of God. Ali is the saint of God. God the exalted one says: Verily God and His angel shower their blessings upon the prophet. Oh ye faithful send your

blessings with Him, as well as offer your salutations unto Him." The outer border has a blue ground upon which are rounded octagons and oblong panels in gray, the latter containing inscriptions from the Koran in black. Size 5 feet 5 inches by 3 feet 3 inches. (*See plate 110.*)

THE METROPOLITAN ANIMAL RUG, from the Ardebil Mosque, was made in northern Persia about 1530. It was purchased by the Metropolitan Museum of Art from the Yerkes collection. On a claret colored ground are the repeated figures of a lion, a jackal, and a spotted deer in deadly combat. There are also running boars amid a profusion of flowers. There are three border stripes, a wide one with a narrow one on either side. The former is filled with arabesques and cloud bands in blue and pink on a ground of dark blue. The inner stripe carries a green design on a yellow ground and the outer stripes carry a floral design on a red ground. It is 10 feet 11 inches long by 5 feet 10 inches wide and has in the neighborhood of 400 knots to the square inch. (*See plate 111.*)

THE BAKER HUNTING RUG, owned by the late Mr. George Baker of New York City, is also one of the four famous mosque rugs of Ardebil. It was woven about the middle of the Sixteenth century, is about 14 by 6 feet and contains upwards of 500 knots to the square inch. It is a harmonious blending of red, blue, green, pink, brown, old rose, cream, white, and silver, the predominating color of the field being a dark red. It has three central medallions, one large one and a smaller one just above and below it, with a quarter segment of a cusped circle in each corner of the field to match. Intermediate spaces are filled

with flowering branches, fish and animals, the latter being worked with silver thread in the Khilim stitch. There is one wide border stripe with a narrow one on either side. The former has a back of cream and carries alternately round and oblong medallions which contain verses from the Koran in silver. (*See plate 112.*)

Changes in the Oriental Rug Market of America

Alouyph

TREMENDOUS CHANGES HAVE taken place in all phases of the Oriental rug business of America since the First World War. Conditions which had existed generation after generation for many centuries have, within the space of twenty-five years, been completely revolutionized. Such changes are, no doubt, due to vastly altered conditions in the rug-making countries.

Railroads, built by foreign capitalists, through Persia and Asia Minor brought about communication not only between the various townsmen and tribes but with foreigners as well, thus interrupting the old pastoral or tribal life throughout the East, except in a few of the remote districts.

The establishment of numerous rug factories, also by foreign capitalists, and the organization of labor unions among the weavers not only resulted in higher prices for rugs but also in a material change in their texture, finish and designs. While, in some instances, these innovations have been beneficial, such for instance as the substitution of wool for a cotton foundation and the increased number

of knots to the square inch, it is a lamentable fact that drastic changes have been wrought in designs.

The chief charm of old Oriental rugs lies in their designs, conveying volumes in their symbolism. Formerly each district, tribe or family had its characteristic patterns, based on symbols and carrying a mystical idea of religious sentiment, which were copied by weavers from generation to generation and, being regarded as their individual inheritance, were never copied by other districts, tribes or families, so that it was possible for the expert to tell the locality from which a rug came from the design alone.

Following the First World War many choice antique and semi-antique pieces found their way to Europe and America and were obtainable at very reasonable prices. This was because many foreign owners were obliged to dispose of pieces which they had treasured for years, and also because the Soviet Government put on the market many rugs which had been confiscated from the so-called "Whites."

This influx lasted but a few years, since which time antique and semi-antique rugs have been practically extinct and unobtainable at any price. Perhaps ninety percent of the present importations consist of modern, factory-made rugs to which importers have given their own names, according to quality, many of which would not be recognized in the countries from which they came. Under such conditions classification is impossible even by the connoisseur.

THE PRESENT-DAY PRODUCT

PERSIAN RUGS

There are no regular rug factories in Persia but there are establishments, owned by foreigners, especially at Sultanabad and Tabriz, where wool is dyed and given out to weavers to take home and weave according to designs and specifications furnished. Because of this, the modern Persian product is still well made, although considerable change has taken place in the designs. On March 21st, 1934, Persia passed a law which prevented the exportation of defective rugs including all fabrics which were poorly woven, crooked, with improper end or side support, with unfast dyes or that had been treated with lye. Standardized quality of Persian rugs is therefore assured for the American market.

ASIA MINOR RUGS

Comparatively few Asia Minor rugs are being sent to America.

Most of them are now being tied upon a foundation of cotton instead of wool, as formerly.

CAUCASIAN RUGS

The Caucasian weavers, who probably adhere to tribal designs longer than most of the rug-making people, are gradually abandoning their original geometric designs for those of a more floral nature, in many cases copying the Persian designs.

Caucasian rugs have also been materially changed in

texture, being more closely woven and with a longer nap, but the greatest change of all has been from an all-wool to an all-cotton foundation.

While they rank among the best of modern rugs they are rather stiff and the great majority are tightly treated with chemicals before exportation. They are, however, never touched up with paint, as are those from other parts of the Orient.

TURKOMAN RUGS

Rugs of this class are to be found in the American market in relative abundance but they have a foundation of cotton instead of wool as formerly.

CHINESE RUGS

Antique or semi-antique Chinese rugs are as scarce as hen's teeth but many modern ones in all sizes are being shipped to America.

Many of them are well made but alas, even in China where fashion alters very slowly, changes in the technique, color and design of their rugs have been greater than in any of the other rug-making countries.

The elaborately executed, detached, geometrical and conventionalized floral designs have been largely replaced by scroll, vine and leaf forms. Many are reproductions of the most famous French rugs of the Louis XIV and Louis XV periods.

Aniline dyes are frequently employed.

INDIAN RUGS

Most of the present-day products are woven in factories owned by European or American capitalists, or by convict labor and, while some excellent pieces are still being made, weaving in India rests entirely on a commercial basis. The original native designs, which were extremely realistic, have been discarded, aniline dyes are employed, and the workmanship has deteriorated.

During the past decade multitudes of Indian rugs have been imported to America under the trade names of Laristan, Indo-Saruk and Kandahar.

THE FUTURE

It is likely that within the next few years we shall see another influx of Oriental rugs either directly from their native lands, or by way of Europe, or both. As the Orient develops industrially, the price of rugs will probably increase, while their intrinsic beauty may diminish. But prophecy in the face of such unprecedented upheavals as the world is now experiencing would be more misleading than helpful.

The End

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- Zeli-Sultan Rugs, 172, 173
 Zigzag, *see* Meander, Greek

PLATE 1

BIJAR RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A rug of great richness of tone and ornamentation. The product of a wild nomadic tribe, one wonders how a people of this class can find either inclination or the sense of proportion and harmony requisite to fashion so beautiful a fabric.

The central medallion shines forth from a field of blue so clearly one finds difficulty in directing the eye to corner piece and border, yet both are worthy of attentive study.

The rug is especially thick and soft of pile and of remarkably firm weave.



PLATE I

PLATE 2

SERAPI RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

An elaborate rendition of this well-known class of Persian rugs. A medallion or central figure of unusual magnificence surrounded by an elaborate vine or floral pattern naturally claims first attention. The eye will linger longer, however, over the beautifully fashioned border.

The artist in designing the rug evidently had in mind a central jewel from which light sparkles in all directions—how clearly the conception was carried out a study of the rug reveals.



PLATE 2

PLATE 4

SARUK RUG

Size 6'4"×4'1"

FORMERLY IN THE COLLECTION OF THE AUTHOR

Knot: Sehna. Fourteen to the inch horizontally and seventeen to the inch vertically, making two hundred and thirty-eight to the square inch.

The design is characteristic but the colors are unusual for a Saruk. There is a central pole medallion within another medallion. The predominating color of the former is an old rose with figures in light and dark blue, white and yellow, especially the latter. The outside medallion has an old ivory background and is strewn with beautiful undulating vines covered with flowers of various colors, those at one end being principally in old rose while at the other end a rich red seems to predominate. Each corner of the field outside of the medallion has a rich blue background with scroll figures and large flowers, differing considerably in color at the two ends. There are four border strips, the outside one being of plain ivory. The main border consists of alternate white and old rose floral forms connected by a meandering line upon a dark blue background and on both sides of this main border stripe is the reciprocal trefoil in red, blue and white.



PLATE 4

PLATE 5

SARUK RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

One hundred and fifty knots to the square inch.

An unusually rare example of the craftsmanship of the people of this practically isolated portion of Persia.

Surrounding a magnificent medallion centre figure which in turn is supported by a double pendant effect, there is a wealth of floral ornamentation in a field which abounds in delicate tracery of stems and leaves exemplifying in a marked degree the patient care with which these craftsmen wrought.



PLATE 5

PLATE 6

MAHAL RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

An excellent example of this class of rugs known under the general term of "Mahal"—Persian for "Made to Order." The coloring is exceptionally good and the field (while it contains nothing of a striking or distinctive nature) is well covered. The border reveals a wealth of detail not usually found in rugs from this busy commercialized region of the Orient.



PLATE 6

PLATE 7

KHORASAN CARPET

Size 14' × 10'

BY COURTESY OF A. U. DILLEY & CO.

OWNER'S DESCRIPTION—*An East Persian rug of especially heavy weave in robin egg blue, soft red and cream.*

Design: Serrated centre medallion, confined by broad blue corner bands and seven border strips. A rug of elaborate conventionalized floral decoration, with a modern rendition of Shah Abbas design in border.



PLATE 7

PLATE 8

KHORASAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A good example of the freedom with which the Persian artists have called to their aid the myriads of plants, buds and blooms gemming the hills and dales of a country renowned for its beautiful scenery and fertile lands.

A cursory glance reveals the perfect balance of design and color between the elaborate field and the exquisitely executed border bands. Much admired by connoisseurs is the rose tinted ground surrounding the central medallion—a shade, indeed, which even these master colorists find difficulty in approximating.



PLATE 8

PLATE 9

MESHED PRAYER RUG

Size 4'×3'

BY COURTESY OF MR. J. S. HIPES, TRINIDAD, COL.

Prayer rugs of this class are exceedingly rare. This is the only one the author has ever seen. It is extremely fine in texture, having twenty-eight Sehna knots to the inch vertically and sixteen horizontally, making four hundred and forty-eight knots to the square inch, tied so closely that it is quite difficult to separate the pile sufficiently to see the woof or warp threads. The central field consists of the tree of life in dark blue with red, blue and pink flowers upon a background of rich red.

The main border stripe carries the Herati design in dark blue and dark red upon a pale blue ground on each side of which are narrow strips of pink carrying alternate dots of red and blue.



PLATE 9

PLATE 10

SHIRAZ RUG

BY COURTESY OF NAHIGIAN BROS., CHICAGO

This piece is typical of its class with the small tassels of wool on the side edging; with the ornamental web and the braided warp threads at each end, also the pole medallion and the numerous bird forms throughout the field.



PLATE 10

PLATE 11

SARABAND RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A notable specimen of this universally recognized classification. It is unusual by reason of the rare shade of dark blue ground and the almost imperceptible touches of green in the main border. The multiplicity of border bands (so characteristic of these rugs) is here especially pronounced.

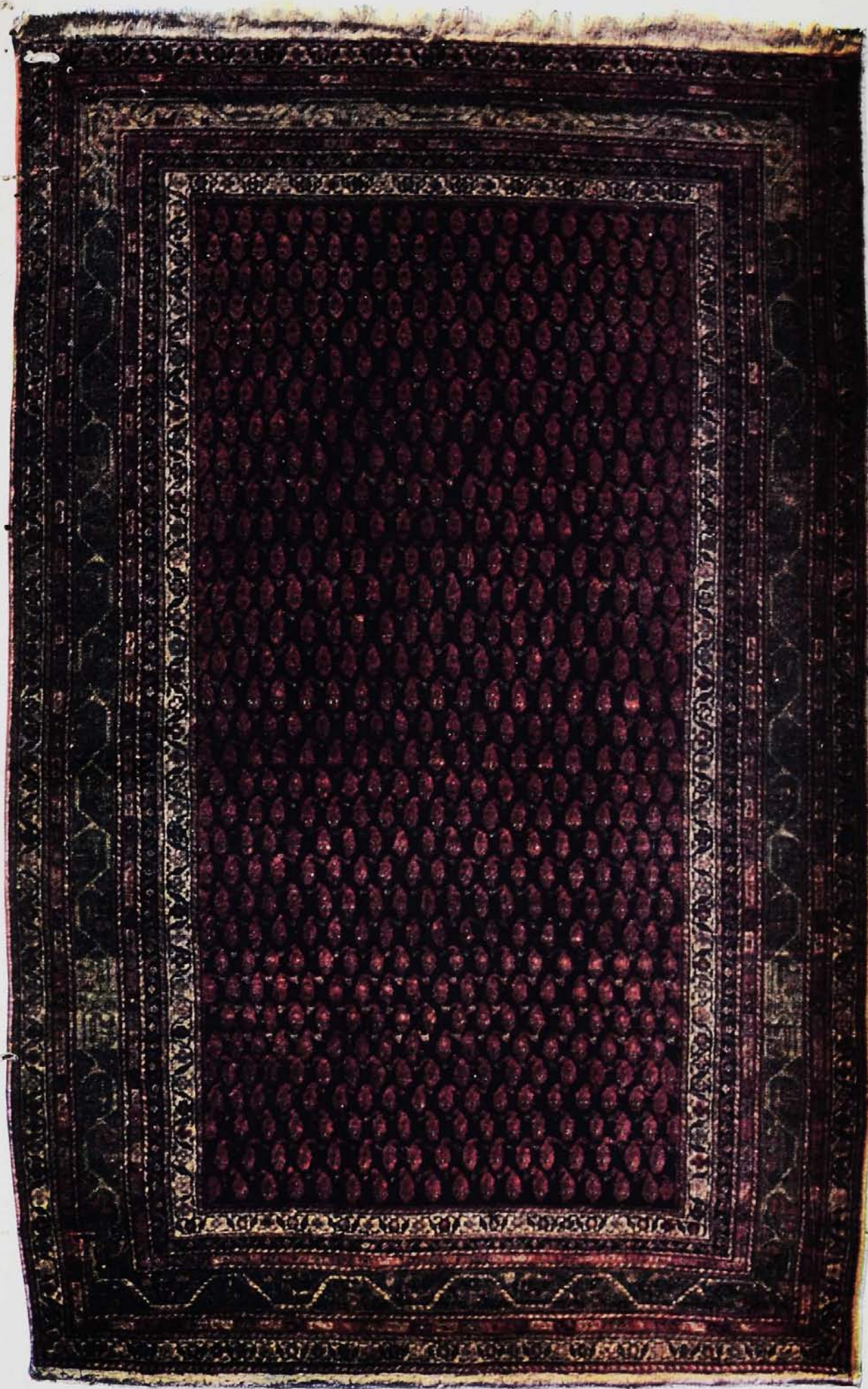


PLATE 11

PLATE 12

INDO-ISPAHAN RUG

FROM THE COLLECTION OF THE LATE JAMES F. BALLARD,
ST. LOUIS, MO.



PLATE 12

PLATE 13

ANTIQUE GHIORDES PRAYER RUG

BY COURTESY OF NAHIGIAN BROS., CHICAGO



PLATE 13

PLATE 14

GHIORDES PRAYER RUG

BY COURTESY OF MR. HARRY J. FERRY, SPRINGFIELD, MASS.

In this beautiful specimen of Anatolian weaving various well-known features are evident. The high, pointed, step-like niche, the oblong panels at the top and bottom of the field, the gorgeous floral designs in the space which is penetrated by the niche, and the artistic lamp which hangs from its apex, are all Ghiordes characteristics, while the seven alternating red and white central stripes which carry the so-called "fleck" design are Kulah characteristics.

The guard stripes carry a lace-like serrated or water motif while the main woollen stripes are of a nomadic nature.



PLATE 14

PLATE 15

BERGAMA RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A splendid specimen of the rare old weaves of the Bergamas in which rich tones of madder, tawny yellow, blue, green and ivory are marvellously blended. The "Tribal" border abounds in material for the attention of the student of ancient symbolism and contributes greatly to the beauty of this exquisite floor covering. Note the irregularities appearing in the inside and outside border bands in the lower right-hand side.



PLATE 15

PLATE 16

KULAH HEARTH RUG

Size 7'2" × 4'4"

BY COURTESY OF NAHIGIAN BROS., CHICAGO

OWNERS' DESCRIPTION—*No rug of any type that has come to our notice has had a color tone that was so subdued and mellow as this rug.*

The artist who conceived and created this masterpiece seems to have woven into it a suggestion of his dreamy nature. He used shades where others would have used colors and the result is a beautiful study in browns.

The points at both ends of the field indicate its use as a hearth rug or family rug, an heirloom about which one generation after another gathered and told and retold the tales of their ancestors. It is such rugs as this that were the sanctuary in that turbulent land; strangers were far from safe, and especially members of some opposing tribe, but let them once gain access to the tent in which was spread the hearth rug, and let them place foot upon it, and they became at once the guest of not only the chief but his whole tribe, and the entire tribe was pledged to their safe keeping until they had been safely sped upon their way.

The narrow ribbon stripes on the border of this rug, with the small floral conceits woven throughout them, are typical of the old Kulahs.



PLATE 16

PLATE 17

LADIK PRAYER RUG

Size 7'2"×4'

BY COURTESY OF NAHIGIAN BROS., CHICAGO

OWNERS' DESCRIPTION—*These rare rugs, so renowned for their splendid coloring, are well represented by this specimen. The very unusual shade of green, the sacred color, the deep ivory, and the rich reds and blues are blended into each other in an artistic manner.*

In and above the "Mihrab" or niche will be noted the "Ubrech" or pitcher, a most interesting design. It is from this "Ubrech" that water is poured upon the hands of the Mohammedan as he makes his ablutions. Wash basins are unknown in the Orient and no follower of Mohammed will consent to wash in anything except running water.

So the "Ubrech" is almost as important as the prayer rug itself, and the four reproductions on this rug emphasize to the devout Mohammedan owner that cleanliness is next important to Godliness.

Rhodian lilies, with long stems and inverted in the frieze below the "Mihrab" or niche, are an often noted feature of the Ladik prayer rugs



PLATE 17

PLATE 18

ANTIQUÉ ANATOLIAN MAT

Size 3'5" × 1'10"

FORMERLY IN THE COLLECTION OF THE AUTHOR

Knot: Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

This is a most unusual piece. It has a long nap, is tied with the Turkish knot and in many respects resembles the Bergama while on the back it has a distinctly Khorasan appearance. It is an old piece with a most lustrous sheen and the colors are of the best, every one being of exactly the same tint on the surface as it is down next to the warp threads.

The prevailing color is a rich terra cotta with figures of lilies in olive-green, old rose, blue and white. There are also a number of six-petaled flowers in red, white and blue. In the centre there is a diamond-shaped medallion with triangular corner pieces to match, all of which are outlined in natural black wool. The nap is so cut as to give the surface the characteristic hammered-brass appearance so common in many of the antique Bergamas and the lustre is such as is only found in the very old pieces.



PLATE 18

PLATE 19

MOSUL RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A superb example of this particular type of rug. Woven by a wild, nomadic tribe, it reflects in its daring of design and color combination the nature of the people by whom it was conceived. The angular medallions, so similar at first glance, have many interesting differences—a fact which applies equally well to the placement and shape of the figures in the field.



PLATE 19

PLATE 20

DAGHESTAN PRAYER RUG

Size 4'8"×4'2"

BY COURTESY OF NAHIGIAN BROS., CHICAGO

OWNERS' DESCRIPTION—*In all the rugs that we have imported from the Caucasian provinces we do not recollect having seen one with a finer texture than this Daghestan. It has as many knots to the square inch as the finest Kashan rugs, which, as is well understood, are the finest products of the Persian looms.*

The "barber pole" stripes in the border, the reciprocal Van Dyke design, and the "wine glass" figure in the widest border are all characteristic designs found in Caucasian rugs. Even the niche is similar to other Daghestan prayer rugs. But we see at once Persian influences in the field of the rug.

The "flame" design as it is called here, which is in reality a variation of the familiar "river loop" or "El-Ayassi" pattern, and which is distinctly a Persian figure, is here used throughout the field. As if to emphasize the theory that the flame, which the early Persians worshipped, is represented by this design, each individual figure is made to give off rays of light and warmth.

Another interesting and noticeable feature in this rug is that while in Persian fabrics like the Saraband, where this or a very similar design is used, the figures are almost all exactly alike, whereas here they differ considerably and no two are alike in detail.



PLATE 20

PLATE 21

KABISTAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

Rare antique of this rapidly vanishing class of rugs from Caucasia.

The tri-medallion effect is particularly pleasing, while scattered over the ground with extraordinary skill and good taste there are irregular stripes, rosettes, the pear designs in reduced size, elongated stars, small birds, animals and many other tiny and interesting figures.

Notwithstanding the wonderful results achieved, it is difficult for the printer's art to reproduce the rare tints in this masterpiece.



PLATE 21

PLATE 22

SHIRVAN RUG (GEORGIAN)

Size 8' × 3'6"

FORMERLY IN THE COLLECTION OF THE AUTHOR

Knot: Ghiordes. Seven to the inch horizontally and eight vertically, making fifty-six to the square inch.

This rug illustrates the best Caucasian spirit in design and workmanship. It is glorious in color and its combination of blues, reds, yellows and greens belong to an age which is by-gone in the textile art of Caucasia.

The Georgian design in the outer border is a Caucasian characteristic and especially of the Daghestans.



PLATE 22

PLATE 23

SHIRVAN RUG

Size 7'3"×4'

FORMERLY IN THE COLLECTION OF THE AUTHOR

Knot: Ghiordes. Seven to the inch horizontally and nine vertically, making sixty-three to the square inch.

A splendid specimen of Caucasian weaving, being a perfect gem for color, quality and sheen, although in design it differs somewhat from the ordinary Shirvan.

The field is covered with octagons each of which contains an eight-petaled flower, no two of which are alike in color. Upon close inspection it is noticeable that the ends of some of the petals are finished in a color entirely different from that of the rest of the petal.

Between the octagons are strewn various floral, pear and goat forms and the weaver has indulged in the Kurdish trick of shading the background, which shows no less than three distinct shades of green.

The main border stripe consists of a meandering vine with a leaf form at each turn and on each side of this is a narrow stripe carrying the Greek meander, the outer one on a field of yellow and the inner one on a field of red.

This is a very old piece with dyes equal to those found in any part of the Orient, even in olden times, and although the colors are rather pronounced they are very pleasing to the eye.



PLATE 23

PLATE 24

SHIRVAN PRAYER RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A prayer rug, the outstanding feature of which is the unusual ground of ruby red, framed by a handsomely designed border in ivory and blue.

The prayer niche reveals a wealth of thought in its conception and equal care in its execution. The geometrical designs—hooks, tiny crosses, six- and eight-pointed stars and other angular figures—are characteristic of this class of rugs and of the Daghestans with which they are so closely related.



PLATE 24

PLATE 25

BAKU RUG

Size 3'3" × 4'6"

PROPERTY OF THE LATE E. B. GUILLE, UTICA, N. Y.

Knot: Ghiordes. Knots 10x10, equalling one hundred knots to the square inch.

A charming small example of a weave extremely rare in "collector's quality." About one hundred years old, yet in perfect condition. Soft tans and baby blues with madder red and dark blue form the color scheme. This rug, long used as a wall piece, was purchased from an old couple in Batoum over twenty-five years ago, and had been in their possession for many years.

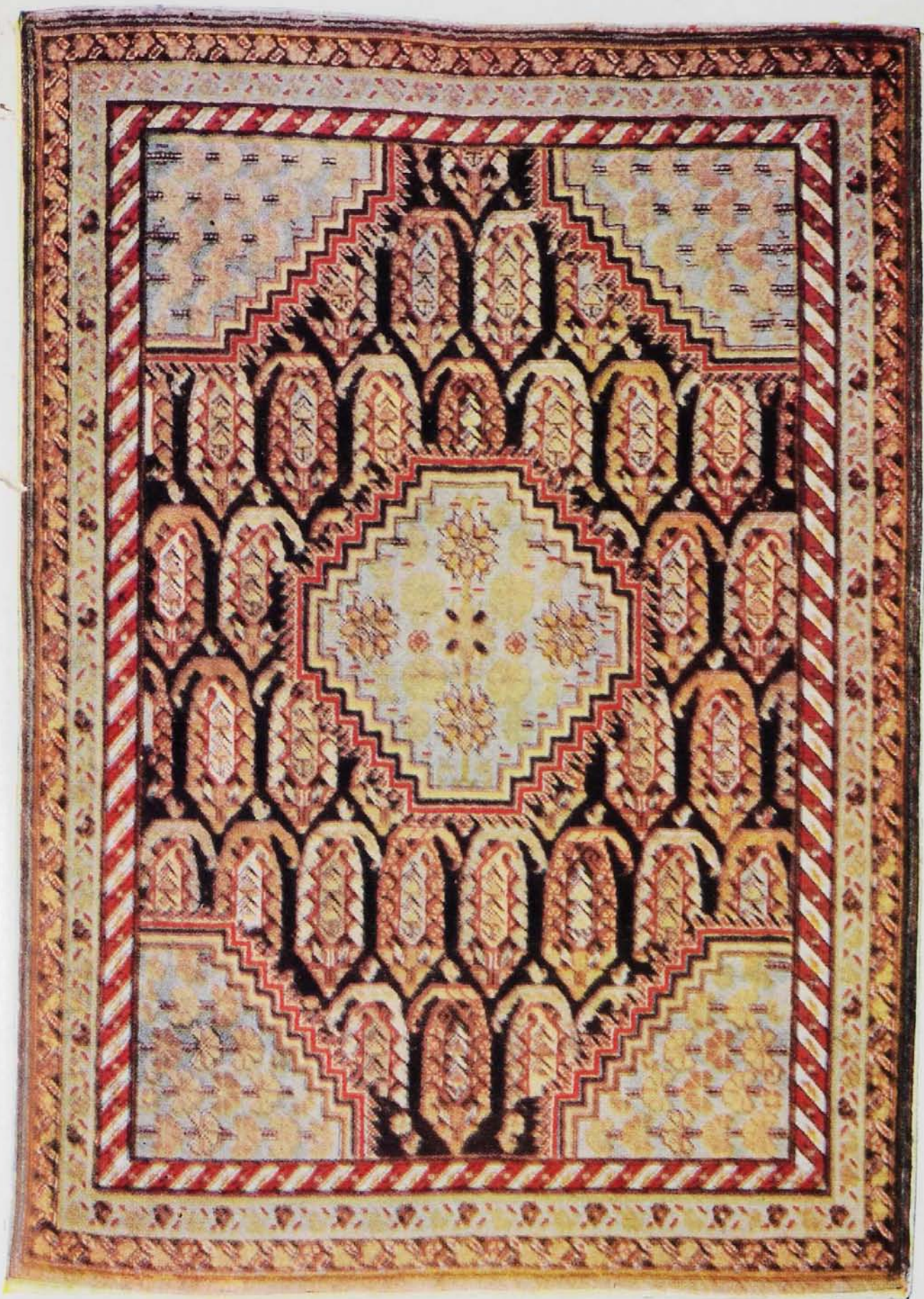


PLATE 25

PLATE 26

KAZAK RUG

PROPERTY OF MR. CHARLES SCHUBERT, CHICAGO

PLATE LENT BY THE SIMPLICITY CO., GRAND RAPIDS, MICH.

The field consists of a series of medallions in dark brown and green upon a field of old rose. The main border stripe is rather foreign to the rugs of this class, being more like those found in the Bergama products. The next two important stripes carry the crab design while all the four guard stripes carry the conventional saw teeth. That this piece has some age is quite evident from the condition of its ends.



PLATE 26

PLATE 27

KAZAK RUG

Size 6'3"×4'8"

BY COURTESY OF S. F. HIPES, TRINIDAD, COL.

Knot: Ghiordes. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

One will seldom see a more beautiful and more glossy piece, especially among the Caucasian fabrics, and neither the material nor dyes can be excelled.

The black in the background is of natural black sheep's wool covered with all sorts of animals, birds and symbols, most of which are in a rich rose color. The main border stripe consists of the crab design in subdued tones of yellow, blue and red with more or less white.



PLATE 27

PLATE 28

BESHIR BOKHARA PRAYER RUG

BY COURTESY OF LIBERTY & CO., LONDON, ENGLAND

Quite dissimilar to any other form of prayer rug although the niche resembles very closely that of the Meles. The designs are unlike those used in the other Turkoman products and the color combination is quite pleasing. This piece is evidently of some age as the woof threads in the lower end are gone, leaving a fringe of loose warp threads instead of a variegated webbing as on the other end.



PLATE 28

PLATE 29

TEKKE BOKHARA RUG

Size 5'6"×6'4"

BY COURTESY OF MR. F. A. TURNER, BOSTON

This piece is unusual in many ways. The background of old ivory both in the borders and in the field; the old-rose color of the octagons; the difference in the number of border stripes and in the designs of same on the sides and ends are all non-Turkoman features. It is the only so-called "white Bokhara" of which we have any knowledge.



PLATE 29

PLATE 30

BELUCHISTAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

The geometrical or mosaic design is of secondary importance to one who studies this rug. All of the attention is claimed by the charm of the deep mahogany coloring.

The delightful sheen of the Angora wool contributes no small share toward making it a most desirable furnishing.



PLATE 30

PLATE 31

CHINESE RUG

Size 23'×24'

BY COURTESY OF COSTIKYAN & CO., NEW YORK CITY

Presented by the late Mr. J. Pierpont Morgan to the Metropolitan Museum of Art, New York City. A unique and beautiful piece. It is one of the most celebrated and costly rugs in America. The cloud bands and the five-clawed Chinese dragons are framed in by the Chinese fret.



PLATE 31

PLATE 32

ANTIQUÉ CHINESE CUSHION RUG

Size 2'2" × 2'2"

FROM THE COLLECTION OF THE AUTHOR

Knot: Sehna. Eight to the inch horizontally and six vertically, making only forty-eight to the square inch, but the pile wool is so fluffy that it has the appearance of being quite closely woven.

This piece is undoubtedly a very old one. It has a long silky pile with deep Chinese blue ground, displaying a central medallion of floral forms, frets and swastikas woven in soft red, yellow, drab and white. Also corner motifs in similar colors, all of which is framed by three harmonious borders, an inner band consisting of white dots on a blue background; the main border stripe composed of graceful floral scrolls and blossoms in yellow, light blue, drab, red and white on a blue ground, and the other border of plain blue.



PLATE 32



PLATE 33
BIJAR RUG
Size 3'9" X 2'9"

BY COURTESY OF MISS EMILY DAVIS, BUFFALO, N. Y.

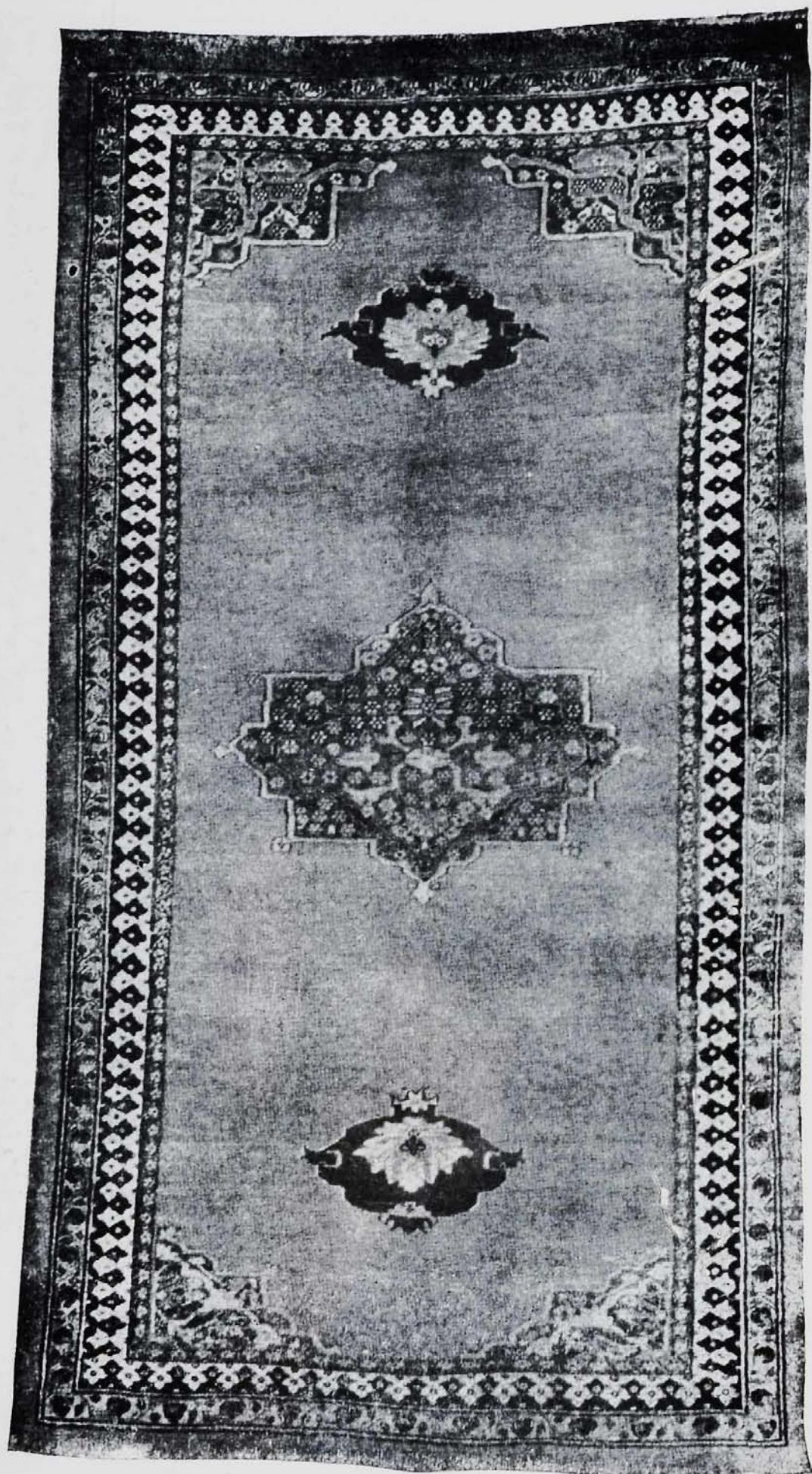


PLATE 34

ANTIQUÉ BIJAR OR SARA KH RUG



PLATE 35
SEHNA RUG
(HERATI DESIGN)

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 36

MODERN KERMANSHAH RUG

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 37

TABRIZ RUG

BY COURTESY OF H. B. CLAFLIN & CO.

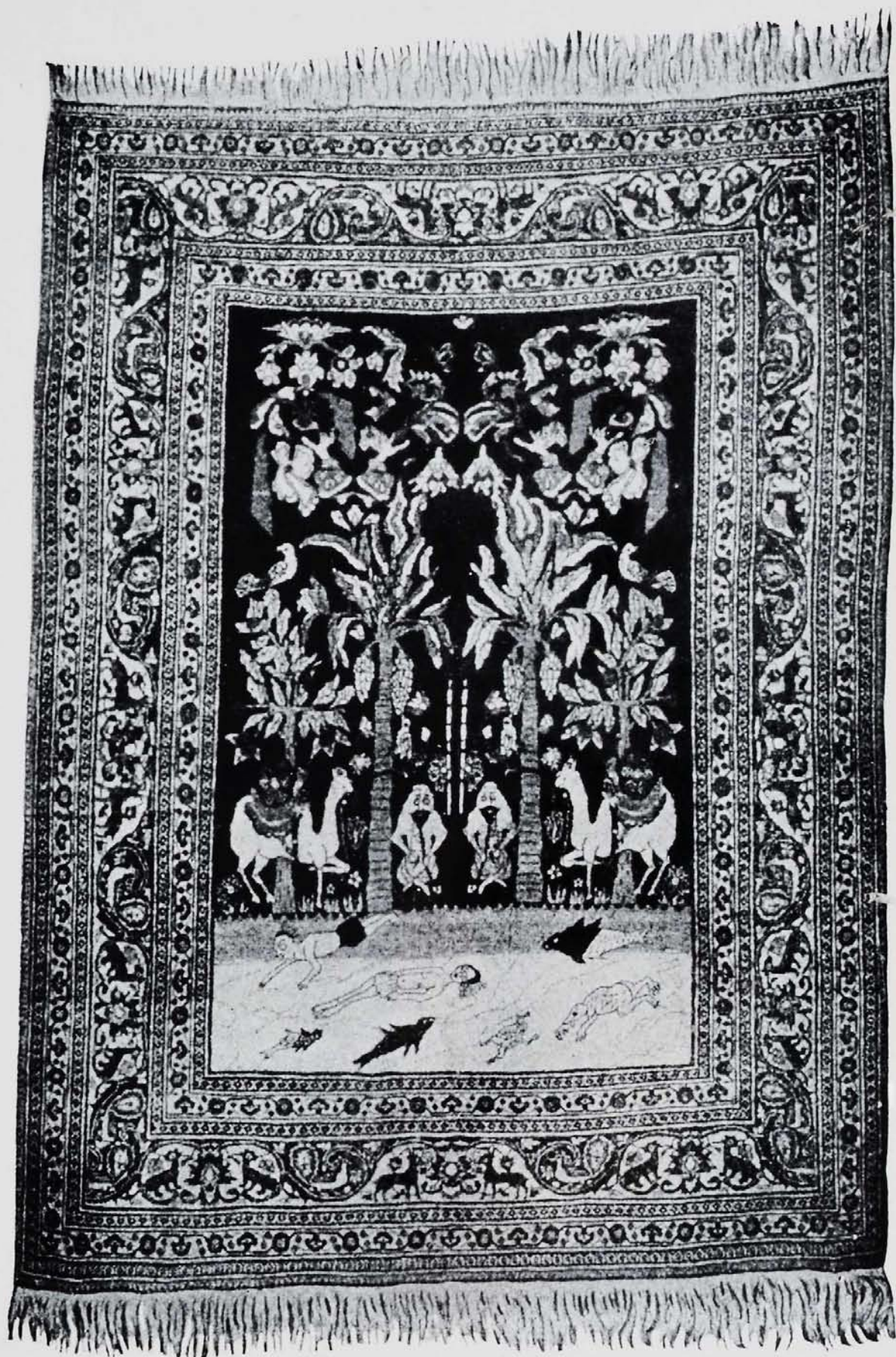


PLATE 38
*SYMBOLIC PERSIAN SILK
(TABRIZ) RUG*



PLATE 39

HEREZ CARPET

BY COURTESY OF MR. A. U. DILLEY



PLATE 40

GOREVAN CARPET

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 41

SERAPI CARPET

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 42

ISPAHAN RUG

(SHAH ABBAS DESIGN)

BY COURTESY OF THE METROPOLITAN MUSEUM OF ART



PLATE 43
FERAGHAN RUG
(HERATI DESIGN)
Size 7'6" × 4'

LENT BY THE LATE EDW. HOMMEL



PLATE 44

FERAGHAN RUG

(HERATI DESIGN)

FORMERLY THE PROPERTY OF THE TIFFANY STUDIOS,
NEW YORK CITY

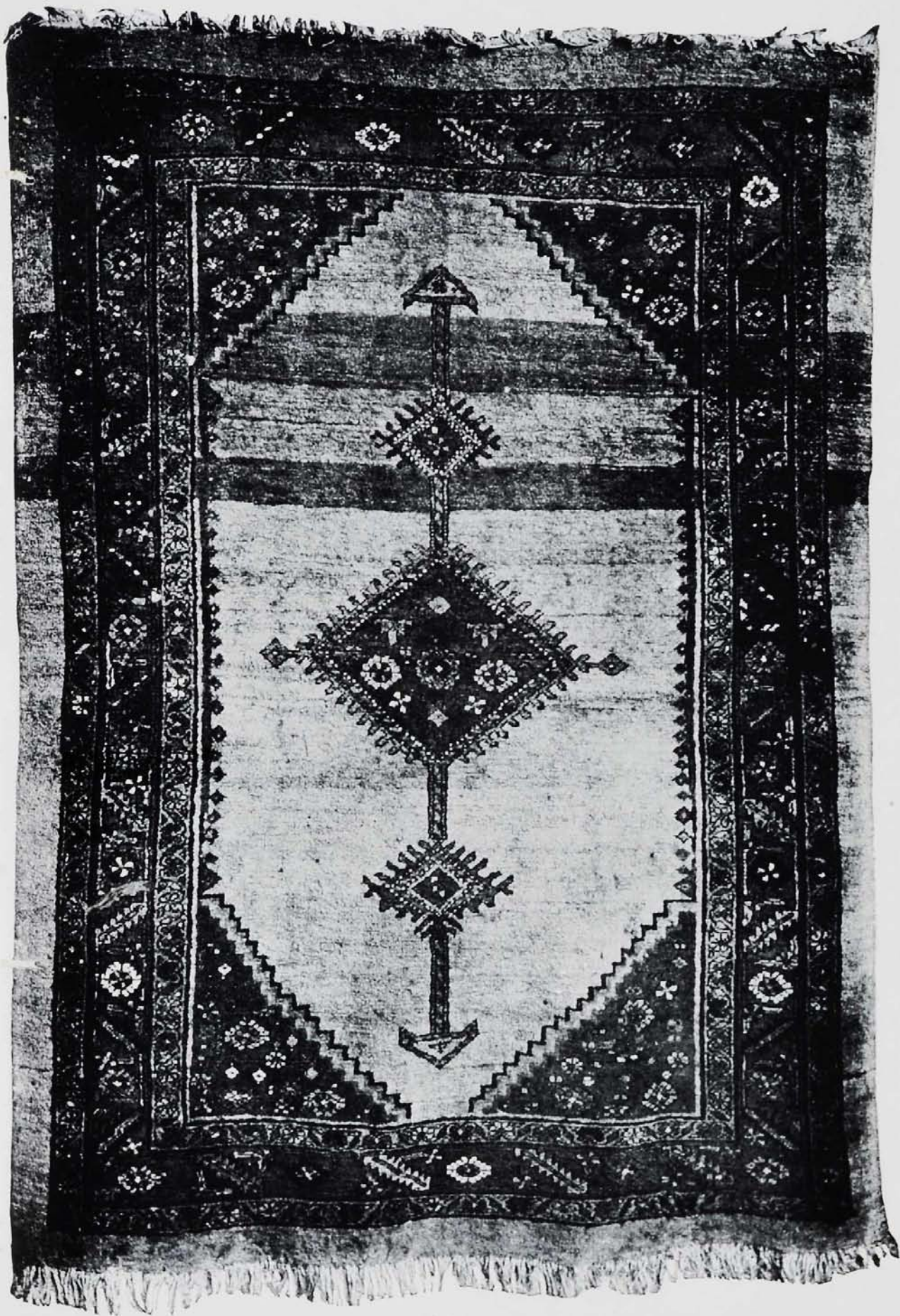


PLATE 45

HAMADAN RUG

BY COURTESY OF MR. A. U. DILLEY

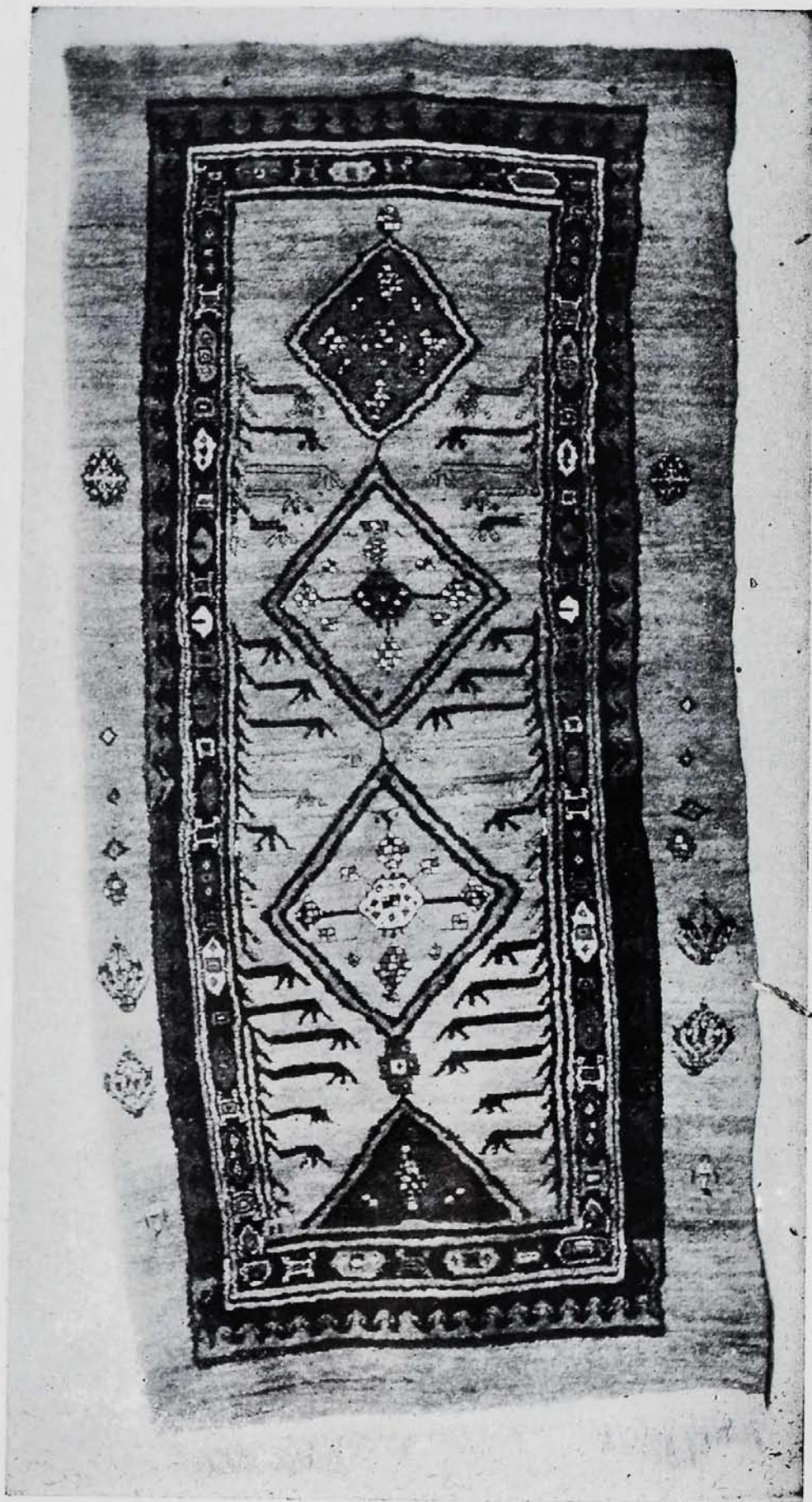


PLATE 46

HAMADAN RUG

Size 6'10" × 3'4"

BY COURTESY OF MR. J. H. STANTON, AUBURN, N. Y.



PLATE 47

KASHAN SILK RUG

BY COURTESY OF MR. A. U. DILLEY



PLATE 48

MAHAL CARPET

(GULI HENNA DESIGN)

BY COURTESY OF MR. A. U. DILLEY

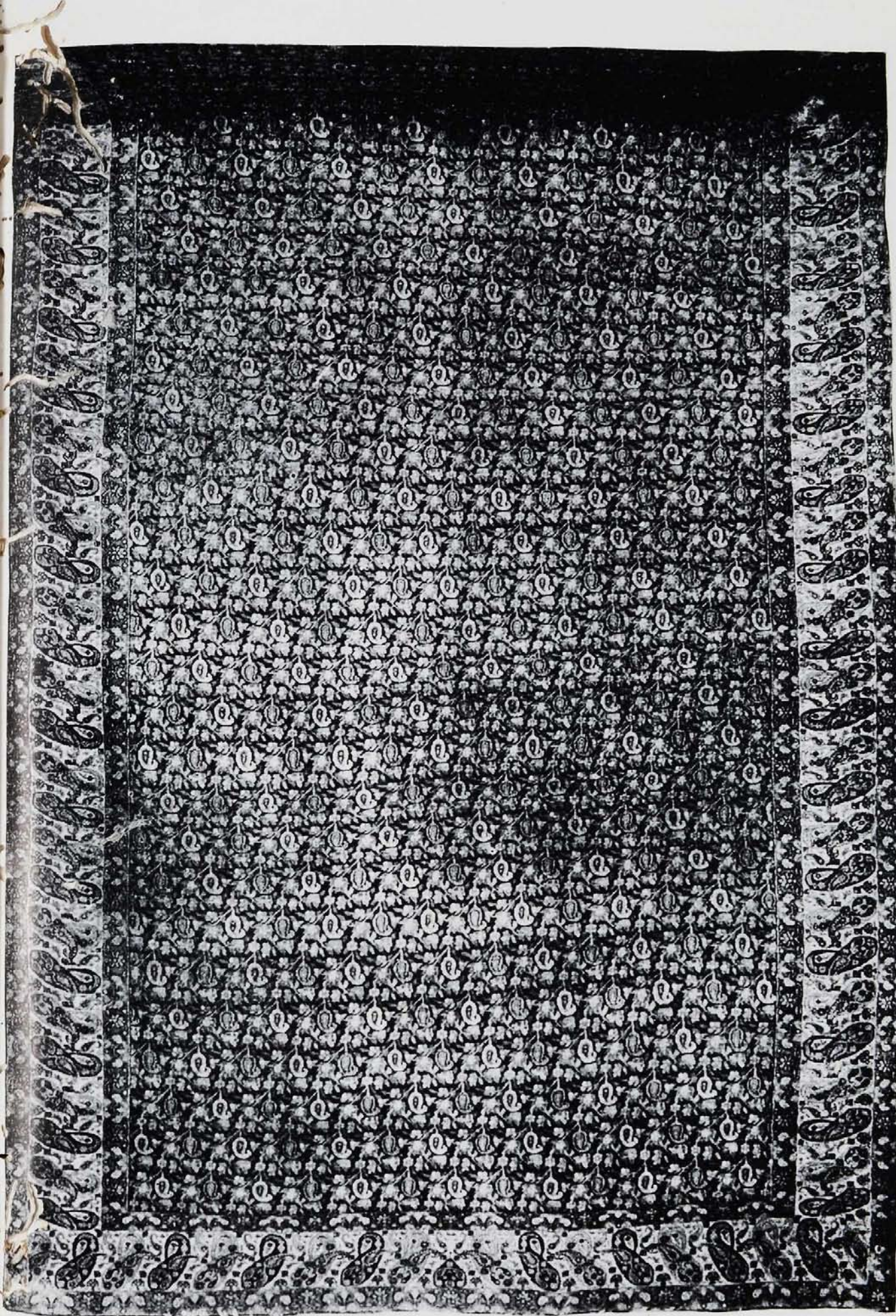


PLATE 49

HERAT RUG

Border and field filled with the pear design.

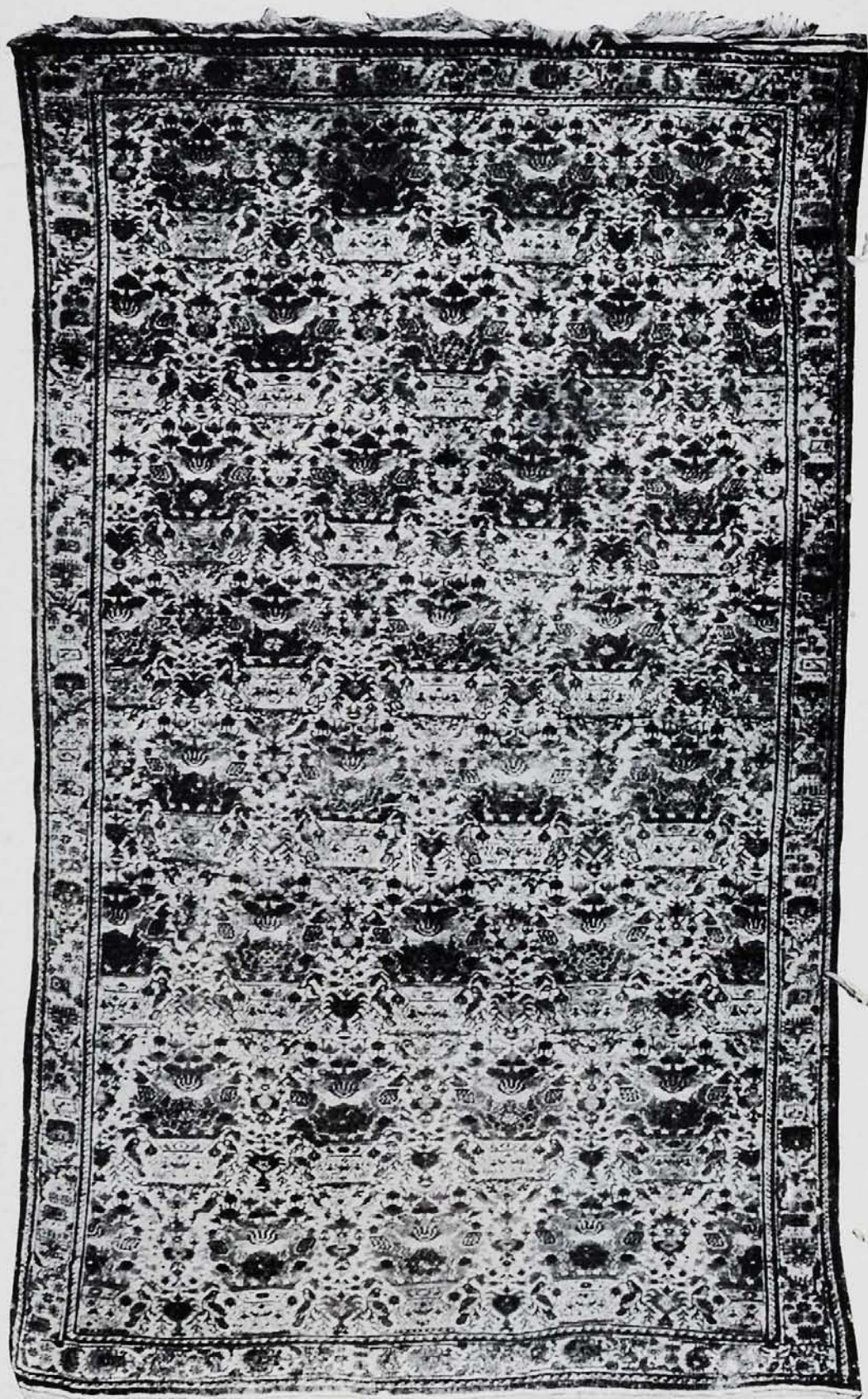


PLATE 50

KIRMAN RUG

BY COURTESY OF MRS. C. B. HOLMES, WATERBURY, CONN.



PLATE 51
KIRMAN PRAYER RUG
Size 6'×4'

BY COURTESY OF MRS. E. N. TRUMP, SYRACUSE, N. Y.



PLATE 52
SHIRAZ RUG
Size 3'6" × 4'8"

BY COURTESY OF MR. J. H. STANTON, AUBURN, N. Y.



PLATE 53

SHIRAZ PRAYER RUG

Size 4'5"×3'

BY COURTESY OF MRS. WILLIS HOLDEN, SYRACUSE, N. Y.



PLATE 54

NIRIS (LARISTAN) RUG

BY COURTESY OF MR. FREDERIC P. WARFIELD, NEW YORK CITY

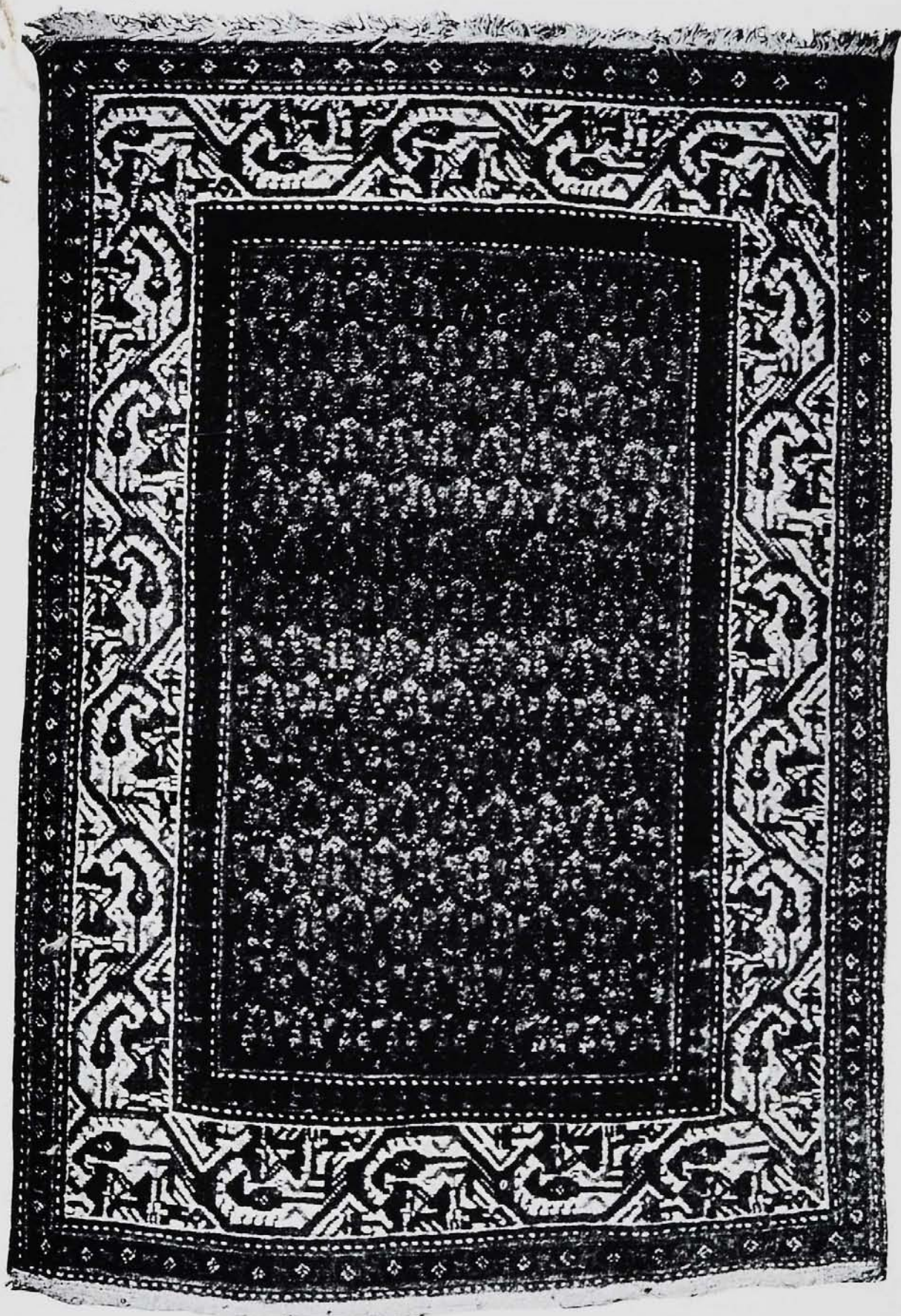


PLATE 55
SARABAND RUG
Size 3'4" × 5'

BY COURTESY OF MRS. THOMAS E. MATTHEWS, MT. CLEMENS, MICH.



PLATE 56

KURDISTAN RUG

(MINA KHANI DESIGN)

BY COURTESY OF THE TIFFANY STUDIOS, NEW YORK CITY



PLATE 57

SEMI-PERSIAN RUG; DESIGN FURNISHED
BY EUROPEAN MANUFACTURERS

BY COURTESY OF H. B. CLAFLIN & CO.

*Even the novice can tell at a glance that this is not
purely an Oriental product.*

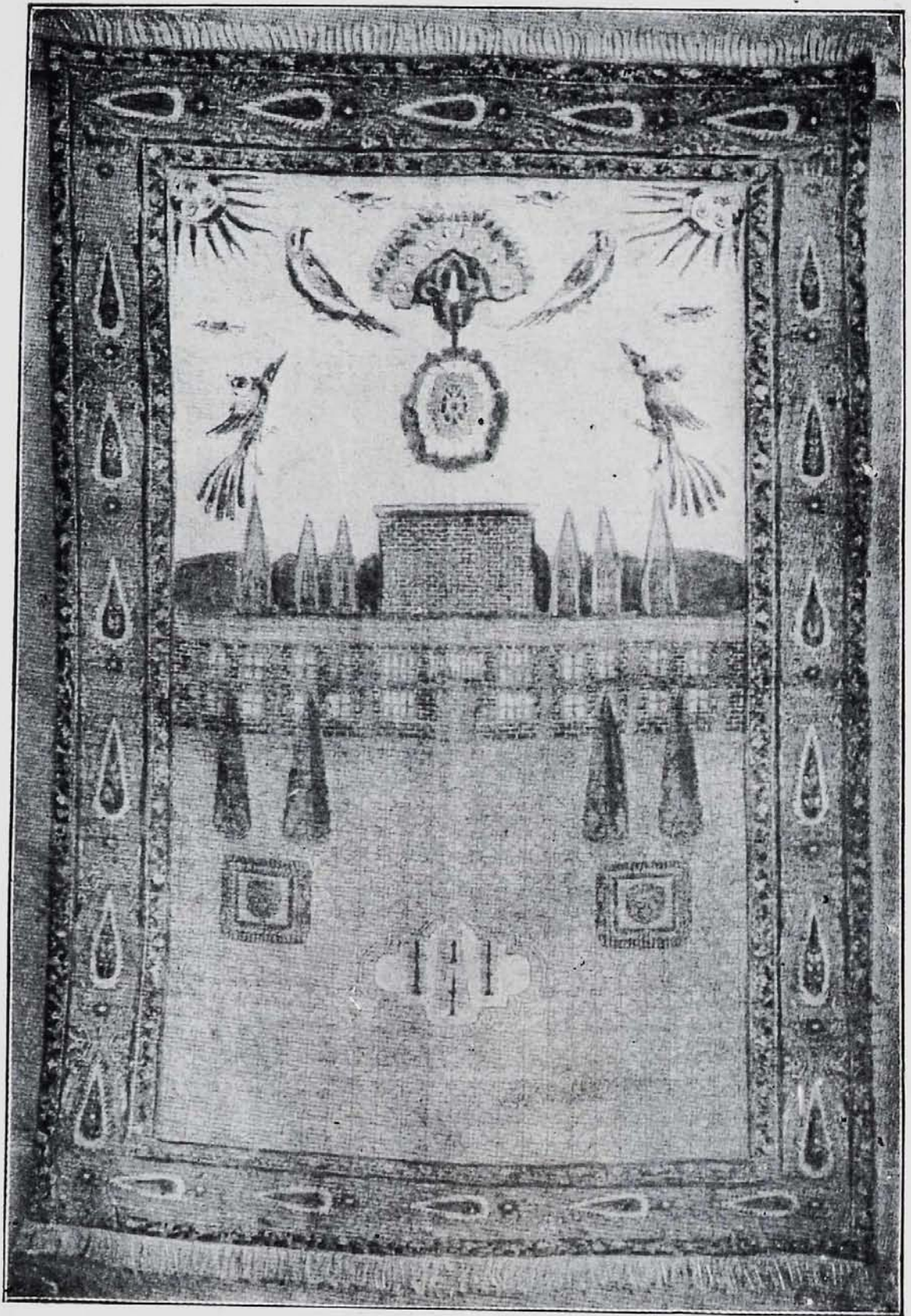


PLATE 58

SYMBOLIC PERSIAN SILK RUG

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 59
OUSHAK RUG

LENT BY MR. C. F. WILLIAMS TO THE METROPOLITAN
MUSEUM OF ART

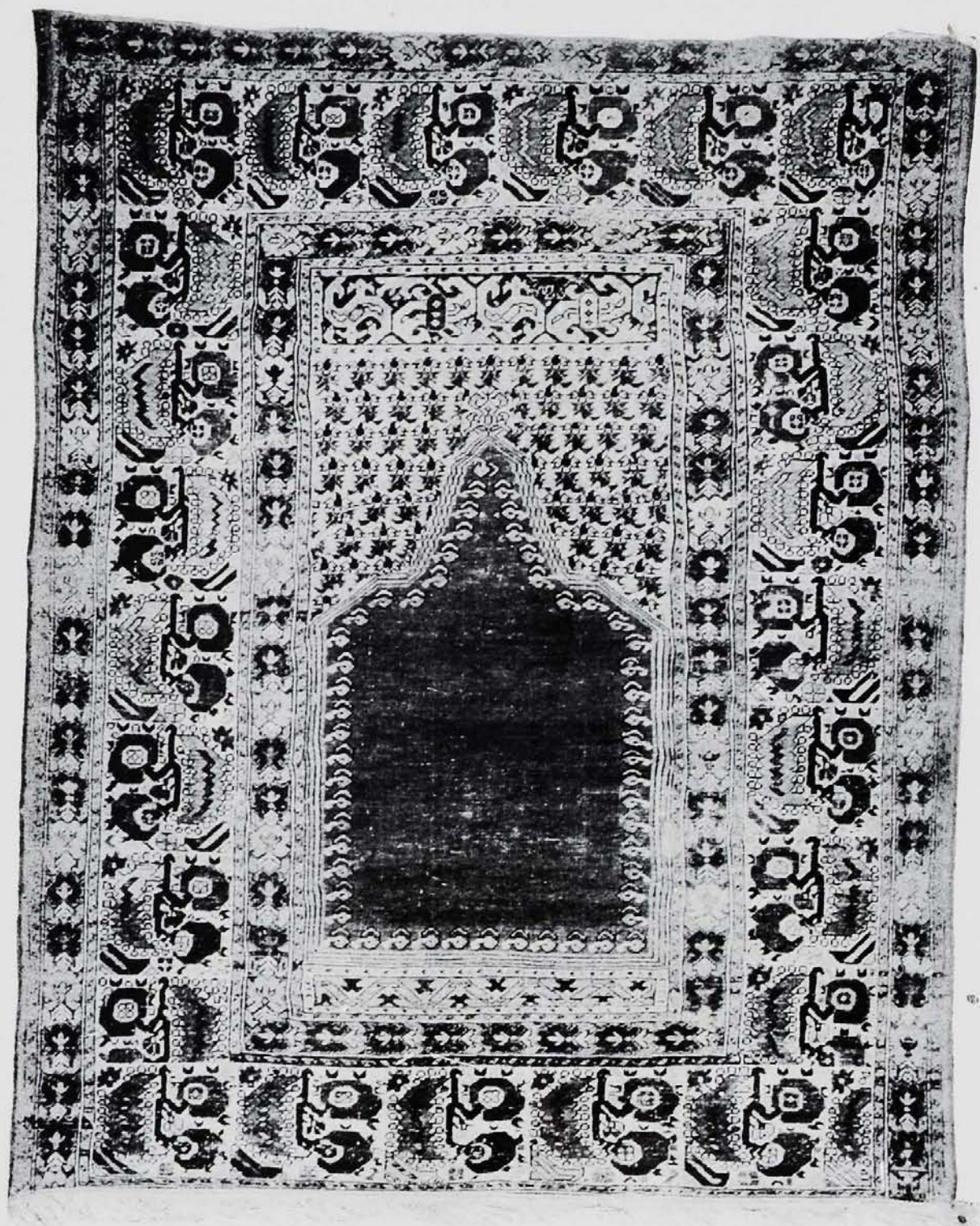


PLATE 60

GHIORDES PRAYER RUG

FORMERLY THE PROPERTY OF THE TIFFANY STUDIOS,
NEW YORK CITY



PLATE 61

AK HISSAR PRAYER RUG

Size 5'9" × 3'7"

BY COURTESY OF COLONEL GEORGE G. BRIGGS, GRAND RAPIDS, MICH.

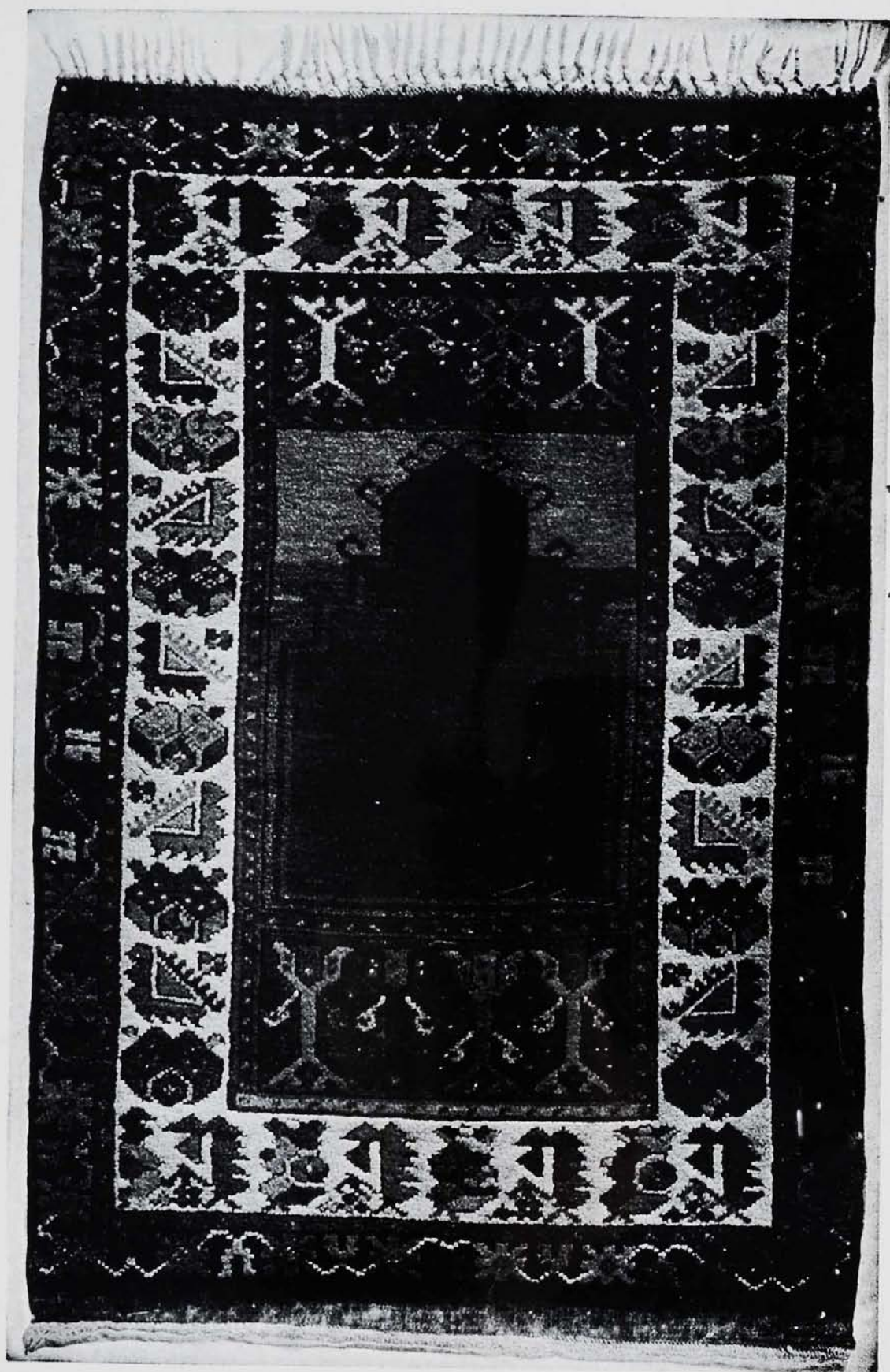


PLATE 62

BERGAMA PRAYER RUG

Size 3'8" × 2'7"

BY COURTESY OF MR. GEORGE BAUSCH



PLATE 63
BERGAMA RUG
(ASIA MINOR)



PLATE 64

KULAH PRAYER RUG

FORMERLY THE PROPERTY OF THE TIFFANY STUDIOS,
NEW YORK CITY



PLATE 65
MELES RUG
Size 3'3" × 4'7"

BY COURTESY OF MR. J. H. STANTON, AUBURN, N. Y.



PLATE 66

ANTIQUÉ MELES RUG

Size 6'×4'

BY COURTESY OF MRS. LIEBER WHITTIC



PLATE 67
MAKRI RUG
Size 3'11"×5'10"

BY COURTESY OF MR. J. H. STANTON, AUFURN, N. Y.



PLATE 68
SMYRNA RUG



PLATE 69

KIR SHEHR HEARTH RUG

BY COURTESY OF MR. HENRY SIEGEL, BOSTON



PLATE 70

KIR SHEHR PRAYER RUG

PROPERTY OF THE LATE E. B. GUILLE, UTICA, N. Y.

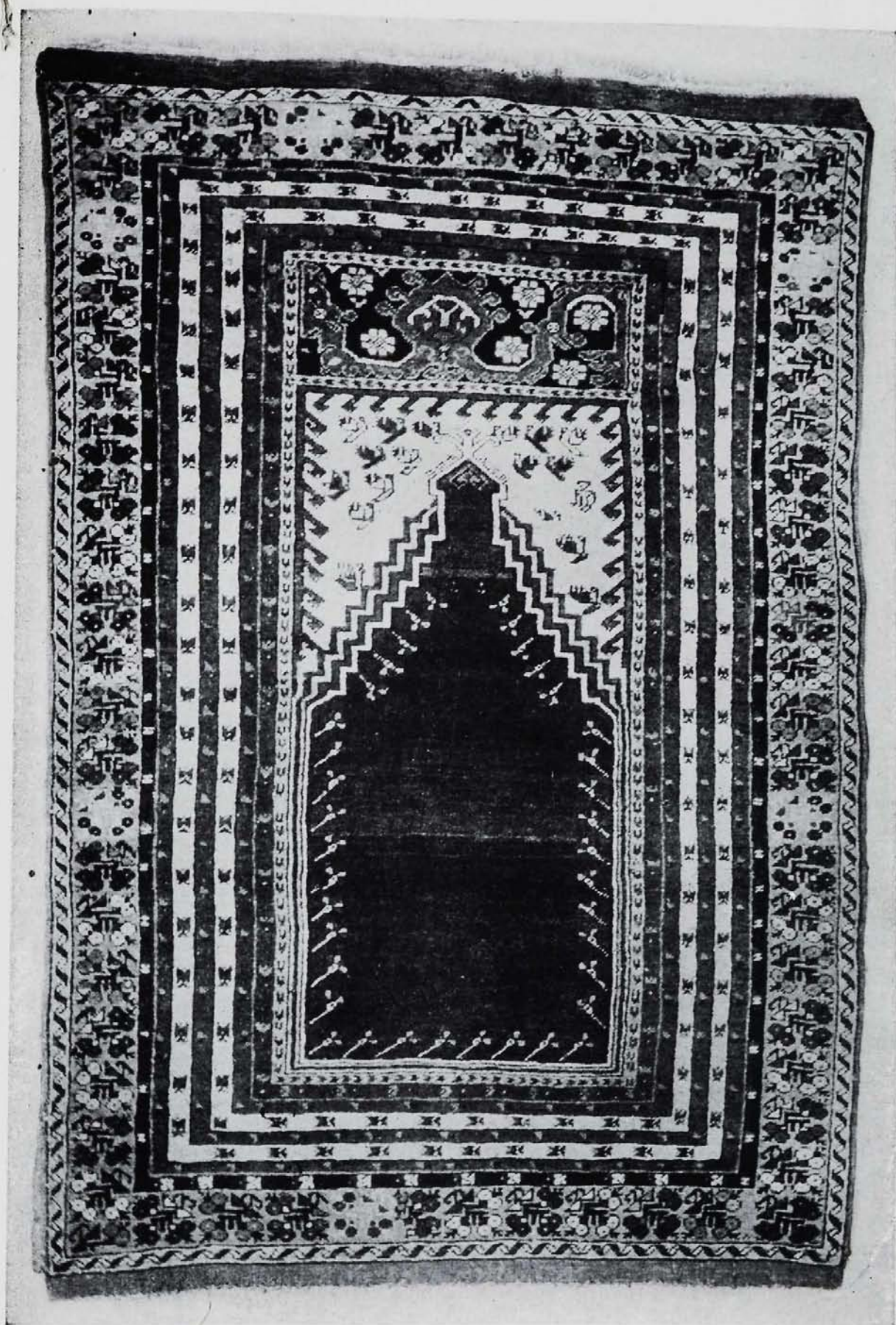


PLATE 71

KIR SHEHR PRAYER RUG

Size 3'10" × 5'5"

BY COURTESY OF MR. J. H. STANTON, AUBURN, N. Y.

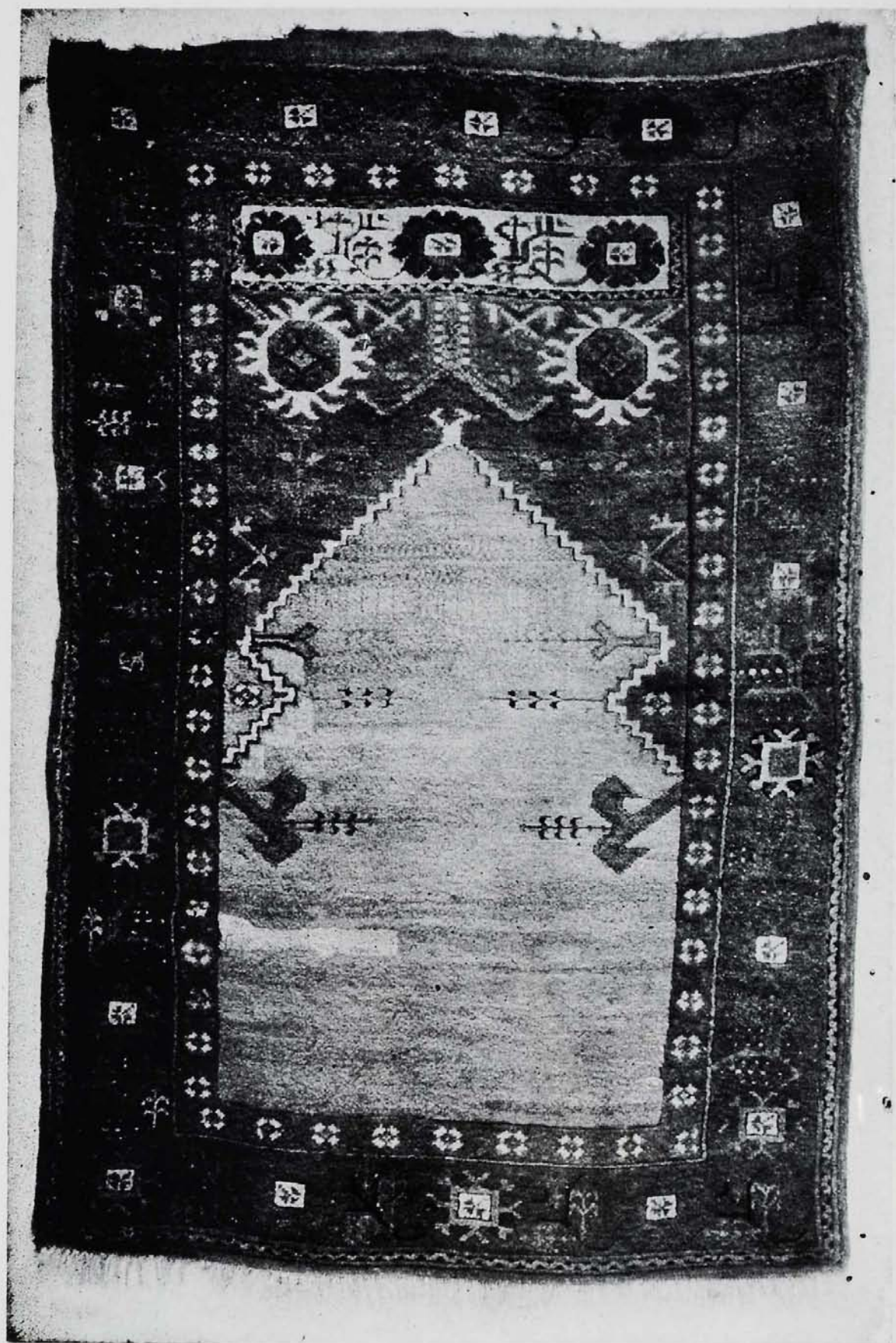


PLATE 72
KONIEH PRAYER RUG
Size 5'6"×3'8"

PROPERTY OF THE LATE A. CLIFFORD MERCER, SYRACUSE, N. Y.



PLATE 73

KONIEH PRAYER RUG

Size 5'3" × 3'10"

FROM THE COLLECTION OF THE LATE E. B. GUILLE, UTICA, N. Y.



PLATE 74

MUJUR PRAYER RUG

Characteristic field and cross panel. Main border stripe of rosettes; secondary stripes of diamond forms and reciprocal saw teeth.



PLATE 75

MUJUR PRAYER RUG

Size 4'5" × 3'3"

PROPERTY OF THE LATE E. B. GUILÉ, UTICA, N. Y.



PLATE 76

LADIK PRAYER RUG

Size 5'10" × 3'11"

BY COURTESY OF COLONEL GEORGE G. BRIGGS, GRAND RAPIDS, MICH.



PLATE 77
YURUK RUG
Size 4'2"×6'3"

BY COURTESY OF MR. F. A. TURNER, BOSTON



PLATE 78
MOSUL RUG

Size 4' × 7'2"

BY COURTESY OF MRS. LIEBER WHITTIC

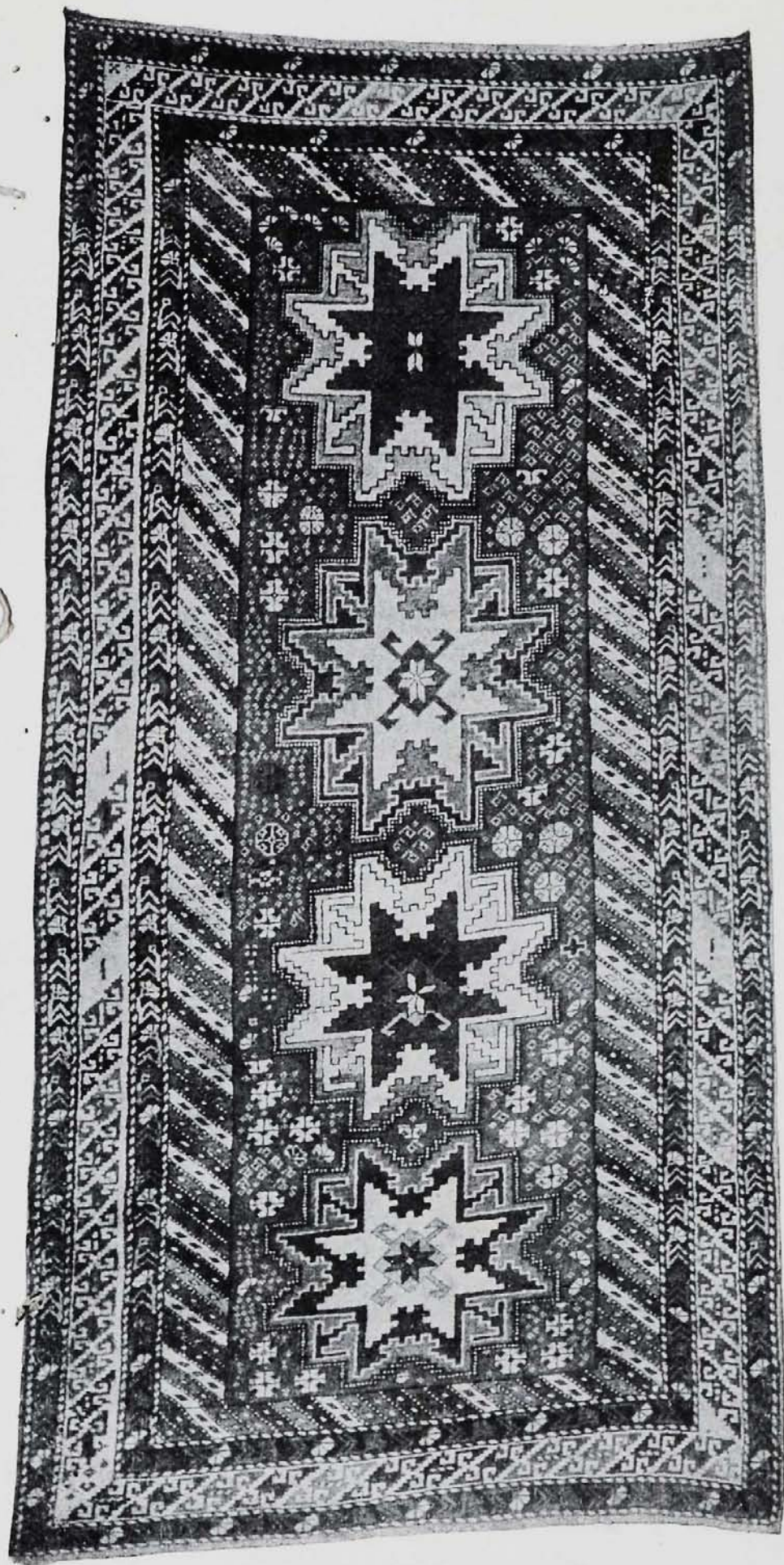


PLATE 79

DAGHESTAN RUG

BY COURTESY OF A. U. DILLEY & CO.



PLATE 80

DAGHESTAN PRAYER RUG

BY COURTESY OF H. B. CLAFLIN & CO.

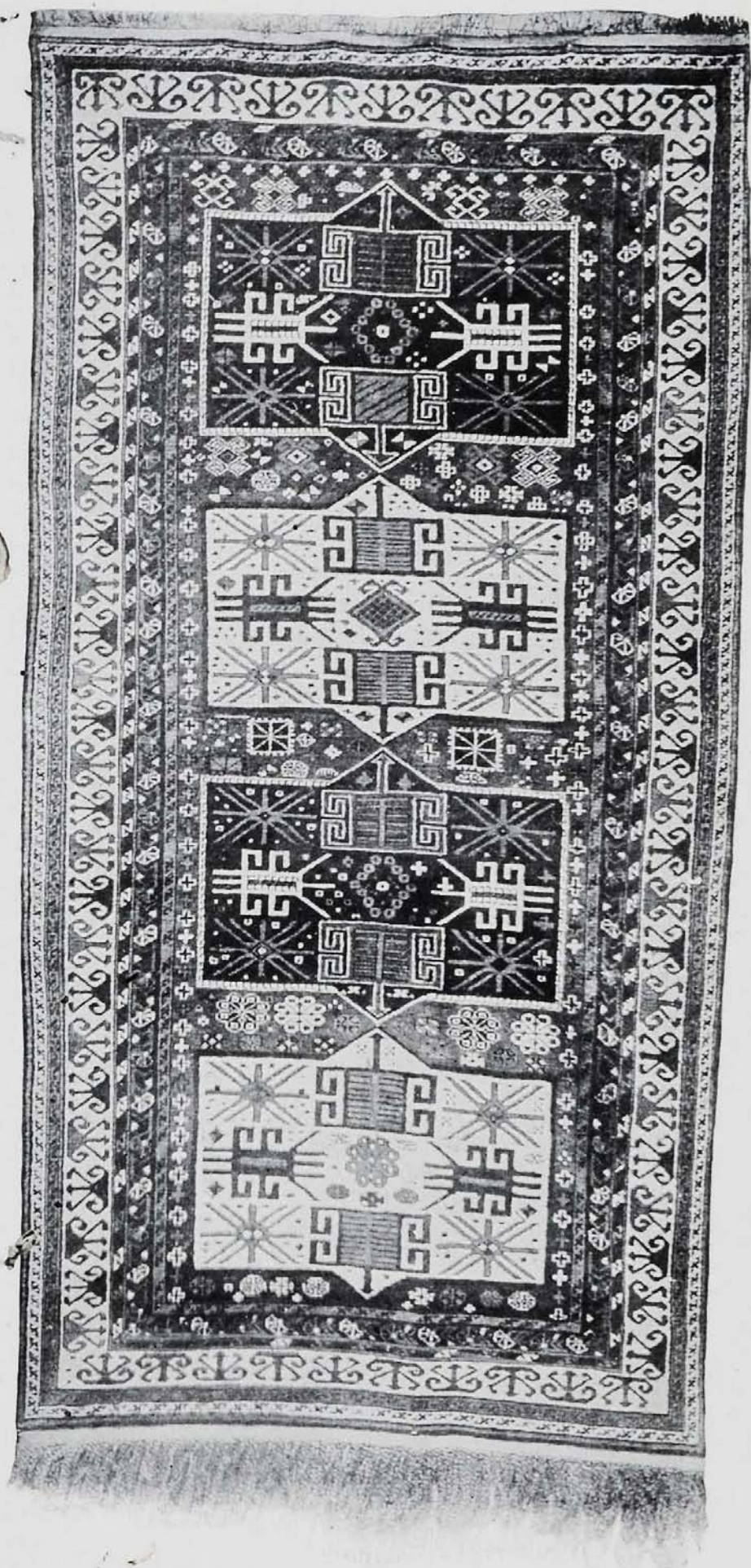


PLATE 81

KABISTAN RUG

BY COURTESY OF H. B. CLAFLIN & CO.



PLATE 82

TCHETCHEN OR CHICHI RUG

Size 5'8" × 3'11"

FROM THE COLLECTION OF THE LATE E. B. GUILLE, UTICA, N. Y.



PLATE 83
SHIRVAN RUG
Size 5'6"×3'6"

PROPERTY OF THE LATE E. B. GUILLE, UTICA, N. Y.



PLATE 84
SHEMAKHA, SUMAK OR CASHMERE RUG
Size 6'2" × 4'9"

BY COURTESY OF MR. H. J. GAYLORD, SYRACUSE, N. Y.



PLATE 85
KARABAGH RUG

Size 5' × 3'3"

PROPERTY OF THE LATE E. B. GUILLE, UTICA, N. Y.



PLATE 86

GENGHIS RUNNER

Size 8'9" × 2'8"

FORMERLY THE PROPERTY OF THE AUTHOR

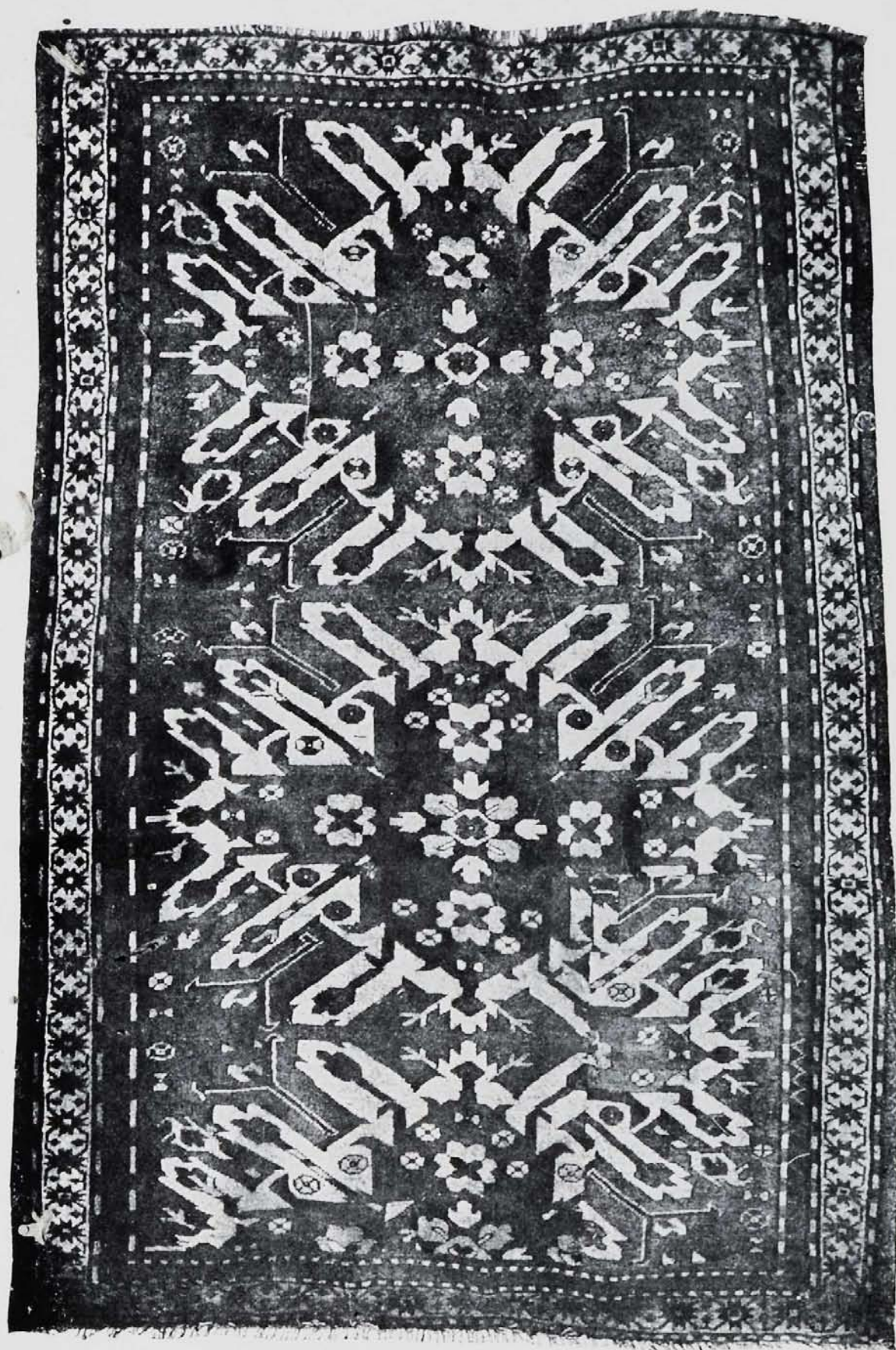


PLATE 87
KAZAK RUG
(PALACE DESIGN)

BY COURTESY OF MR. FREDERIC P. WARFIELD, NEW YORK CITY



PLATE 88

KHIVA BOKHARA (AFGHAN) CARPET

PROPERTY OF THE LATE DELMAR HAWKINS

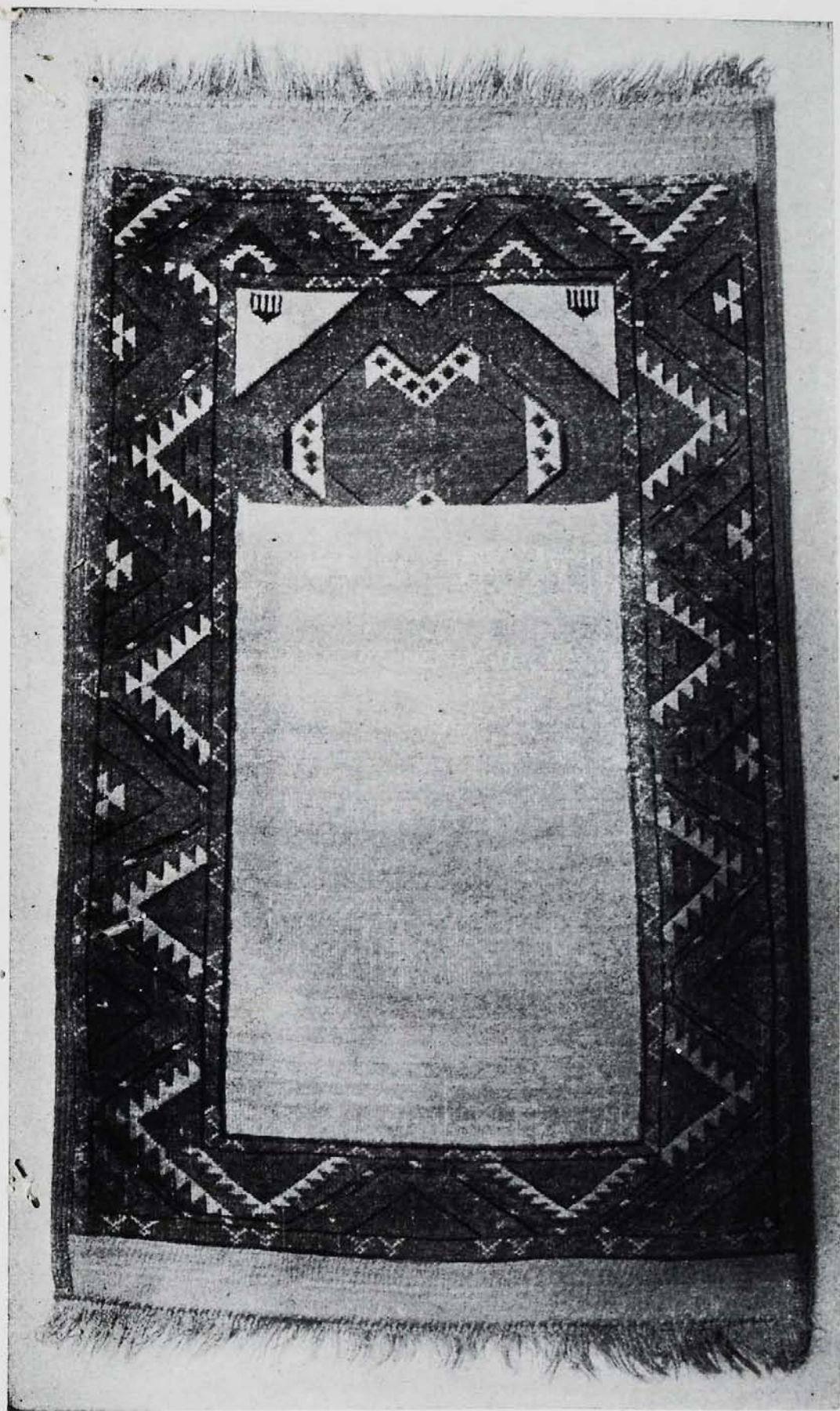


PLATE 89

KHIVA BOKHARA PRAYER RUG

Size 4'×2'6"

BY COURTESY OF MR. L. A. SHORTELL, BOSTON



PLATE 90

BESHIR BOKHARA RUG

BY COURTESY OF MR. L. A. SHORTELL, BOSTON



PLATE 91

TEKKE BOKHARA RUG

BY COURTESY OF NAHIGIAN BROS., CHICAGO



PLATE 92

TEKKE BOKHARA PRAYER RUG

(PRINCESS BOKHARA, KHATCHLI)

BY COURTESY OF NAHIGIAN BROS., CHICAGO

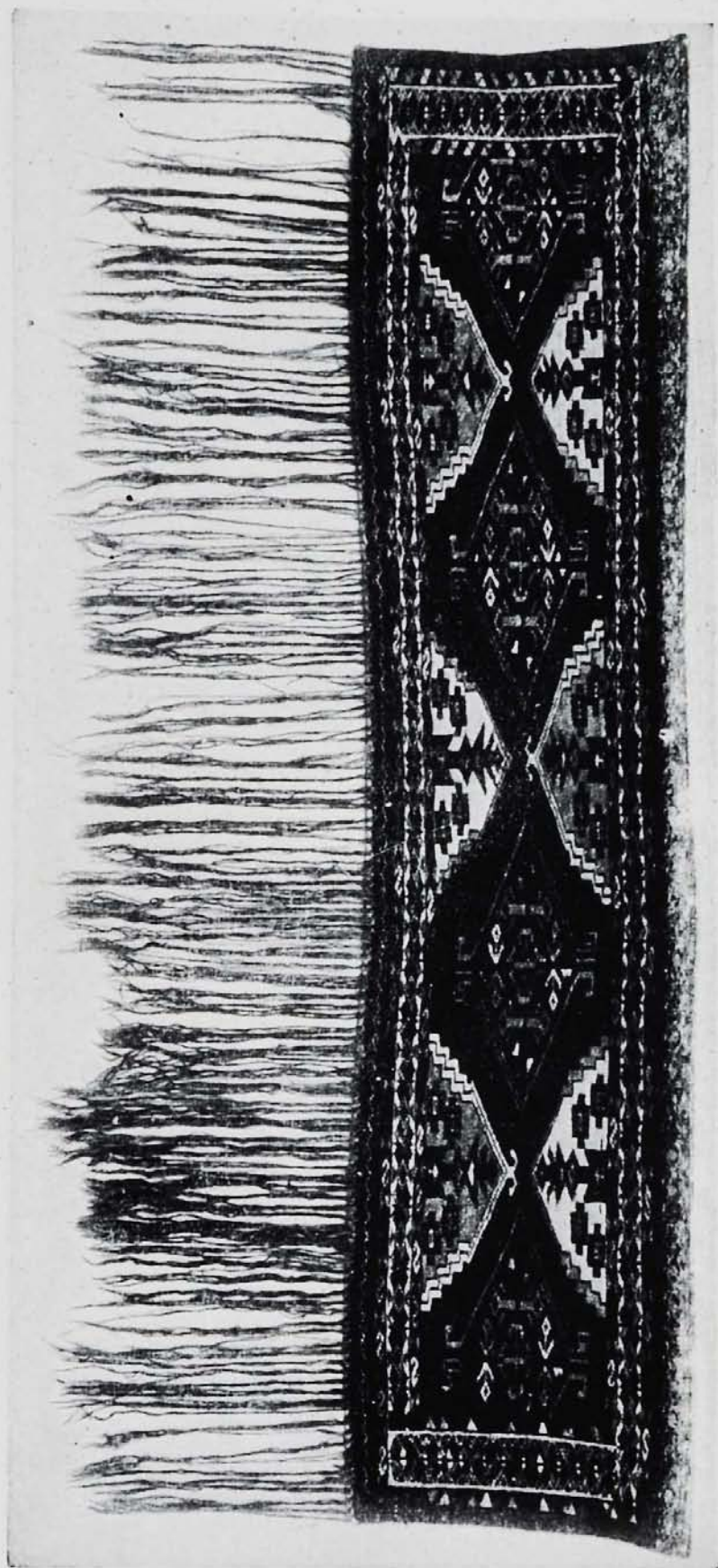


PLATE 93

TEKKE BOKHARA STRIP

Size 1'2" × 4'11"

FORMERLY THE PROPERTY OF THE AUTHOR

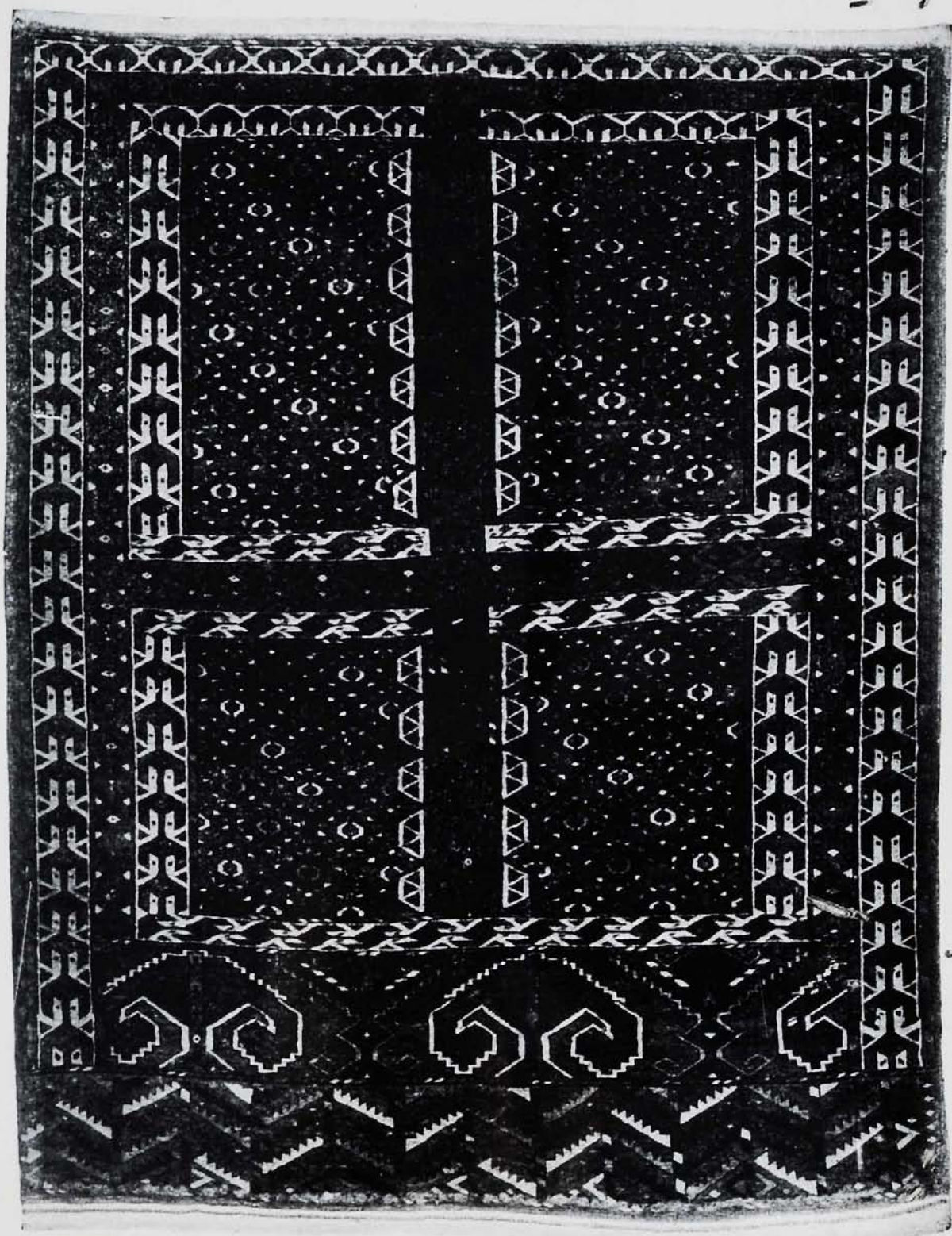


PLATE 94
YOMUD RUG
Size 5'7" × 4'4"

BY COURTESY OF COLONEL GEORGE G. BRIGGS, GRAND RAPIDS, MICH.



PLATE 95

SAMARKAND RUG

BY COURTESY OF MR. A. U. DILLEY



PLATE 96

BELUCHISTAN RUG

Size 6'8" \times 3'4"

(Without the webbing, which is one foot long at each end)

(MINA KHANI DESIGN)

FORMERLY IN THE COLLECTION OF THE AUTHOR

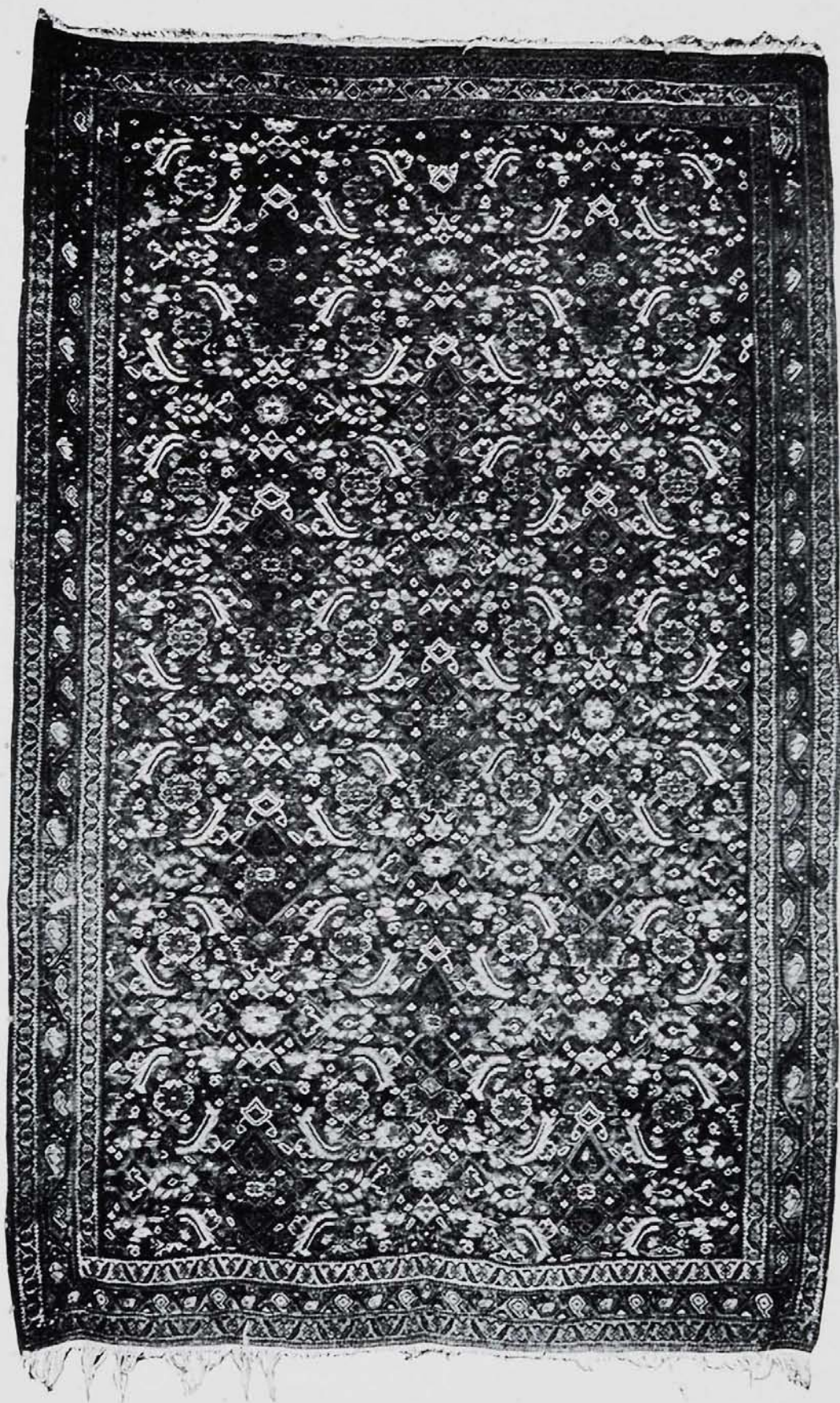


PLATE 97

SEHNA KHILIM

(HERATI DESIGN)

BY COURTESY OF A. U. DILLEY & CO.



PLATE 98

KURDISH KHILIM

BY COURTESY OF NAHIGIAN BROS., CHICAGO



PLATE 99

MERVE KHILIM

KURDISH KHILIM

Size 10' \times 2'8"

Size 15'4" \times 2'6"

PROPERTY OF THE LATE JOSEPH SHEHADI



PLATE 100
KIRMAN SADDLE BAG



PLATE 101

A BIJAR SAMPLE CORNER

(Showing colors, designs and different borders)

BY COURTESY OF COLONEL A. S. LUDLOW, WAUKESHA, WIS.

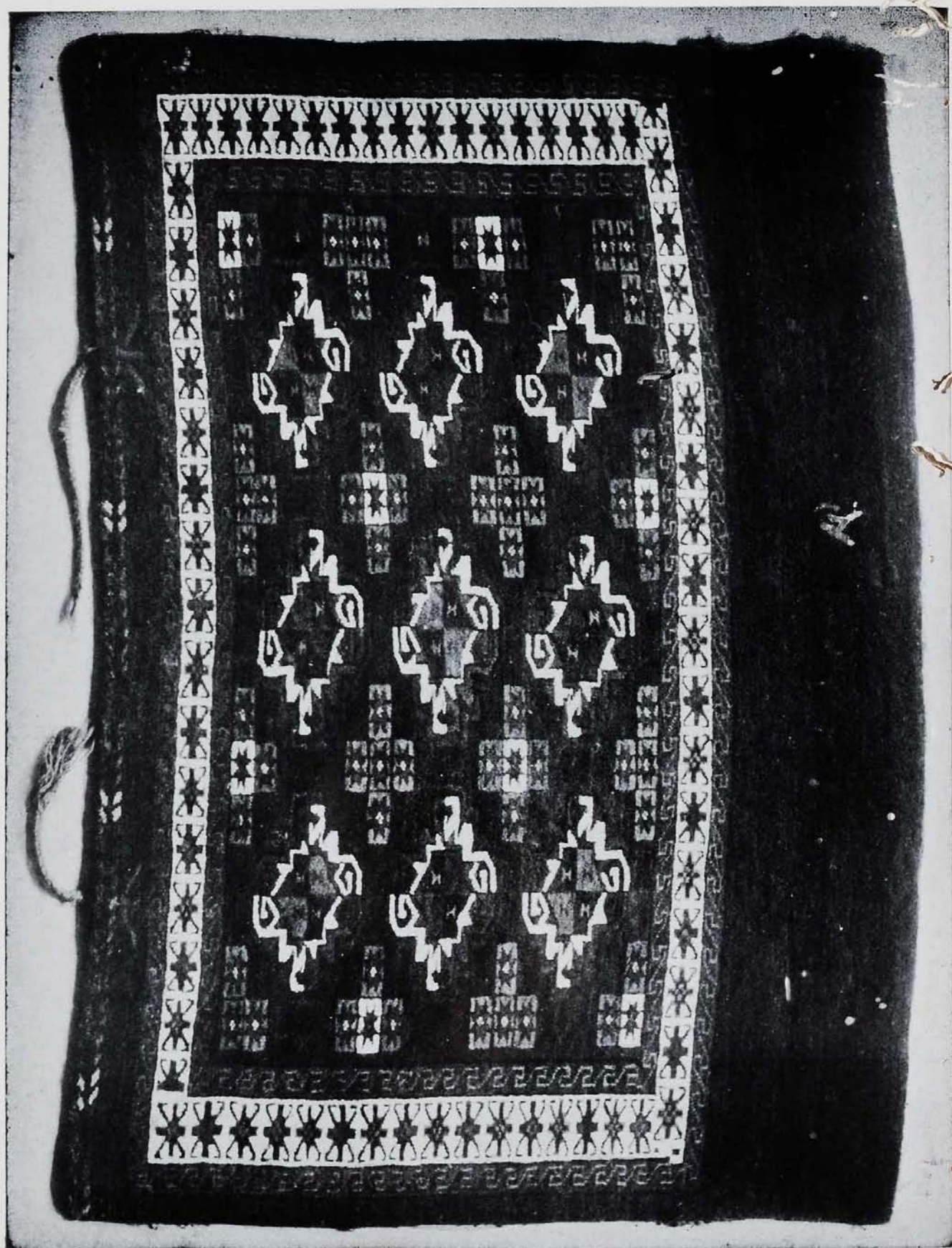


PLATE 102

BOKHARA TENT BAG

Size 4' × 2'10"

BY COURTESY OF MR. J. H. STANTON, AUBURN, N. Y.

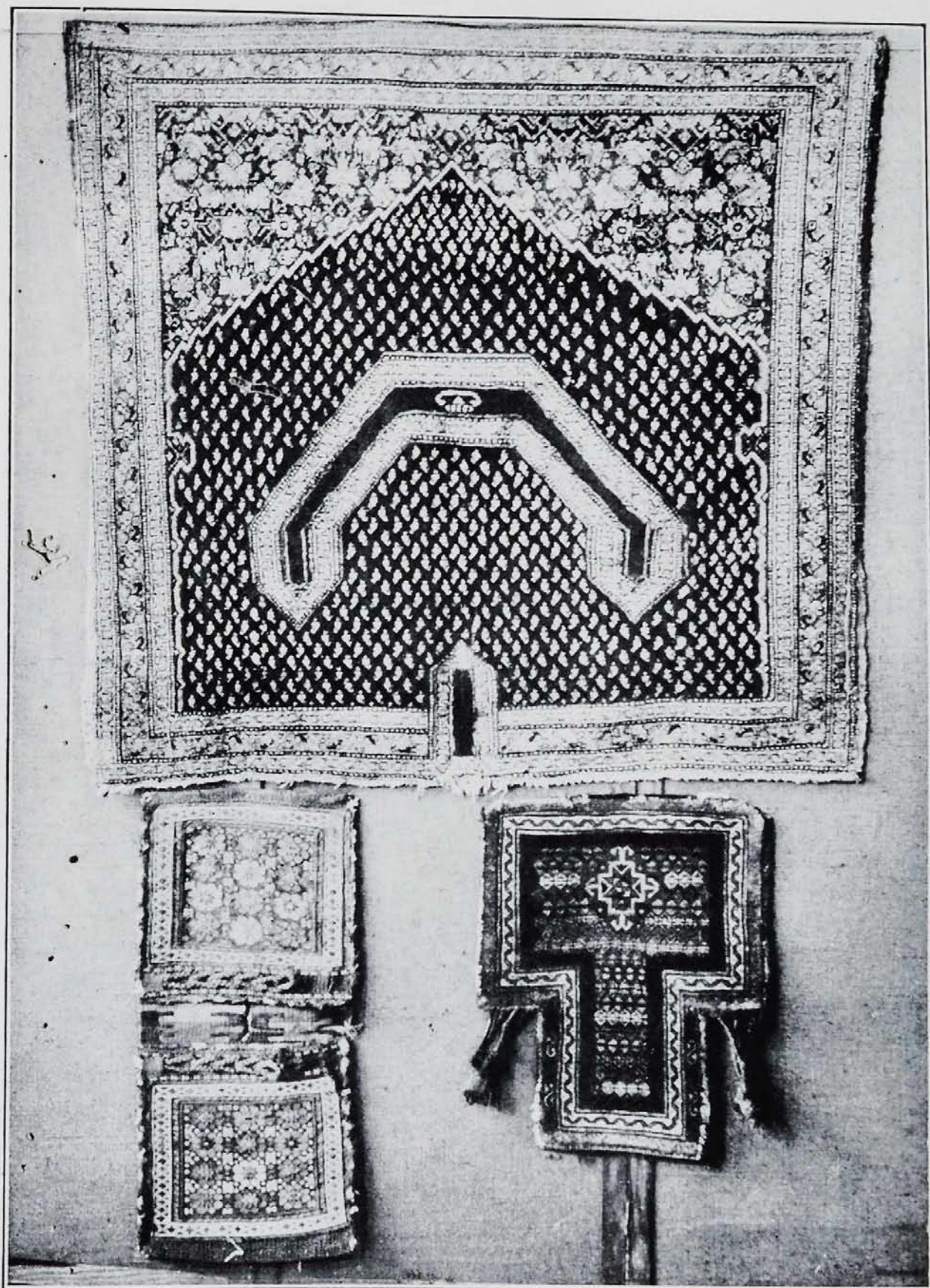


PLATE 103

SADDLE CLOTH, SADDLE BAGS
AND POWDER BAG



PLATE 10

SPINNING THE WOOL

COURTESY OF PUSHMAN BROS., CHICAGO

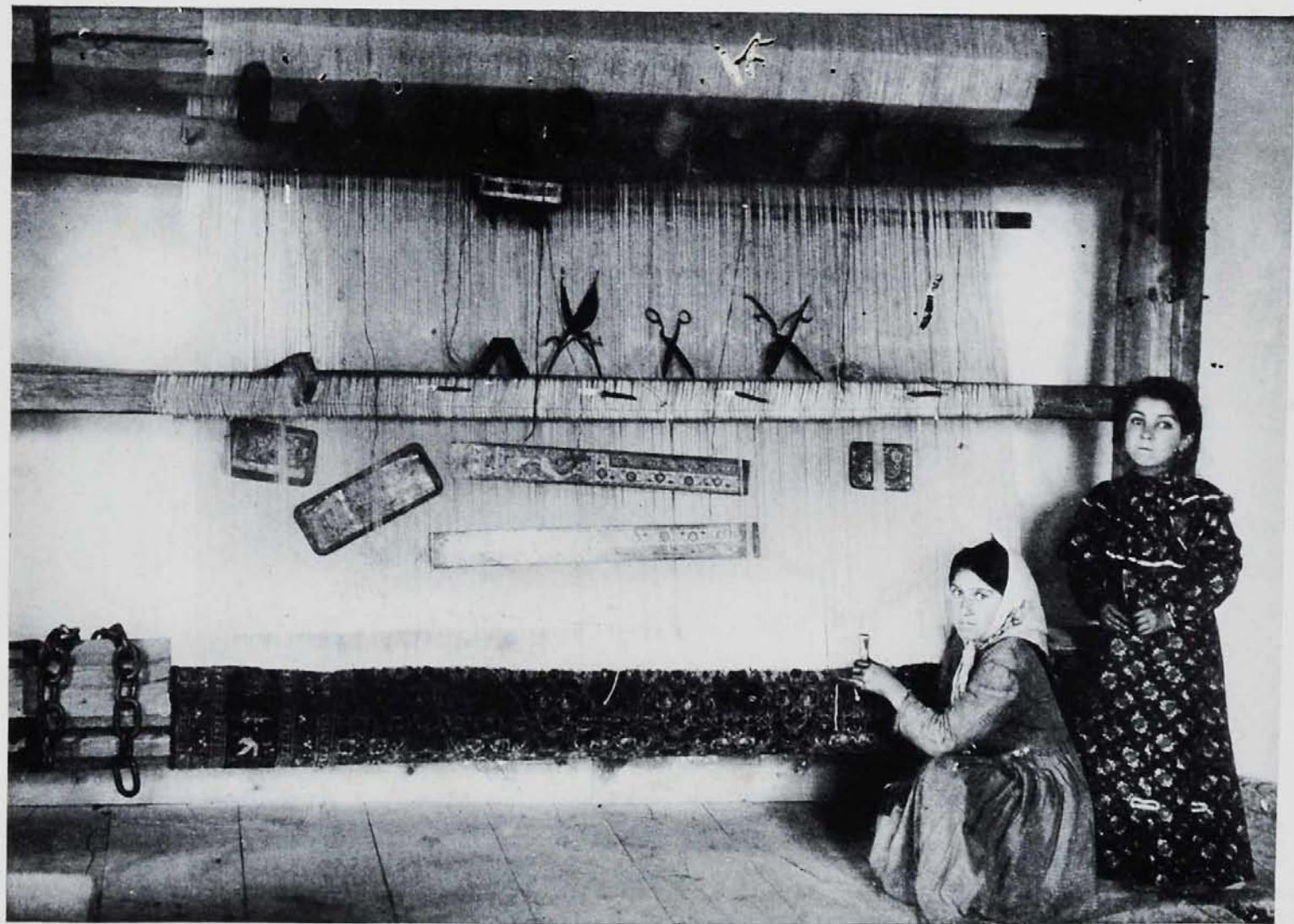


PLATE 105
YOUTHFUL WEAVERS

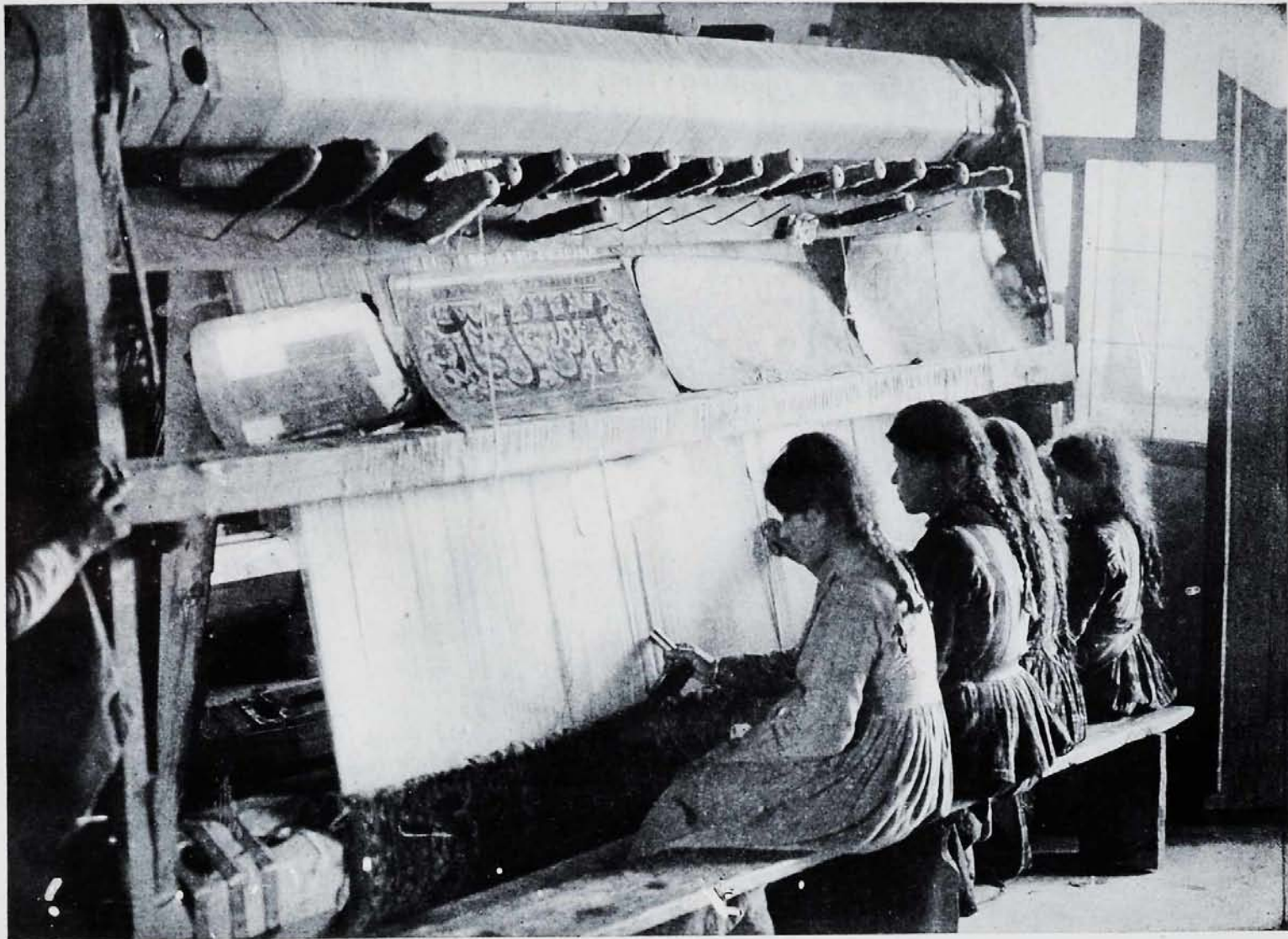


PLATE 106
A TURKISH LOOM



PLATE 107

THE ARDEBIL MOSQUE CARPET



PLATE 108

BERLIN DRAGON AND PHOENIX RUG



PLATE 109

EAST INDIAN HUNTING RUG

IN THE BOSTON MUSEUM OF FINE ARTS
BY COURTESY OF MR. SIDNEY N. DEANE

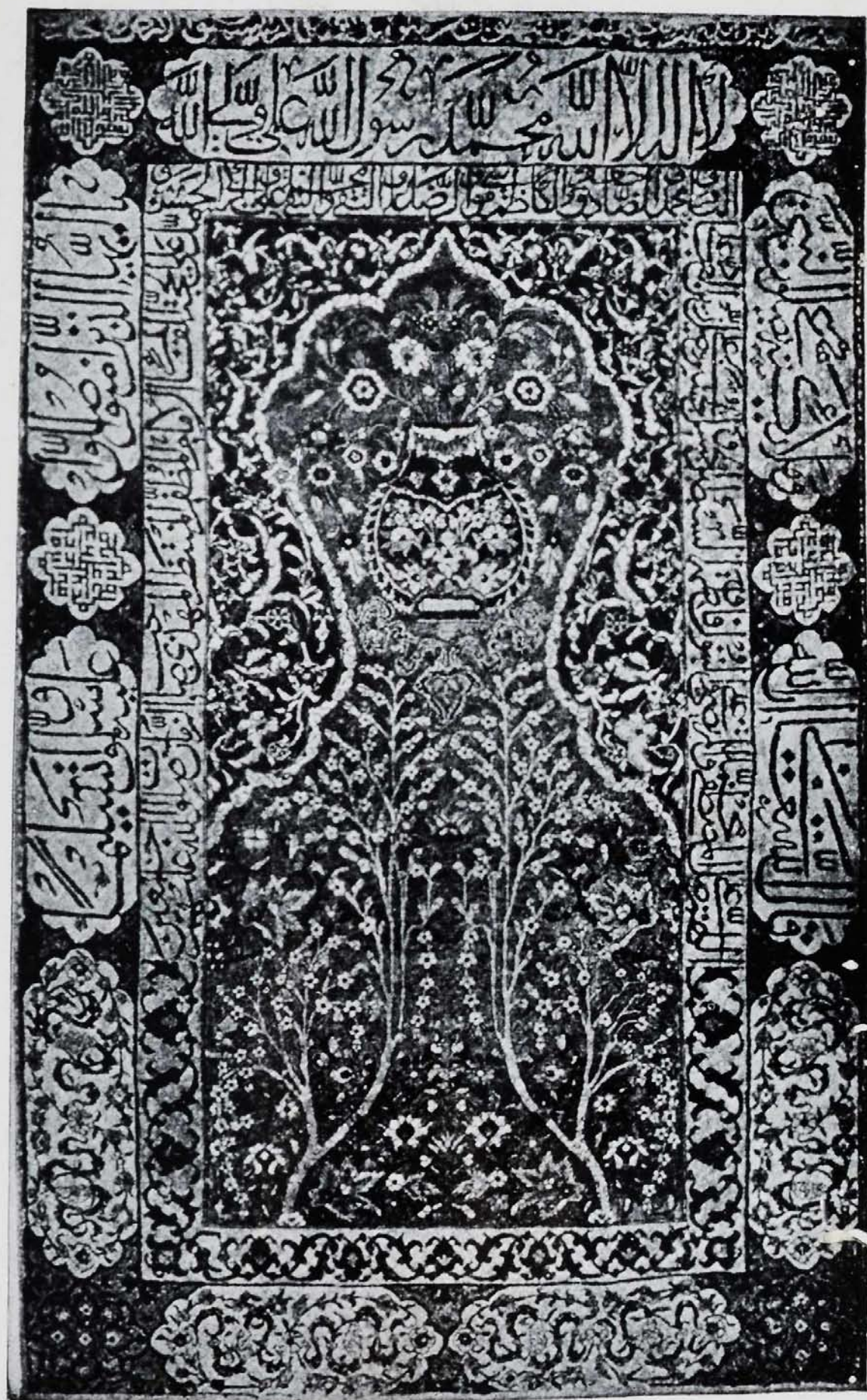


PLATE 110

THE ALTMAN PRAYER RUG

BY COURTESY OF MR. BENJAMIN ALTMAN



PLATE 111

THE METROPOLITAN ANIMAL RUG

BY COURTESY OF THE METROPOLITAN MUSEUM OF ART



PLATE 112

THE BAKER HUNTING RUG

BY COURTESY OF THE LATE GEORGE F. BAKER