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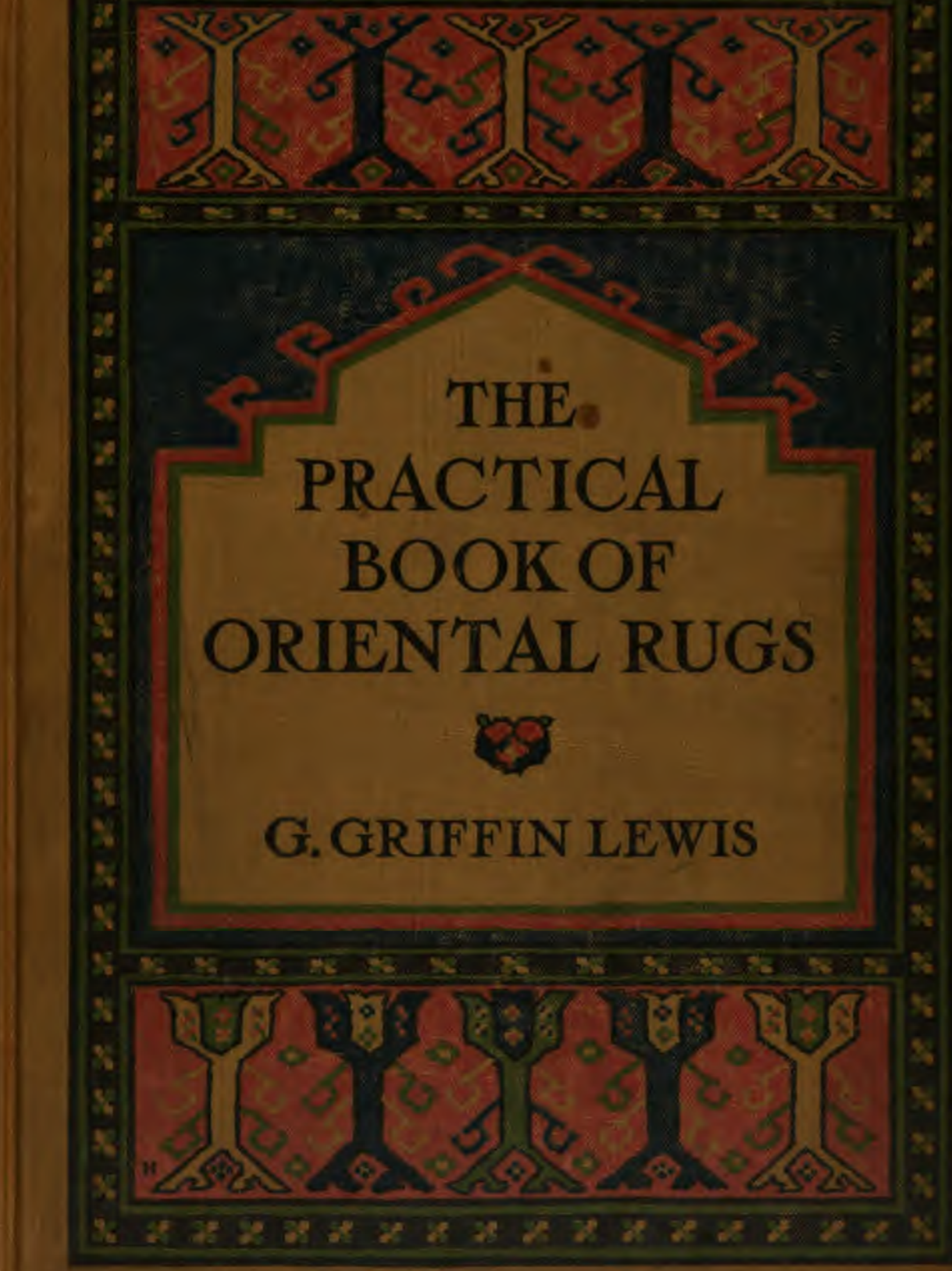
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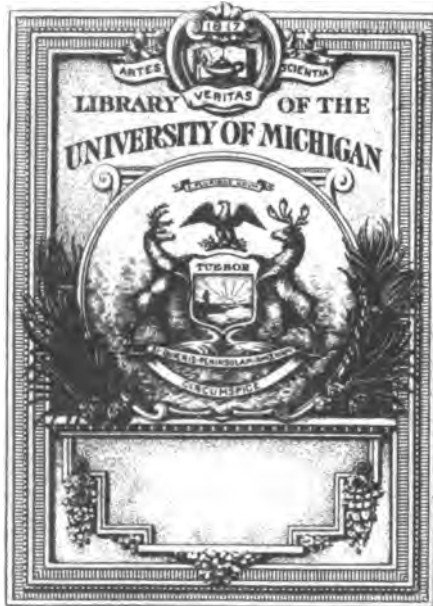
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THE  
PRACTICAL  
BOOK OF  
ORIENTAL RUGS



G. GRIFFIN LEWIS



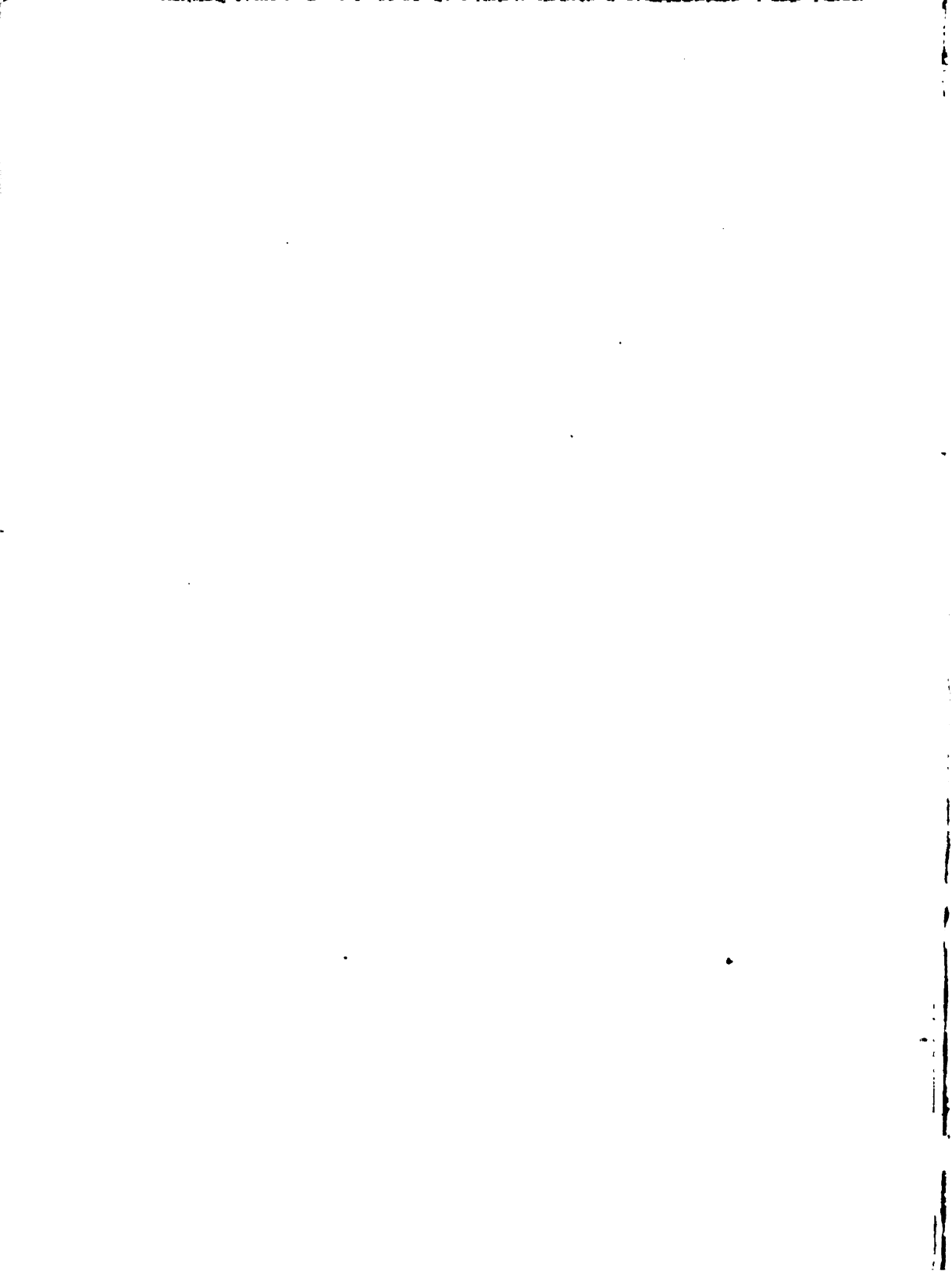
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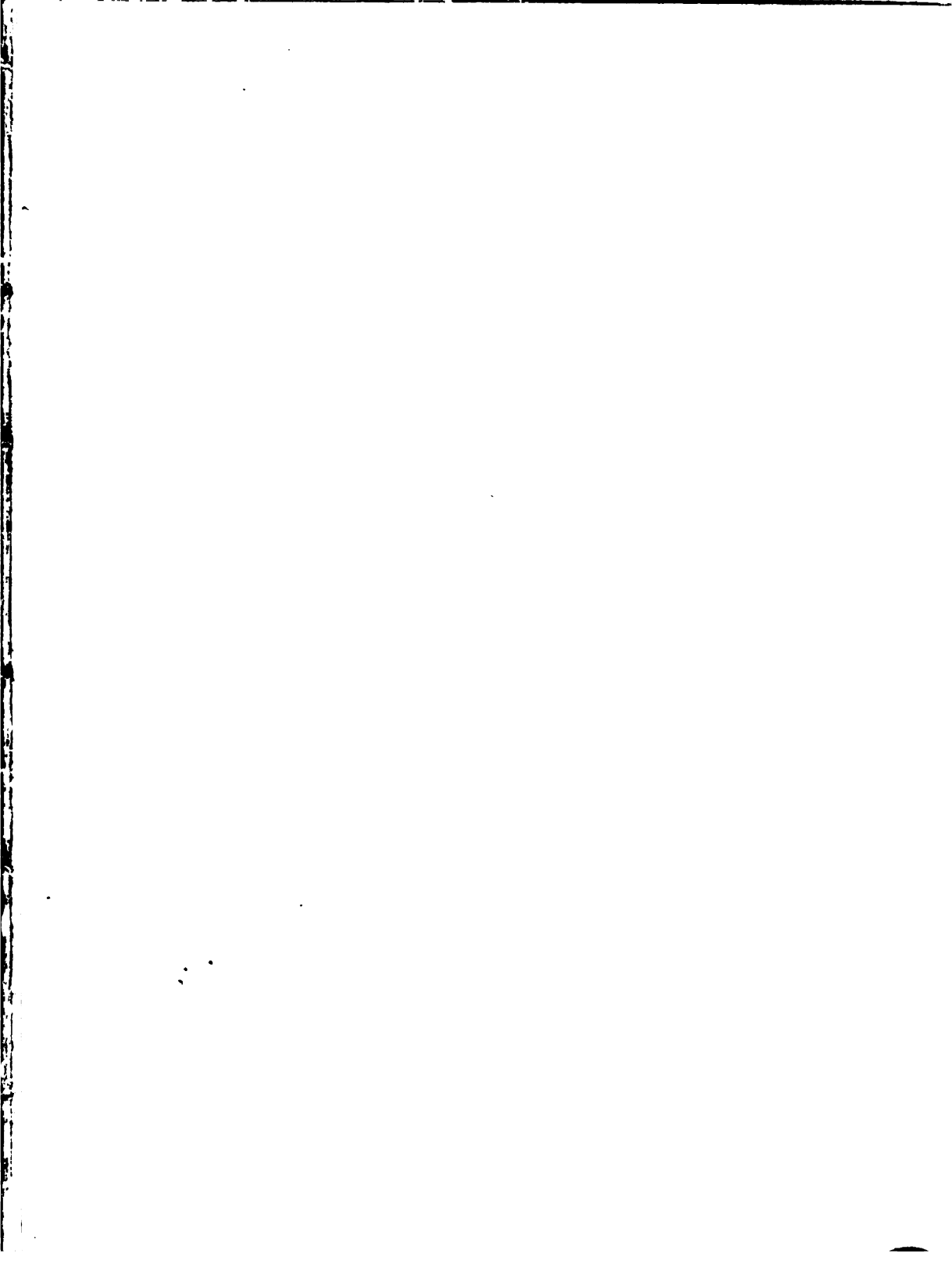


Cudworth Bay.



**THE  
PRACTICAL BOOK  
OF ORIENTAL RUGS**









## MESHED PRAYER RUG

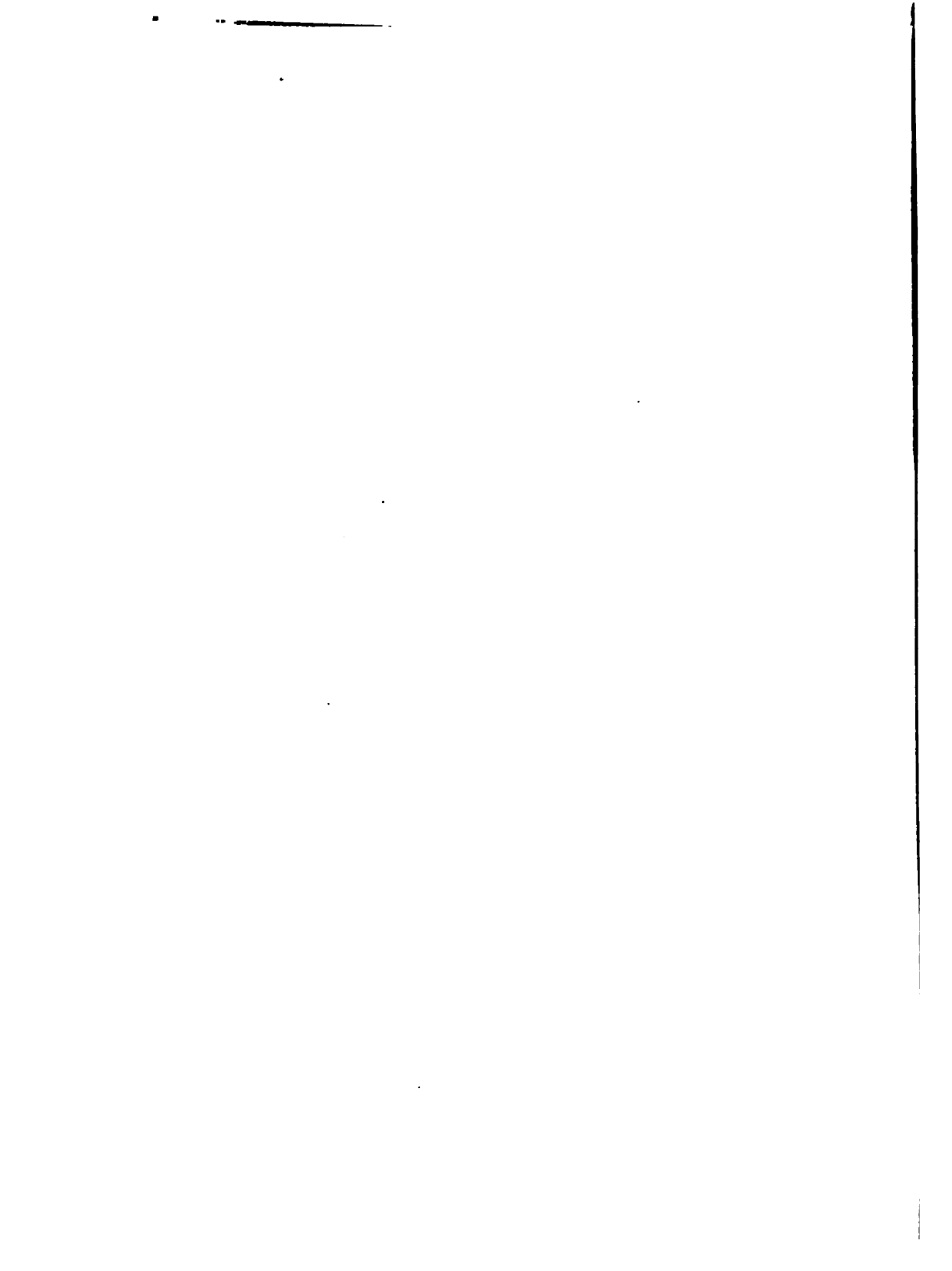
Size 4' × 3'

FROM THE COLLECTION OF THE AUTHOR

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 Senna 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.

(See page 209)



**THE  
PRACTICAL BOOK  
OF ORIENTAL RUGS**

BY  
**G. GRIFFIN LEWIS**

WITH 10 ILLUSTRATIONS IN COLOR, 75 IN DOUBLETONE  
67 DESIGNS IN LINE, CHART AND MAP



PHILADELPHIA & LONDON  
J. B. LIPPINCOTT COMPANY

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## PREFACE

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ORIENTAL rugs have become as much a necessity in our beautiful, artistic homes as are the paintings on the walls and the various other works of art. Their admirers are rapidly increasing, and with this increased interest there is naturally an increased demand for more reliable information regarding them.

The aim of the present writer has been practical—no such systematized and tabulated information regarding each variety of rug in the market has previously been attempted. The particulars on identification by prominent characteristics and detail of weaving, the detailed chapter on design, illustrated throughout with text cuts, thus enabling the reader to identify the different varieties by their patterns; and the price per square foot at which each variety is held by retail dealers, are features new in rug literature. Instructions are also given for the selection, purchase, care and cleaning of rugs, as well as for the detection of fake antiques, aniline dyes, etc.

## PREFACE

In furtherance of this practical idea the illustrations are not of museum pieces and priceless specimens in the possession of wealthy collectors, but of fine and attractive examples which with knowledge and care can be bought in the open market to-day. These illustrations will therefore be found of the greatest practical value to modern purchasers. In the chapter on famous rugs some few specimens illustrative of notable pieces have been added.

In brief, the author has hoped to provide within reasonable limits and at a reasonable price a volume from which purchasers of Oriental rugs can learn in a short time all that is necessary for their guidance, and from which dealers and connoisseurs can with the greatest ease of reference refresh their knowledge and determine points which may be in question.

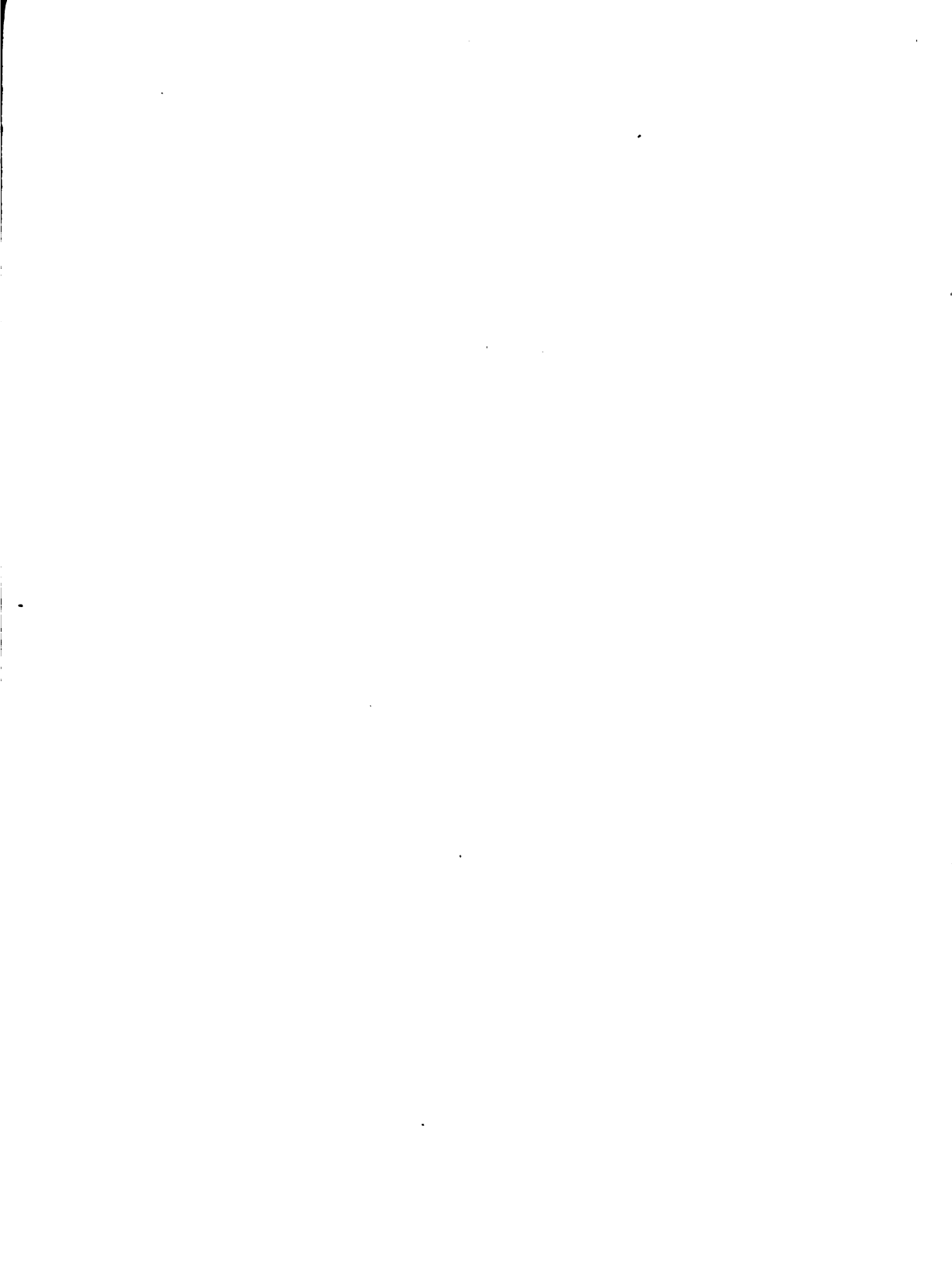
For many valuable hints the author wishes to acknowledge indebtedness to the publications referred to in the bibliography; to Miss Lillian Cole, of Sivas, Turkey; to Major P. M. Sykes, the English Consulate General at Meshed, Persia; to B. A. Gupte, F. Z. S., Assistant Director of Ethnography at the Indian Museum, Calcutta, India; to Prof. du Bois-Reymond, of Shanghai, China; to Dr. John G. Wishard, of the American

## PREFACE

Hospital at Teheran, Persia; to Miss Alice C. Bewer, of the American Hospital at Aintab, Turkey; to Miss Annie T. Allen, of Brousa, Turkey; to Mr. Charles C. Tracy, president of Anatolia College, Morsovan, Turkey; to Mr. John Tyler, of Teheran, Persia; to Mr. E. L. Harris, United States Consulate General of Smyrna, Turkey; to Dr. J. Arthur Frank, Hamadan, Persia; and to Miss Kate G. Ainslie, of Morash, Turkey.

For the use of some of the plates and photographs acknowledgment is made to Mr. A. U. Dilley, of Boston, Mass.; to H. B. Claffin & Co., of New York City; to Mr. Charles Quill Jones, of New York City; to Miss Lillian Cole, of Sivas, Turkey; to Maj. P. M. Sykes, of Meshed, Persia; to Maj. L. B. Lawton, of Seneca Falls, N. Y.; to Mr. William E. Curtis, of Washington, D. C.; to *The Scientific American* and to *Good Housekeeping* magazine; while thanks are due Mr. A. U. Dilley, of Boston, Mass., for three of the colored plates and to Clifford & Lawton, of New York City, for the map of the Orient .





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## INTRODUCTION

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Just when the art of weaving originated is an uncertainty, but there seems to be a consensus of opinion among archæologists in general that it was in existence earlier than the 24th century before Christ. The first people which 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

## INTRODUCTION

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 to-day. 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 master-piece has its individuality,

## INTRODUCTION

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. Is it strange then that this wonderful reproduction of colors appeals to connoisseurs and art lovers of every country?

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 only 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. Twenty-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

## INTRODUCTION

a home in the United States. To what extent this is true may be shown by the custom house statistics, which prove that, even under a tariff of nearly 50 per cent., the annual importation exceeds over five million dollars and New York City with the possible exception of London has become the largest rug market of the world. This importation will continue on even a larger scale until the Orient is robbed of all its fabrics and the Persian rug will have become a thing of the past.

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 and never will be able to produce any that will 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.

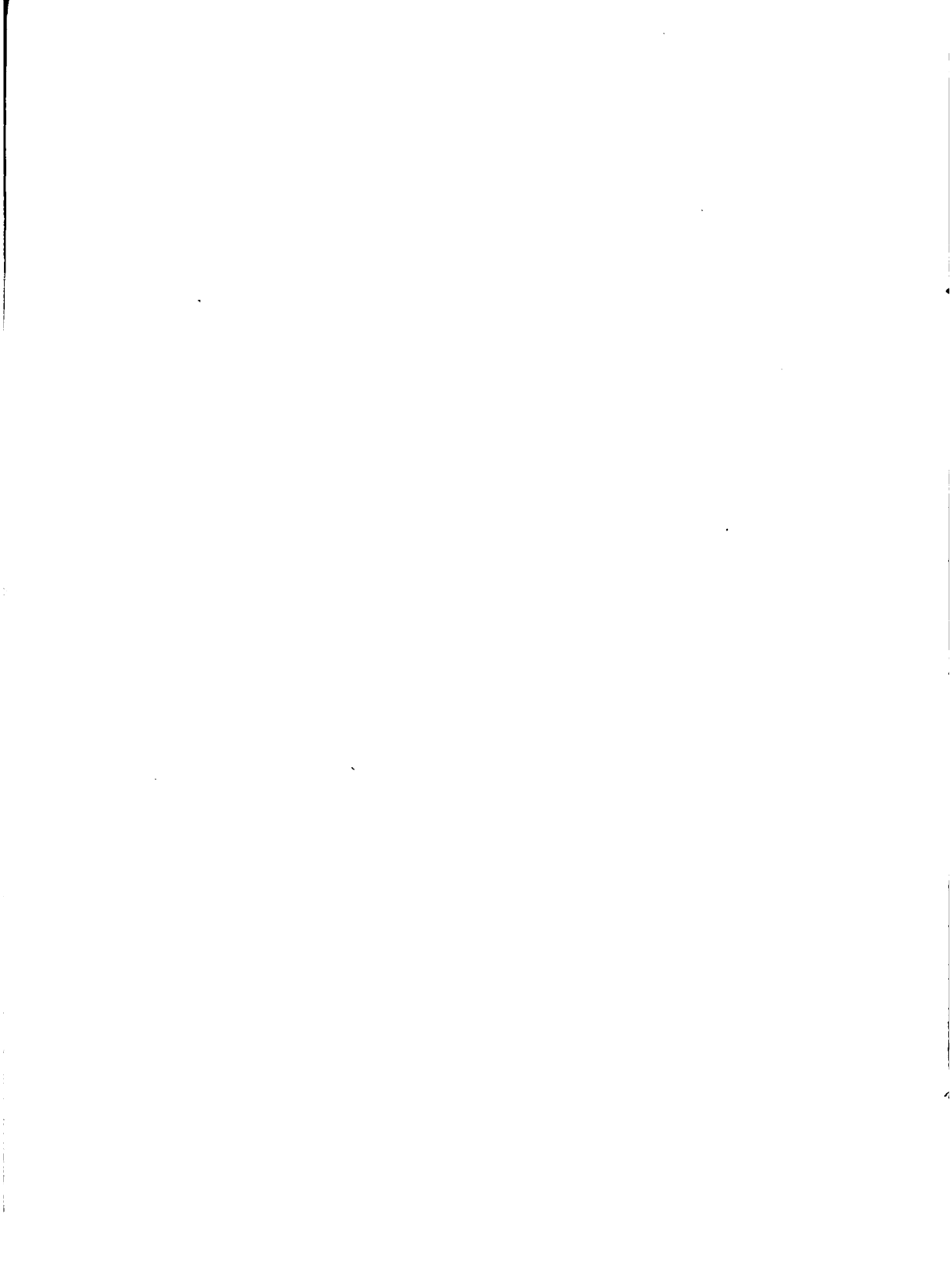
Only in a land where time is of little value and is not considered as an equivalent to money, can such artistic perfection be brought about.

**PART I**





## **COST AND TARIFF**



# THE PRACTICAL BOOK OF ORIENTAL RUGS

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## COST AND TARIFF

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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 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.

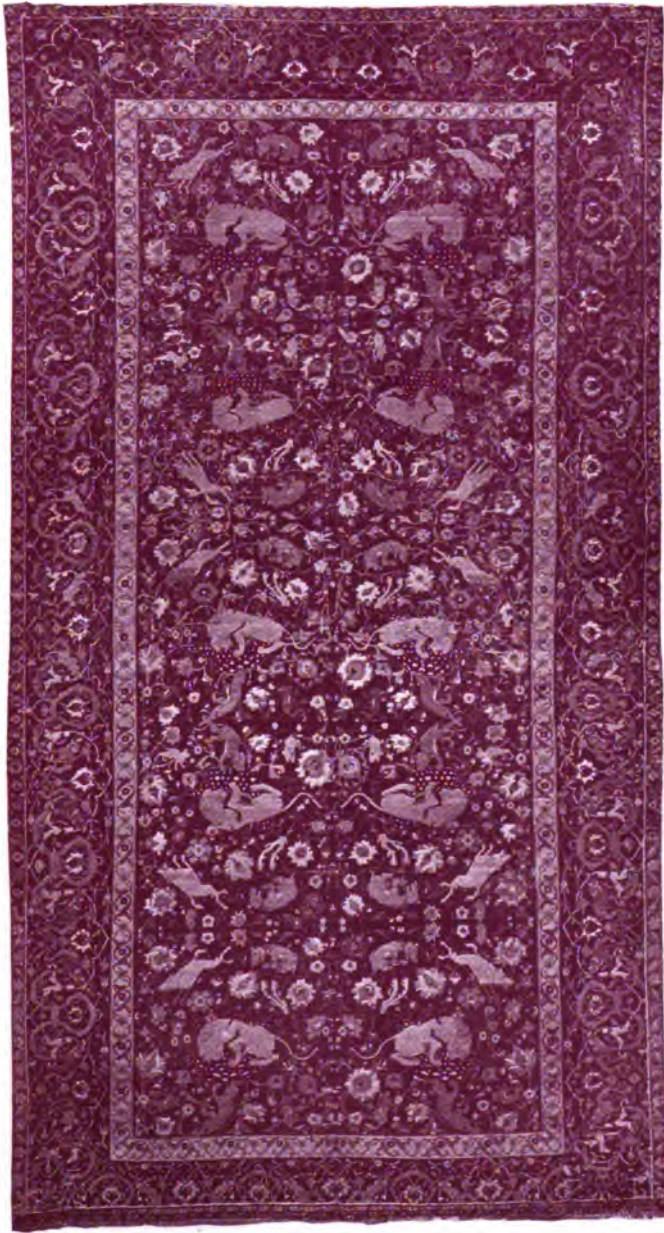
When we consider that from the time a rug leaves the weavers' hands until it reaches the final buyer there are at least from five to seven profits to pay besides, in some countries, the government tariffs thereon, it is no wonder that the prices at times seem exorbitant. The transportation charges amount to about ten cents per square foot.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

The Turkish government levies one per cent. export duty and the heavily protected United States levies forty per cent. ad valorem and ten cents per square foot besides, all of which alone adds over fifty per cent. to the original cost in America, and yet should we estimate the work upon Oriental rugs by the American standard of wages they would cost from ten to fifty times their present prices.

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.

In the United States good, durable Eastern rugs may be bought for from sixty cents to ten dollars per square foot, and in England for much less. Extremely choice pieces may run up to the thousands. At the Marquand sale in New York City in 1902, a fifteenth century Persian rug (10-10 x 6-1) was sold for \$36,000, nearly \$550 a square foot. The holy carpet of the Mosque at Ardebil, woven at Kashan in 1536 and now owned by the South Kensington Museum, of London, is valued at \$30,000. The famous hunting rug, which was presented some years ago by the late



**THE METROPOLITAN ANIMAL RUG**

**BY COURTESY OF THE METROPOLITAN MUSEUM OF FINE ARTS  
NEW YORK CITY  
(See page 326)**



## COST AND TARIFF

Ex-Governor Ames of Massachusetts to the Boston Museum of Fine Arts, is said to have cost \$35,000. The late Mr. Yerkes of New York City paid \$60,000 for his "Holy Carpet," the highest price ever paid for a rug. Mr. J. P. Morgan recently paid \$17,000 for one 20 x 15. Two years ago H. C. Frick paid \$160,000 for eight small Persians, \$20,000 apiece. Senator Clark's collection cost \$3,000,000, H. O. Havemeyer's \$250,000, and O. H. Payne's \$200,000.

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 one uses the proper judgment in selecting, his 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.

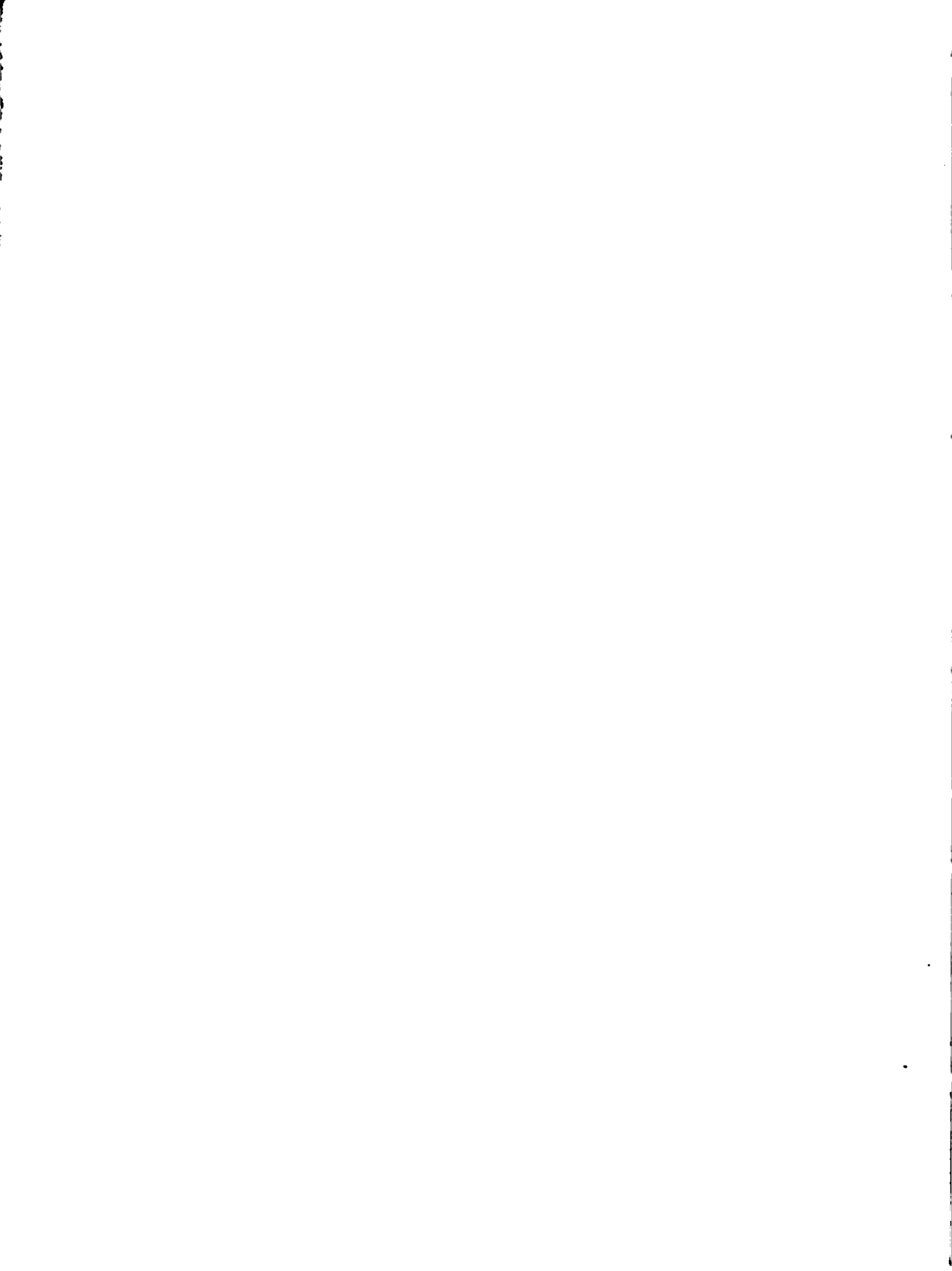
In comparing the cost of furnishing a home with Oriental rugs or with carpets one should further take into consideration the fact that with



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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**



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## DEALERS AND AUCTIONS

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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 class above referred to. 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.

Few of these people, moreover, 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 judg-

## THE PRACTICAL BOOK OF ORIENTAL RUGS

ment 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.

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 into the hands of the deliveryman will average in price about the same as similar rugs at a retail store.



A PERSIAN RUG MERCHANT

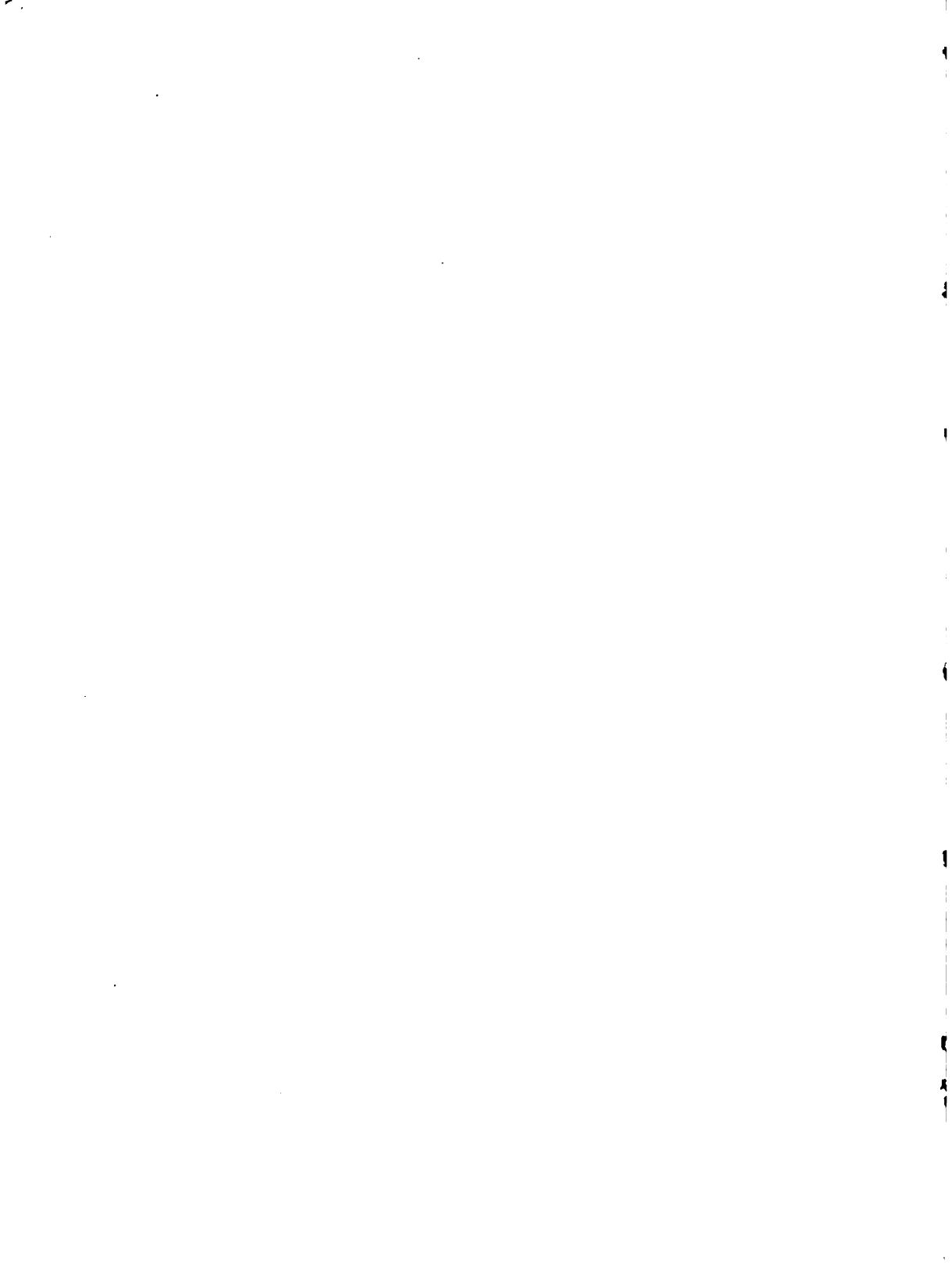


EXPERT WEAVER AND INSPECTOR

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## ANTIQUES





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## ANTIQUES

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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 to-day 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 be at least fifty years old, having been made before the introduction of aniline dyes. 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,

## THE PRACTICAL BOOK OF ORIENTAL RUGS

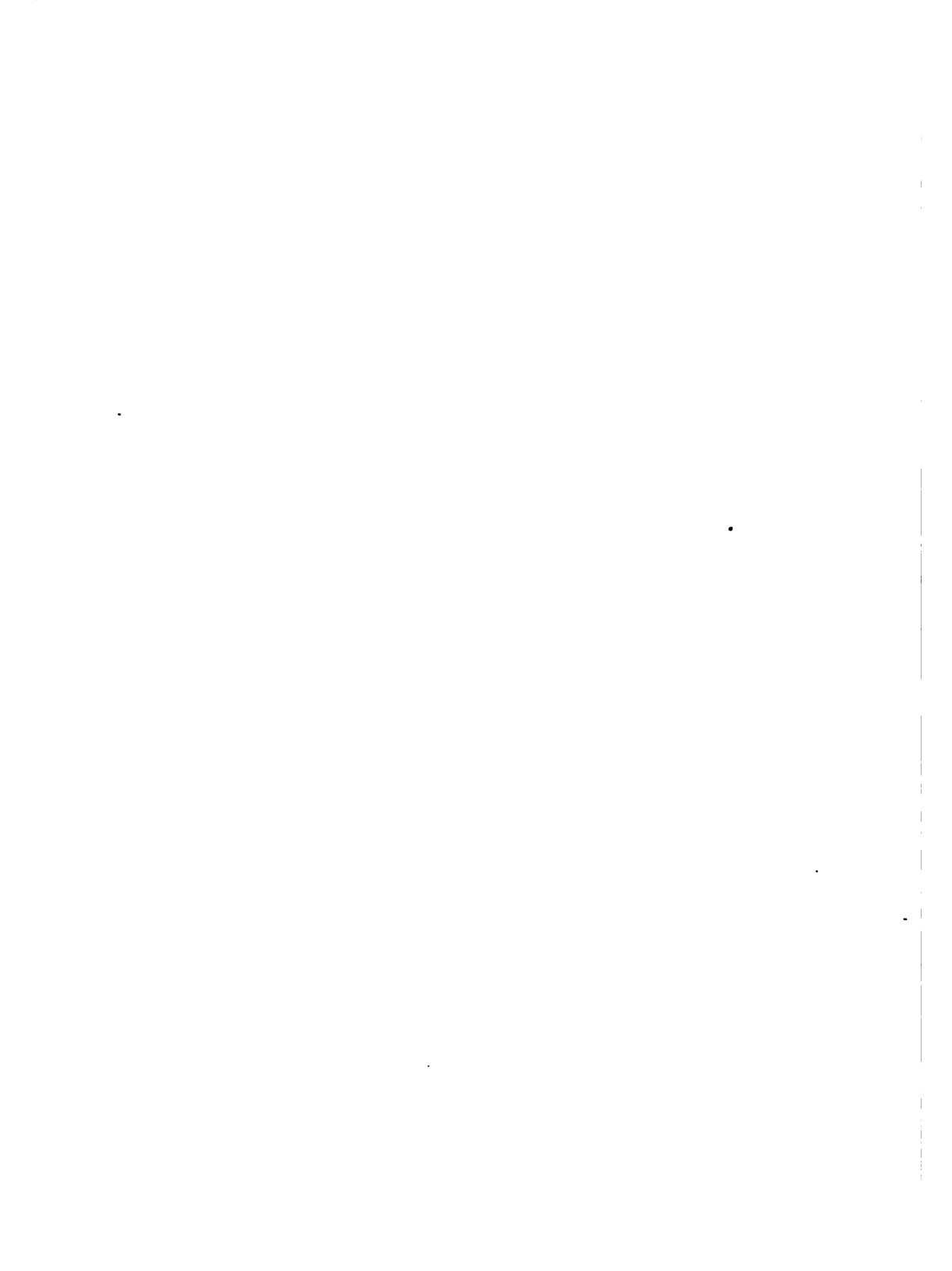
to which he assigns dates by their peculiarities in style. Every time a design is copied it undergoes some slight change until, perhaps, the original design is lost. This modification of designs also affords great assistance in determining their age. In the Tiffany studios in New York City can be seen a series of Feraghan rugs showing the change in design for several generations.

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 lustre 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. Mr. Charles Quill Jones, who has made three trips through the Orient in search of old rugs, reports that region nearly bare of gems. During his last sojourn in those parts he has succeeded in collecting a considerable number of valuable pieces, but his success may be attributed to the poverty and disruption of house-



THE BAKER HUNTING RUG  
BY COURTESY OF MR. GEORGE F. BAKER  
(See page 327)



## ANTIQUES

holds occasioned by the losses of the recent revolution in Persia. As especially rare he writes of having secured five pieces which were made during the reign of Shah Abbas in the 16th century. In England, France, Germany, Russia, Austria, Poland, and especially Bavaria, there are many fine old pieces, those of London, Paris, Berlin, Vienna, and Budapest being particularly noteworthy. The Rothschild collection in Paris contains many matchless pieces and 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 Fine Arts in New York City. The Yerkes collection of Oriental rugs, which has recently been disposed of at public sale by the American Art Galleries, contained nothing but Polish fabrics and Persian carpets of royal origin,

## THE PRACTICAL BOOK OF ORIENTAL RUGS

made at some early date prior to the seventeenth century. Some of the most prominent collectors of the United States are Mr. J. Pierpont Morgan of New York City, who has one of the most valuable collections in the world; Mr. H. C. Frick of Pittsburg, Pa., Miss A. L. Pease of Hartford, Conn., Mr. C. F. Williams of Morristown, Pa., the Hon. W. A. Clark and Mr. Benjamin Altman of New York City, Mr. Theodore M. Davis of Newport, R. I., and Mr. P. A. B. Widener of Elkins Park, Pa. The late Ex-Governor Ames of Massachusetts was an enthusiastic collector and possessed many fine pieces.

Mr. A. T. Sinclair of Allston, Mass., possesses over one hundred and fifty antiques, which he himself collected over twenty years ago from the various districts of Persia, Asia Minor, the Caucasus, Turkestan, and Beluchistan. Many of these pieces are from one hundred and fifty to two hundred and fifty years old and every one is a gem.

With the exception of an occasional old Ghiordes, Kulah, 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.

## ANTIQUES

Rugs may be artificially aged but never without detriment to them. 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 lustre the rugs are usually run between hot rollers after the application of glycerine or paraffin 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.

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.

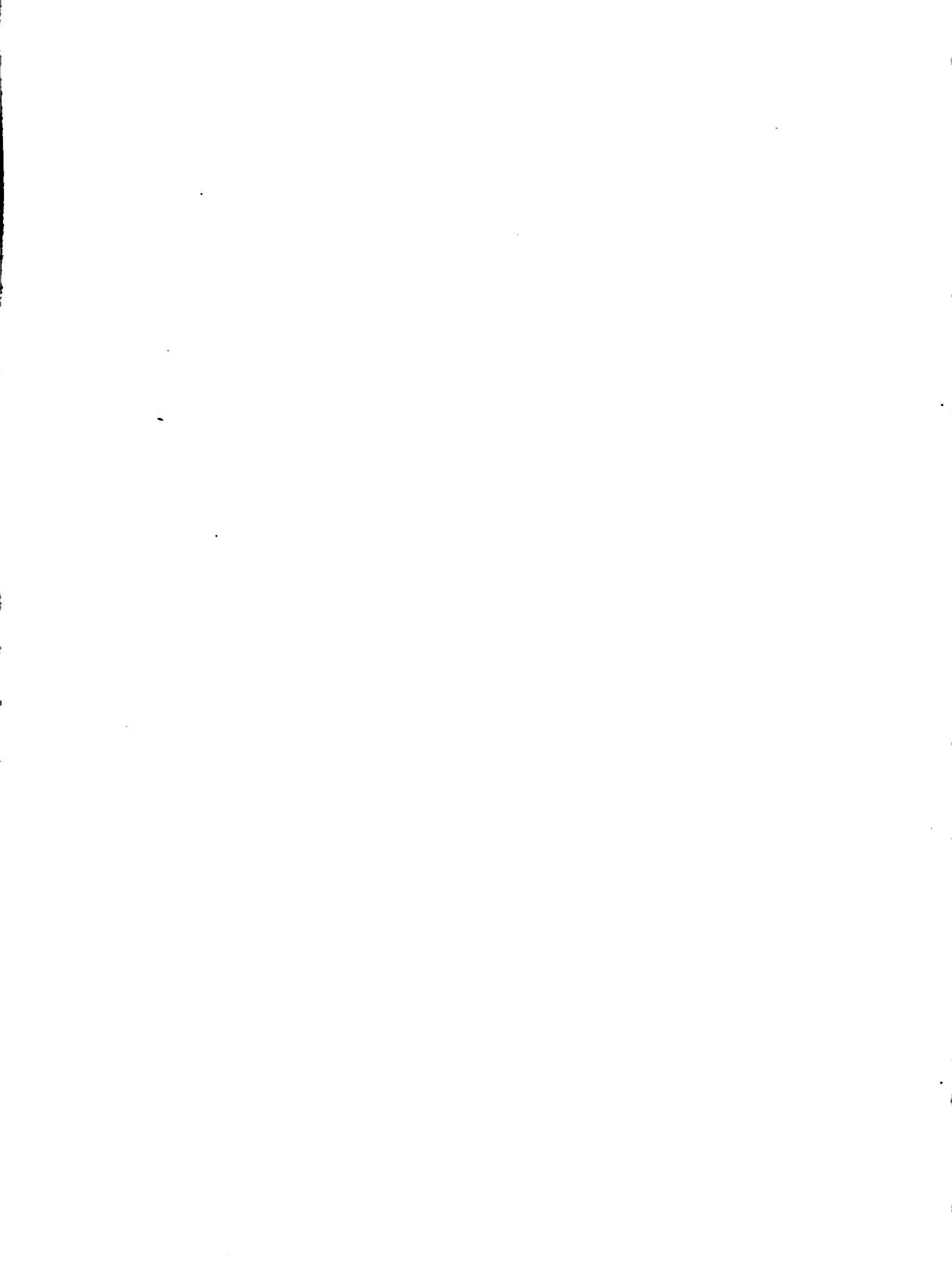


## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 ones 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, certain colors, especially the blues, reds and greens, will wipe off to a certain extent. After this first washing out, however, nothing other than an acid will disturb the vegetable color.

## **ADVICE TO BUYERS**



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## ADVICE TO BUYERS

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No set of rules can be furnished which will fully protect purchasers against deception. It is well, however, for one, 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, 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 in 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 side; second, the pile is composed of rows of distinctly tied knots, which are made plainly visible by separating it; third, the sides are either

## THE PRACTICAL BOOK OF ORIENTAL RUGS

overcast with colored 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 over 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 centre 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. 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



**SARUK RUG**

Size 14' × 10'

LOANED BY A. U. DILLEY & CO.

**OWNER'S DESCRIPTION**

The field: Three fawn and blue flower colored medallions and four arabesques in a line arrangement on a rose-colored background, strewn with garlands.

The border: One broad stripe, carrying elaborate floral sprays and arabesques, separated by four elongated corner designs in blue.

An elegant combination of brilliant color and ornate floral design. Cotton foundation and wool pile.

( See page 201 )

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## ADVICE TO BUYERS

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 slightly burn 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.

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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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

## ADVICE TO BUYERS

has thoroughly dried notice whether or not the white has taken any of the other colors. If so, they are aniline.

A rather 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. Unless one is an expert, however, he should refrain from relying upon his own judgment in buying a rug for an antique.

It may be interesting to know the meaning of the tags and seals that are so frequently found on rugs. The little square or nearly square cloth tag that is so frequently 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 exporter, the importer and the custom 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

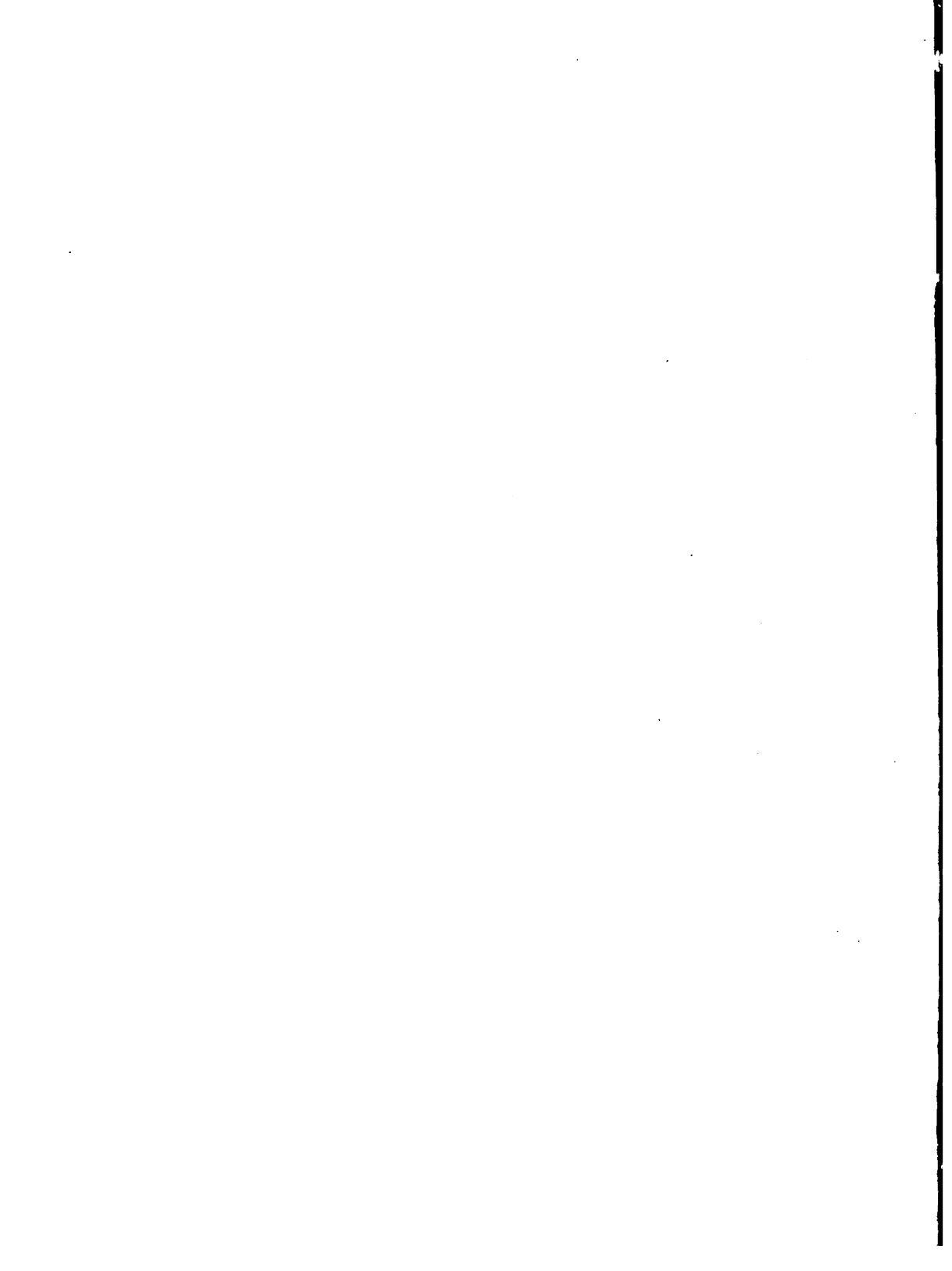
## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 select 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



**SYMBOLIC PERSIAN SILK (TABRIZ) RUG**  
(See page 306)



## ADVICE TO BUYERS

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.

Light rooms of Louis XVI style would hardly look as well with bright, rich colored rugs as they would with delicately tinted Kirmans, Saruks, and Sennas. Nor would the latter styles look as well in a Dutch dining room, finished in black oak, as would the rich, dark Bokharas and Feraghans. Mission rooms also require the dark colored rugs. 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-naped 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 naped 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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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

RECEPTION ROOM.—A light colored Kerman-shah, Tabriz, Saruk, Senna, 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 had 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,

## ADVICE TO BUYERS

Ispahans, Sarabands, Shiraz, Mosuls, Daghestans, Kabistans, and Beluchistans.

**DINING ROOM.**—Ordinarily nothing would be more appropriate than one of the Herez or Sultanabad productions unless the room be one of the Mission style, in which case a Khiva Bokhara would be most desirable. Small pieces would not be suitable.

**LIBRARY OR DEN.**—One large or several small pieces, 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.

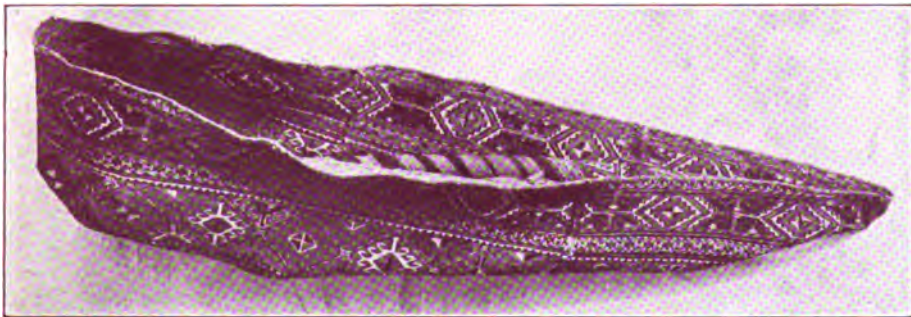
**BEDROOMS.**—For chambers where colors rather than period styles are dominant and where large rugs are never appropriate, prayer rugs like those of the Kulah, Ghiordes, Ladik, Anatolian, or Daghestan varieties are to be desired. Those with yellow as the predominating color blend especially well with mahogany furniture if the walls are in buff or yellow tones. The Nomad products are especially desirable for bedrooms

## THE PRACTICAL BOOK OF ORIENTAL RUGS

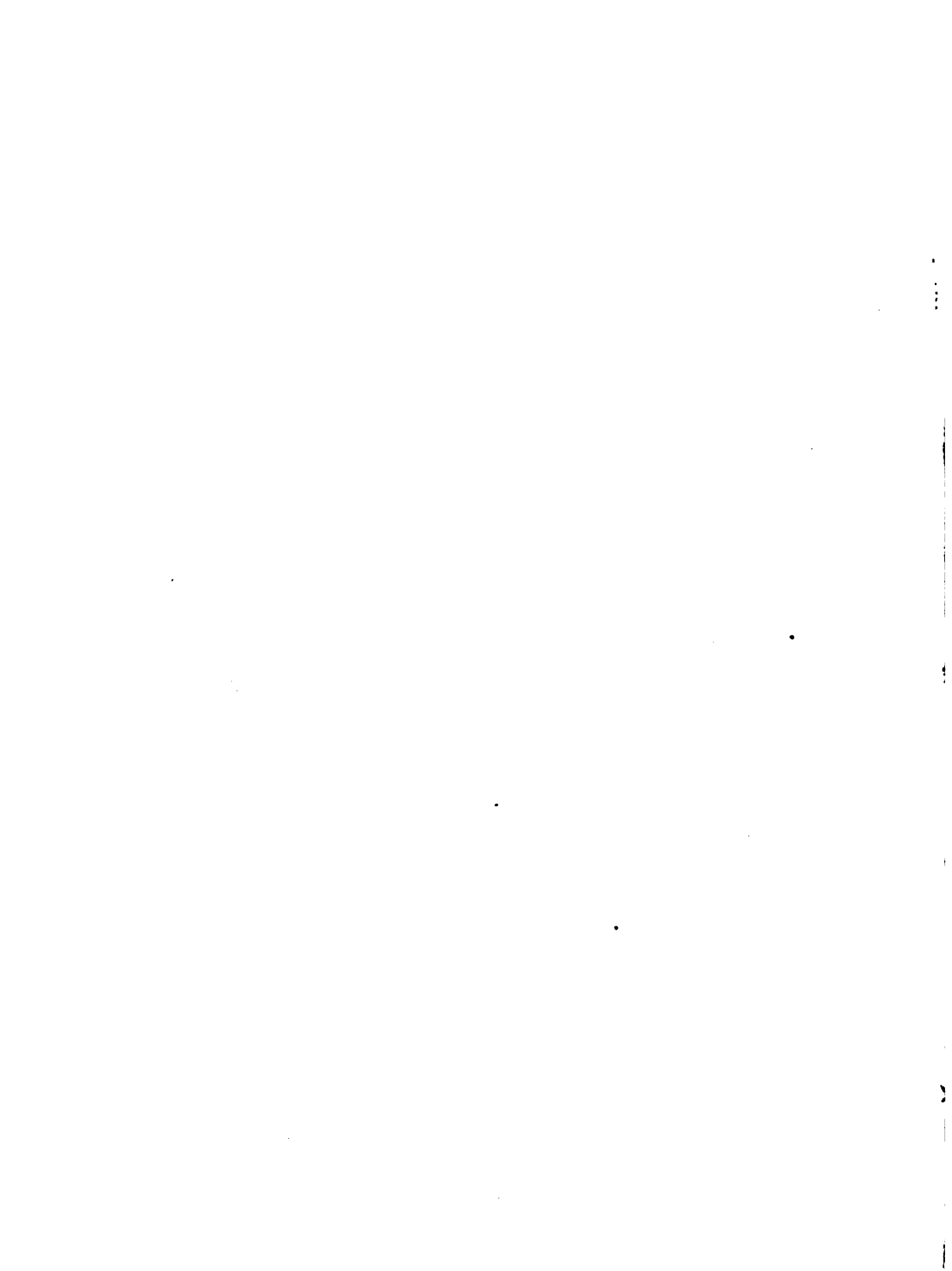
on account of the comfort which they afford. Being thick and soft the sensation to the tread is luxurious. An occasional Anatolian, Ladik, Bergama, Meles, or Bokhara mat placed before a dresser or a wash-stand; a Shiraz pillow on the sofa; a Senna Ghileem thrown over a divan; a Shiraz, Mosul, or Beluchistan saddle-bag on a Mission standard as a receptacle for magazines; a silk rug as a table spread, etc., will all add greatly to the Oriental effect.



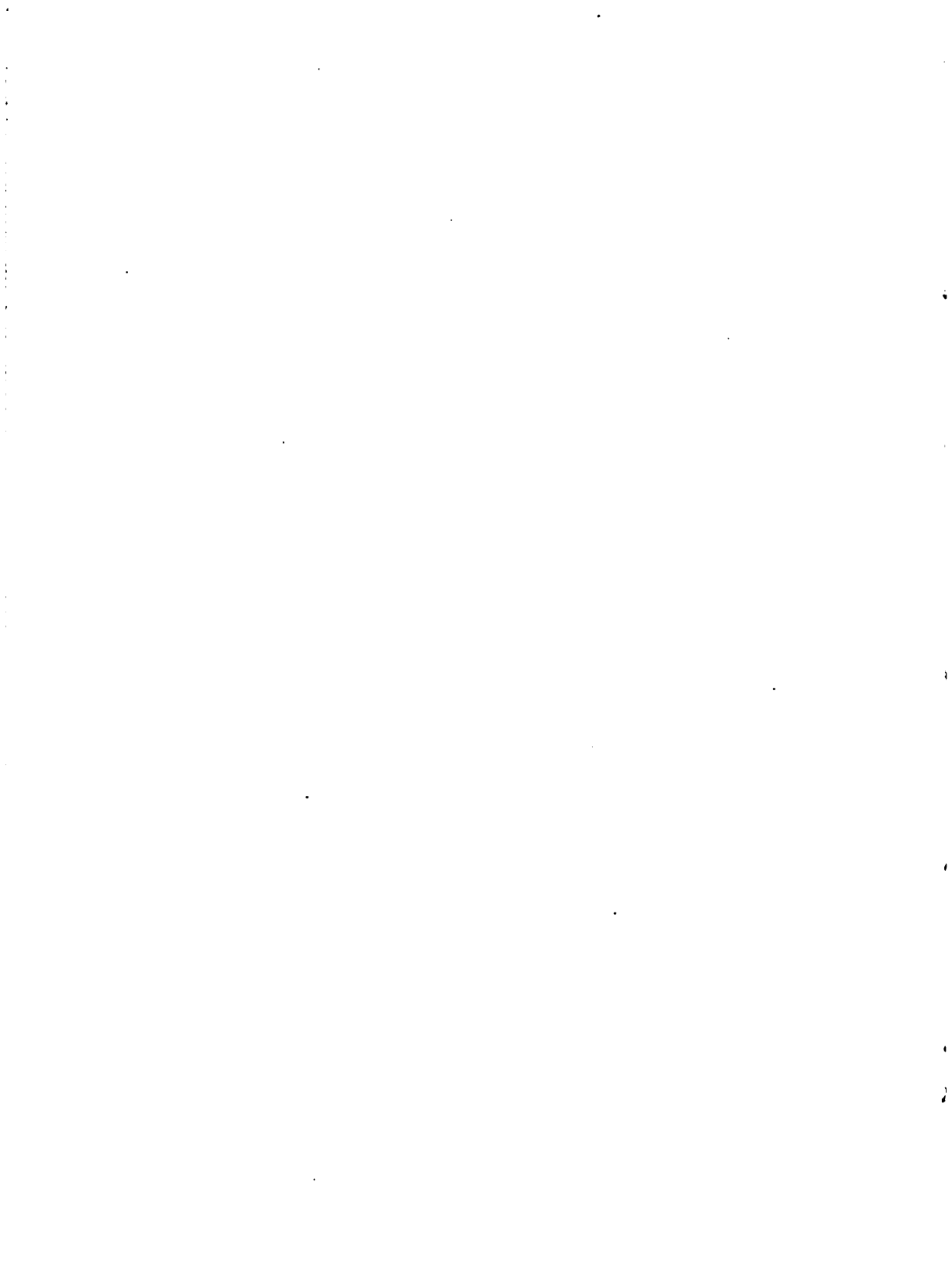
**A CONVENIENT PERIODICAL HOLDER  
MADE BY THROWING A SHIRAZ SADDLE-BAG OVER A MISSION  
STANDARD**



**A PERSIAN TRUNK  
TO BE BOUND TO A CAMEL OR DONKEY WITH HORSEHAIR ROPES. THIS  
IS NOT MADE OF A RUG, BUT WOVEN SPECIFICALLY AS A TRUNK**



# THE HYGIENE OF THE RUG



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## THE HYGIENE OF THE RUG

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In all the literature on Oriental Rugs no mention has been made of their sanitary condition when laid on the floors of our homes. In response to a letter of inquiry, one of our American missionaries, a young lady stationed at Sivas, Turkey in Asia, who very modestly objects to the use of her name, so well explained the condition of affairs that portions of her letter given verbatim will prove most interesting. She says:

“ In Sivas there are a number of rug factories in which are employed many thousand little girls, ages ranging from four years upward. They work from twelve to fourteen hours a day and I believe the largest amount received by them is five piasters (less than twenty cents) and the small girls receive ten to twenty paras (a cent or two). These factories are hotbeds of tuberculosis and we have many of these cases in our Mission Hospital. Of course this amount of money scarcely keeps them in bread and in this underfed condition, working so long in ill ventilated rooms, they quickly succumb to this disease. These girls are



## THE PRACTICAL BOOK OF ORIENTAL RUGS

all Armenians in that region. The Turks do not allow their women and children to work in public places. The Armenians are going to reap a sad harvest in the future in thus allowing the future wives and mothers of their race to undermine their health working in these factories. These rugs are all exported to Europe and America.

“No matter what part of the city you pass through this time of the year you will see looms up in the different homes and most of the family, especially the women and children, working on these rugs, and it is very interesting to watch them and to see how skilful even the small children grow in weaving these intricate patterns. Making rugs in the homes is quite different from making them in the factories, for in the summer at least they have plenty of fresh air.

“No doubt many rugs made in these homes are filled with germs of contagious diseases, for they use no precautions here when they have such diseases in the family, and usually the poor people only have one room, and if a member of the family is stricken with smallpox or scarlet fever the rest of the family continue to work on the rug often in the same room.”

Another correspondent from Marash, Turkey in Asia, says, “If you are interested in humanity

## THE HYGIENE OF THE RUG

as well as in rugs, please put in a strong plea against some of these factories which are employing children who can scarcely speak. These little babies sit from morning till evening tying and cutting knots in damp and poorly ventilated places. Is it a wonder that diseases, especially tuberculosis, are developing rapidly among them?"

A third correspondent says, "Often rugs upon which patients have died from contagious diseases are sold without cleaning. In fact, they are rarely cleaned."

Upon receipt of the above a letter of inquiry was at once sent to the Treasury Department at Washington regarding the disinfection of textiles from the Orient immediately upon their arrival into this country, to which we were informed that "The Surgeon-General of the Public Health and Marine Hospital Service stated that such rugs, if originating in parts or places infected with quarantinable diseases, would be required to be disinfected under the quarantine laws." This sounds sensible, but when the rugs are sent from all parts of the Orient to Constantinople, from whence they are shipped in bales to the United States, pray how can the Surgeon-General discriminate? The only safe way is for the govern-

## THE PRACTICAL BOOK OF ORIENTAL RUGS

ment to have strict laws regarding their immediate and thorough disinfection. We already have a law which requires the disinfection of hides before they are shipped to this country. It reads: "Officers of the customs are directed to treat hides of neat cattle shipped to the United States without proper disinfection as prohibited importations, and to refuse entry of such hides." Also, "the disinfection of such hides in this country or storage of the same in general order warehouses will not be permitted, for the reason that the passage of diseased hides through the country or their storage with other goods will tend to the dissemination of cattle disease in the United States." (See Section 12 of the Tariff Act of August 5, 1909.)

President Taft, in one of his messages to Congress, recommended a new department of public health whose duty it would be to consider all matters relating to the health of the nation. If his suggestions are carried out no doubt the question of disinfecting Oriental imports will be satisfactorily disposed of.

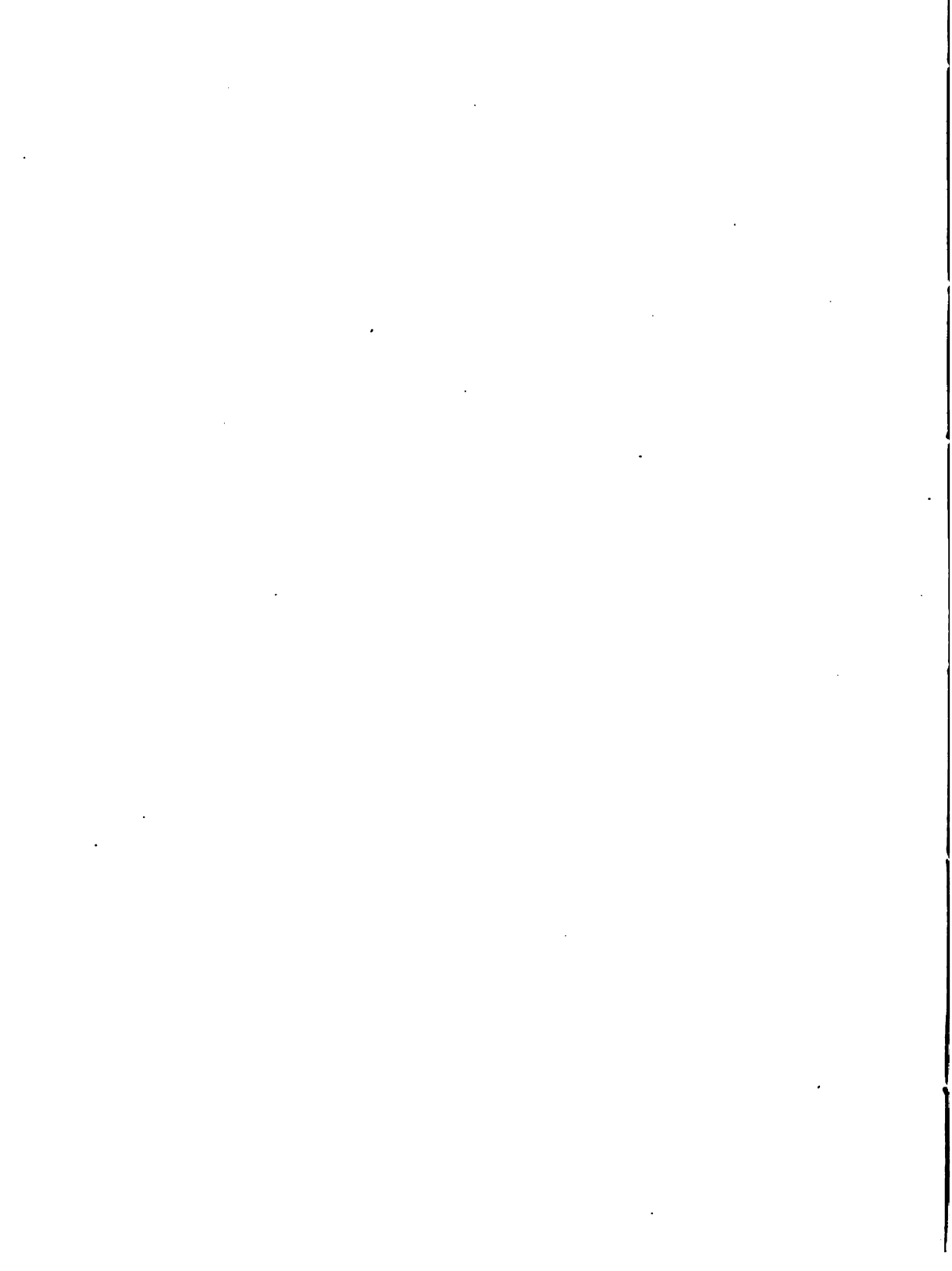
Until then we should see to it that all Oriental rugs are at least clean and free from dust before allowing them to be delivered in our homes. The great majority of these rugs, when leaving the

## THE HYGIENE OF THE RUG

Orient, are impregnated with dust from their 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.



## **THE CARE OF RUGS**



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## THE CARE OF RUGS

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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 an erroneous idea 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 the proper care. Oriental rugs cannot be handled and beaten like the domestics without serious injury. In the Orient they receive much better treatment than they do at our hands. There they are never subjected to the contact of anything rougher than the 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, resist more the wear and tear from the 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,



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 them face downward on the grass or on a clean floor and gently beat them with something pliable like a piece of rubber hose cut in strips. With a clean broom sweep the back, then turning them 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 them wonderfully.

Many rugs are improved by an occasional washing. It is usually advisable to have some reliable man, who understands this work, to do it for you, as it is quite a task and few homes have a suitable place for it. A good concrete floor will answer nicely. With a stiff brush, a cake of castile or wool soap and some warm water give



**INSPECTING RUGS AT ISPAHAN**



**PERSIAN VILLAGERS NEAR HAMADAN**



## THE CARE OF RUGS

the pile a thorough scrubbing in every direction excepting against the nap. Rinse with warm water, then with cold, turning the hose upon it for fifteen or twenty minutes. Soft water is preferable if it can be obtained. Finally, with a smooth stick or a wooden roller, squeeze the water out by stroking it with the nap. This stroking process should be continued for some time, after which the rug is spread out on a roof face upward for several clear days.

Unless rugs are frequently moved or cleaned moths are sure to get into them. Sweeping alone is not always sufficient to keep them out. For this purpose the compressed air method is *par excellence*.

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, else bad creases may be made in them which may never come out. They should be stored

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 in such a way as 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.

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, with all other extensive repairs, should be done by one especially skilled in that line.

## **THE MATERIAL OF RUGS**



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## THE MATERIAL OF RUGS

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The materials 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. 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 that which is obtained by combing the sheep in winter and is known as kurk. From this some of the choicest prayer rugs are made.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

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 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 on which to tie the pile, and a rug with such a foun-

## THE MATERIAL OF RUGS

dation will hold its shape much better. Seldom is cotton used for the pile excepting 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.

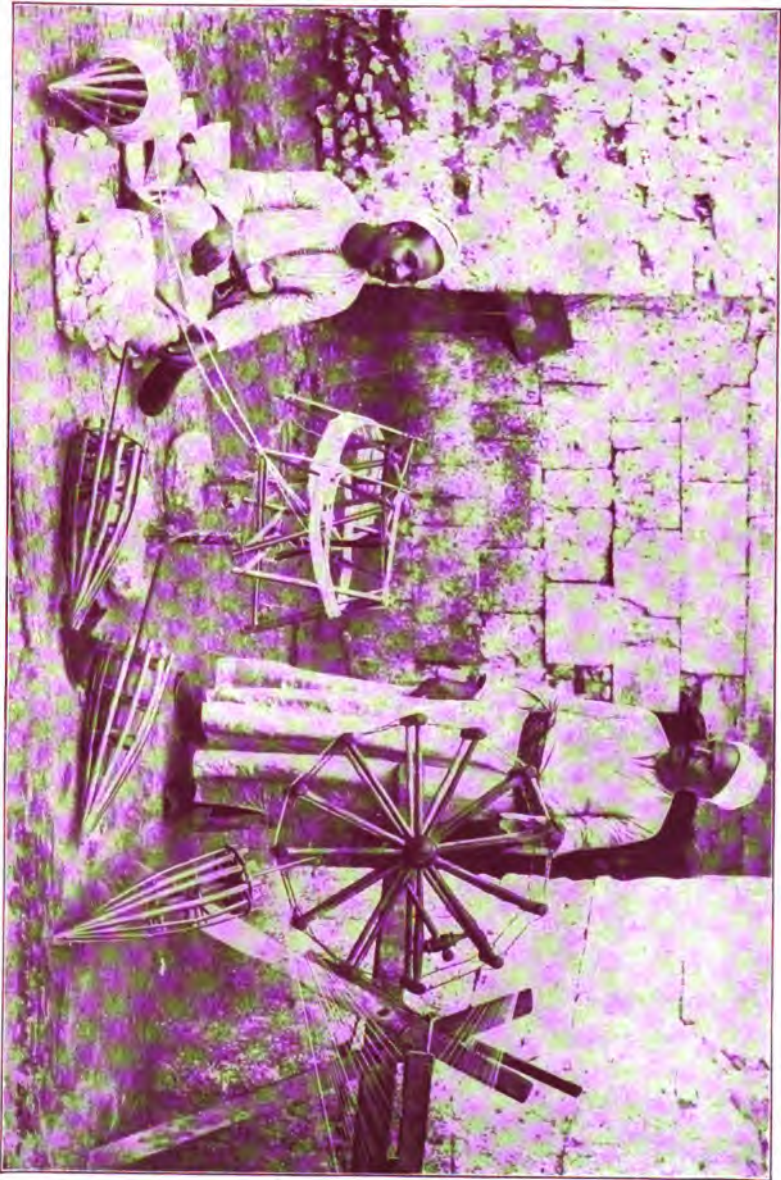
After a thorough bleaching in the sun's rays it is placed in a stone vessel, covered with a mixture of flour and starch, then pounded with wooden mallets, after which it is again washed in running water for several hours and again dried in the sun. Under this process it shrinks in weight from forty to fifty per cent., and after

## THE PRACTICAL BOOK OF ORIENTAL RUGS

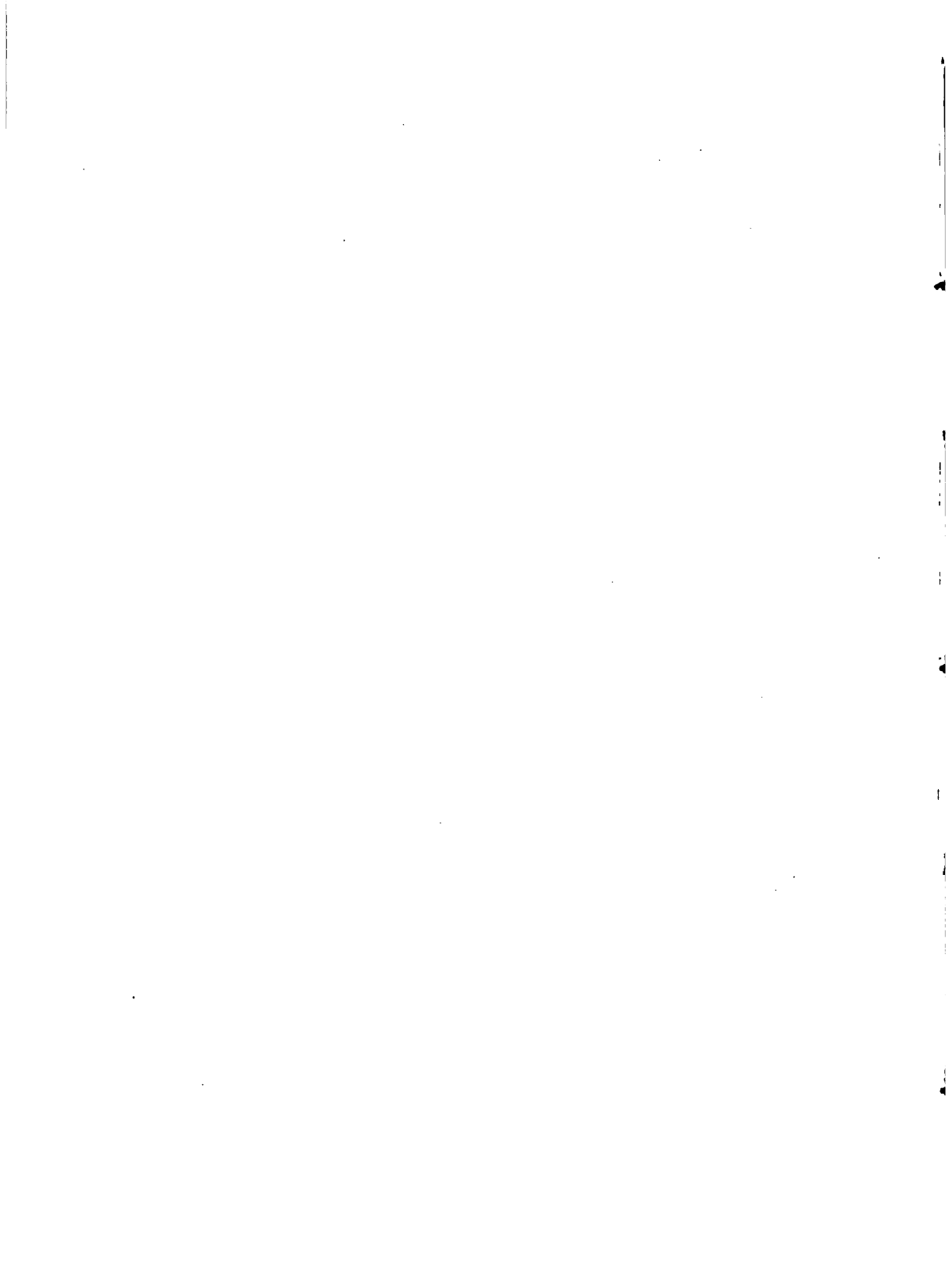
being spun the yarn is sold everywhere for the same price as twice the amount of the raw material.

It is spun in three different ways. That which is intended for the warp is spun tightly and of medium thickness, 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 fibres, and will be explained in the chapter under Dyes.



SPINNING THE WOOL,  
COURTESY OF PESHMAN BROS., CHICAGO



## **DYES AND DYERS**

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**KHORASAN CARPET**

Size 14' × 10'

LOANED BY A. U. DILLEY & CO.

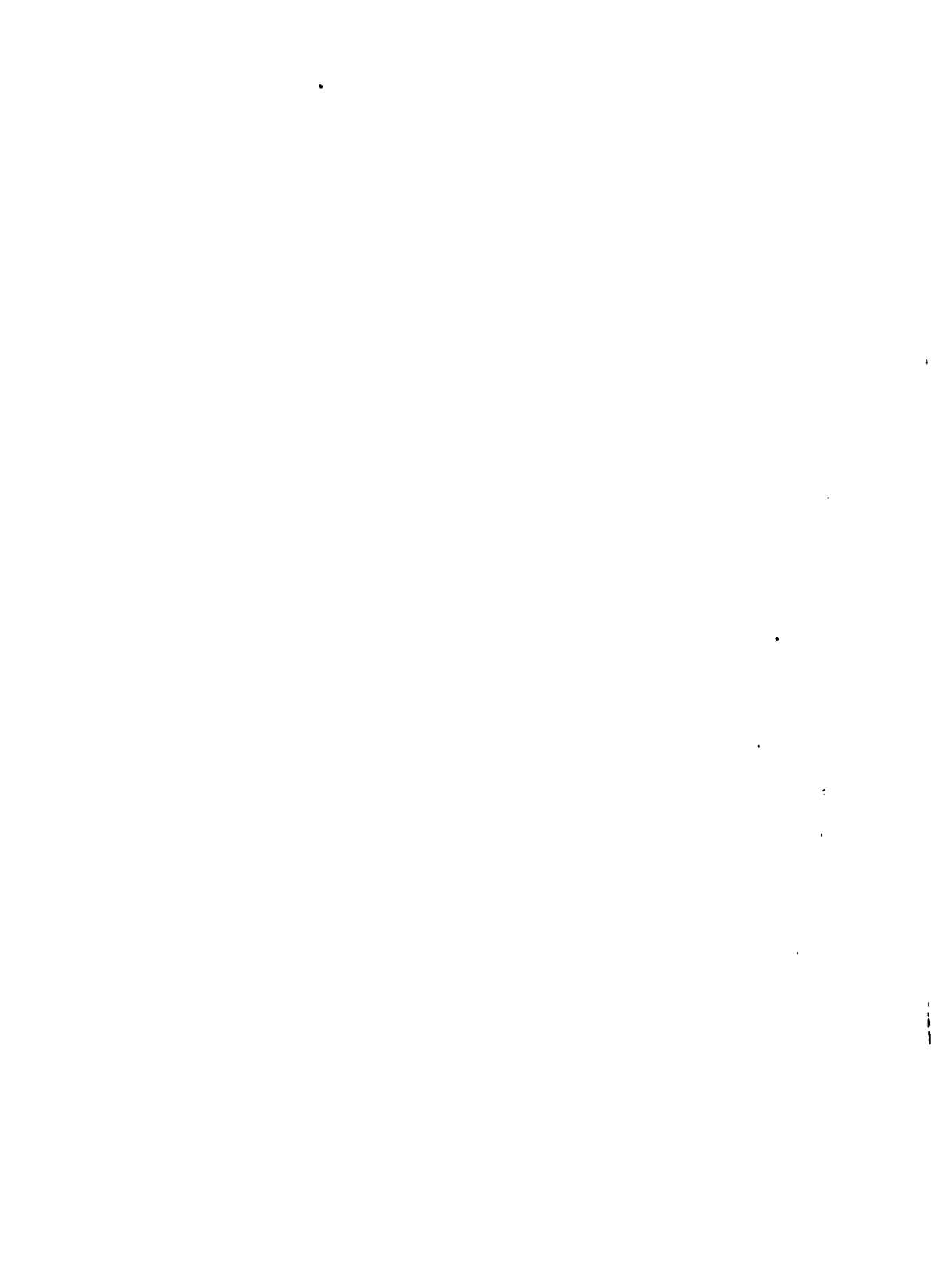
**OWNER'S DESCRIPTION**

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.

(See page 209)





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## DYES AND DYERS

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The secrets of the Eastern dye-pot are responsible for the unrivalled 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 of chemistry whatever. 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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, when, without being wrung out, it is hung up over the dye-pot to drip and finally is spread out in the sun. Even when the same process is followed each time it is seldom that two bunches of material dyed 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 so frequently 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, together 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 of the 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 lustre, while the blacks, which are really mineral, being

## DYES AND DYERS

made by the action of vinegar on iron shavings, seem most corrosive and gradually eat the wool. Many of the antiques you will find in a splendid state of preservation with the exception of the black, which 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. The 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 seizing and destroying all fabrics in which they are used. It was also decreed that a dyer found guilty of using them would have his right hand cut off. The

## THE PRACTICAL BOOK OF ORIENTAL RUGS

government has never been very strict in enforcing this law, else 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 Fars 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 the 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 of the vegetable pigments, but the former have a tendency to make the wool fibres more brittle so that they break easily, while the latter preserve the wool and lengthen the life of the fabric.

## DYES AND DYERS

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 on such surroundings and are therefore little used. All the rug making people use more or less yellow, blue, orange, red, ruby, and green, excepting the Turk, who regards the latter as a sacred color and not to be trodden on. He therefore seldom uses it in any but those of the prayer design.

An expert can often distinguish between an aniline dyed rug and a vegetable dyed one merely by feeling of it, as the coal tar product robs the wool of its oil, making it stiffer, harder, and dryer. 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 rug so



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 dyed product there will simply be two shades of the same color.

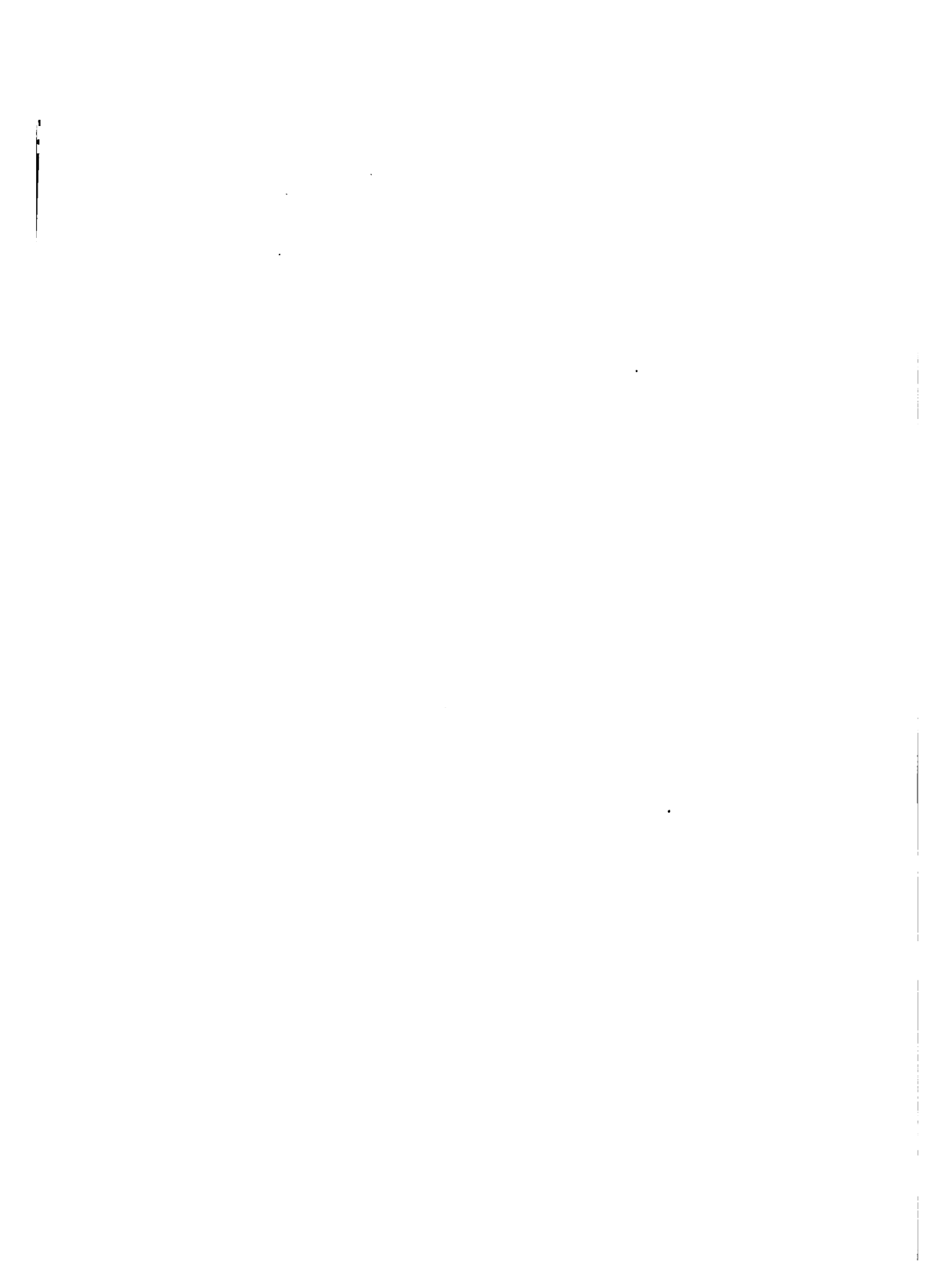
Weavers frequently choose colors according to their symbolic significance, so that they work into their rugs a sort of poetry which only the initiated can read. Thus to the Persian, the Chinese, and the Indian Mohammedan, white is an emblem of mourning; green is regarded by the Mohammedan as a sacred 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



**PERSIAN DYE POTS**



**A PERSIAN VILLAGE**



## DYES AND DYERS

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 and consists of dried insects which live 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 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 to-day 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 vermilions was made by a secret process from sheeps' 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. They 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.

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

## DYES AND DYERS

**BROWN.**—Browns are most frequently obtained by mixing madder with yellow or by dyeing with madder over yellow. Valonia, catechu, 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 of the mulberry, and, of late years, a buff colored 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 fibres 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 shellfish 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 gallnuts 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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## WEAVING AND WEAVERS

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The method of weaving in the Orient to-day 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, then the knot is distinctly seen.

The weavers are mostly women and children. The latter begin working at the loom as early as four or five years of age and serve an apprenticeship of two years, after which they receive a few

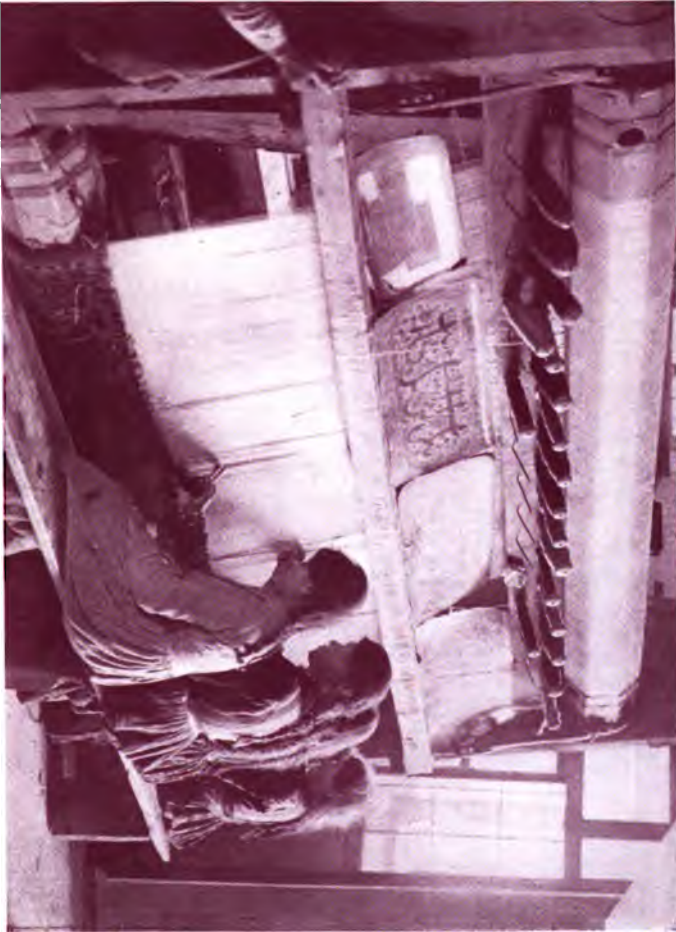
## THE PRACTICAL BOOK OF ORIENTAL RUGS

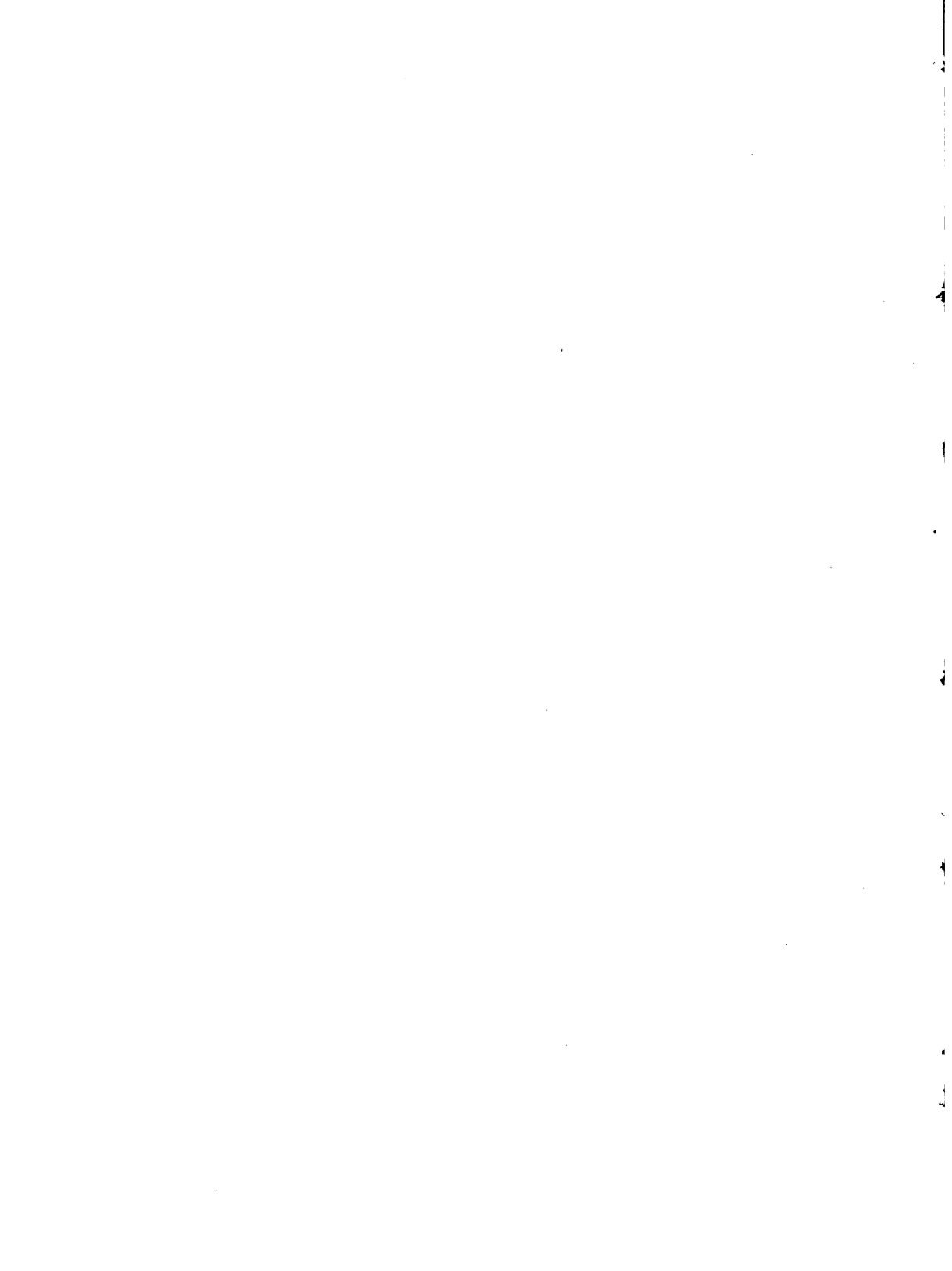
pennies a day. A skilful woman weaver will earn from three to six shillings a week and they usually work from sunrise to sunset, week after week, month after month, year after year. As a rule they have no education, can neither read nor write, and have absolutely nothing else to do but weave and gossip. Rug weaving proves a sort of an amusement and a source of income; besides they take a great interest in the work and the height of their ambition is to realize hope of royal recognition for their superior workmanship.

Each rug is given in charge of a master weaver who usually gets one anna (two cents) for every eleven hundred knots tied. He it is who hires and pays the weavers and makes himself responsible for the quality of the work done.

The girls, especially those of Asia Minor, frequently buy with their earnings perforated gold coins with which to decorate themselves by making them into necklaces or bracelets or by arranging them on their headgear. These coins not only serve to make known their skill as weavers, but also answer as dowries for their future husbands. A skilful weaver can tie from four to six knots a minute or from twenty-four to thirty-six hundred knots a day. This would be equal to from six to fifty square inches, according to the fineness of

A TURKISH LOOM





## WEAVING AND WEAVERS

the rug. For this she receives, on the average, six pence a day. For a rug 10 x 6 with 182 knots to the square inch, she would receive, in rough figures, about \$6.87, and the rug would sell in Constantinople for no less than \$70. If the women of the Orient are ever emancipated we will have to pay much higher prices for Eastern carpets than we do now.

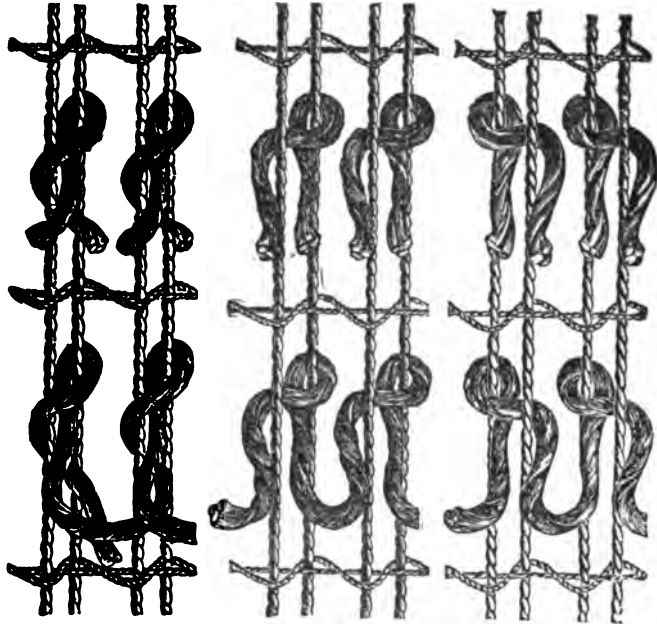
The Eastern loom, which is the same to-day as it was a thousand years ago, consists merely of four poles joined together by ropes according to the size of the rug to be woven. On these the warp threads are strung and kept at the proper tension by weights, which are attached to one of the cross poles.

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, as seen in the accompanying illustration, 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.

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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

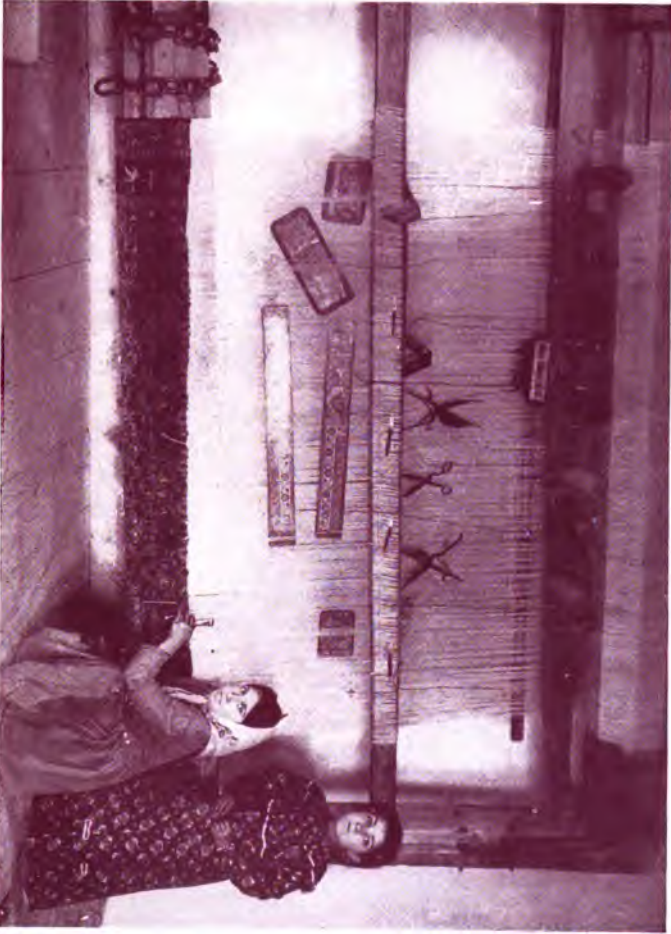
Among the Nomads the design is frequently kept in the brain, or roughly drawn on paper or in the sand. If they have another rug as a model they



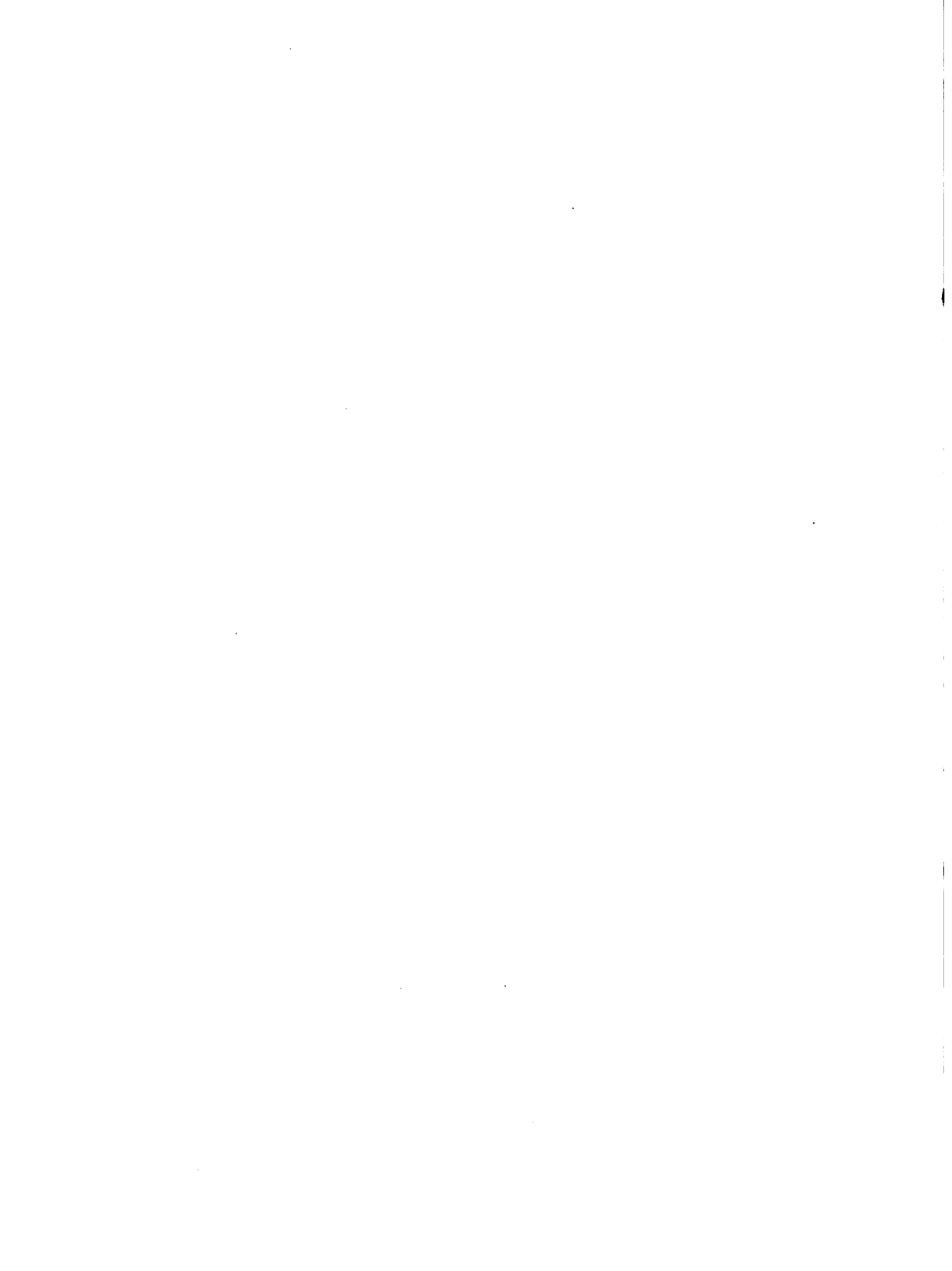
Showing the left and right Senna knots and the Ghiordes knot both before and after the trimming of the pile.

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

YOUTHFUL WEAVERS







## WEAVING AND WEAVERS

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 knot is used, these two threads are bound side by side. When the Persian 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. 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 the more durable the fabric. In coarse fabrics, like the Kazak, there are usually four or five weft threads between each row of knots. Uneven trimming of the pile or unskilled use of the comb will produce unevenness in the completed rug.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 is 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,



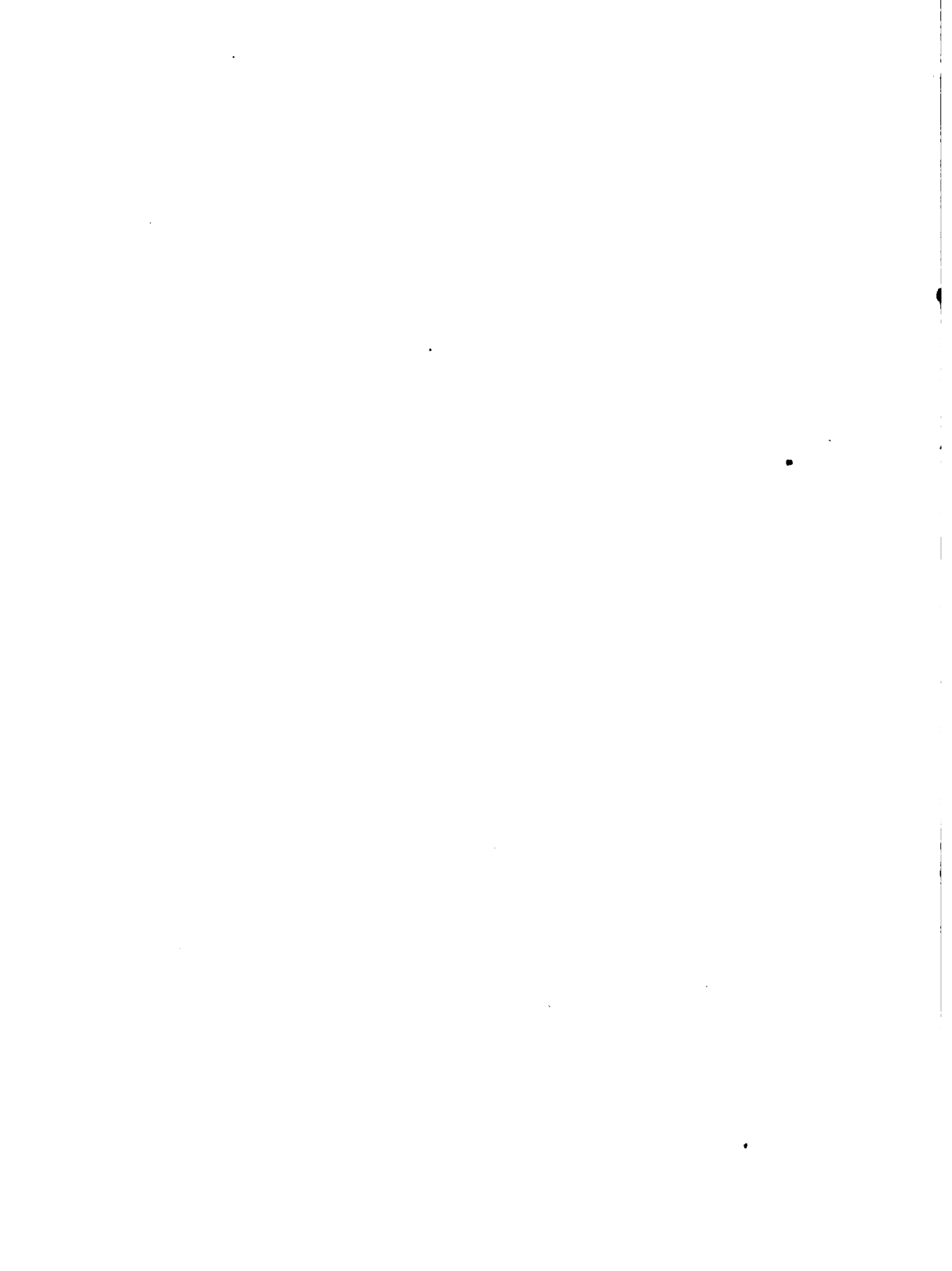
A Wooden Comb.

either in toto or at the ends only, in order to give a colored webbing to the finished product.

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

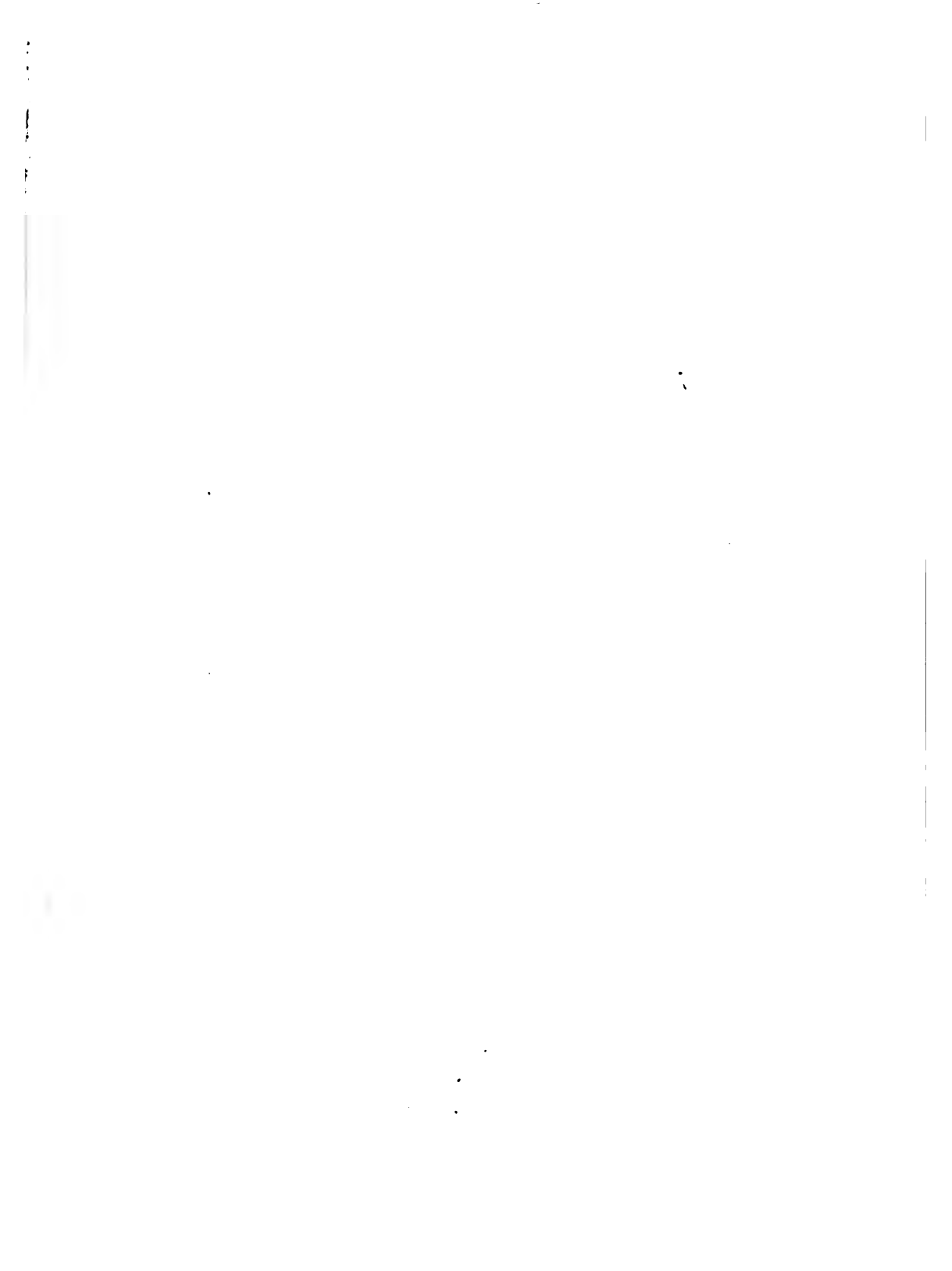


A PERSIAN LOOM



## WEAVING AND WEAVERS

found with either the Ghiordes or the Senna knot where the nap runs directly towards one side. Such pieces were not originally so, but, having been washed, the one who did the washing, in order to facilitate the job, scraped the water out towards the side of the rug instead of towards the end. For this reason you will never see small pieces with the nap lying towards the side. These facts are well worth knowing, as they will often enable us to tell when a rug has been washed.



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## DAGHESTAN RUG

Size 8' x 3' 6"

FROM THE COLLECTION OF THE AUTHOR

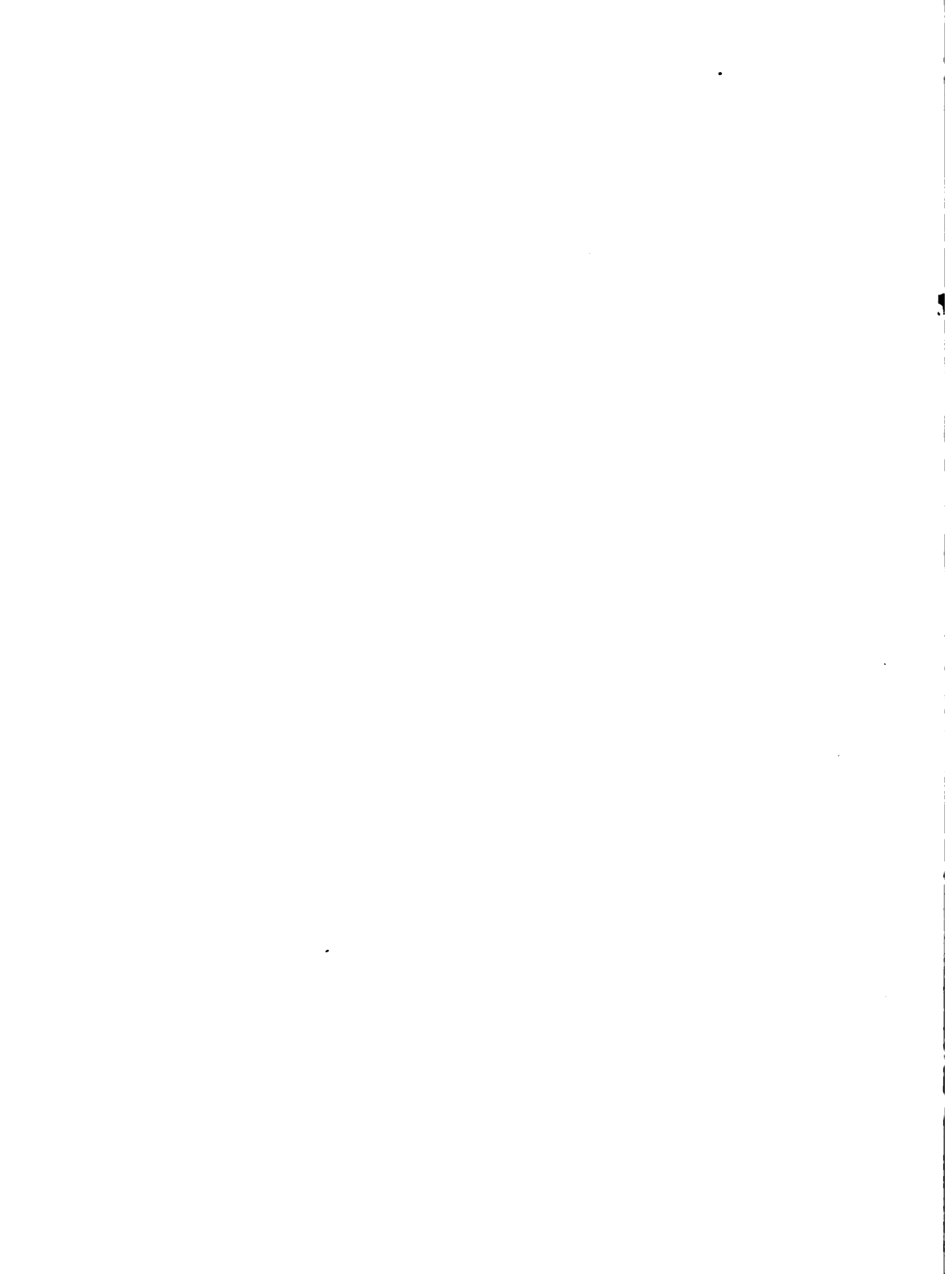
**Knot:** Ghiordes. Seven to the inch horizontally and eight vertically, making fifty-six to the square inch.

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.

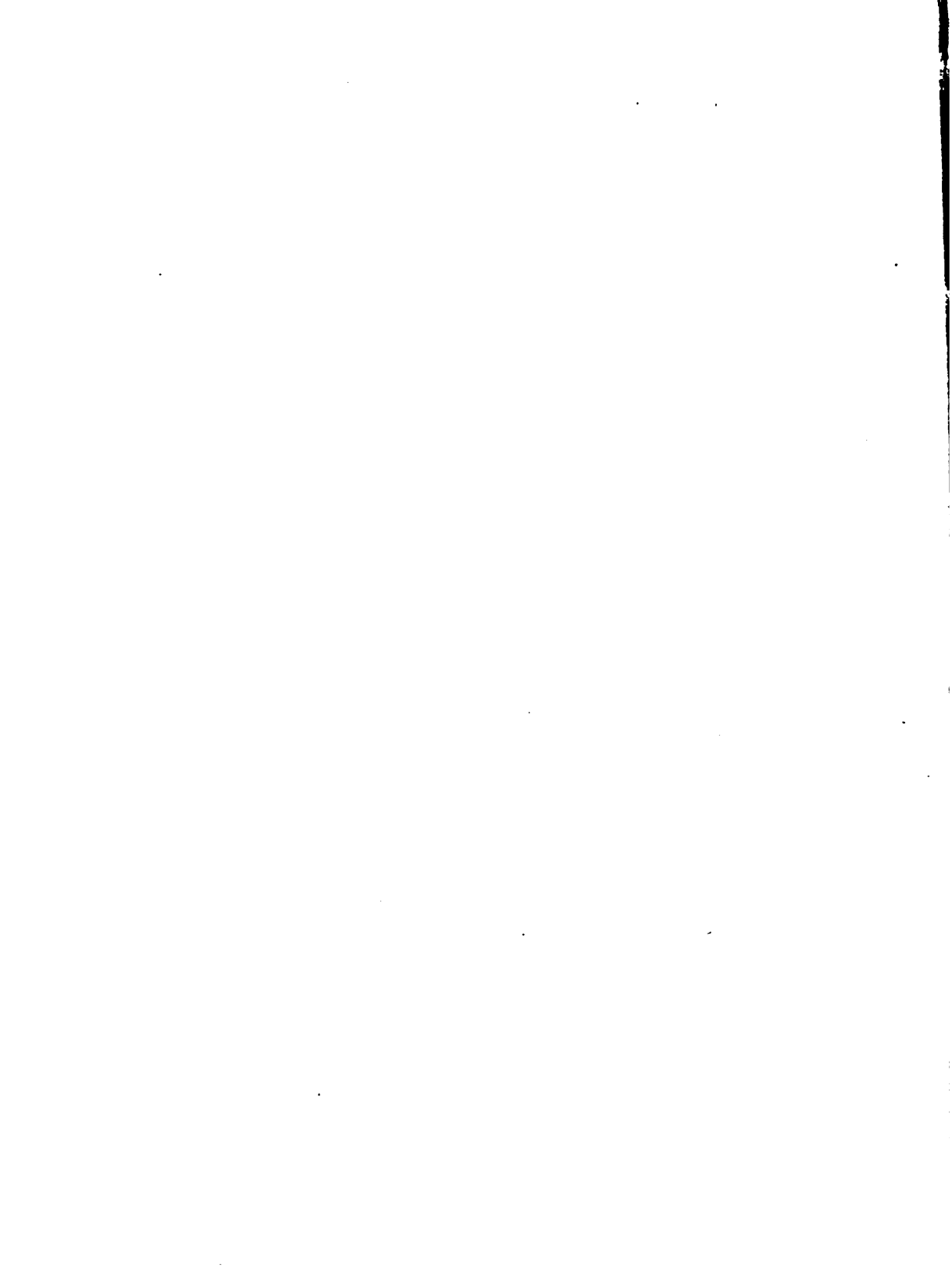
The Georgian design in the outer border is a Caucasian characteristic and especially of the Daghestans.

(See page 252)





## **DESIGNS AND THEIR SYMBOLISM**



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## DESIGNS AND THEIR SYMBOLISM

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The soul of the Oriental is in his design, which is invariably well composed of skilfully 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 to-day 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.

In the 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



**SYMBOLIC ANTIQUE PERSIAN SILK RUG**  
LOANED BY H. B. CLAFLIN & CO.





## DESIGNS AND THEIR SYMBOLISM

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 passionately 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, and 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

for years on a single piece, seldom signed or dated it. I have never 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:

0	1	2	3	4	5	6	7	8	9
◊		∩	∩	∩	○	9	∨	∧	9

If we will but remember that the Mohammedan reckoning began on July 16, 622, A.D., when



**SEMI-PERSIAN RUG ; DESIGN FURNISHED BY EUROPEAN  
MANUFACTURERS**

**LOANED BY H. B. CLAFLIN & CO.**

**Even the novice can tell at a glance that this is not purely an Oriental product;  
it so closely resembles the Domestic carpet.**



## DESIGNS AND THEIR SYMBOLISM

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,  $1329 \div 33 = 40$  (do nothing with the fraction),  $1329 - 40 = 1289 + 622 = 1911$ .

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. De Bois Reymond of Shanghai, China, and to Mr. B. A. Gupte, F.Z.S., of Calcutta, India, respectively:

ALLIGATOR, see Kulah border design.

ALMOND, see Pear.

ANGULAR HOOK OR LATCH HOOK.—A modification of the Swastika and carries the same mean-



ing. It has been called the trade-mark of the Caucasian rugs, in which it is almost invariably used; in fact, it is apparent in nearly all of the

## THE PRACTICAL BOOK OF ORIENTAL RUGS

Western Asia designs. With the Chinese the latch hook stands for privacy. (See colored plate at p. 145, also doubletones at pp. 229 and 244.)

**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 17th and 18th 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 doubletones at pp. 204 and 252.)

**BASKET**.—One of the Chinese Buddhist ornaments.

**BAT**.—A Chinese design which is symbolic of happiness. Found quite commonly in the Chinese

## DESIGNS AND THEIR SYMBOLISM

fabrics. A group of five bats often appears in the centre of Chinese rugs and represents happiness.



**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.

**BEEBLE OR 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



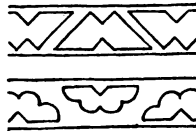
## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 mistaken for that flower. (See doubletone at p. 261.)

**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 environments. 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

## DESIGNS AND THEIR SYMBOLISM

found in the Shemakha weaving, where it is a talismanic design.

CANOPY.—A Chinese Buddhist symbol.

CAUCASIAN BORDER DESIGN.—So called by the author because it is seldom found in any but the Caucasian fabrics. It is a sort of an S-shaped arrangement of the latch hook design. (See doubletones at pp. 252 and 256.)



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 Tchetchen.



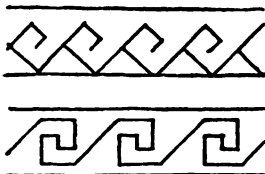
CHIN, see Pearl.

CHINESE CLOUD BAND, see Cloud, Chinese.

CHINESE FRET, GREEK FRET, GREEK KEY (a border design), suggested by the overlapping of

THE PRACTICAL BOOK OF ORIENTAL RUGS .

the sea waves. It is commonly found in the borders of the Samarkand, Kashgar, Yarkand,



Beluchistan, and nearly all of the Chinese products. (See doubletones at p. 291.)

**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** (see colored plates, pp. 295 and 309).—A circle or ovoid within which are usually worked various Chinese designs, either floral or animal. Found in nearly all classes of Chinese products.

**CLAW AND BALL**, see Ball and Claw.

**CLOUD BAND**, see Cloud, Chinese.

**CLOUD, CHINESE**, is one of the most famous of the Mongolian patterns, although it is frequently



## DESIGNS AND THEIR SYMBOLISM

found in Caucasian 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.

COAT OF ARMS, PERSIAN (see illustration on p. 169).—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, it 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 (see illustration on p. 249).—The Russian double eagle occasionally found in old Kazaks.

COAT OF ARMS, TURKISH (see illustration on p. 217).—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 dipping it in blood. It now appears on the Turkish stamps, coins and many of their public documents.

COBRA, see Serpent.

COCK, crowing, see Rooster.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 the location so that the niche of their prayer rugs might be pointed in the right direction, towards 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 color plate at p. 247 and doubletone at p. 269.)

CRANE.—In India the crane is symbolic of a rogue, a cheat, a false prophet, a religious hypocrite. Crane-like (*bakavrata*) means hypocrisy.

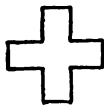
## DESIGNS AND THEIR SYMBOLISM

A poet addressing a crane said, "You stand on one leg like a devotee performing austerities, but you can only cheat senseless fishes. Your hypocrisy is well known to the learned; they are aware of it."

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

CROSS, SQUARE, see Cross, Greek.

CROW.—Chinese, harbinger of bad luck; Indian, an evil foreboder among the Hindus and a good omen among the Mohammedans. It is said that Sir Salar Jang, the late Minister of Hyderabad, always looked at a crow the first thing in the morning and that one of his attendants was told off to stand with a crow in a cage facing his window.

CROWING COCK, see Rooster.

CROWN JEWEL, see Pear.

DAVID'S SHIELD, see Star, six-pointed.

DAVID'S SIGNET OR SHIELD, see Star, six-pointed.

DEER.—In China it is symbolic of longevity and success. In India a doe is symbolic of love towards animals because of its association with Shakuntala in the Lost Ring, a very popular drama by Kalidas.

DIAMOND.—Found in rugs of most 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.

DIAPER, see Lattice.

DISC, Winged, see Winged Globe or Disc.

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

## DESIGNS AND THEIR SYMBOLISM

**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 towards 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.

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

**EAGLE.**—In Indian Mythology, Garud, 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 of it indicates the universe.

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

**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 similar to the Herati. (See doubletone at p. 193.)





THE PRACTICAL BOOK OF ORIENTAL RUGS

FLAME, see Pear.

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.

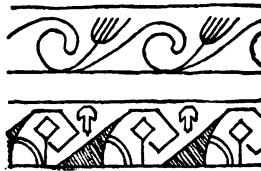
FRET, GREEK, see Chinese fret.

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 color plate at p. 95 and doubletone at p. 261.)

## DESIGNS AND THEIR SYMBOLISM

**GHIORDES BORDER STRIPE.**—Several forms, the two most commonly used are 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.

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

**GREEK CROSS,** see Cross, Greek.

**GREEK FRET** (a border design), see Chinese fret.

**GREEK KEY,** see Chinese fret.

**GULI HENNA** (see field design of illustration at p. 202).—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.

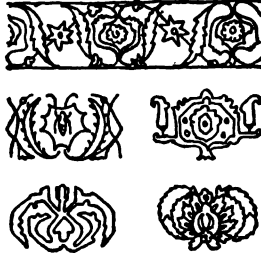
**HAND,** see Coat of Arms, Turkish; also Pear.

**HARE.**—Chinese, in connection with the moon.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 Herat. 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 of 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 Senna. 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



**FERAGHAN RUG**

**(HERATI DESIGN)**

**Size 7' 6" x 4'**

**LOANED BY MR. EDW. HOMMEL**



## DESIGNS AND THEIR SYMBOLISM

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 doubletones herewith and at p. 302.)

**HEXAGON.**—Found in rugs of most 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.

**HOUND.**—Chinese, fidelity or loyalty.

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

**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.

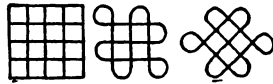
**KEY, GREEK,** see Chinese fret.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**KNOT.**—A Buddhist symbol.

**KNOT OF DESTINY.**—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 espe-

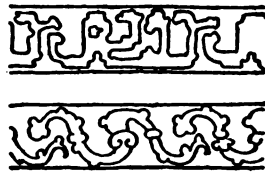


cially in the Shemakha; in fact, it is present somewhere in most rugs of the latter class, as a talismanic design. In some of the Persian fabrics it partakes of a floral character.

**KONIEH FIELD,** see Rhodian.

**KOBAN** is 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 alli-



gator. There are exceedingly few Kulah rugs that do not show it and seldom is it seen in any other class of fabrics. (See doubletone at p. 238.)

## DESIGNS AND THEIR SYMBOLISM

**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 doubletones at pp. 244 and 311.)

**LEAF,** see Pear.

**LEOPARD.**—The Chinese symbol for ferocity.

**LILY,** see Rhodian.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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

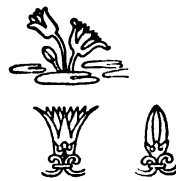


a diagonal line. It is found in the borders of Asia Minor rugs, also in the field of many Nomad productions. Especially common in the Kurdistans and Shirvans.

**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.

**LOOP,** see Pear.

**LOTUS.**—Very much resembles our pond lily with the exception that the color is of a brilliant



purple on the border petals with a heart of deep orange and the stem stands high out of the water. It is commonly found on the banks of the Nile

## DESIGNS AND THEIR SYMBOLISM

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. (See doubletones at pp. 225, 230 and 265.)

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 doubletones at pp. 188, 190, and 193.)

**MINA KHANI** (see field design of plates at pp. 214 and 291).—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.

**MIR** (a border design).—So called after the





**BERGAMA PRAYER RUG**

Size 3' 8" x 2' 7"

LOANED BY MR. GEORGE BAUSCH

(Description on page 234)



## DESIGNS AND THEIR SYMBOLISM

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 doubletone at p. 199.)

**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.

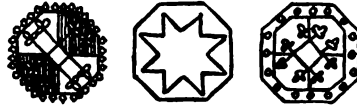
**MOUNTAINS** are represented with from one to five peaks. Of Mongolian origin, although they are occasionally found in some of the Caucasian, Turkestan, and Persian fabrics. The ancient Mongolians believed that the souls of the righteous mounted to heaven from the mountain tops and for this reason they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

**NETWORK**, see Lattice.

**NICHE OR MIHRAB** (see plate at p. 312).—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 towards the holy city of Mecca.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**OCTAGON.**—Represents the eight directions of location and is found in Turkoman, Chinese, and



Caucasian products. It is characteristic of the Turkestan rugs. (See doubletone at p. 275.)

**OWL.**—Chinese, a bird of ill-omen. In Eastern India the owl is considered auspicious because it is the charger of Laxni, 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 inasmuch as its shape suggests the radii



around the sun. A very common design in Kazaks and Shirvans, especially the antiques. Never found in any but the Caucasian products. (See doubletone at p. 269.)

**PALMETTE.**—A little cup-shaped object with fan-shaped leaves around it. Believed by some

## DESIGNS AND THEIR SYMBOLISM

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 more than in any other class.

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

PEACOCK.—Chinese, beauty; Indian, it is 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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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. It is that which its shape most suggests. The Pear design is common in many kinds of rugs, especially in those of Persia and Kurdistan, but it varies greatly in



A KURDISH GUARD



## DESIGNS AND THEIR SYMBOLISM

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 Senna, 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 doubletones at pp. 199, 204, 259, and 265.)

**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.

**PHENIX.**—Chinese, prosperity, a bride.

**PINE TREE,** see Tree.

**POLE MEDALLION,** see Medallion.

**POMEGRANATE.**—Chinese, many descendants.

**RAM, INDIAN.**—If drawn with a four-headed figure riding it, it means Mars.

**RECIPROCAL SAW-TEETH** is sometimes called by the Persians "sechrudisih," meaning teeth of the

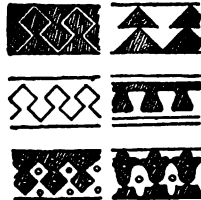
THE PRACTICAL BOOK OF ORIENTAL RUGS

rat. Almost distinctive of Caucasian fabrics, especially the Kazaks. Occasionally present in



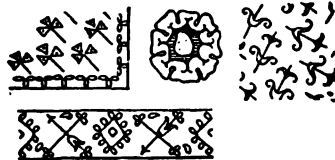
the Turkish and Turkoman rugs also. (See color plate at p. 215 and doubletones at pp. 192 and 240.)

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 color plate at p. 167 and doubletone at p. 199.)

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



the appearance somewhat of a shamrock leaf. It may be found in any of the Asia Minor rugs,

## DESIGNS AND THEIR SYMBOLISM

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 color plate at p. 215 and doubletones at pp. 221, 225, 230, 234 and 236.)

**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 color plate at p. 145 and doubletone at p. 214.)

**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

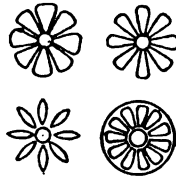
## THE PRACTICAL BOOK OF ORIENTAL RUGS

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

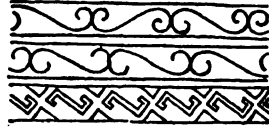


forming the Shah Abbas pattern. It also forms the design known as the Knop and Flower by alternating with a closed bud. Some authorities claim that it originated from the lotus.

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

## DESIGNS AND THEIR SYMBOLISM



found to some extent in the Turkish and Persian weaves.

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 free from leprosy as well as from the bite of that insect. As a design it is quite common in the



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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.

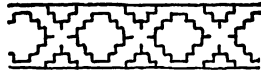
**SERPENT.**—In India it is inauspicious because it reminds one of death.

**SHAH ABBAS** (see border design in cut of Ispahan rug at p. 195).—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 to-day has very little resemblance to the ancient design. (The modern rendition of this design may be seen in color plate at p. 73.)

**SHAUL DESIGN,** see Pear.

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

**SHIRVAN DESIGN** is composed of a diamond figure, each side of which is formed by a series



of steps. Frequently the centre is filled with small geometrical figures. This design is found

## DESIGNS AND THEIR SYMBOLISM

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.

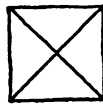
SIGNET OF DAVID.—Based upon the equilateral triangle and from it have originated many of the Turkish designs. See Star, six-pointed.

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 and, 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

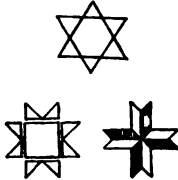
**SQUARE CROSS**, see Cross, Greek.

**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 into 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 centre of an octagon

## DESIGNS AND THEIR SYMBOLISM

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 doubletones at pp. 234 and 265.)

**STORK.**—Chinese, longevity. Indian—the Indian 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 (bak) storks, herons.

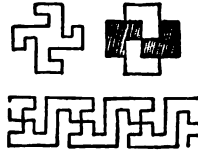
**SUNBURST,** see Palace.

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

**SWASTIKA.**—Derived from the Sanscrit word Svasti, which means good pretence. 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 alike to

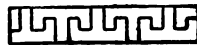
## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 consists of four arms with the cross at right angles and the arms pointing in the direction of motion of a clock's hand, 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 color plate at p. 295 and doubletones at p. 285.)

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





THE EMIR OF BOKHARA AND HIS MINISTERS



TURKOMANS AT HOME



## DESIGNS AND THEIR SYMBOLISM

**TAE-KIEH OR YANG AND YIN** is a circle separated by two semicircles into comet-shaped halves. It is distinctly a Chinese symbol and is found in



Chinese, Tibetan, and Turkoman textiles. It is used as a charm and is found in decorations on all sorts of articles.

**TARANTULA.**—A design which has been so modified as to almost obscure the resemblance. It



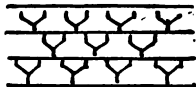
is almost omnipresent in all of the Caucasian fabrics, especially the Kazaks, Kabistans, and Shirvans. (See doubletones at pp. 229 and 244.)

**TEKKE BORDER DESIGNS.**—Two forms, one a sort of a double T border, the other a diagonal



arrangement of the Indian fish bone. (See doubletone at p. 277.)

**TEKKE FIELD DESIGN.**—A repetition of a



Y-shaped design. Found only in the Tekke rugs, especially those of the prayer variety.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 alternates with the Herati. In China the tortoise stands for longevity and immortality. In India it is also

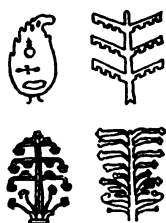


auspicious inasmuch as it represents the second incarnation of Vishnu where it supports the earth on its back. (See doubletones at pp. 176, 178 and 202.)

**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

## DESIGNS AND THEIR SYMBOLISM

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. (See frontispiece and doubletone at p. 99.) In India the cocoanut palm is considered "the tree of desire" or one that fulfils 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 is all useful and 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.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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.

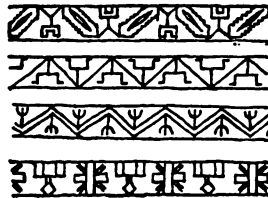
**VASE OR URN**.—A Buddhist symbol occasionally found in Chinese decoration. (See doubletone at p. 212.)

**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



## DESIGNS AND THEIR SYMBOLISM

Shirvans. It appears in various forms, but the most common is the one in combination with the fish-bone design.

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

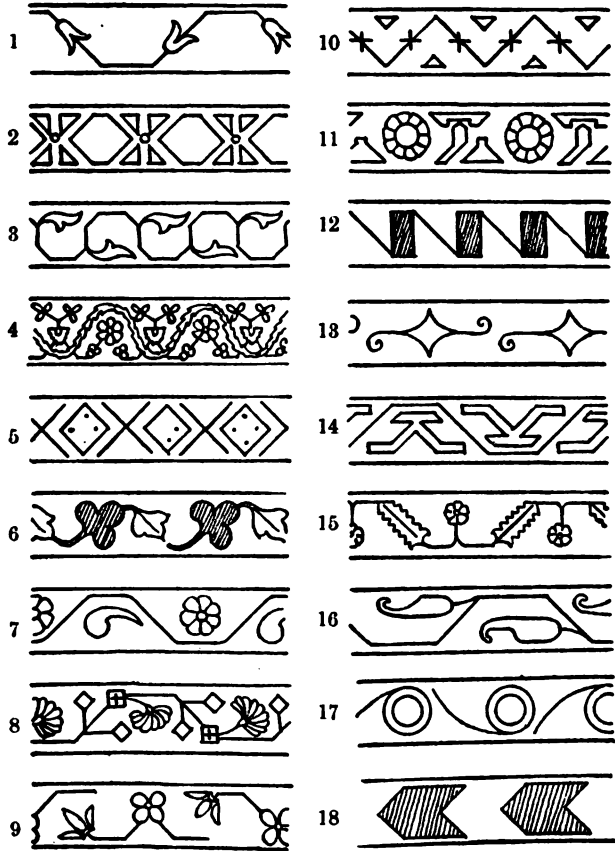


largely in the decoration of Chinese rugs. See also Tekke Field Design.

YANG AND YIN, see Tae-kieh.

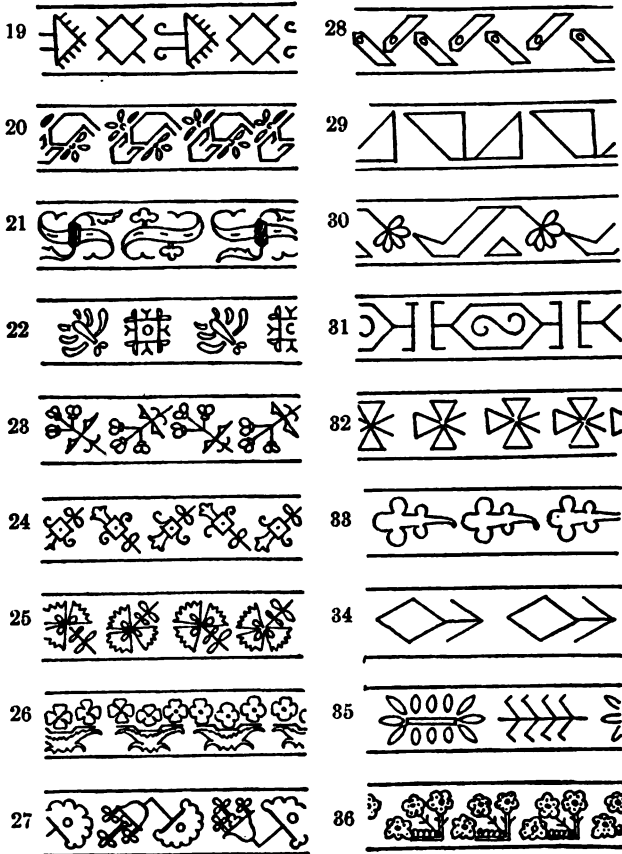
ZIGZAG, see Meander, Greek.

THE PRACTICAL BOOK OF ORIENTAL RUGS



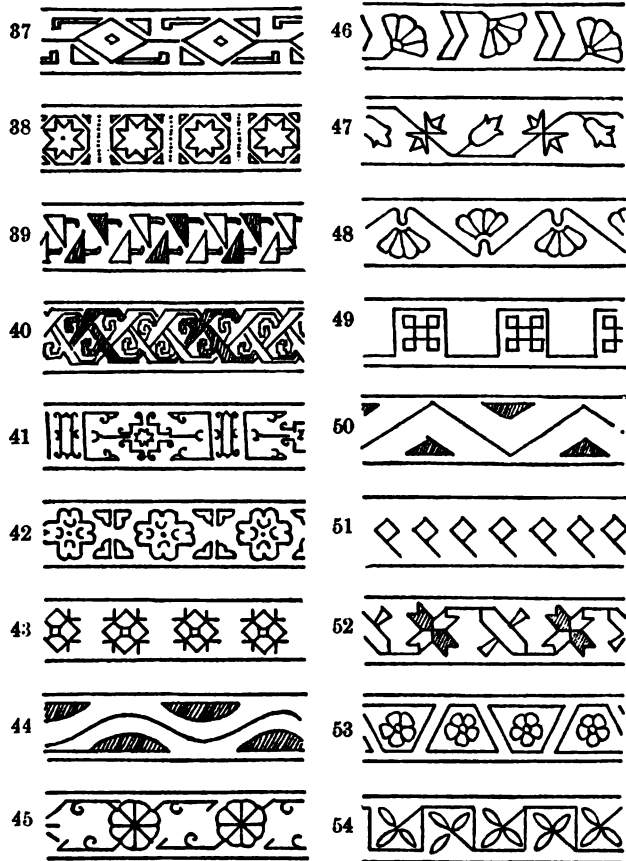
Some nameless Persian border designs.

## DESIGNS AND THEIR SYMBOLISM



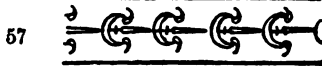
Some nameless Turkish border designs.

THE PRACTICAL BOOK OF ORIENTAL RUGS



Some nameless Caucasian border designs.

## DESIGNS AND THEIR SYMBOLISM



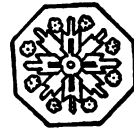
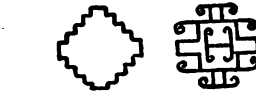
Turkoman border designs.



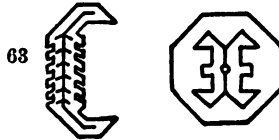
Chinese border designs.



A Chinese field design.



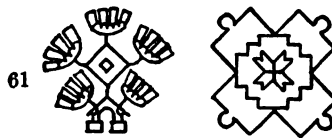
Caucasian field designs.



Turkish field designs



Persian field designs.



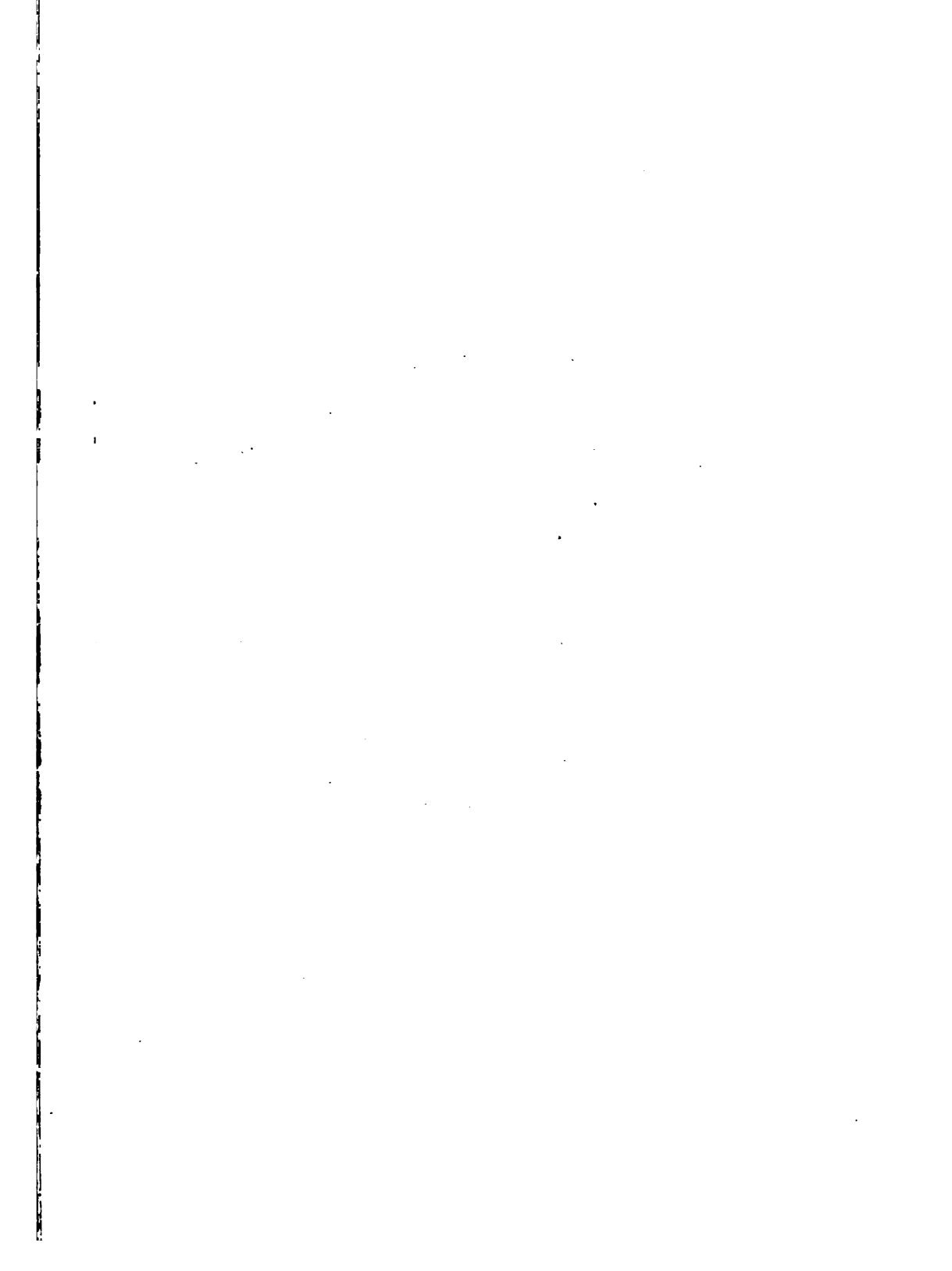
Kurdish field designs.





## **THE IDENTIFICATION OF RUGS**





## SHIRVAN RUG

Size 7' 3" × 4'

FROM 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.

(See page 263)

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## THE IDENTIFICATION OF RUGS

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The one thing desired by those who are just beginning the study of Oriental rugs is the ability to readily identify them. Realizing this, the author has included a chapter on the identification of rugs which contains many features new to rug literature and which, he trusts, will greatly simplify and render easy the process of identification; but it must be borne in mind that certain rugs are much more easily distinguished than others and that at times even the connoisseur is puzzled.

Oriental rugs are identified not alone by their designs and colors, but by their material, texture and finish, therefore, there is given first, a list of those which are distinguishable by their outstanding or prominent characteristics; second, reproductions of the backs of those rugs which are characteristic in their appearance, and third, an exhaustive chart giving complete details as to weave, material, texture and finish of each variety of rug.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

The chapter on Design, which precedes this, is the most complete consideration ever given to this detail of rug making, and its numerous descriptions and drawings will enable the reader to identify, with reasonable certainty, rugs by this feature alone.

The numerous pictures of the representative types of rugs will also familiarize the readers with many distinguishing patterns, while the chapters in Part II take up and gather together all of the various features of each kind of rug upon the market, so arranged and described that a clear and comprehensive idea of it will be formed in the mind of the reader.

### A FEW CHARACTERISTIC FEATURES OF CERTAIN RUGS

Named in the order of their importance and given to assist the reader in differentiating, although few are absolute criterions.

**HEREZ.**—Characteristic angular ornamentation; shaded background (see doubletone, page 173).

**KARA DAGH.**—The pile contains considerable natural colored camels' hair.

**TABBIZ.**—Almost invariably a medallion centre (see doubletone, page 184). Very frequently curl on the sides.

**BIJAR.**—Considerable camels' hair in the field.

**KERMANSHAH.**—Colors soft and light; sides overcast with dark wool.

## THE IDENTIFICATION OF RUGS

**SENNA.**—Characteristic weave (see plate on weaves, page 153); pear design and Herati field and border design very common; pole medallion (see doubletone, page 190).

**FERAGHAN.**—Herati border and field design in the great majority (see doubletone, page 114).

**HAMADAN.**—Broad outside band of natural colored camels' hair; pole medallion nearly always a prominent feature (see doubletone, page 193).

**SARABAND (MIB).**—The characteristic Saraband border stripe; field consisting of the pear design in rows with the stems of alternate rows turned in the opposite direction; light blue web (see doubletone, page 198).

**SABUK.**—Overcast with silk or dark wool; Herati border designs; intricate floral designs; frequently curled on the sides (see color plate, page 169).

**SULTANABAD.**—Generally large scroll and floral pattern (see doubletone of Mahal, page 202).

**NIRIS.**—Madder red predominates; pear pattern common.

**SHIRAZ.**—Sides overcast with wool of two colors; pole medallion a prominent feature; little tassels of wool frequently along the sides; strand of colored yarn in web.

**HERAT.**—Herati border and field designs common; pear designs in field with stems all turned in the same direction.

**KHORASAN (MESHEH).**—Uneven distribution of wool threads (see plate on weave, page 153). Two small pears resting their stems upon a larger one is one of the common designs. Herati border and field also common. Magenta a prominent color.

**KIRMAN.**—Bouquets and vases in design most frequent.

**KURDISTAN.**—One or two strands of colored wool in web of one end; overcast with yarn of different colors; shading of colors.

**KIB SHEHR.**—Many have several tufts of wool composed of all the different colored yarns which are used in the body of the rug.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**LADIK.**—Wide red web striped with yellow or blue; figures large in comparison to the size of the rug; magenta freely employed.

**YURUK.**—Border narrow in proportion to size of rug.

**BERGAMA.**—Designs generally broad and large in proportion to rug (see doubletone, page 120); frequently small tassels of wool along the sides of the rug; wide web which frequently carries a design or rosettes which are woven in.

**KULAH.**—The Kulah border design nearly always in one or more of the stripes; the ends are generally dyed yellow; a large number of narrow border stripes which are filled with minute designs, usually the "fleck." A filled or partly filled centre field; usually one cross panel (see doubletone, page 238).

**MELES.**—Field is frequently composed of perpendicular stripes of yellow, red and blue with zigzag lines or peculiar angular designs running through them (see doubletone, page 240).

**MOSUL.**—One or more strands of colored yarn run through the selvage, usually red and blue.

**DAGHESTAN.**—Diagonal ornamentations of both field and border; all spaces well filled with a small geometrical design (see color plate, page 95).

**DERBEND.**—Yellow lavishly used; field likely to consist of a repetition of designs in alternate colors.

**TCHETCHEN.**—The characteristic Tchetchen (Chichi) border design is nearly always found.

**BAKU.**—Small strand of camels' hair crosses one end.

**SHEMAKHA.**—Pileless; loose shaggy yarn ends on the under side (see plate of weaves at page 153).

**GENGHIS.**—Field often filled with the pear design, each row alternating in color (see design on page 265).

**KAZAK.**—From two to six wool threads between each row of knots; diagonal position of pile (see plate on weaves, page 153). Palace design commonly employed. Bold figures and bright colors.

## THE IDENTIFICATION OF RUGS

**KHIVA.**—Large detached octagon and diamond forms; goats' hair warp (see doubletone, page 275).

**TEKKE.**—Small detached octagon and diamond forms (see doubletone, page 277).

**YOMUD.**—Checker-board effect of selvage on the sides; strands of colored wool in the web (see doubletone, page 280).

**YARKAND.**—Generally four strands of wool between each row of knots.

**SAMARKAND.**—One or more "circles of happiness"; three or four wool threads between each row of knots; lavish use of yellow and Bokhara red; designs mostly Chinese (see doubletone, page 285).

**BELUCHISTAN.**—Sides frequently finished in horse hair; dark subdued colors. If there is any white it is nearly always in one of the border stripes.

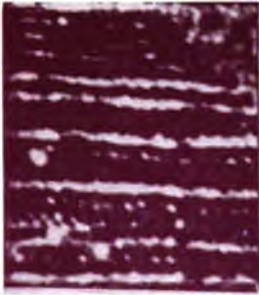
By carefully consulting these characteristics and the chart of distinguishing features it ought to be a comparatively easy matter to take up almost any rug and name it after a few moments' reflection. To illustrate, try your skill on the following description: Knot—Senna, weave close and rows of knots very uneven; warp and woof both of undyed cotton. Pile of very fine wool, short and upright; ends both have narrow white webs through which runs a strand of parti-colored yarn. There is also a fringe of loose warp ends. The sides are overcast with silk. There is a diamond-shaped pole medallion upon a field which is covered with a minute Herati design; the colors are subdued shades of red, blue, green, yellow and old rose with more or less white.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

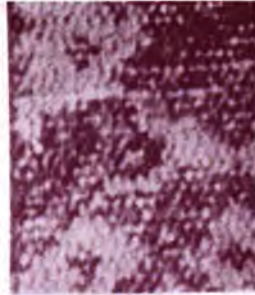
After consulting the table of distinguishing features you will find that the Senna knot excludes all Caucasian and Turkish fabrics; the cotton warp and woof excludes all Turkoman fabrics excepting the Kashgar and the Yarkand. The overcasting of the sides, as well as the Herati design, excludes these two, therefore it must belong to the Persian class. A great many of this class are tied with the Senna knot; have cotton warp and woof; a short, upright wool pile and narrow webs with loose warp ends, but only two are ever overcast with silk, namely -the Senna and the Saruk. Upon referring to the characteristic features mentioned in the first part of this chapter (page 148) you will see that the Herati design is common to both of these rugs, but that the uneven weave, the pole medallion and the strand of colored yarn in the web are all Senna features, therefore you have a Senna.

A thorough knowledge of designs and colors would have enabled you to name the piece at first sight, as would also the character of the weave in this particular instance.

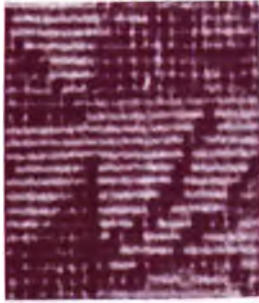
Most of the prayer rugs may be accurately classified by consulting the chart illustrating rug niches (page 312), while the distinguishing characteristics of the different Ghileems may be found in the chapter on Ghileems.



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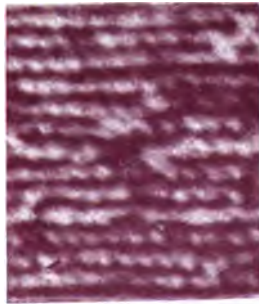
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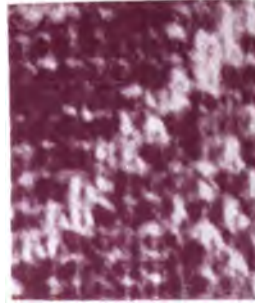
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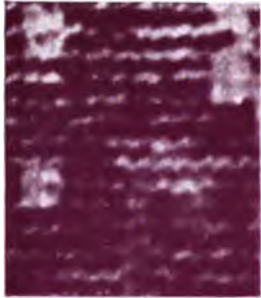


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6

CHARACTERISTIC BACKS OF RUGS



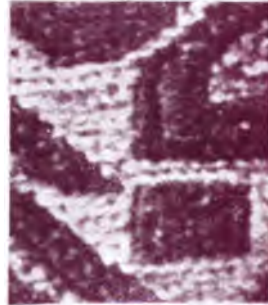
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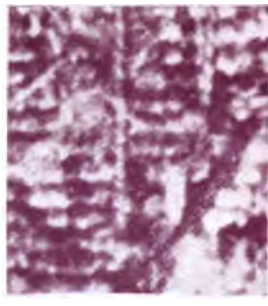
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CHARACTERISTIC BACKS OF RUGS

## THE IDENTIFICATION OF RUGS

### 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 characteristic 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. This idea of comparison would be even more valuable were it possible to procure pictures of pieces only 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 vertically, and six horizontally. This peculiar weave is due to the fact that several rows of knots are tied with no wool thread to separate them; then two or three strands of the wool are thrown in, one after the other, followed by several more rows of knots. This method of weaving is a Khorasan feature.

No. 2. **SENNA**.—Eighteen Senna knots to the inch vertically, and eighteen horizontally. Notice the closeness and irregularity of the rows of knots. Contrast the appearance 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 Senna knots to the inch vertically, and sixteen horizontally. One of the most closely and most



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 Senna knot, as illustrated in No. 3.

No. 5. **SARABAND**.—Ten Senna 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 GHILEEM**.—Eight stitches to the inch. Compare the difference in weave to that of the Kurdish ghileem (No. 9). The colors of the latter are always at right angles to or with the warp and woof threads, while that of the former is diagonal to the warp and woof threads. This method of weaving gives the Merve fewer and smaller open spaces.

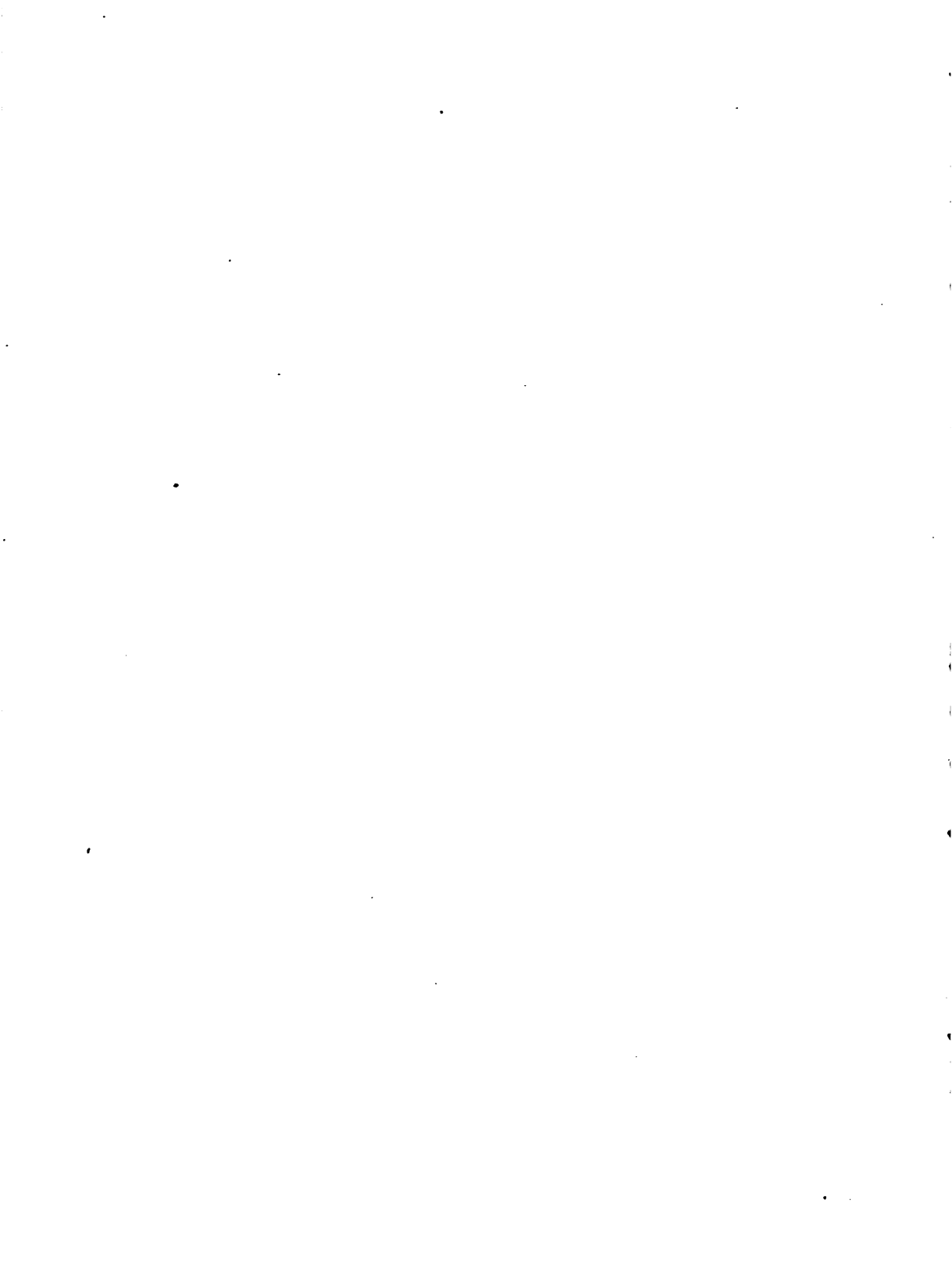
No. 9. **KURDISH GHILEEM**.—Notice the many open spaces, also the loose yarn ends, a characteristic of this class of ghileema.

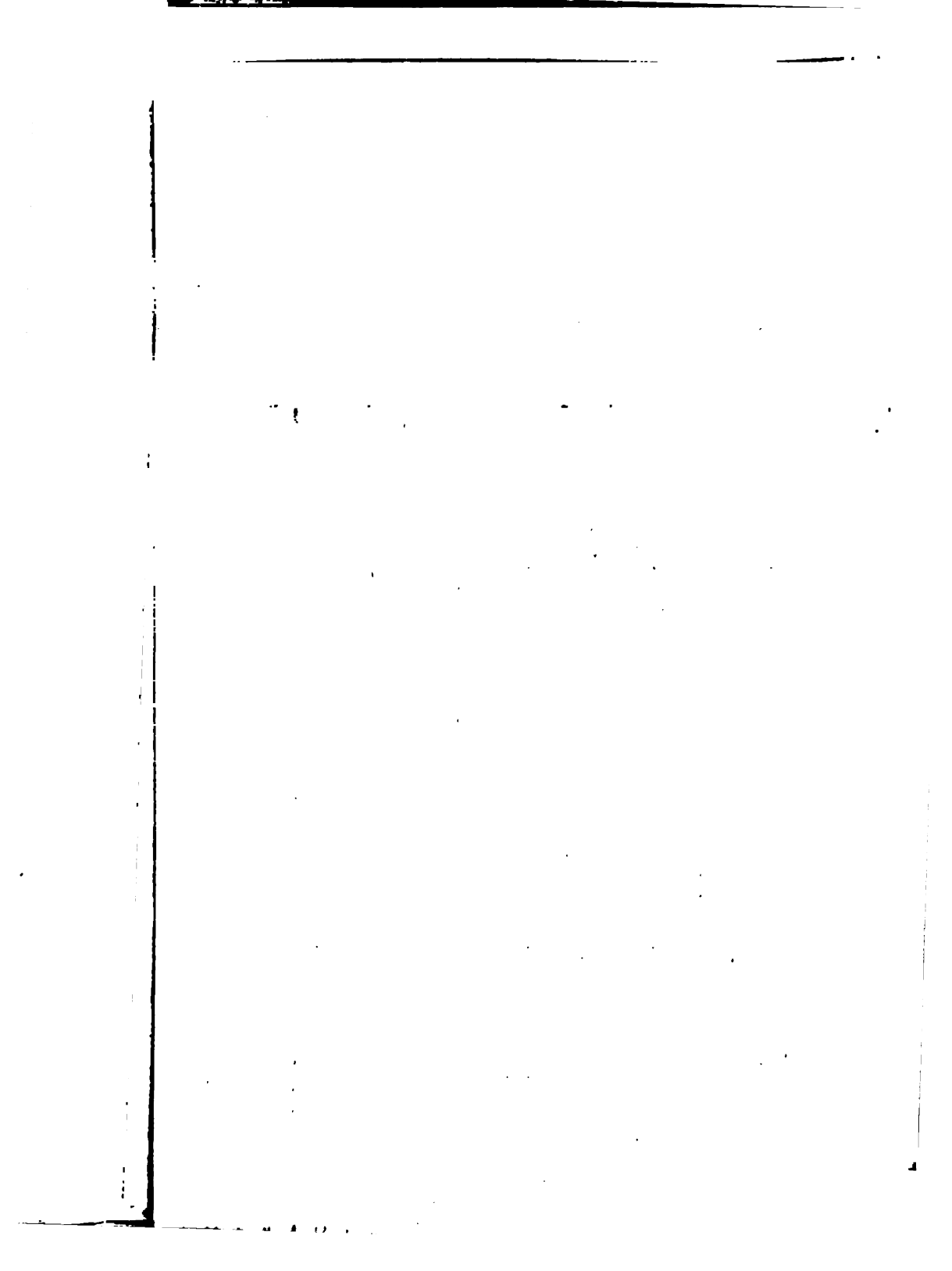
## THE IDENTIFICATION OF RUGS

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 ghileems. Note its braided appearance.

No. 11. **SHEMAKHA** (coarse).—Back of the same rug as 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 fabrics (No. 11).







## **PART II**



## **GENERAL CLASSIFICATION**





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## GENERAL CLASSIFICATION

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IN the general market are found over fifty different kinds of rugs, most of which are named after the towns or districts in which they are made, from which they are marketed, or after the people who make them. There is generally also some slight difference in the weave, the material, the color, the design 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.

There is occasionally a dealer who has many of his own names which he uses to the extinction 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 to be wondered at that author-

## THE PRACTICAL BOOK OF ORIENTAL RUGS

ities 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 the classification to follow we will consider rugs from a geographical stand-point.

To begin, we will consider them in the following order: 1st, Persian; 2nd, Turkish; 3rd, Caucasian; 4th, Turkoman; 5th, Beluchistan; and 6th, Chinese.

No reference will be made to Indian rugs for the reason that, outside of the fact that they are made in India, they can nowadays hardly claim a right to be classed as Oriental products, inasmuch as they are wholly modern creations made merely upon a trade basis, often by machinery, and after designs furnished by American and European designers. In addition to the little we have to say of the Chinese products we will refer our readers to the recent and most excellent work of Mrs. Mary Churchill Ripley, "Antique Chinese Rugs," which is, we believe, the only book ever written on the subject.

## GENERAL CLASSIFICATION

PERSIAN OR IRANIAN..	}	Azerbaijan .....	{	Herez {	Bakhshis	
					Gorevan	
					Serapi (a)	
				Kara Dagh (b)		
				Kashan		
				Souj-Bulak (c)		
				Tabriz		
				Ardelan .....	{	Bijar, Sarakhs, (d) Lule (e)
						Kermanshah
						Senna (c)
		Irak-Ajemi .....	{	Feraghan (f)		
				Hamadan		
				Ispahan		
				Joshaghan (g)		
				Saraband (h)		
				Saruk		
				Sultanabad {		
				Mahal (i)		
				Muskabad (i)		
		Farsistan or Fars..	{	Niris, Laristan (j)		
				Shiraz		
		Khorasan .....	{	Herat (k)		
				Khorasan proper		
				Meshed		
		Kirman .....	{	Kirman		
		Eastern Kurdistan.	{	Kurdistan proper.		

(a) After the village of Serab.

(b) Mountains.

(c) A Kurdish product, named after a city.

(d) More commonly called Sarakhs, after the city by that name, which is situated on the border line between Persia and Turkestan and within a few miles of Afghanistan. They are so called because the people who make them formerly came from this district.

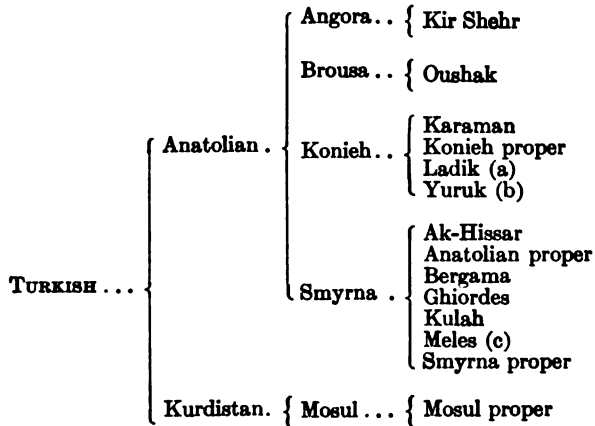
(e) A corruption of the Persian word "roules," which means a pearl.

(f) A province.

(g) A district. Joshaghan is the English way of spelling it and Djoshaghan the French way of spelling it.

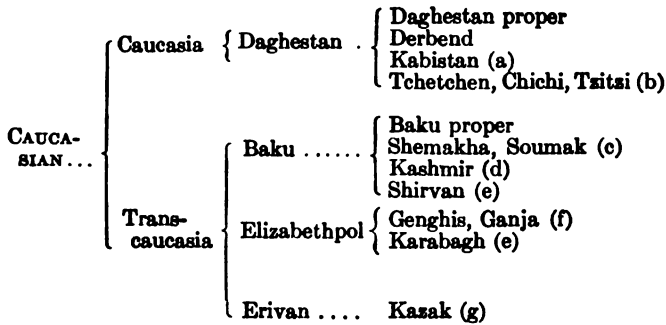
## THE PRACTICAL BOOK OF ORIENTAL RUGS

- (h) A corruption of the word "Sarawan," the name of a district in Persia just south of Feraghan. The name has no connection whatever with the "Saraband Dance."
- (i) Terms used for the different grades of rugs from the Sultanabad district.
- (j) Laristan is a province in the Kirman district just south of Niris.
- (k) Named after the city of Herat, which is not situated in Khorasan at all, but is across the Persian border in Afghanistan. They take this name for two reasons: first, because they are woven by people who formerly lived in Herat, but who, owing to political disturbances, settled in Khorasan; and second, because they are marketed at Herat.

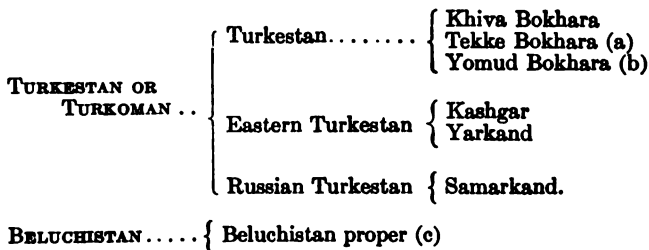


- (a) A corruption of the word "Laodicea."
- (b) The word "Yuruk" means mountaineer.
- (c) A corruption of the word "Milassa."

## GENERAL CLASSIFICATION



- (a) Should be Kubistan or Kuban, as they are made at Kuba.
- (b) Named after a tribe of people who inhabit the mountains north of Daghestan.
- (c) A corruption of the word "Shemakha."
- (d) Sometimes called Kashmir from the resemblance of the under side to that of Cashmere shawls.
- (e) A province.
- (f) Named after a tribe of Túrkomans who live in the vicinity of Elizabethpol. Sometimes called Ganja, after the ancient name of Elizabethpol.
- (g) Named after a tribe of Nomads inhabiting the hills around Lake Goktcha.



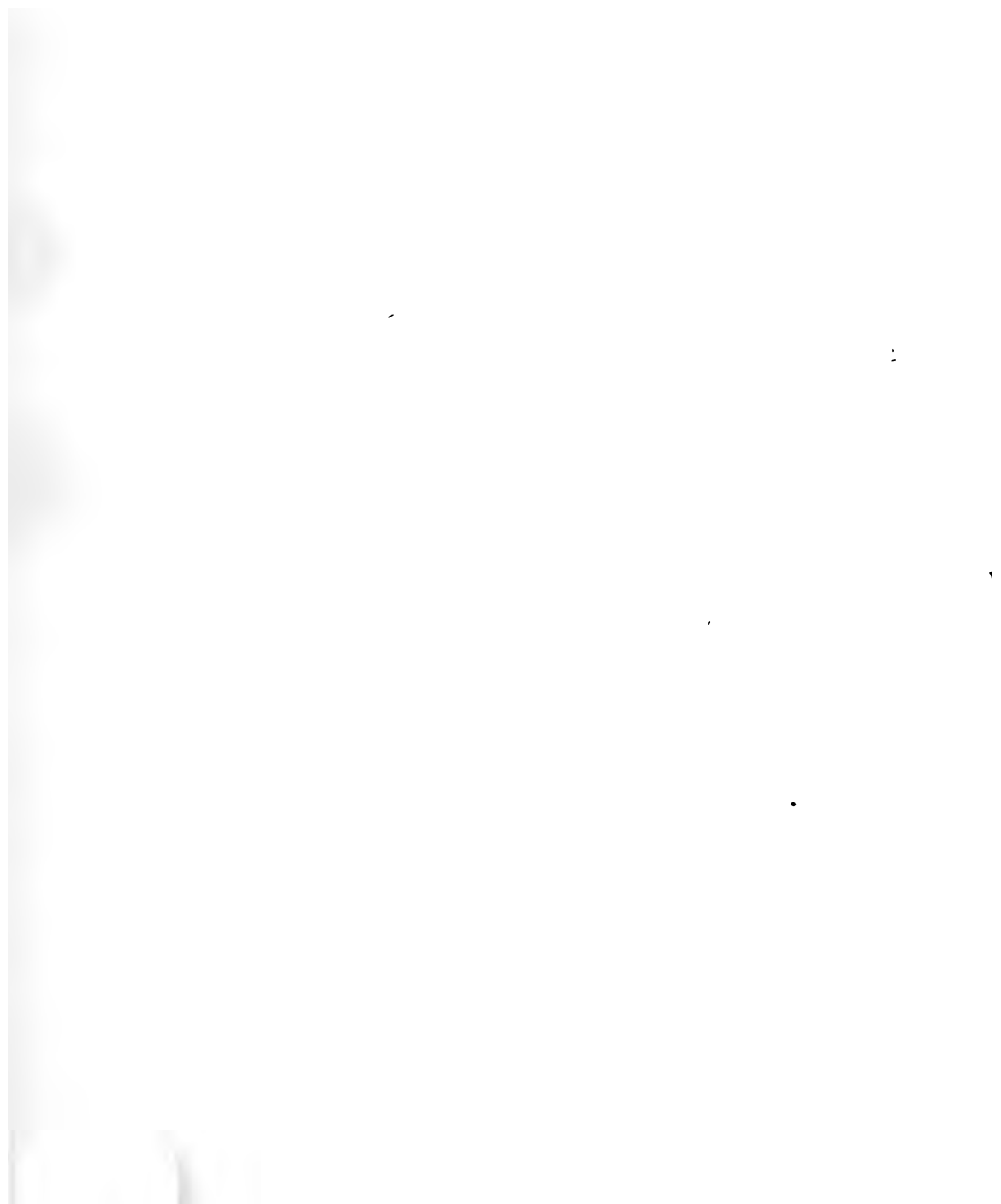
- (a) Made by the Tekke-Turkomans who inhabit the plains to the west of the Oxus.

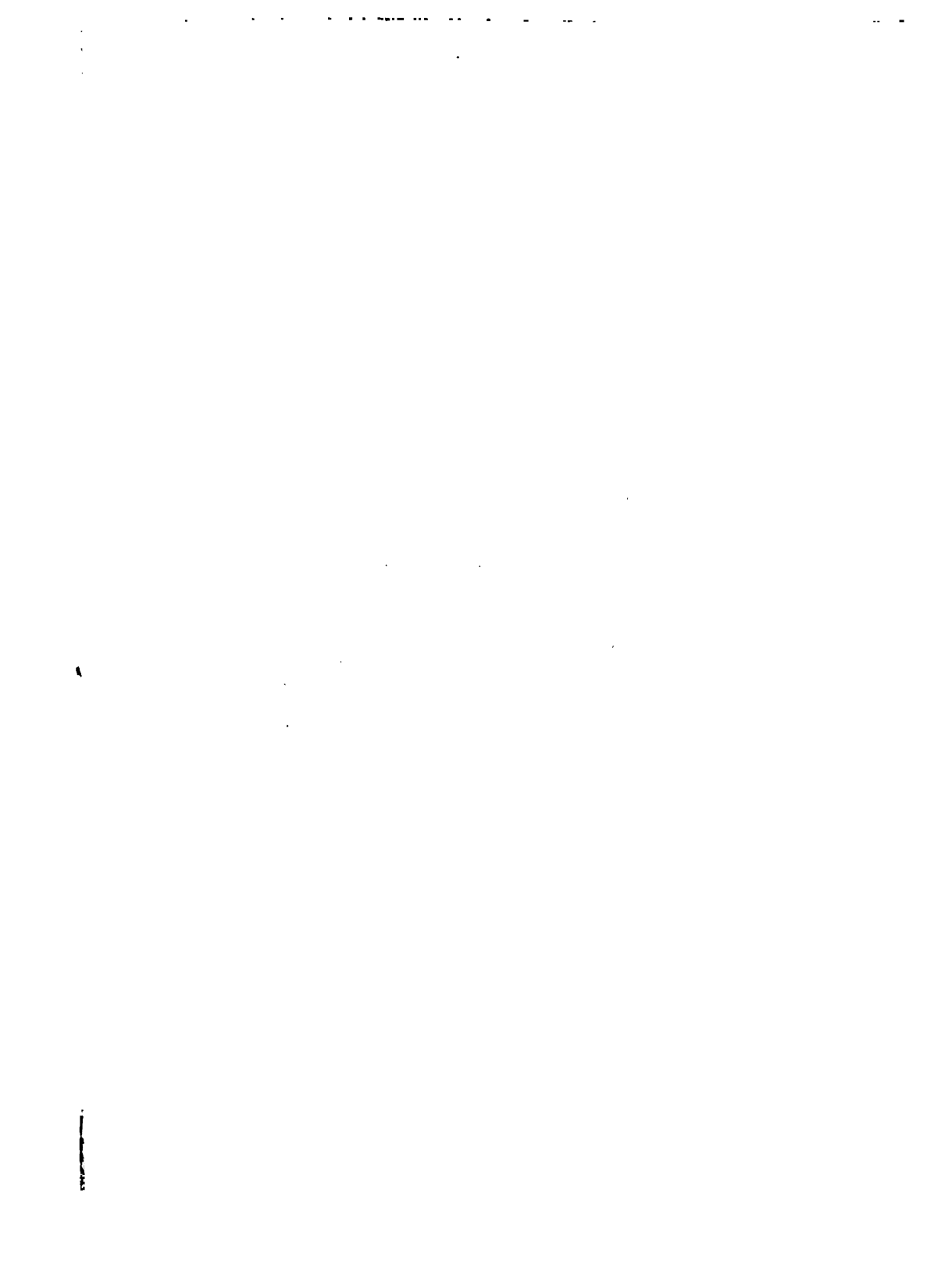
## THE PRACTICAL BOOK OF ORIENTAL RUGS

- (b) The name of a tribe of Turkomans who inhabit the western end of Turkestan.
- (c) 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 several authorities. Genghis, of the Caucasian class, being made by a tribe of Turkomans in the Caucasus and resembling closely the Turkoman productions, are classified as such by several prominent writers.

**THE PERSIAN CLASSIFICATION  
AND DESCRIPTION**







## SARUK RUG

Size 6' 4" × 4' 1"

FROM THE COLLECTION OF THE AUTHOR

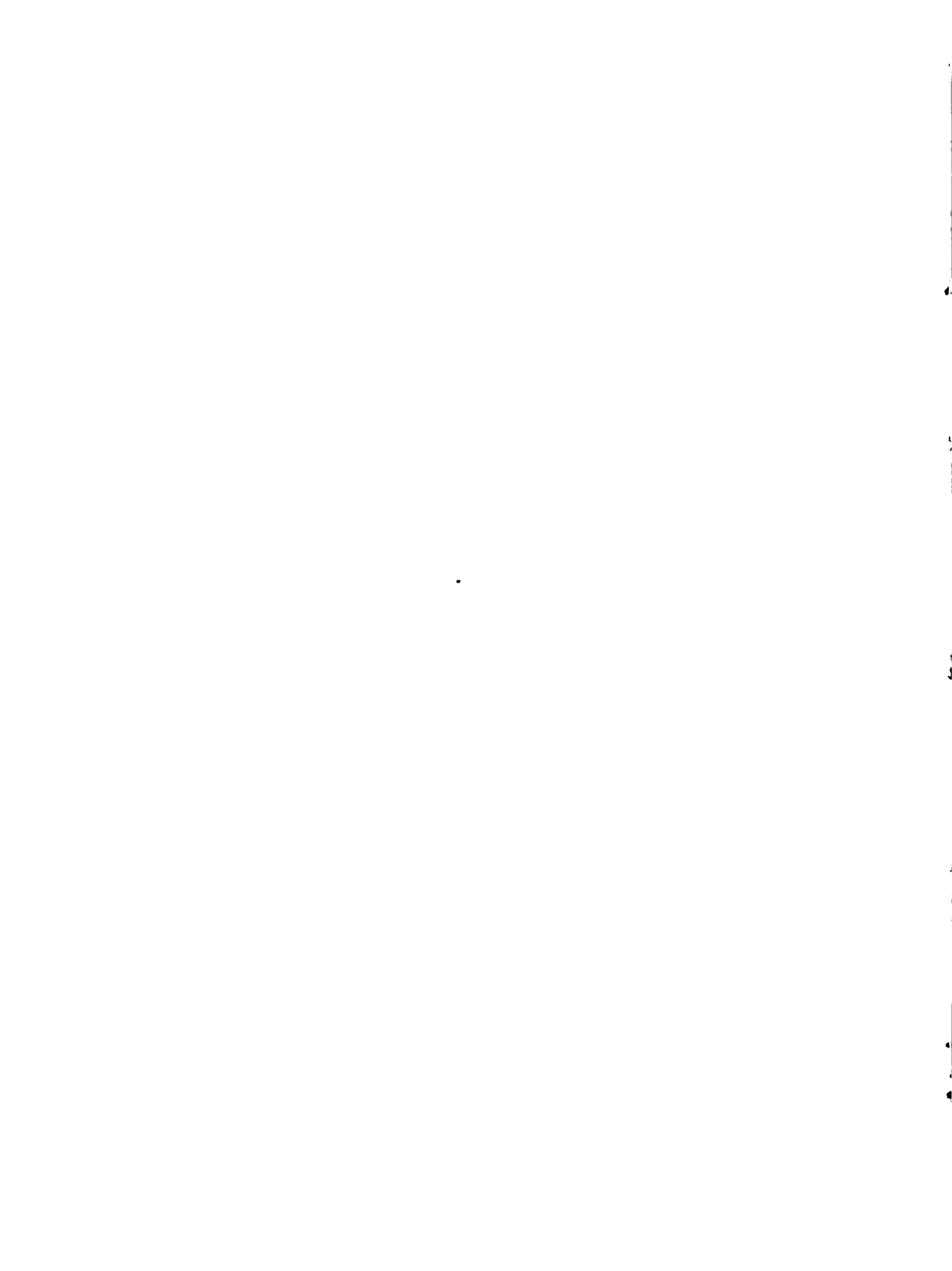
Knot: Senna. Fourteen to the inch horizontally and seventeen to the inch vertically, making two hundred and thirty-eight to the square inch.

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.

( See page 201 )



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PERSIA

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## THE PERSIAN CLASSIFICATION AND DESCRIPTION

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From the earliest time 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 designs and harmonious arrangement of colors. Unlike the Turkish fabrics, they almost invariably have a full straight fringe at each end which is composed of loose warp threads.

In Persia both the Senna 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 composed of women and children of both sexes. The latter, however, do not take up the work at nearly so early an age as they do in Asia Minor. In Persia

## THE PRACTICAL BOOK OF ORIENTAL RUGS

they seldom begin earlier than ten years of age, while in Asia Minor thousands of little children from four to six years of age may be seen working at the loom. The usual pay in Persia is fifteen tomans (\$0.91) a year for the first two years of their apprenticeship. This amounts to about \$13.65 of our money. After the expiration of two years they are paid at the rate of one toman for every 30,000 stitches.

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 smuggled into and secretly 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 cheap as in Persia." During the recent 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 rug factories in Persia, but there are several establishments owned by foreigners, especially at Sultanabad and Tabriz, where the

## THE PERSIAN CLASSIFICATION

wool is dyed and given out to the weavers to take home and weave according to the designs and specifications furnished.

### PERSIAN RUG PROVINCES

The following is a short description of the various Persian provinces from which rugs come :

**AZERBIJAN** 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.

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

**IRAK AJEMI** is the largest province of Persia. It practically occupies the centre 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.

**FARSISTAN** OR **FARS**, as it is sometimes called, lies in the southern part of Persia west of Kirman and south of Irak Ajemi. Shiraz is its capital and it produces a wool which is not excelled, if equalled, by that of any other country in the world.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

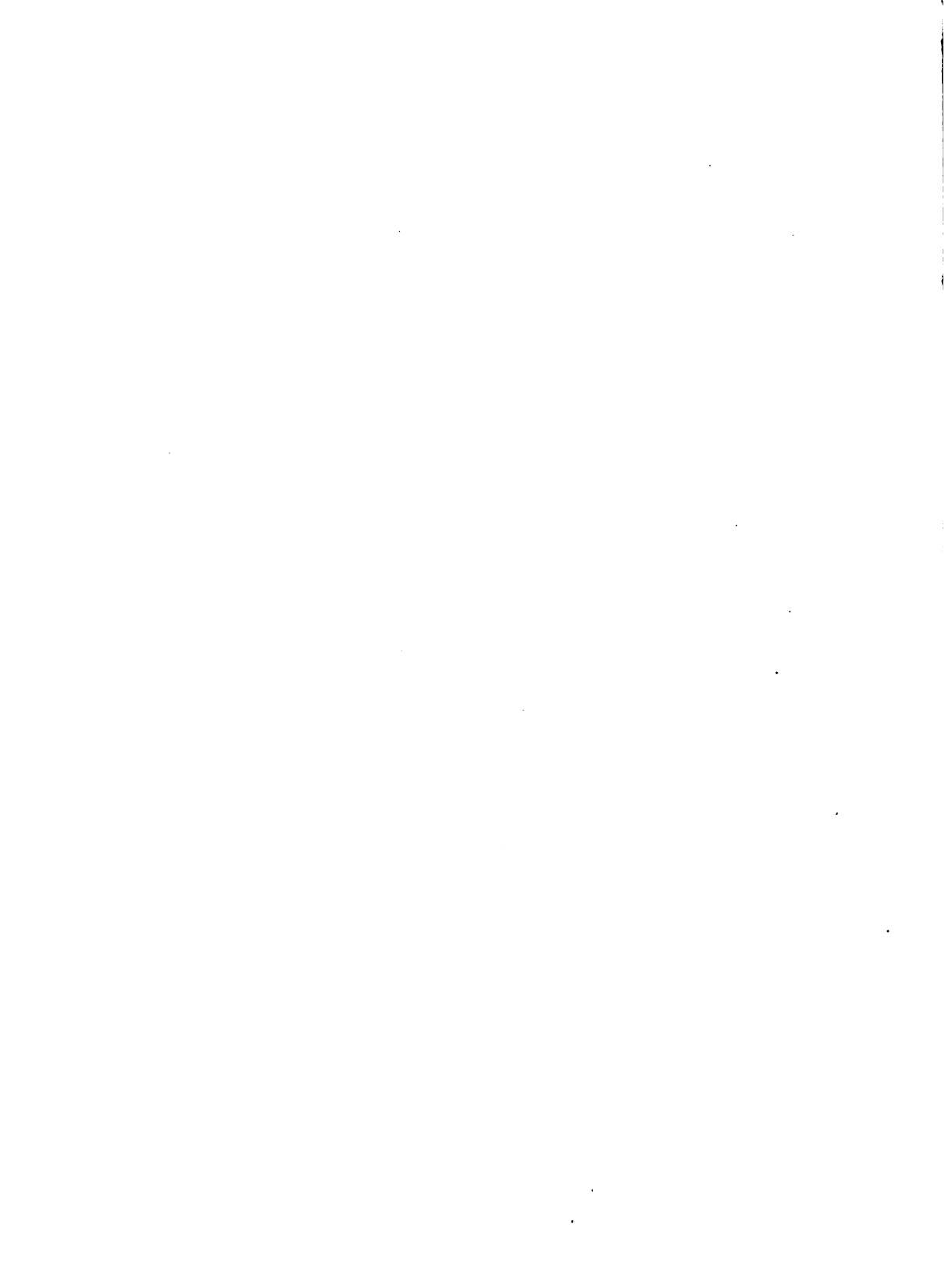
KHORASAN is Persia's most southeastern province and, next to Irak Ajemi, its largest one. It is sometimes called "The Land of the Sun," and is inhabited by Arabs, Turkomans, Kurds, Afghans, Baluches, and Jews. The western portion is a desert. Meshed is the capital. It is one of the last of the Persian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

KIRMAN is the most southerly province of Persia and the least known. Being so difficult of access, it is seldom visited by the traveller; consequently its products are free from outside influence. It has for its capital the city of the same name.

A complete description of each rug of the Persian class is given in the following pages.



HEREZ CARPET  
FROM THE COLLECTION OF MR. A. U. DILLEY



## THE PERSIAN CLASSIFICATION

### 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.

#### THE EXAMPLE ILLUSTRATED

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

### BAKSHSHIS

**WHY SO NAMED.**—After the village by that name in the Herez district where they are made.

**KNOT.**—Usually the Senna, sometimes the Ghiordes. Number vertically six to fifteen; number horizontally five to twelve; number to the square inch thirty to one hundred eighty.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

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

**COST.\***—From \$1.00 to \$2.50 a square foot.

**SIZES.**—Six to ten by ten to twenty-six feet. Seldom in small sizes.

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\* The retail prices given in this book with the description of each rug refer only to the different grades of such pieces which are ordinarily found in the market and in no way allude to antiques, upon which it would be impossible to set a fixed value.

## THE PERSIAN CLASSIFICATION

**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 Senna, occasionally the Ghiordes. Number vertically from eight to fifteen; number horizontally from six to twelve; number to the square inch forty-eight to one hundred eighty.

**WARP.**—Always cotton.

**WOOF.**—Always cotton, sometimes dyed brown.

**NAP.**—A rather coarse wool, clipped short.

**SIDES.**—Usually overcast, usually 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

**COST.**—From \$1.25 to \$3.50 a square foot.

**SIZES.**—Six to ten by ten to twenty-six. Seldom smaller than carpet sizes.

**REMARKS.**—Excellent carpets to wear.

### THE EXAMPLE ILLUSTRATED

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

## SERAPI

**SYNONYMS.**—Serab, Serabi, Sirab.

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

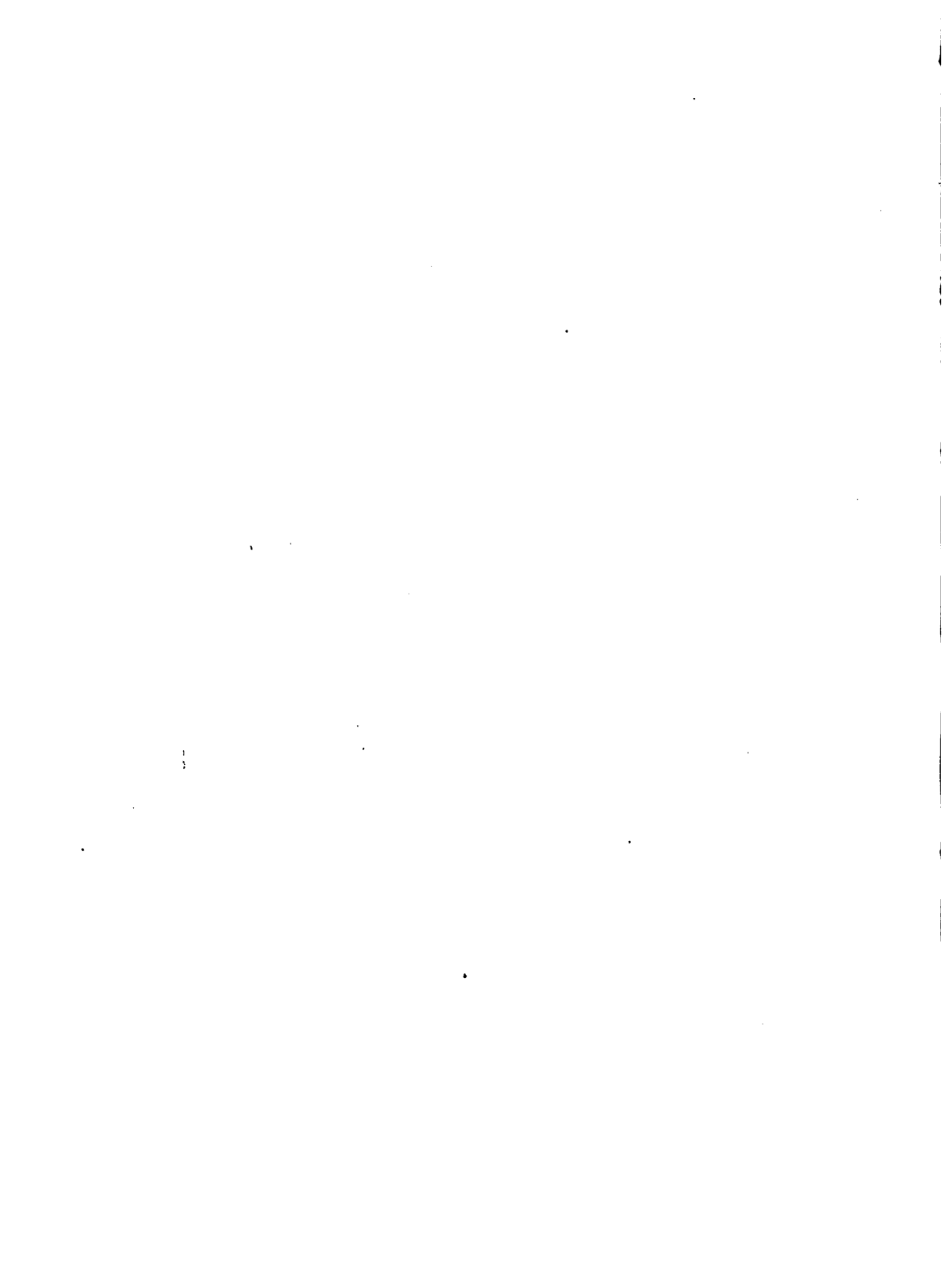
**WHERE MADE.**—Sometimes in the Herez district, sometimes on the looms of Tabriz and sometimes on those of Sultanabad.

**KNOT.**—Usually the Senna, occasionally the Ghiordes. The finest ones are tied with the Senna knot. Number vertically ten to eighteen;



GOREVAN CARPET  
LOANED BY H. B. CLAFLIN & CO.





## THE PERSIAN CLASSIFICATION

number horizontally eight to twelve; making from eighty to two hundred sixteen 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.

**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.

**DYES.**—Usually excellent.

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

**SIZES.**—Eight to fifteen by ten to twenty-five. Very few runners and seldom smaller than carpet sizes.

**PRICES.**—\$1.50 to \$4.00 per square foot.

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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### THE EXAMPLE ILLUSTRATED

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 rectilineal 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.

### KARA DAGH

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

**KNOT.**—Ghiordes. Number vertically eight to fourteen; number horizontally eight to eleven; number to square inch sixty-four to one hundred fifty-four.

**WARP.**—Wool.

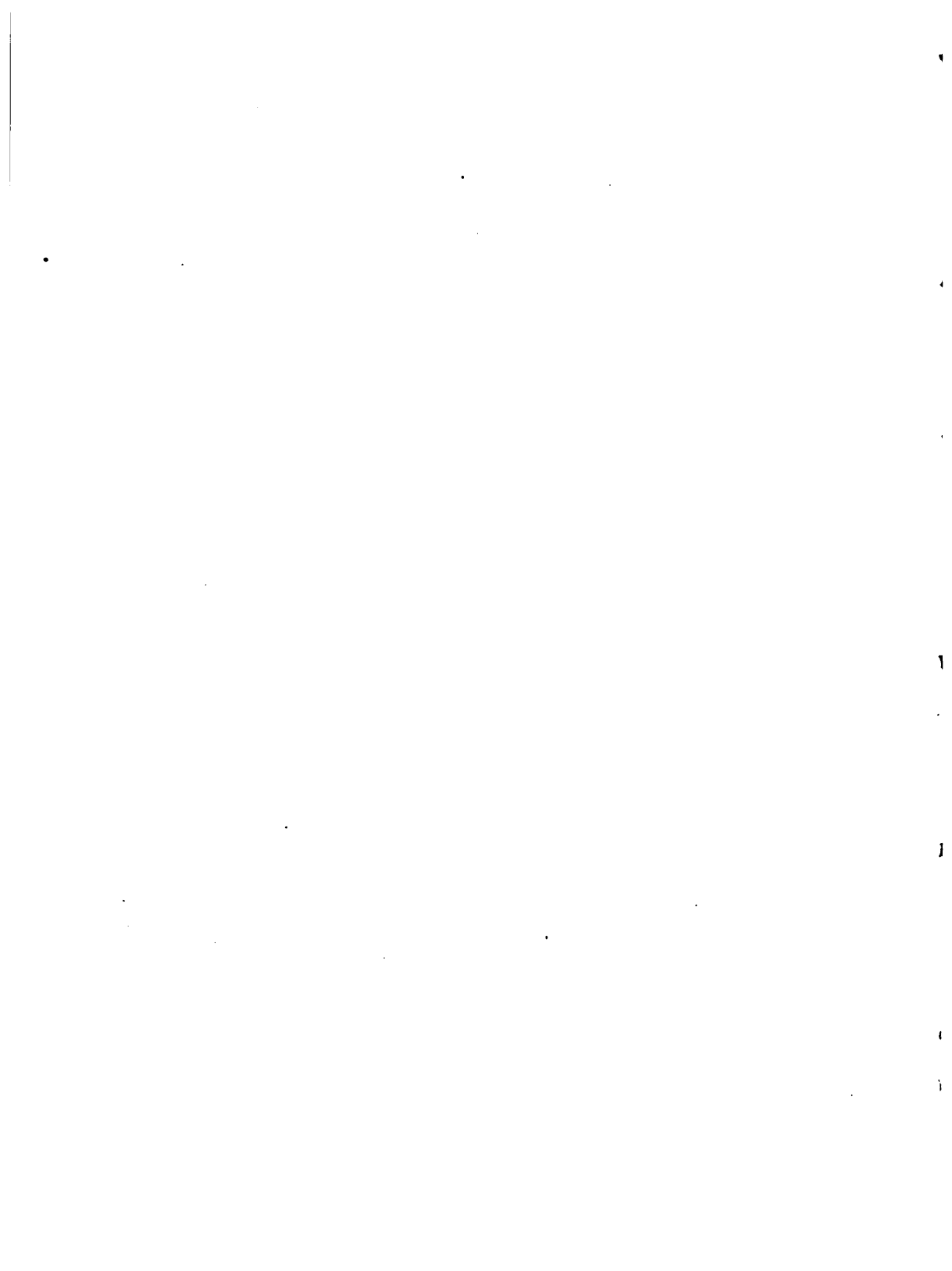
**WOOF.**—Natural brown or dyed wool. Usually extra woof threads.

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

**SIDES.**—Usually selvaged, occasionally over-cast.



SERAPI CARPET  
LOANED BY H. B. CLAFLIN & CO.



## THE PERSIAN CLASSIFICATION

**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 camels' hair.

**DYES.**—Usually good. Occasionally an aniline dyed one.

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

**PRICES.**—From \$2.00 to \$3.00 per square foot.

**SIZES.**—From three to four by five to seven feet. Runners two and one-half by eight to fifteen.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### KASHAN

**WHY SO NAMED.**—After Kashan, a city of 30,000 inhabitants between Teheran and Ispahan, where they are made. Kashan is the centre of the silk rug industry in Persia and it was here that the famous Ardebil carpet was woven.

**KNOT.**—Ghiordes. Number vertically twelve to thirty-five; number horizontally ten to twenty; number to square inch one hundred fifty to five hundred.

**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.

**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.

## THE PERSIAN CLASSIFICATION

**SIZES.**—Only carpet sizes.

**PRICES.**—From \$2.00 to \$10.00 a square foot.

**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.

### THE EXAMPLE ILLUSTRATED (see page 307)

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.

## 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 six to eight; number horizontally eight to eleven; number to square inch forty-eight to eighty-eight.

**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.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

**PRICES.**—Rather rare. From \$2.00 to \$5.00 per square foot.

**REMARKS.**—Very compact, strong and serviceable.

### TABRIZ

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

**KNOT.**—Nearly always the Senna, occasionally Ghiordes. Number vertically twelve to twenty-two; number horizontally ten to twenty; number to square inch one hundred twenty to four hundred forty.

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

## THE PERSIAN CLASSIFICATION

**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 Koran or of Persian poets are found in the borders. Tree of life patterns are frequent and a heart-shaped lamp frequently hangs from the niche in the prayer

## THE PRACTICAL BOOK OF ORIENTAL RUGS

rugs. Seldom are figures of birds, animals, or human beings used.

**SIZES.**—All sizes, from mats to large carpets.

**COST.**—From \$3.00 to \$10.00 per square foot.

**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.

### THE EXAMPLE ILLUSTRATED

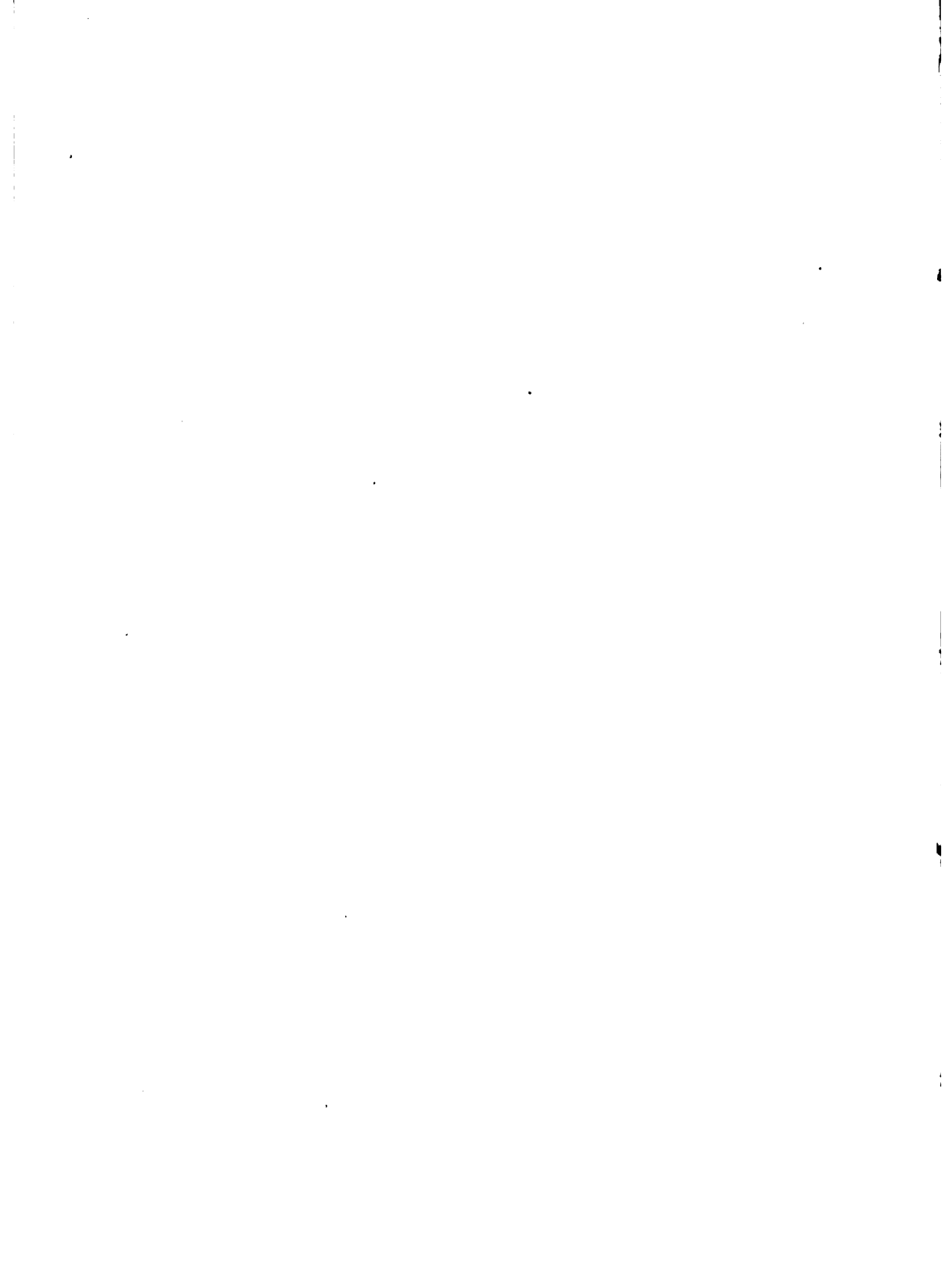
This particular piece is a good example of the average design with its floral medallion and many border stripes.

(See also Symbolic Silk Rug at p. 48.)



TABRIZ RUG

LOANED BY H. B. CLAFLIN & CO.



## THE PERSIAN CLASSIFICATION

### 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 six to ten; number horizontally eight to twelve; number to the square inch forty-eight to one hundred twenty.

**WARP.**—Heavy wool.

**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 camel. Rich reds, blues, and greens; also white, old ivory, and yellow.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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

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

**COST.**—\$1.50 to \$4.00 per square foot.

**SIZES.**—Modern ones in carpet size; antiques three to five by five to eight.

**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.

(See illustration at p. 318.)

### KERMANSHAH (MODERN)

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

**WHERE MADE.**—In the vicinity of Tabriz and of Sultanabad.

**KNOT.**—Nearly always the Senna, seldom the Ghiordes. Number vertically eight to sixteen; number horizontally eight to twelve; number to the square inch sixty-four to one hundred ninety-two.

## THE PERSIAN CLASSIFICATION

**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 ends 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.

**COST.**—\$1.75 to \$6.00 per square foot.

**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 Sul-tanabad under European supervision, are almost



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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.

### THE EXAMPLE ILLUSTRATED

Like most of its class it consists of artistic and intricate floral designs with a central medallion and graceful border stripes. In many Kermanshahs, as in this piece, the pear motif is frequently employed.

## SENNA

**SYNONYMS.**—Sehna, Sinne, Senneh.

**WHY SO NAMED.**—After the city of Senna in the vicinity of which they are made.

**KNOT.**—Senna always. Not equalled in number of knots by any other rug. Number vertically ten to thirty; number horizontally ten to thirty-two; number to the square inch one hundred to nine hundred sixty. Some antiques have as high as one thousand 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



KERMANSHAH RUG  
LOANED BY H. B. CLAFLIN & CO.



## THE PERSIAN CLASSIFICATION

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.

**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 centre field is covered with flowers. A diaper arrangement of the Pear or Herati design is the most common.

**SIZES.**—Usually of medium size, four to five by six to eight; seldom larger. Saddle bags two and one-half to three by four feet; mats two feet by one foot.

**COST.**—From \$2.00 to \$6.00 a square foot.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### THE EXAMPLE ILLUSTRATED

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

### 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 Senna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically, antiques eight to fourteen, moderns six to fourteen; number horizontally, antiques eight to eighteen, moderns five to twelve; number to square inch, antiques sixty-four to two hundred fifty-two, moderns thirty to one hundred sixty-eight.

**WARP.**—Always cotton.

**WOOF.**—Nearly always cotton, sometimes dyed.

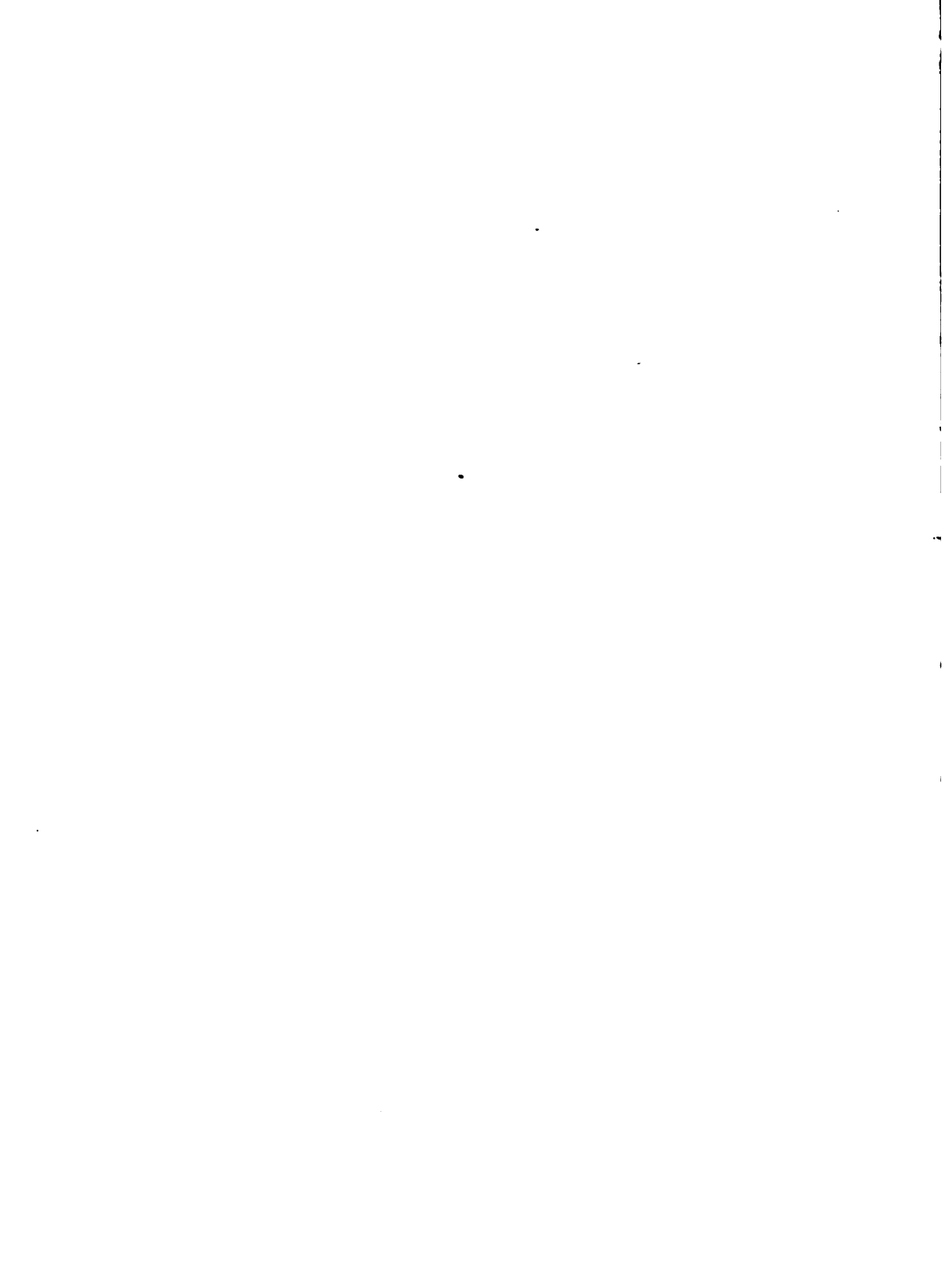
**NAP.**—Usually of good wool, frequently of camels' hair.

**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.



SENNA RUG  
OWNED BY H. B. CLAFLIN & CO.



## THE PERSIAN CLASSIFICATION

**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. Sometimes a centre of plain red medallions. There may be a repetition of some small figures throughout the field. All animal and bird designs in the Feraghans represented as in motion.

**SIZES.**—Usually small sizes, three to four by four to six. Occasionally carpet sizes. Antiques mostly oblong.

**PRICES.**—Antiques \$2.50 to \$10.00 per square foot. Moderns \$1.00 to \$2.50.

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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

### THE EXAMPLE ILLUSTRATED (see page 115)

**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.

## HAMADAN

**SYNONYMS.**—Hamadiéh, 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 seven to ten; number horizontally seven to ten; number to square inch forty-nine to one hundred.

**WARP.**—Antiques always cotton.

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

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

**WEAVE.**—Antiques fine. Moderns coarse.



**HAMADAN RUG**  
**LOANED BY MR. A. U. DILLEY**



## THE PERSIAN CLASSIFICATION

**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 camels' hair. The Herati border design is frequently used.

**PREVAILING COLORS.**—The natural camels' 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 with a trellis arrangement. The antiques resemble animal skins.

**SIZES.**—Antiques come in all sizes. Moderns two to four by four to six and runners two to four by eight to thirty.

**PRICES.**—\$1.00 to \$3.00 per square foot. Antiques rare and expensive.

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

### THE EXAMPLE ILLUSTRATED

This piece like most of its class has a nap which consists principally 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 centre of the field with corners

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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.

### 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.**—Senna. Number vertically ten to twenty; number horizontally eight to fifteen; number to the square inch eighty to three hundred.

**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 16th century. The Herati design was frequently employed.

**PREVAILING COLORS.**—Deep reds, blues, and



ISPAHAN RUG  
(SHAH ABBAS DESIGN)

BY COURTESY OF THE METROPOLITAN MUSEUM OF NEW YORK CITY



## THE PERSIAN CLASSIFICATION

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.

PRICES.—The antiques bring fabulous prices. Fragments have sold in recent years for \$300 to \$1000, and many carpets have brought from \$15,000 to \$25,000.

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 16th and 17th centuries were really productions of Herat.

### THE EXAMPLE ILLUSTRATED

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.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

### JOSHAGHAN

**SYNONYMS.**—Djoshaghan, Djushaghan, You-  
raghan.

**WHY So NAMED.**—After the Persian village  
and the district of Joshaghan, where they are  
made.

**KNOT.**—Ghiordes. Number vertically eight to  
twenty; number horizontally eight to twenty;  
number to square inch sixty-four to four hundred.

**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 which predominates in the  
field.

**PREVAILING COLORS.**—Soft-toned colors similar  
to those of the Hamadan. The ground is usually  
red.

**DYES.**—Splendid in the antiques.

**DESIGNS.**—Generally a sort of scroll carried  
throughout the margin of the field and forming

## THE PERSIAN CLASSIFICATION

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- and six-petaled roses.

**SIZES.**—Usually large, seven to nine by ten to fourteen.

**PRICES.**—\$2.00 to \$5.00 per square foot.

**REMARKS.**—Antiques excellent. Among the best Persian carpets. They resemble somewhat the Saraband. Not very common in the United States.

## 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 Senna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically seven to fourteen; number horizontally eight to twelve; number to square inch fifty-six to one hundred eighty-eight.

**WARP.**—Always cotton.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**WOOF.**—Always cotton, sometimes dyed. All good Mir Sarabands have a blue woof thread.

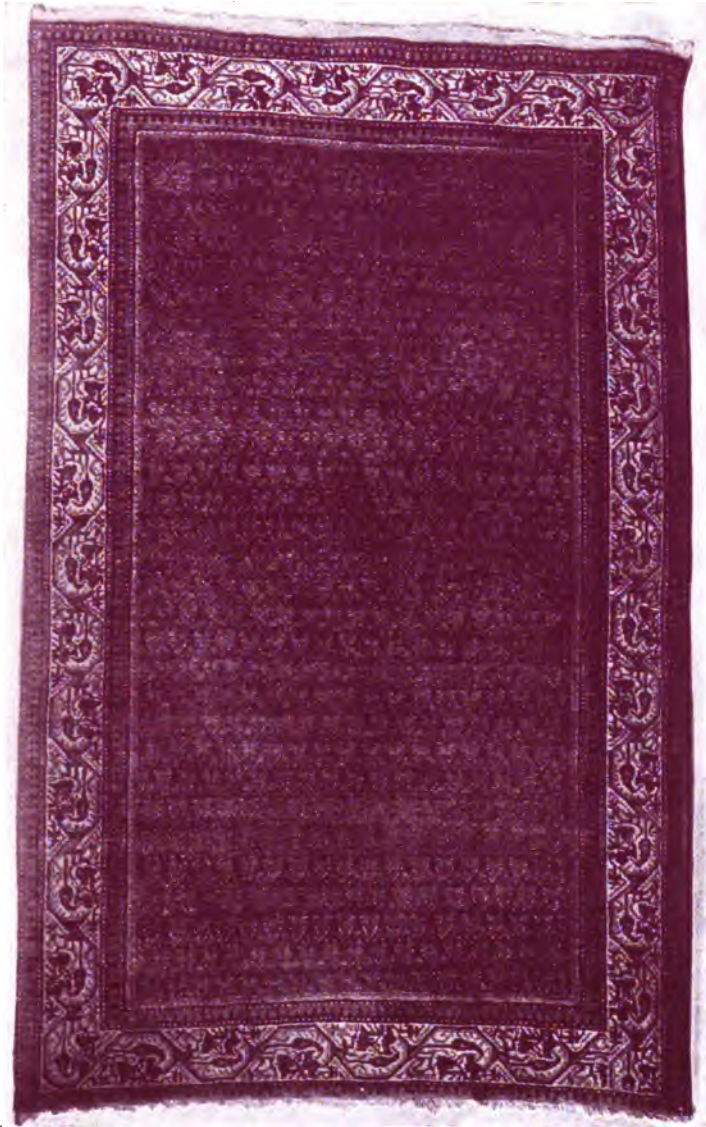
**NAP.**—Usually even, short cut, silky wool.

**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 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.



**SARABAND RUG**  
Size 3' 9" × 4' 2"  
**PROPERTY OF THE AUTHOR**



## THE PERSIAN CLASSIFICATION

**DYES.**—As a rule are 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 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 centre.

**SIZES.**—Three to five by four to nine, three to nine by twelve to twenty-four.

**PRICES.**—\$2.00 to \$6.00 per square foot.

**REMARKS.**—Sarabands are usually firm in texture, lie well, never grow monotonous, and, on the whole, are most satisfactory.

### THE EXAMPLE ILLUSTRATED

**KNOT:** Senna. Eight to the inch horizontally and ten vertically, making eighty to the square inch.

This piece beautifully illustrates the most common Saraband designs. The field is covered with rows of the pear motif in white, light and dark blue upon a ground of dark red. As in most Sarabands the stems of each alternate row of pears are turned in the opposite direction. The main border stripe is the characteristic Saraband border design in red, light and dark blue upon a ground of white and on each side of it is a

## THE PRACTICAL BOOK OF ORIENTAL RUGS

reciprocal trefoil in light and dark blue. Both warp and woof are of cotton, the latter being dyed a light blue.

The peculiar mottled appearance in the picture is due to a bluish haze which is characteristic of some Sarabands, but unusually pronounced in this one.

### SARUK

**SYNONYMS.**—Sarouk, Sarook.

**WHY SO NAMED.**—After Saruk, a small village in the Feraghan district, from whence they come.

**KNOT.**—Always the Senna and usually as many to the square inch as any rug excepting the Senna. Number vertically eight to twenty-two; number horizontally six to twenty; number to square inch forty-eight to four hundred forty.

**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.

## THE PERSIAN CLASSIFICATION

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.**—Three to five by five to twenty feet. Usually oblong. Also carpet sizes (See Clifford)

**PRICES.**—\$2.50 to \$6.00 per square foot.

**REMARKS.**—Sometimes called the "Modern Ispahan."

### THE EXAMPLES ILLUSTRATED

Two plates in color of Saruks are given—at pages 44 and 169, with description accompanying each.

## 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 centre of rug weaving under European control.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**KNOT.**—Generally the Ghiordes, sometimes the Senna. Number vertically five to eight; number horizontally six to fourteen; number to square inch thirty to one hundred twelve.

**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.

**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, eight to fifteen by ten to twenty.

**PRICES.**—From \$1.00 to \$3.00 a square foot.

**REMARKS.**—Those with good dyes are quite satisfactory, but at the present time most of the products of Sultanabad are purely commercial products.

### THE EXAMPLE ILLUSTRATED

This piece most beautifully shows in its field the Guli Henna design, which is so commonly employed in the Sultanabad products.



MAHAL CARPET  
LOANED BY MR. A. U. DILLEY



## THE PERSIAN CLASSIFICATION

### NIRIS

**SYNONYMS.**—Laristan, Luristan.

**WHY SO NAMED.**—After the salt lake Niris in the province of Laristan, where they are made by the hillmen who inhabit the uplands of that section.

**KNOT.**—Ghiordes. Number vertically eight to twelve; number horizontally five to eight; number to the square inch forty to ninety-six.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

**PRICES.**—From \$1.50 to \$3.00 per square foot.

**REMARKS.**—Strong and durable. Few reach America. They seem more like products of Turkestan than of Southern Persia.

### THE EXAMPLE ILLUSTRATED

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.

## 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 Senna, sometimes the Ghiordes. Number vertically seven to sixteen;



**NIRIS (LARISTAN) RUG**  
**LOANED BY MR. A. U. DILLEY**



## THE PERSIAN CLASSIFICATION

number horizontally six to twelve; number to square inch forty-two to one hundred ninety-six.

**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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

common. The centre field is frequently filled with diagonal stripes. Flowers scattered throughout the field.

**SIZES.**—Usually medium, four to five by six to eight. Also carpet sizes. Saddle bags are very common.

**PRICES.**—\$1.25 to \$3.00 per square foot.

**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.

### THE EXAMPLE ILLUSTRATED

Like many rugs of this class this piece has a pole medallion within a plain medallion and parallel stripes filling the rest of the field. It also has a short web at each end and the sides are overcast with wool of different colors. This particular border consisting of crossed pear motifs is found as a rule only in the Khorasan and Shiraz products, more especially the former.

## 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.

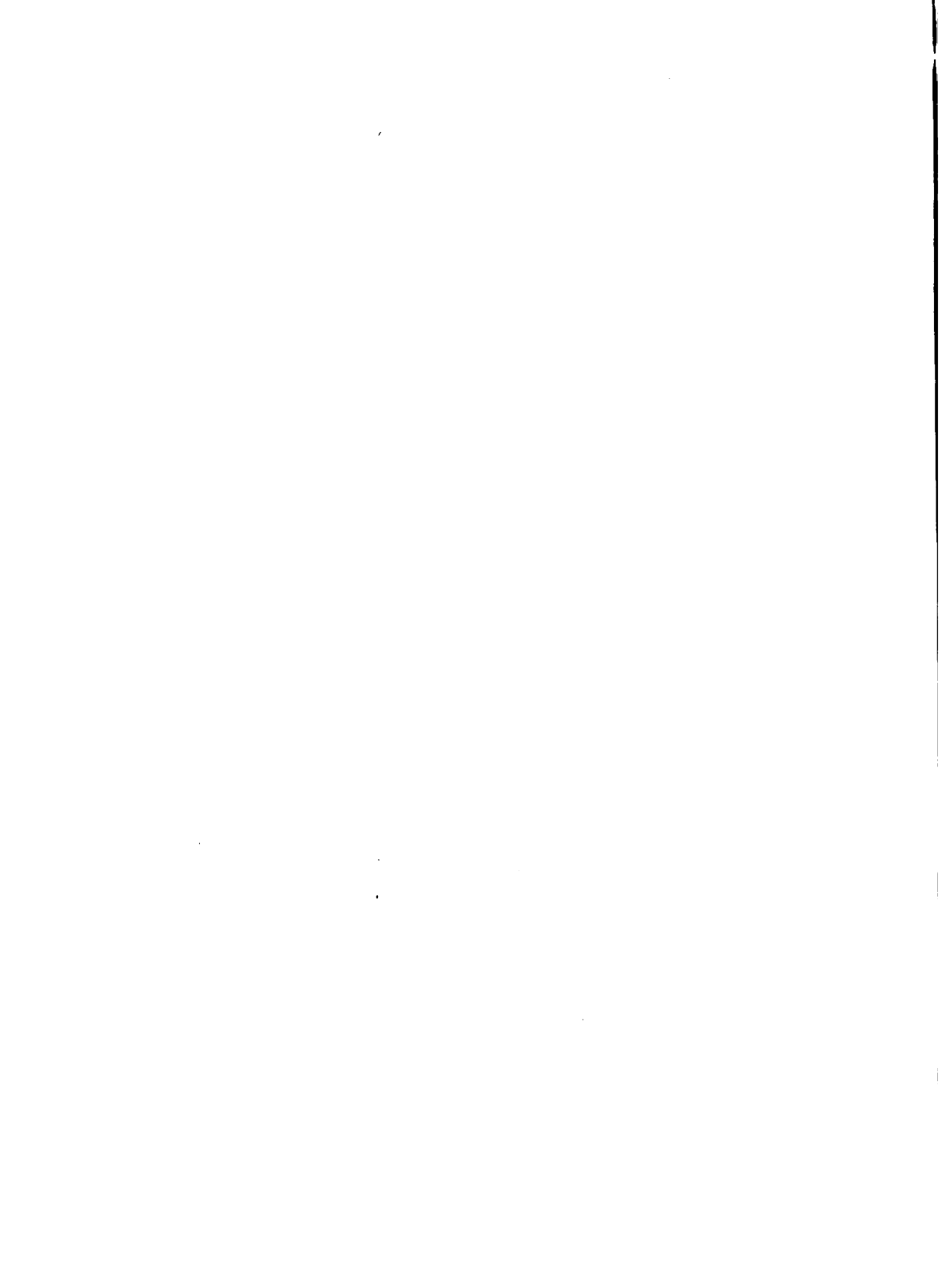
**WHERE MADE.**—In the province of Khorasan.

**KNOT.**—Usually the Senna, occasionally the Ghiordes. Number vertically six to twelve;



SHIRAZ RUG

LOANED BY MR. A. C. DILLEY



## THE PERSIAN CLASSIFICATION

number horizontally eight to twelve; number to square inch forty-eight to one hundred forty-four.

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.

PREVAILING COLORS.—Brilliant reds, greens, blues, and yellows, also ivory. Often a purplish pink cast.

DYES.—Unsurpassed.

DESIGNS.—Most 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 medalion centre.

SIZES.—Seldom small. Medium sizes are most common. Some runners and occasionally a saddle bag.

PRICES.—\$2.00 to \$5.00 per square foot.

REMARKS.—Durable and heavy. Resemble the Khorasan in most respects. Aiyin and Kayin

## THE PRACTICAL BOOK OF ORIENTAL RUGS

are names sometimes given to a coarse form of Herat. Many of the Herats of the 16th and 17th centuries are now erroneously called Ispahans.

### KHORASAN

**WHY SO NAMED.**—After the most northeastern province of Persia from which they come.

**KNOT.**—Senna. Number vertically eight to fifteen; number horizontally ten to twenty-five; number to square inch eighty to three hundred seventy-five.

**WARP.**—Always white cotton.

**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.

## THE PERSIAN CLASSIFICATION

**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 centre 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, seven to fifteen by ten to twenty-five feet.

**PRICES.**—\$1.50 to \$3.50 per square foot.

**REMARKS.**—Antiques durable, pliable, and soft. Especially suitable for living rooms, libraries, and halls. Modern ones are good in every respect excepting the dyes.

### THE EXAMPLE ILLUSTRATED

For description see tissue accompanying color plate at page 75.

## MESHED

**SYNONYMS.**—Mashhed, Meshad.

**WHY SO NAMED.**—After Meshed, the capital of Khorasan, where they are made.

**KNOT.**—Usually the Senna, seldom the Ghiordes. Number vertically nine to twenty;

## THE PRACTICAL BOOK OF ORIENTAL RUGS

number horizontally eight to twelve; number to square inch seventy-two to two hundred forty.

**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, as 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 centre common.

**SIZES.**—All sizes from three to ten by four to twenty feet or even larger.

**PRICES.**—\$2.00 to \$4.00 per square foot.

## THE PERSIAN CLASSIFICATION

**REMARKS.**—Similar in design to the Khorasan proper, but usually of a finer grade. Also heavier and more durable.

### THE EXAMPLE ILLUSTRATED

A color plate of this beautiful rug is used as the frontispiece of this volume. Its description is given on the accompanying tissue.

## 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 Senna. Number vertically ten to twenty-four; number horizontally eight to twenty; number to square inch eighty to four hundred eighty.

**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.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 centre.

**SIZES.**—All sizes from mats to carpets.

**PRICES.**—From \$2.00 to \$5.00 per square foot.

**REMARKS.**—Genuine Kirmans are rather scarce because of the remoteness of the district from the centres 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.

### THE EXAMPLE ILLUSTRATED

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.

## 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.



KIRMAN RUG

FROM THE COLLECTION OF MR. A. U. DILLEY



## THE PERSIAN CLASSIFICATION

**KNOT.**—Always the Ghiordes. Number vertically six to eight; number horizontally six to ten; number to square inch thirty-six to eighty.

**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.

**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,

## THE PRACTICAL BOOK OF ORIENTAL RUGS

beautifully varied. The shading of colors is also a Kurdish characteristic.

**DYES.**—Usually of the best. The Kurds have clung to the old colors 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 four to five by seven to eight feet and occasionally in carpet sizes.

**PRICES.**—Usually from \$0.75 to \$3.00 per square foot. The prayer rugs are rare and expensive.

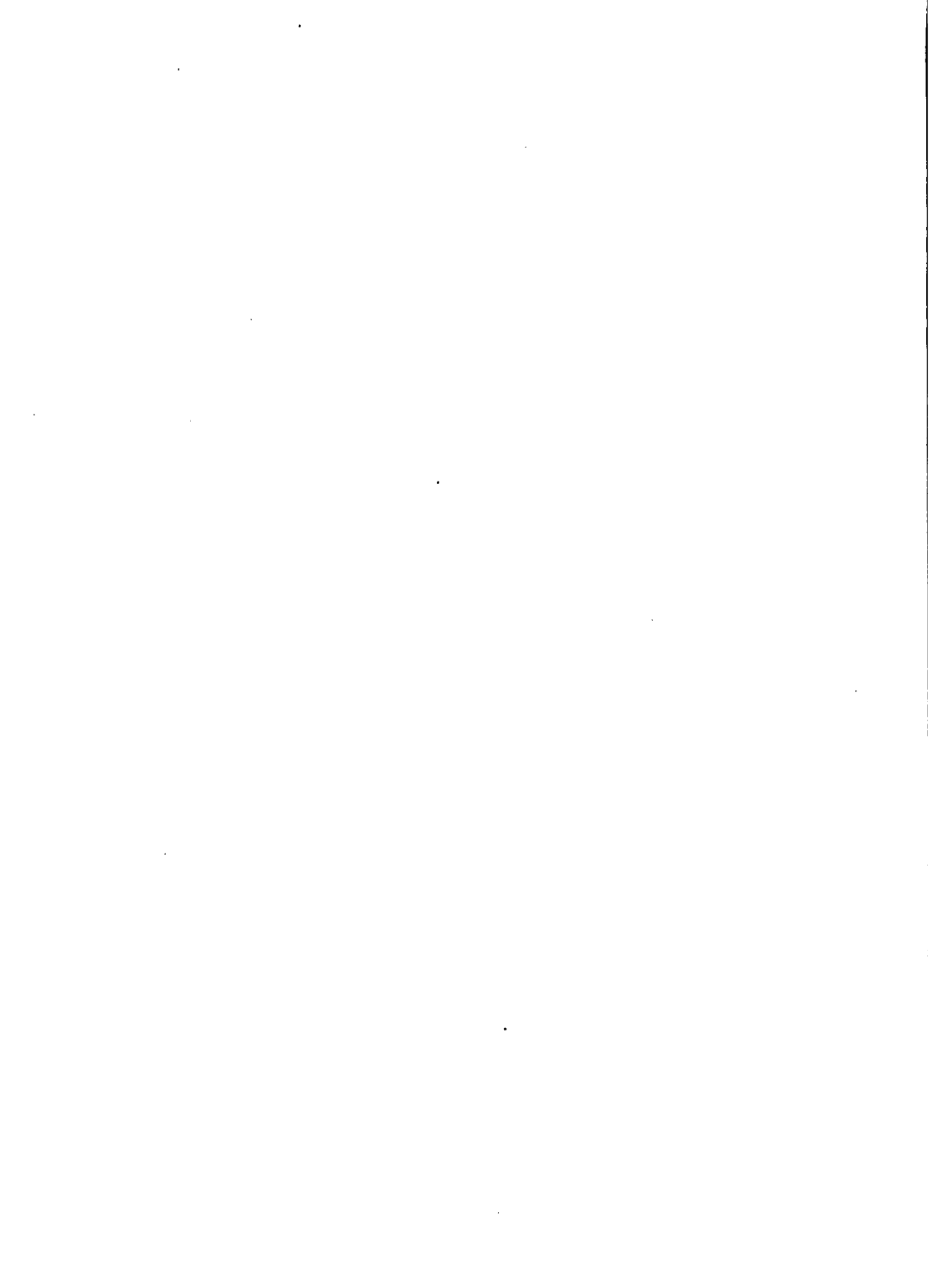
**REMARKS.**—Freest of all from outside influences. Hard when new but most durable and satisfactory.

### THE EXAMPLE ILLUSTRATED

The field of this piece most beautifully illustrates the Mina Khani design, a design which originated with and belongs almost exclusively to the Persian Kurds and which has always been a favorite with rug connoisseurs. It is occasionally found in Turkish and Caucasian fabrics, but usually in a much modified form. The main border stripe consists of floral forms alternating in direction and connected by a meandering vine with a small leaf between each blossom. On either side of the main border stripe there is a narrow one carrying the ribbon design.



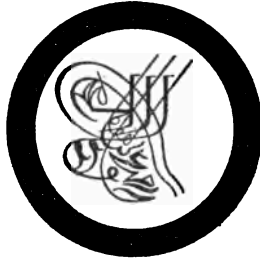
KURDISTAN RUG  
(MINA KHANI DESIGN)  
LOANED BY MR. A. U. DILLEY



## **THE TURKISH CLASSIFICATION**







TURKEY

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## THE TURKISH CLASSIFICATION

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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 amount to from \$2,500,000 to \$3,000,000, most of which are shipped directly 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

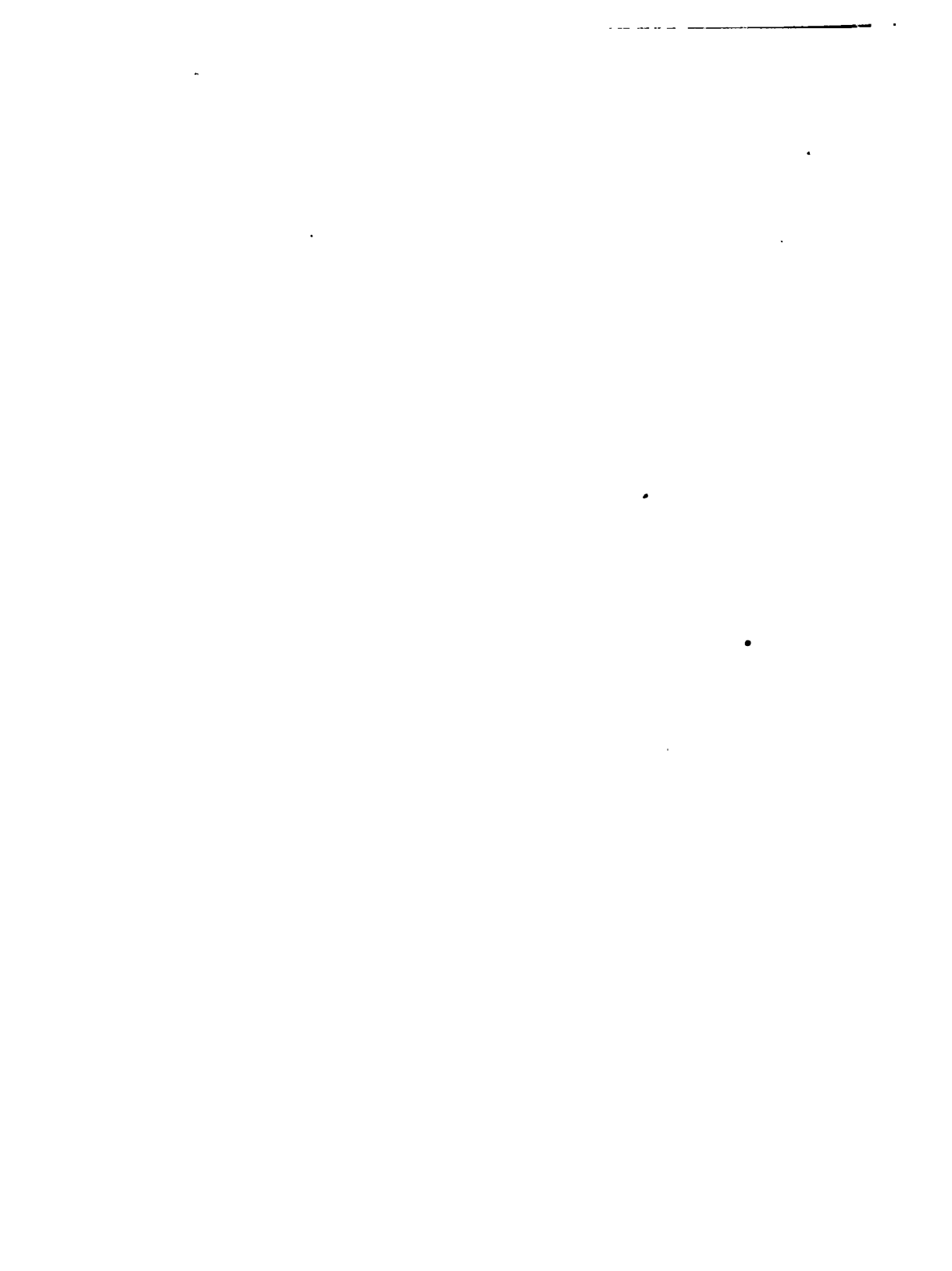
## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 one-half 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 designs, which vary little, are more geometrical than 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. Most of the large Turkish carpets are modern and are made near Smyrna.

The southern part of Armenia is called Kurdistan. It is inhabited by wandering, warlike



## ANTIQUE ANATOLIAN MAT

Size 3' 5" × 1' 10"

FROM THE COLLECTION OF THE AUTHOR

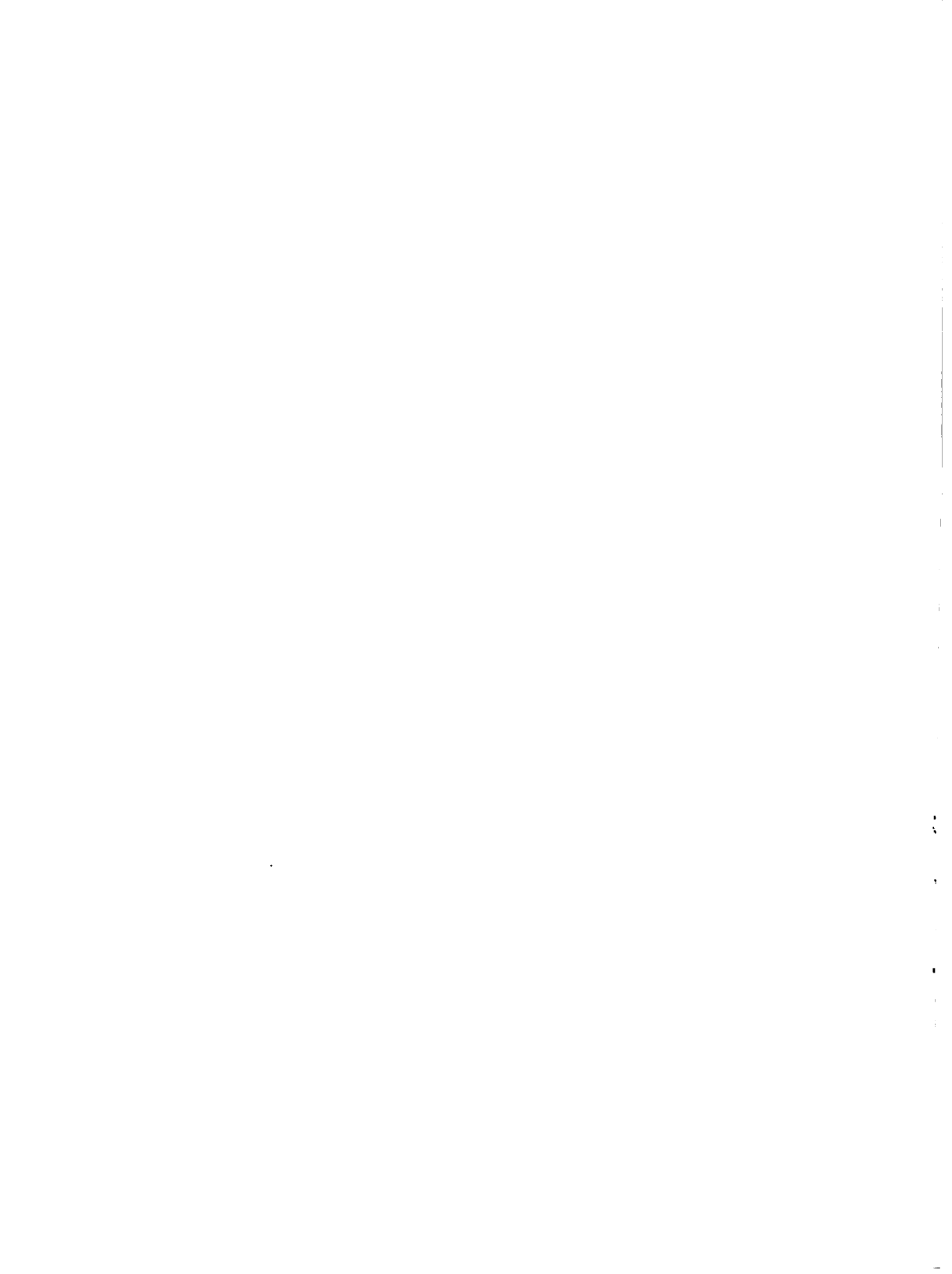
**Knot.** Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

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.

( See page 232 )





## THE TURKISH CLASSIFICATION

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.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

### 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 seven to twelve; number horizontally six to ten; number to square inch forty-two to one hundred twenty.

**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 skilfully blended.



KIR-SHEHR PRAYER RUG  
LOANED BY MR. A. U. DILLEY



## THE TURKISH CLASSIFICATION

**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, two and one-half to four by four to six feet.

**PRICES.**—From \$1.50 to \$2.50 per square foot.

**REMARKS.**—They are very scarce in the United States. They resemble the Bergama and are thick and durable.

### THE EXAMPLE ILLUSTRATED

This rug is similar in many respects to the Anatolian and the Ak Hissar prayer rugs, but it is usually more Persian in character of design than the latter two and the weft is of dyed wool as in the Bergama.

The outer border stripe carries a meandering vine with a leaf at each turn, the main stripe consists of an alternated arrangement of the lily and cypress motifs, while the three inner border stripes are similar to the Kulah.

## 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 Moham-medans who reside in the vicinity of Oushak.

**KNOT.**—Ghiordes. Number vertically four to

## THE PRACTICAL BOOK OF ORIENTAL RUGS

eight; number horizontally four to ten; number to square inch sixteen to eighty.

**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 also is dyed.

**NAP.**—Good wool of varying lengths.

**WEAVE.**—Loosely woven.

**SIDES.**—No rule.

**ENDS.**—No rule; most frequently a short green or red web with loose warp threads.

**BORDER.**—No rule; usually three border stripes, one wide one with a narrow one on each side.

**PREVAILING COLORS.**—Usually bright reds, greens, blues, browns, and yellows, with more or less white.

**DYES.**—Aniline mostly.

**DESIGNS.**—No rule. Generally large medallions and geometrical figures. Some are patterned after the Persians and some after the Turkish designs, but the great majority are European.

**SIZES.**—Mostly carpet sizes from ten to twenty-five by fifteen to fifty feet. Usually nearly square.

**PRICES.**—\$.75 to \$2.00 per square foot.

## THE TURKISH CLASSIFICATION

**REMARKS.**—There are several varieties which in order of excellence are named Gulistan, Enile, Kerman, Yaprak, and Sparta.

### KARAMAN

**SYNONYM.**—Kaba Karaman.

**WHY SO NAMED.**—After the town of Karaman, southeast of Konieh, where they are made by Nomadic tribes of Turkoman descent. The word “Kaba” means coarse.

**KNOT.**—Ghiordes. Number vertically four to six; number horizontally four to eight; number to square inch ten to forty-eight.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**DESIGNS.**—Rather bold Caucasian designs.

**SIZES.**—Most of those which come to America are small.

**PRICES.**—Very cheap, from \$0.50 to \$1.50 per square foot.

**REMARKS.**—Coarse and unattractive but rather durable.

### 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 eight to twelve; number horizontally seven to ten; number to square inch fifty-six to one hundred twenty.

**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.

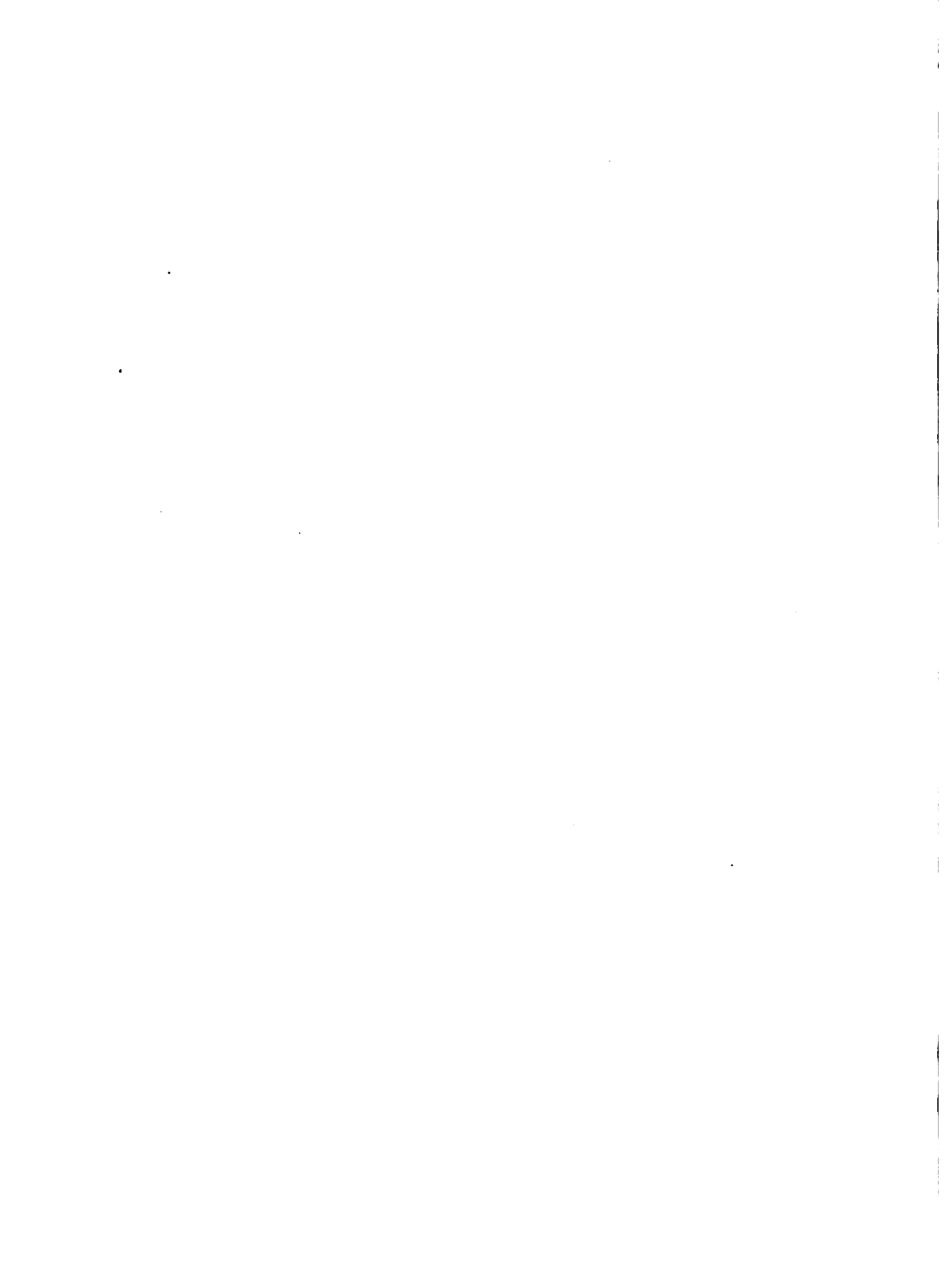


**KONIEH PRAYER RUG**

Size 5' 3" x 3' 10"

LOANED BY MAJOR L. B. LAWTON, U. S. ARMY





## THE TURKISH CLASSIFICATION

**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 centre. Prayer design common.

**SIZES.**—Three to five by four to seven. Also mats.

**PRICES.**—Antiques rare; from \$2.00 to \$10.00 per square foot. Moderns from \$1.00 to \$2.25 per square foot.

**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.

### THE EXAMPLE ILLUSTRATED

**OWNER'S DESCRIPTION.**—A most unique and rare specimen of an obscure Anatolian weave. Good Koniehs are quite as scarce as good Kulahs or Ghiordes, are less known and have therefore less demand. The right and left Rhodian lilies are green, the centre 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### 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 eight to twelve; number horizontally eight to fourteen; number to square inch sixty-four to one hundred sixty-eight.

**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- or three-inch red web at each end, which is frequently striped with yellow or blue. A fringe formed by the loose warp ends.



**AK HISSAR PRAYER RUG**

Size 5' 9" x 3' 7"

LOANED BY MAJOR L. B. LAWTON, U. S. ARMY  
(Now in the collection of Colonel George G. Briggs,  
Grand Rapids, Mich.)



## THE TURKISH CLASSIFICATION

### ANATOLIAN PROPER

**SYNONYM.**—Yesteklik, a name frequently applied to the mats.

**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 six to fifteen; number horizontally six to ten; number to square inch thirty-six to one hundred fifty.

**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 warp 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**DYES.**—Good in the antiques. Few modern pieces that are not aniline dyed.

**DESIGNS.**—Usually bold geometrical 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 one to four by one and one-half to six feet. Seldom larger.

**PRICES.**—From \$0.25 to \$3.00 per square foot.

**REMARKS.**—Frequently crooked. Attractive on account of their oddity. Very serviceable.

### THE EXAMPLE ILLUSTRATED

See color plate at page 218 with accompanying description.

## 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 ten to fourteen; number horizontally six to twelve; number to square inch sixty to one hundred sixty-eight.

**WARP.**—Always dyed wool, usually of a splendid quality.

## THE TURKISH CLASSIFICATION

**WOOF.**—Always dyed wool.

**NAP.**—The best soft, silky wool, usually quite long.

**WEAVE.**—Frequently several wool threads between each row of knots.

**SIDES.**—Usually broad red selvaged sides, made by weaving the wool threads upon three or four outside warp threads. Frequently have small tassels of wool along the sides. The only rug that has these excepting the Shiraz.

**ENDS.**—Rather broad web with braided fringe at each end. The web often carries a woven design. 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 checker-board pattern. Figures generally bold and large in proportion to size of the rug.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**SIZES.**—Usually nearly square. One and one-half to four by two to six feet. Antiques usually run smaller than the modern ones.

**PRICES.**—Rather high. From \$2.00 to \$10.00 per square foot.

**REMARKS.**—Very scarce.

### THE EXAMPLES ILLUSTRATED

**BERGAMA RUG.**—The unusual medallion in this piece is characteristic of the Bergama only. In its centre 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.

**BERGAMA PRAYER RUG** (see p. 121).—**KNOT:** Ghiordes. Number to the inch, horizontally seven; vertically seven; to the square inch, seventy-seven.

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 terracotta; 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 terracotta 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.



BERGAMA RUG  
PROPERTY OF A. U. DILLEY & CO.



## THE TURKISH CLASSIFICATION

### 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 Gordian knot that Alexander the Great cut.

**KNOT.**—Always the Ghiordes knot. Number vertically eight to fourteen; number horizontally eight to twelve; number to square inch sixty-four to one hundred sixty-eight.

**WARP.**—Usually wool, antiques occasionally cotton or silk.

**WOOF.**—Usually cotton, occasionally wool or linen.

**NAP.**—Short, fine, lustreless wool, occasionally cotton. It has the shortest nap of any of the Turkish rugs.

**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.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 centre of solid color and two cross panels, one at each end of the field.

**SIZES.**—Usually prayer rug sizes. Modern ones run larger than the antiques.

**PRICES.**—Antiques exceedingly high.

**REMARKS.**—Antiques are among the best, while the modern ones are among the poorest.

### THE EXAMPLE ILLUSTRATED

The prayer niche, prayer field and inner border stripe are all characteristic of the class, but the main border stripe is Kurdish in character.

## KULAH

**SYNONYMS.**—Koula, Coula.

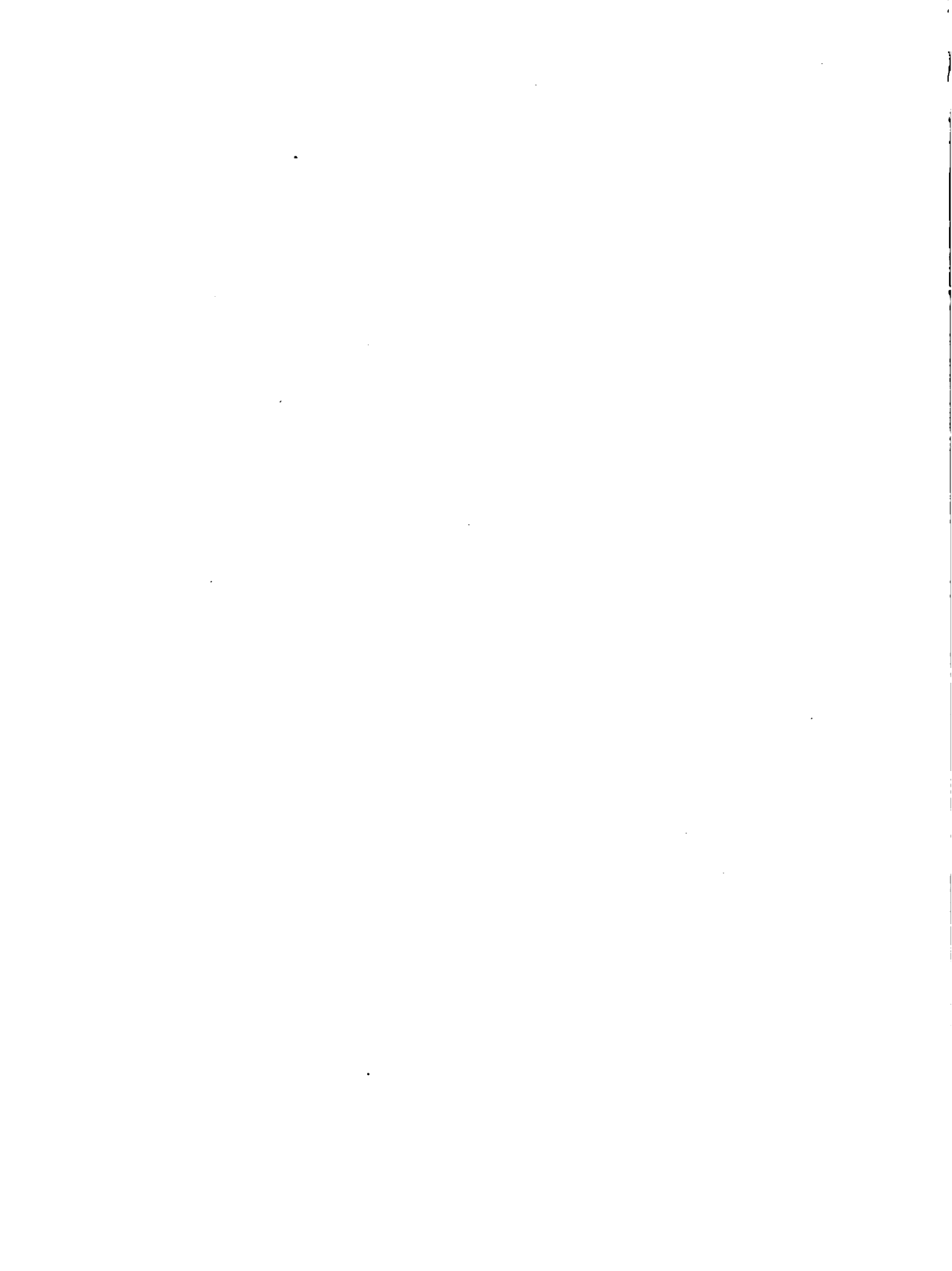
**WHY SO NAMED.**—After the town of Kulah, which is southeast of Ghiordium and east of Smyrna, in the vicinity of which they are made.

**KNOT.**—Ghiordes. Number vertically eight to twelve; number horizontally eight to fourteen; number to square inch sixty-four to one hundred sixty-eight.

**WARP.**—Always fine wool.



**GHIORDES PRAYER RUG**  
**FROM THE COLLECTION OF MR. A. U. DILLEY**



## THE TURKISH CLASSIFICATION

**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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

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 three and one-half to five by five to seven feet. Moderns all sizes from mats to carpets.

**PRICES.**—Antiques costly, from \$5.00 to \$20.00 per square foot. Modern ones cheap, from \$1.50 to \$4.00.

**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 centre field, while in the Ghiordes the centre field is generally of a solid color, and third, the single panel, while the Ghiordes generally has two panels.

### THE EXAMPLE ILLUSTRATED

This is a typical Kulah in design with its large number of narrow border stripes, the single cross panel and the prayer field filled with designs.

The three black and the three white border stripes are filled with the motif known as the "fleck."



KULAH PRAYER RUG  
FROM THE COLLECTION OF MR. A. U. DILLEY



## THE TURKISH CLASSIFICATION

This and the Kulah border design in the inner and outer stripes are characteristic of this class of rugs and are seldom found in any other fabric.

Notice the lamp in the prayer niche.

### MELES

**SYNONYMS.**—Melhaz, Melace, Milas, Carian, Karian, Makri.

**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 seacoast towns south of Smyrna and on many of the scattered islands in the Gulf of Makri.

**KNOT.**—Ghiordes. Number vertically five to ten; number horizontally four to nine; number to square inch twenty to ninety.

**WARP.**—Wool, often colored at the end.

**WOOF.**—Cotton or wool, most frequently the latter.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

**SIZES.**—Usually small and almost square. Three to four by four to five feet.

**PRICES.**—Antiques are rare and few of the modern pieces reach the United States. From \$1.50 to \$3.00 per square foot.

**REMARKS.**—They are similar to the so-called Anatolian, but are lighter in color and woven better. In some respects they resemble the Bergama.

### THE EXAMPLE ILLUSTRATED

**AUTHOR'S DESCRIPTION.**—This rug comes from a city of great antiquity in Southwestern Asia Minor, near the coast, opposite the island of Rhodes.

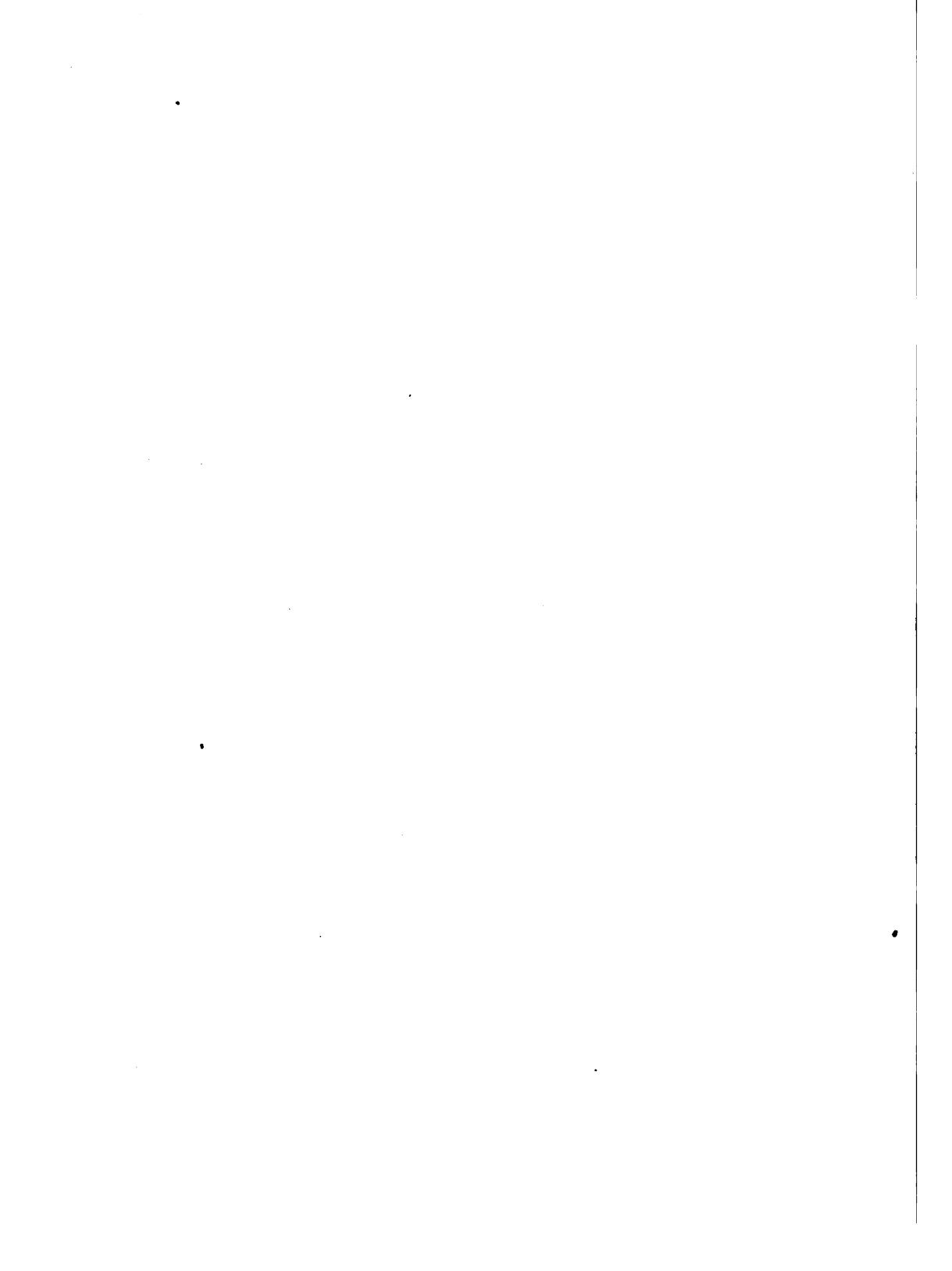
The design and coloring are archaic in simplicity and suggest the interests of a people dwelling by the sea. Observe the turtle figures interspersed between the curves of vine in the



ANTIQUÉ MELES RUG

Size 6' x 4'

LOANED BY MRS. LIEBER WHITTIC



## THE TURKISH CLASSIFICATION

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 seen to be 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.

## SMYRNA

WHY SO NAMED.—Because they are marketed at Smyrna. Smyrna itself is not a centre of rug weaving, but these rugs come from the towns of the western provinces of Turkey in Asia, namely, Aidin and Brousa.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

**KNOT.**—Ghiordes. Number vertically four to eight; number horizontally four to ten; number to square inch sixteen to eighty.

**WARP.**—Coarse wool.

**WOOF.**—Coarse wool, generally dyed.

**NAP.**—Loosely woven.

**WEAVE.**—Loosely woven and carelessly tied.

**SIDES.**—No rule, most frequently short web with loose warp ends.

**BORDER.**—No rule; generally three border stripes, one wide one 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.

**PRICES.**—From \$1.00 to \$1.50 per square foot.

**REMARKS.**—No antiques. The modern ones are purely commercial creations.

## 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.

## THE TURKISH CLASSIFICATION

**KNOT.**—Ghiordes. Number vertically six to eight; number horizontally six to ten; number to square inch thirty-six to eighty.

**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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 three to four by four to seven feet, runners from two to four by eight to twenty feet. Saddle bags.

**PRICES.**—Among the best moderate priced rugs. From \$1.00 to \$2.00 per square foot.

**REMARKS.**—Best in the market for very hard service. Quite thick and heavy and generally lie well.

### THE EXAMPLE ILLUSTRATED

**OWNER'S DESCRIPTION.**—This type of rug comes from the largest rug-producing centre 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 lustre 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.

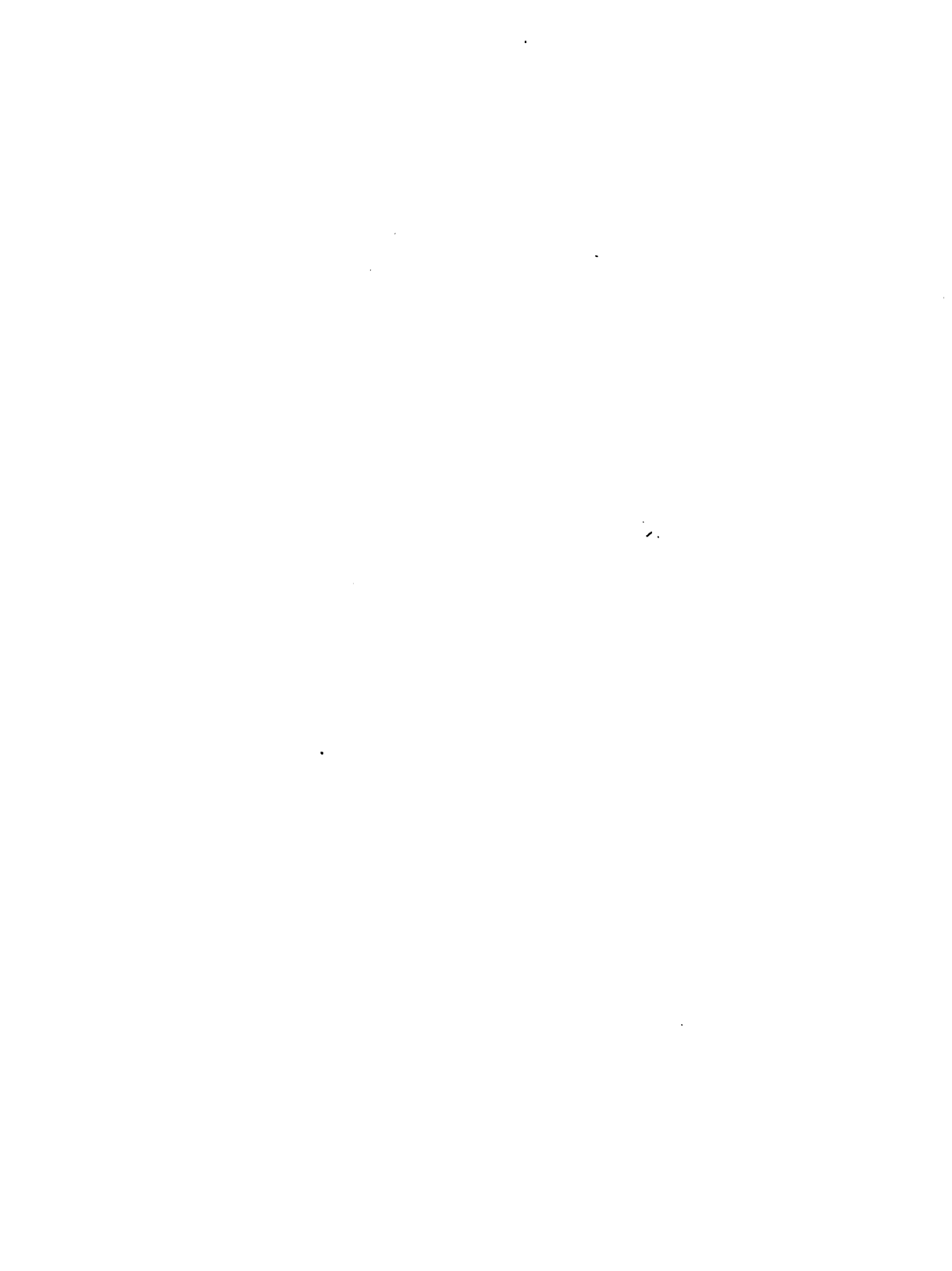
In shape and design also the specimen is typical. The field is composed of diamond-shaped sections outlined in black and decorated with the conventionalized tarantula. By placing these sections diagonally a latticed effect is produced.



**MOSUL RUG**

Size 4' x 7' 2"

LOANED BY MRS. LIEBER WHITTIC



## THE TURKISH CLASSIFICATION

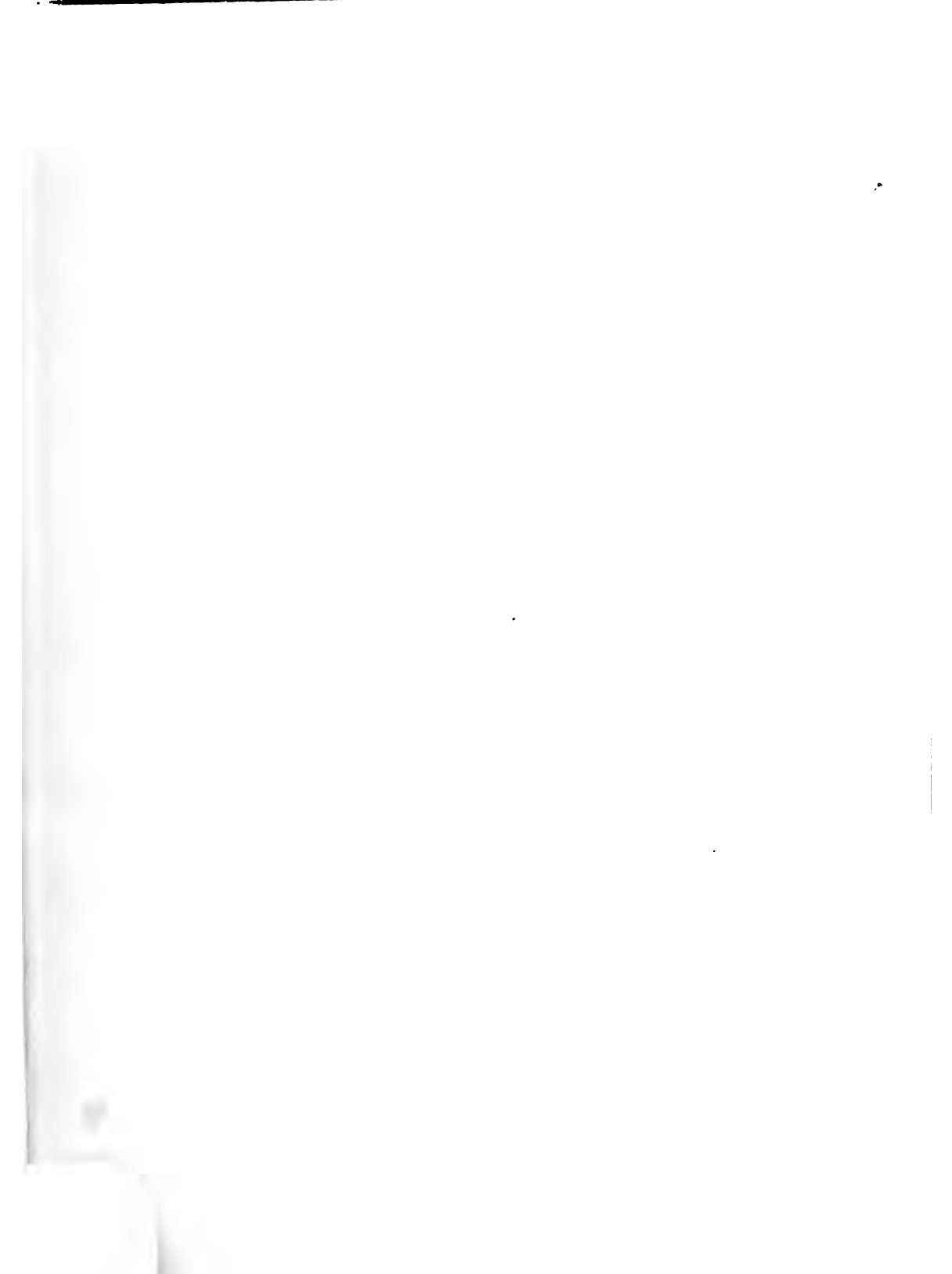
The usual border plan of three stripes, two narrow ones separated by a broader, appears here. The narrow stripes are in the familiar flower-and-vine design, the broad stripe in a formal arrangement of rosette and hour-glass, all conforming to the geometrical and rectangular lines of Turkish design.

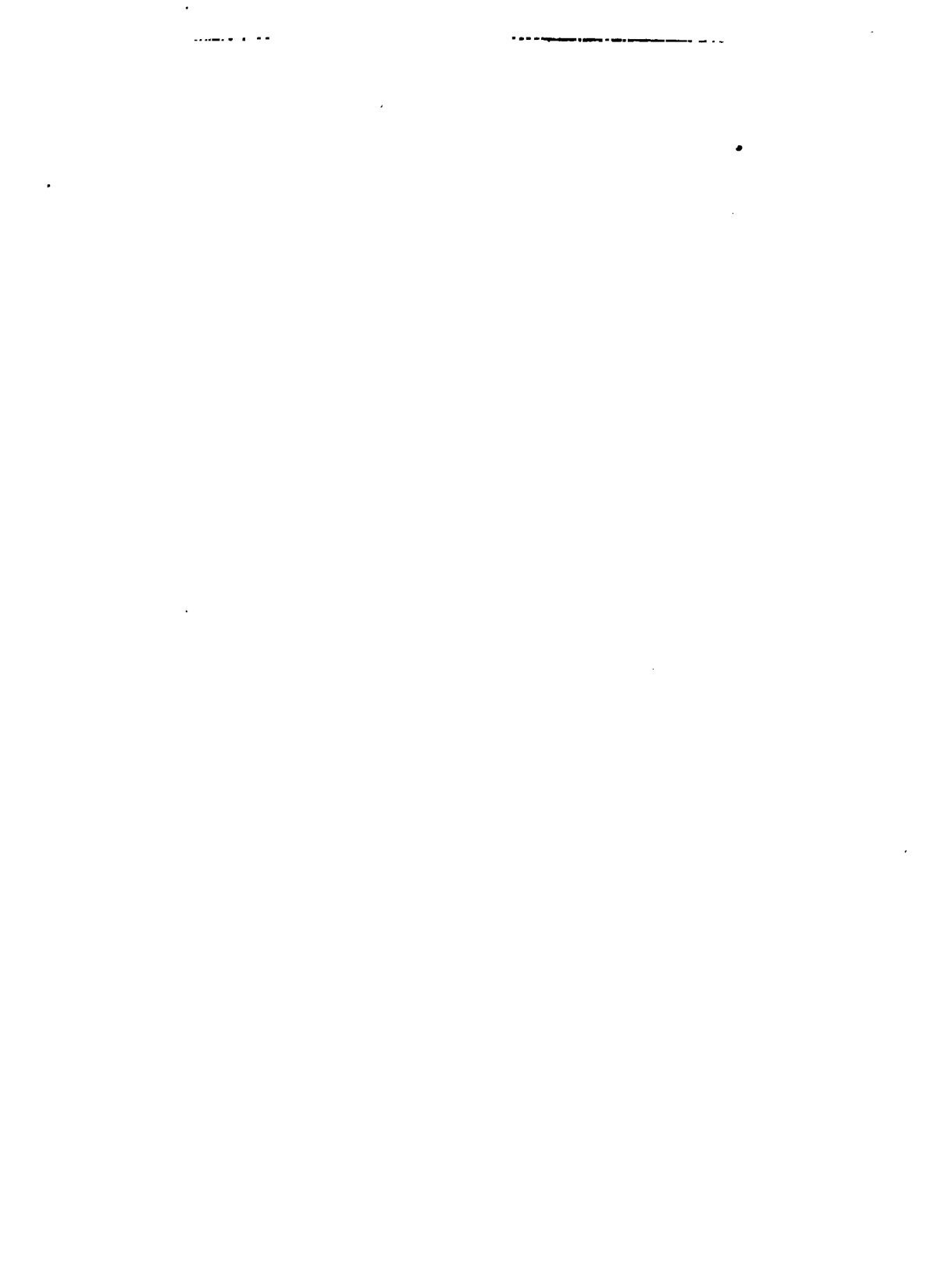
The color scheme of the piece is remarkable for its harmony. The dominant color is wine, introduced in many beautifully blended shades, and relieved with correspondingly soft tones of old blue and green, the whole illuminated with well-arranged bands of white.



## **THE CAUCASIAN CLASSIFICATION**







**ANTIQUÉ KAZAK RUG**

**Size 6' 3" × 4' 8"**

**FROM THE COLLECTION OF THE AUTHOR**

**Knot: Ghiordes. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.**

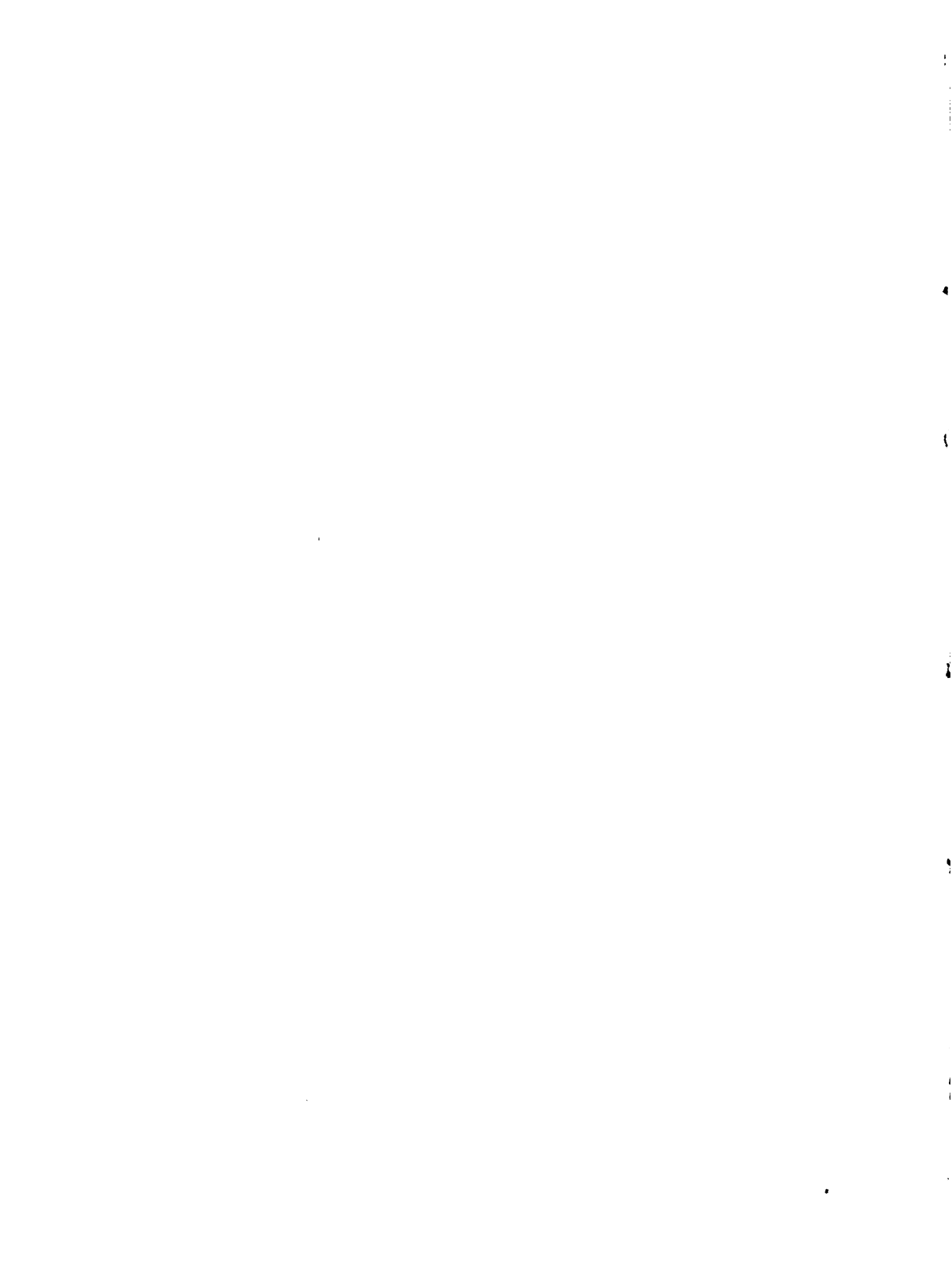
**One will seldom see a more beautiful and more glossy piece, especially among the Caucasian fabrics, and neither the material nor dyes can be excelled.**

**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.**

**(See page 269)**

horizon-  
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or less







RUSSIA

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## THE CAUCASIAN CLASSIFICATION

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Caucasia and Transcaucasia 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 it 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

patterns with sharp outlines. Both warp and woof are usually of wool excepting in some of the Kabistans and Shirvans and, as a rule, the ends are finished with loose or braided warp threads. The predominating colors are the blues and yellows. They are seldom made in large sizes. Some of the most characteristic designs are the eight-pointed star of the Medes, the six-pointed star of the Mohammedans, the triangle, the diamond, the latch hook, the barber-pole stripe, the tarantula, the swastika, the reciprocal trefoil, the link-in-lozenge and the tree of life.

### 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 ten to fifteen; number horizontally eight to fourteen; number to square inch eighty to two hundred ten.

**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 puck-

## THE CAUCASIAN CLASSIFICATION

ering of the fabric, especially after it has been wet.

**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 as were in vogue centuries ago. Diagonal ornamentation of both border and field is frequently em-



## THE PRACTICAL BOOK OF ORIENTAL RUGS

ployed as in many of the Kabistans. Floral forms seldom used. The centre 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 two and one-half to seven by four to ten feet.

**PRICES.**—Antiques rare; moderns cheap, from \$1.00 to \$3.00 per square foot.

**REMARKS.**—Frequently crooked. The Shirvan and Kabistans are often sold as Daghestans.

### THE EXAMPLES ILLUSTRATED

#### COLOR PLATE

with accompanying description at page 95.

#### DOUBLETONES

##### DAGHESTAN RUG

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.

##### DAGHESTAN PRAYER RUG (see p. 311)

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.



DAGHESTAN RUG  
OWNED BY A. U. DILLEY & CO.



## THE CAUCASIAN CLASSIFICATION

### 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 eight to twelve; number horizontally five to ten; number to square inch forty to one hundred twenty.

**WARP.**—Brown wool or goats' hair.

**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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

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.

PRICES.—From \$0.50 to \$2.50 per square foot.

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 ten to sixteen; number horizontally eight to fourteen; number to square inch eighty to two hundred twenty-four.

WARP.—Sometimes cotton, sometimes wool. They differ from the Daghestans in that the latter always have wool warp.

WOOF.—Usually cotton. Occasionally wool.

NAP.—Short wool, closely clipped, seldom lustrous.

## THE CAUCASIAN CLASSIFICATION

**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.

**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 two and one-half to five by five to twenty feet.

**PRICES.**—From \$1.00 to \$3.00 per square foot.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**REMARKS.**—Often sold for the Daghestan. The most durable of the moderate priced rugs. They are thin and flexible and lie well.

### THE EXAMPLE ILLUSTRATED

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.

## TCHETCHEN

**SYNONYMS.**—Tzitzzi, Chichi.

**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 six to ten; number horizontally five to ten; number to square inch thirty to one hundred.

**WARP.**—Usually fine wool, occasionally cotton.

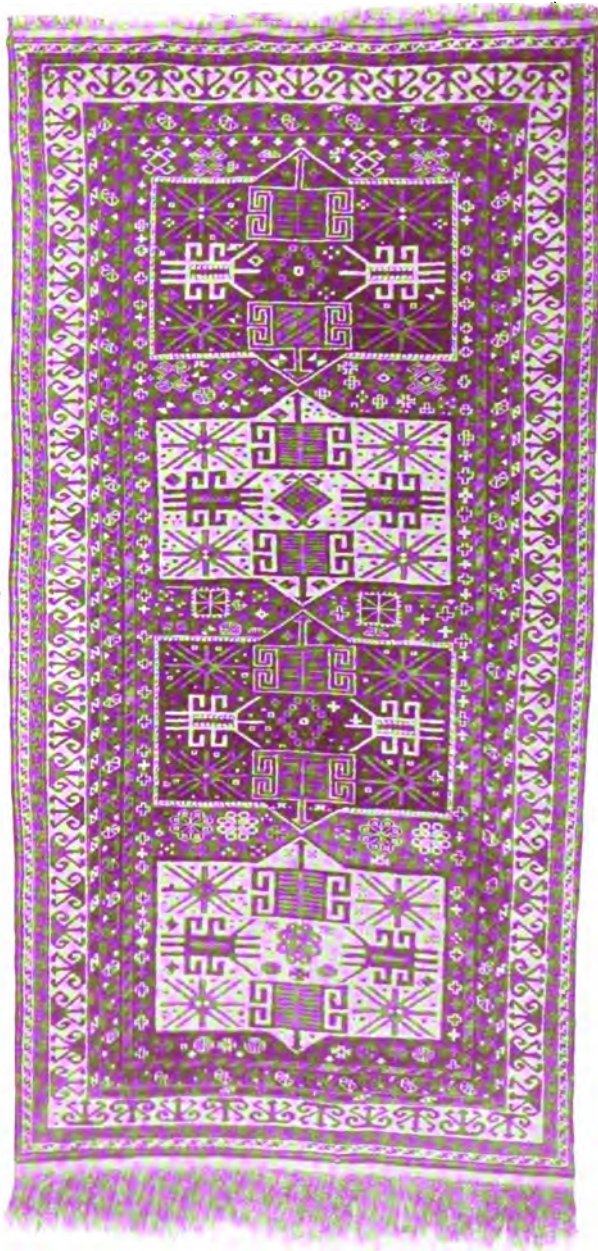
**WOOF.**—Fine wool. Frequently dyed brown.

**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.



KABISTAN RUG  
LOANED BY H. B. CLAFLIN & CO.





## THE CAUCASIAN CLASSIFICATION

**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 crude animal forms.

**SIZES.**—Nearly square, four to five by five to six feet.

**PRICES.**—From \$0.75 to \$2.50 per square foot.

**REMARKS.**—Resemble the Shirvan in texture, for which they are frequently sold.

## BAKU

**WHY SO NAMED.**—After the city of Baku, a seaport on the Caspian in the district of Shirvan, from whence they are shipped.

**KNOT.**—Ghiordes. Number vertically eight to sixteen; number horizontally eight to twelve; number to square inch sixty-four to one hundred ninety-two.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**WARP.**—Cotton or wool. Frequently camels' hair.

**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 three to seven by four to nine feet. The length is generally double or more than the width.

**PRICES.**—Rather high priced on account of their scarcity; \$1.50 to \$4.00 per square foot.

**REMARKS.**—Not very common in the United States.



**BAKU RUG**  
LOANED BY A. U. DILLEY & CO.



## THE CAUCASIAN CLASSIFICATION

### THE EXAMPLE ILLUSTRATED

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 rectilineal. 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 ten to twelve rows of stitches to the inch. In moderns seven is the average.

**WARP.**—Always wool. Usually white in the antiques and coarse grayish brown in the moderns.

**WOOF.**—Always wool.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**WEAVE.**—Woven in the same primitive fashion as of old. The only pileless Oriental rug besides the Ghileems. The different colored wool 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 wool threads are left loose. They never have any lustre.

**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. The Georgian border design is common.

**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



**SHEMAKHA RUG (SUMAK)**  
**PROPERTY OF A. U. DILLEY & CO.**





## THE CAUCASIAN CLASSIFICATION

knot of destiny, 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 three to seven by four to twelve feet. Seldom larger than seven by ten.

**PRICES.**—From \$0.75 to \$1.75 per square foot.

**REMARKS.**—Durable, but they lack animation compared with other rugs.

### THE EXAMPLE ILLUSTRATED

Like most rugs of its class the field is filled with various nameless medallion forms. The main border stripe consists of the alternate arrangement of beetle, floral and leaf forms on each side of which is the Georgian border design so common in Shemakhas.

## 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 centre of the district.

**By WHOM MADE.**—Woven by the Lesgie tribes.

**KNOT.**—Ghiordes. Number vertically six to twelve; number horizontally five to nine; number to square inch thirty to one hundred eight.

**WARP.**—Generally white or gray wool or a mixture of the two in the antiques, while the

## THE PRACTICAL BOOK OF ORIENTAL RUGS

moderns are of brown or white wool or a mixture of the two. Sometimes the warp is of cotton or goats' hair.

**WOOF.**—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 same 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 Daghistan and Kabistan, but more inclined to imitate the Persian designs without the connecting vine or meander effect and inclined to be rather large in



SHIRVAN RUG

LOANED BY A. U. DILLEY & CO.



## THE CAUCASIAN CLASSIFICATION

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 three to five by four to seven feet. No carpet sizes.

**PRICES.**—Among the cheapest of the Caucasian products. From \$0.50 to \$2.00 per square foot.

**REMARKS.**—Moderns made only to sell.

### THE EXAMPLES ILLUSTRATED

#### COLOR PLATE

with accompanying description at page 147.

#### DOUBLETONE

In many respects the Shirvan is similar to the Daghestan, but usually cheaper in craftsmanship and a trifle more Persian in design. The weft is also usually cotton, while that of the Daghestan is wool. The main border stripe in this piece is a characteristic Caucasian design and is seen in no other rugs.

## GENGHIS

**SYNONYMS.**—Guenja, Guendja, Guenges, Turkman.

**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 six to

## THE PRACTICAL BOOK OF ORIENTAL RUGS

ten; number horizontally five to eight; number to square inch thirty to eighty.

**WARP.**—A three-strand thread of brown wool or goats' hair.

**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.

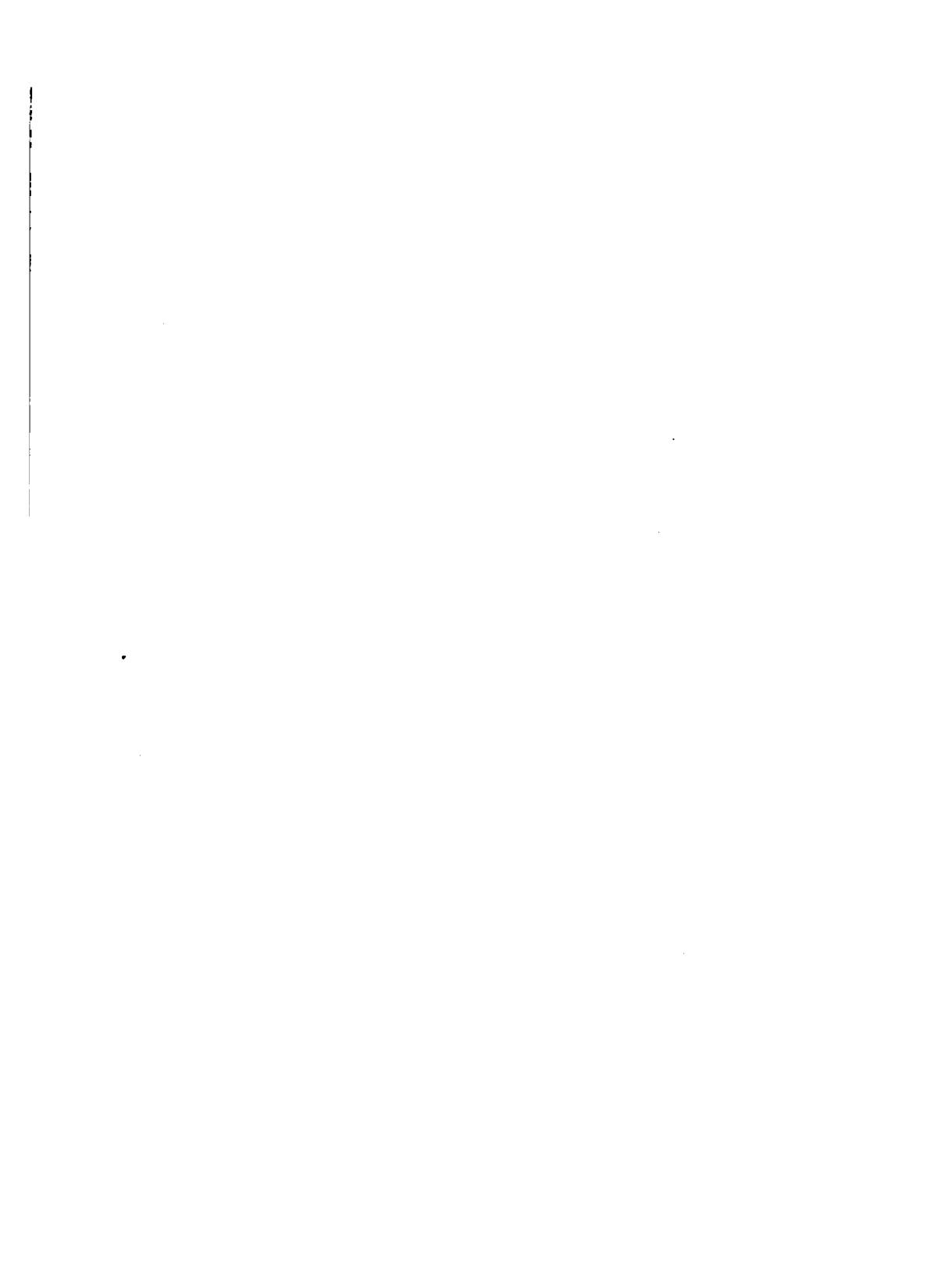


**GENGHIS RUNNER**

Size 8' 9" × 2' 8"

PROPERTY OF THE AUTHOR





## THE CAUCASIAN CLASSIFICATION

**SIZES.**—Seldom square, mostly runners three to five by four to nineteen feet.

**PRICES.**—The lowest priced Caucasian rug as a rule. From \$0.50 to \$2.00 per square foot.

**REMARKS.**—Durable. Often sold as Karabags.

### THE EXAMPLE ILLUSTRATED

**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 the 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.

## 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 six to twelve; number horizontally five to ten; number to square inch thirty to one hundred twenty.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**WARP.**—Coarse white or brown wool.

**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 the moderns. Magenta is 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 cov-

## THE CAUCASIAN CLASSIFICATION

ered with black and tan spots, giving it the appearance of a leopard's skin, which no doubt it was intended to represent.

**SIZES.**—Two to six by four to eight feet. Usually small. Never in carpet sizes.

**PRICES.**—Antiques rare and rather costly. Moderns among the cheapest of the Oriental weave. From \$0.50 to \$1.50 per square foot.

**REMARKS.**—One of the most inferior products of the Eastern loom, but artistic. Have deteriorated considerably of late years.

## KAZAK

**SYNONYM.**—Small Kazaks are called Kazakdjie.

**WHY SO NAMED.**—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 six to twelve; number horizontally six to ten; number to square inch thirty-six to one hundred twenty. Fewer than any of the other Caucasian fabrics.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**WARP.**—Always wool.

**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.



KAZAK RUG  
LOANED BY A. U. DILLEY & CO.



## THE CAUCASIAN CLASSIFICATION

**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, three to six by five to eight feet. Usually square or nearly so.

**PRICES.**—Antiques few and valuable. The moderns are among the cheapest of the Oriental products. From \$0.75 to \$2.00 per square foot.

**REMARKS.**—As a rule thick and heavy though soft and durable.

### THE EXAMPLES ILLUSTRATED

#### COLOR PLATE

with accompanying description at page 249.

#### DOUBLETONE

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 centre and the Crab border, on each side of which is the reciprocal saw-teeth.





## **THE TURKOMAN CLASSIFICATION**





TRKOMANS



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## THE TURKOMAN CLASSIFICATION

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The territory from which the so-called "Turkoman" rugs come is 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. The rugs of Eastern and Russian Turkestan are really Chinese, but geographically should be classed with the other Turkoman products.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### 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.**—Senna. Number vertically seven to twelve; number horizontally six to eight; number to square inch forty-two to ninety-six.

**WARP.**—Dark wool or goats' hair.

**WOOF.**—Black or gray wool or goats' hair.

**NAP.**—Fine lustrous wool or goats' hair of various lengths.

**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 goats' hair warp is a characteristic feature.



**KHIVA BOKHARA (AFGHAN) CARPET**  
**LOANED BY PROF. DELMAR HAWKINS**





## THE TURKOMAN CLASSIFICATION

**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.

**PRICES.**—\$1.25 to \$2.00 per square foot.

**SIZES.**—They are the largest of the Turkoman rugs, being nearly always in carpet sizes and almost square, six to nine by eight to eleven feet.

**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.

### THE EXAMPLE ILLUSTRATED

**KNOT:** Senna. 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### 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.**—Senna. Number vertically eight to twenty-eight; number horizontally five to twenty-five; number to square inch forty to four hundred.

**WARP.**—Splendid wool.

**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.



**TEKKE BOKHARA PRAYER RUG**  
LOANED BY MR. H. P. PHILIBOSIAN



**TEKKE BOKHARA MAT**  
LOANED BY MR. A. U. DILLEY



## THE TURKOMAN CLASSIFICATION

**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 centres of the octagon, each of which is divided into four equal parts. In the centre of each octagon is frequently found the eight-pointed star. Sometimes the field is covered with octagon or the diamond forms alone without the alternate arrangement. In the prayer rug the field is covered with little candle-stick 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.

**PRICES.**—The antiques are rather scarce and are of good value. From \$2.00 to \$5.00 per square foot.

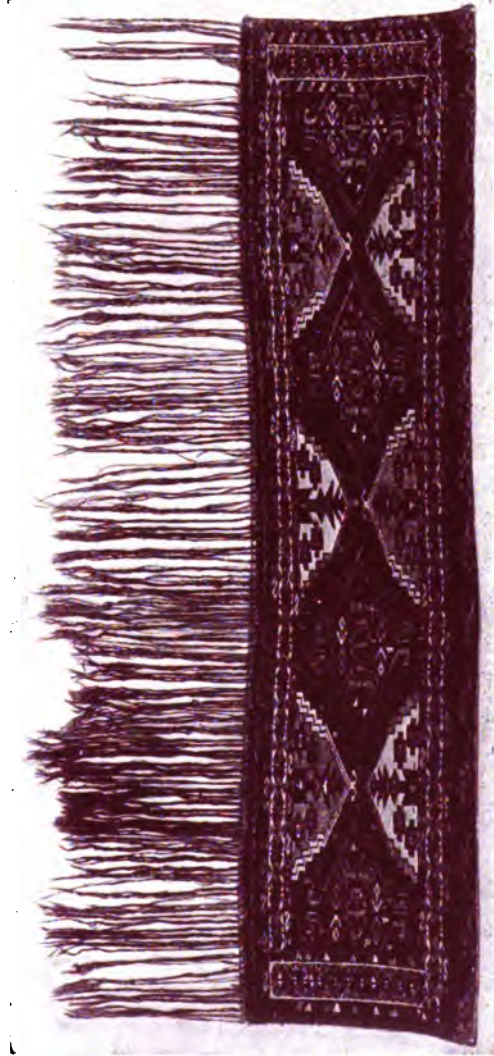
**SIZES.**—Mats to carpet size. Two to eight by three to eighteen feet. The prayer rugs are nearly square, from four to four and one-half by five feet.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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 Hardjli or Princess Bokhara. The Armenians call them Khatchlie Bokhara for the reason that the bands that divide the field into four sections form a cross, and the word “khatchlie” in the Armenian language means a **CROSS**.

### THE EXAMPLE (STRIP) ILLUSTRATED

**KNOR:** Senna. Number to the inch horizontally sixteen, vertically eighteen, to the square inch two hundred eighty-eight. The predominating color throughout is a beautiful terracotta. The four diamond forms through the centre are filled with geometrical figures in buff and terracotta 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, terracotta 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.



**TEKKE BOKHARA STRIP**

Size 1' 2" × 4' 11"

PROPERTY OF THE AUTHOR





## THE TURKOMAN CLASSIFICATION

### YOMUD

**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 Senna or the Ghiordes. Number vertically eight to fifteen; number horizontally seven to twelve; number to square inch fifty-six to one hundred eighty.

**WARP.**—Brown wool or goats' hair.

**WOOF.**—Good wool of medium length or 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 it a checker-board 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**BORDER.**—There are usually three border stripes, one medium sized one 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.

**PRICES.**—From \$0.75 to \$2.50 per square foot.

**SIZES.**—Seldom smaller than five by eight or larger than eight by eleven feet.

**REMARKS.**—They resemble the Bokharas in some respects and the Caucasian products in others.

### THE EXAMPLE ILLUSTRATED

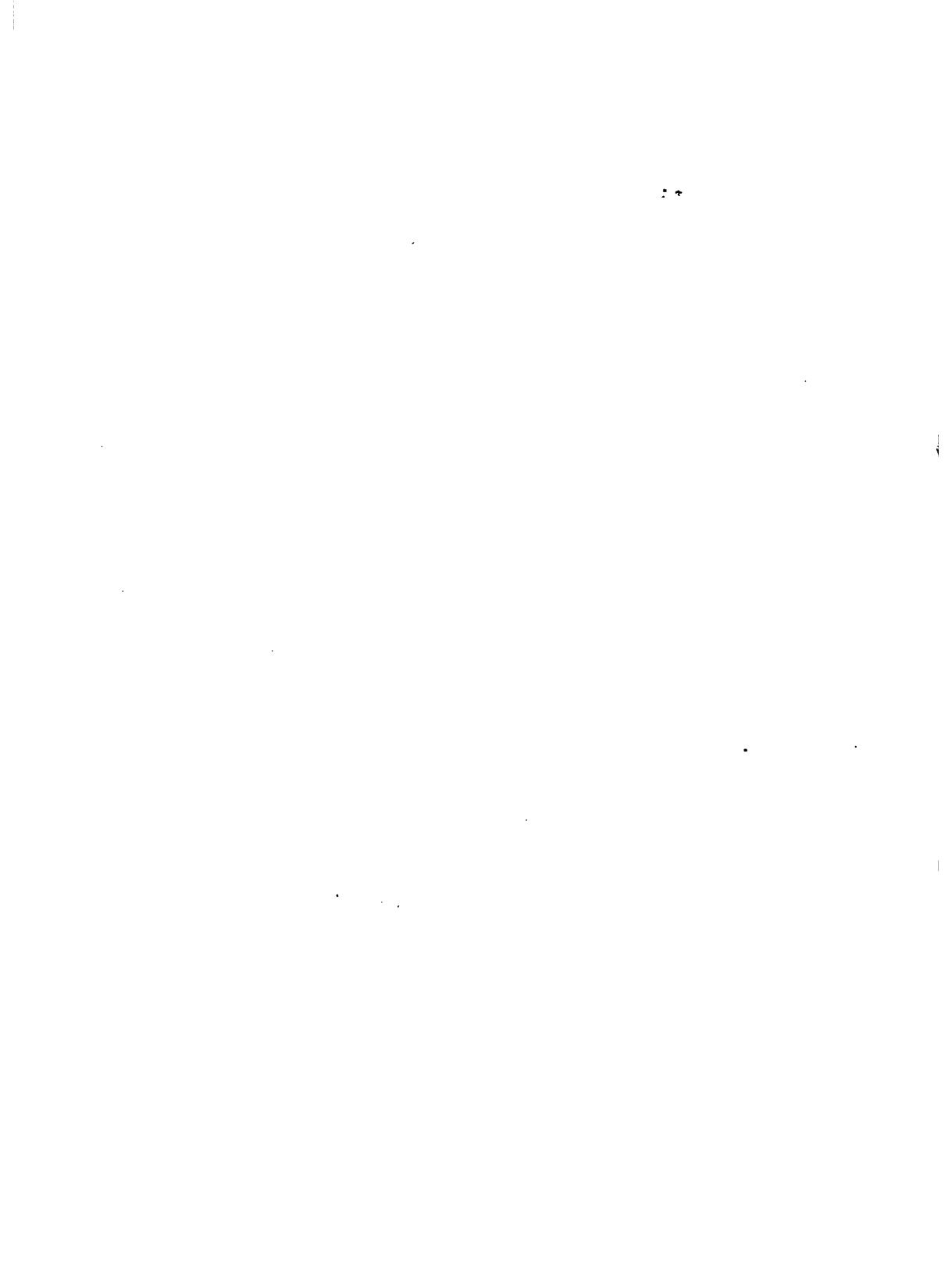
**OWNER'S DESCRIPTION.**—This weave is the rarest of the Turkomans. So rare is it that Mr. Mumford in his article in the *Century Magazine*, January, 1910, states that to his knowledge no bales of antique Yomuds had been imported for seven



**YOMUD RUG**

Size 5' 7" × 4' 4"

LOANED BY MAJOR L. B. LAWTON, U. S. ARMY  
(Now in the collection of Colonel George G. Briggs,  
Grand Rapids, Mich.)



## THE TURKOMAN CLASSIFICATION

years. Nearly all Yomuds have the cross pattern, are usually deeper in tone than their cousins the prayer Bokharas, and lack the little niche. Yomuds are silkier than prayer Bokharas, and have the color of the Delaware 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.

### 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.**—Senna. Number vertically five to nine; number horizontally four to seven; number to square inch twenty to sixty-three.

**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 terracotta is common.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

**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.

**PRICES.**—\$1.00 to \$3.00 per square foot.

**SIZES.**—From three to six by six to twelve feet.

**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 are made.

**KNOT.**—Senna. Number vertically five to nine; number horizontally four to seven; number to square inch twenty to sixty-three.

**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.



**HAVING A POT OF TEA AT BOKHARA**



**A STREET IN SAMARKAND**





## THE TURKOMAN CLASSIFICATION

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 of tan color. The designs may be in blue, red, green, yellow, pink, and terracotta.

**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.

**PRICES.**—\$0.75 to \$2.50 per square foot.

**SIZES.**—From three to six by six to twelve feet.

**REMARKS.**—Quite similar to the Kashgar. The modern ones are not attractive.

## 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 centre of learning in Asia, having had several universities there.

**WHERE MADE.**—In the vicinity of Samarkand.

**KNOT.**—Nearly always the Senna, seldom the

## THE PRACTICAL BOOK OF ORIENTAL RUGS

Ghiordes. Number vertically five to seven; number horizontally six to ten; number to square inch thirty to seventy.

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 overcast.

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.



SAMARKAND RUG  
LOANED BY MR. A. U. DILLEY



## THE TURKOMAN CLASSIFICATION

**DYES.**—Of the best.

**DESIGNS.**—There are usually five medallions (circles of happiness), one at each corner of the field and one in the centre 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 three to nine by nine to fifteen feet.

**PRICES.**—Antiques rare and costly, moderns from \$1.00 to \$2.50 per square foot.

**REMARKS.**—The moderns are much inferior to the antiques. They are suitable for library and hall use.

### THE EXAMPLE ILLUSTRATED

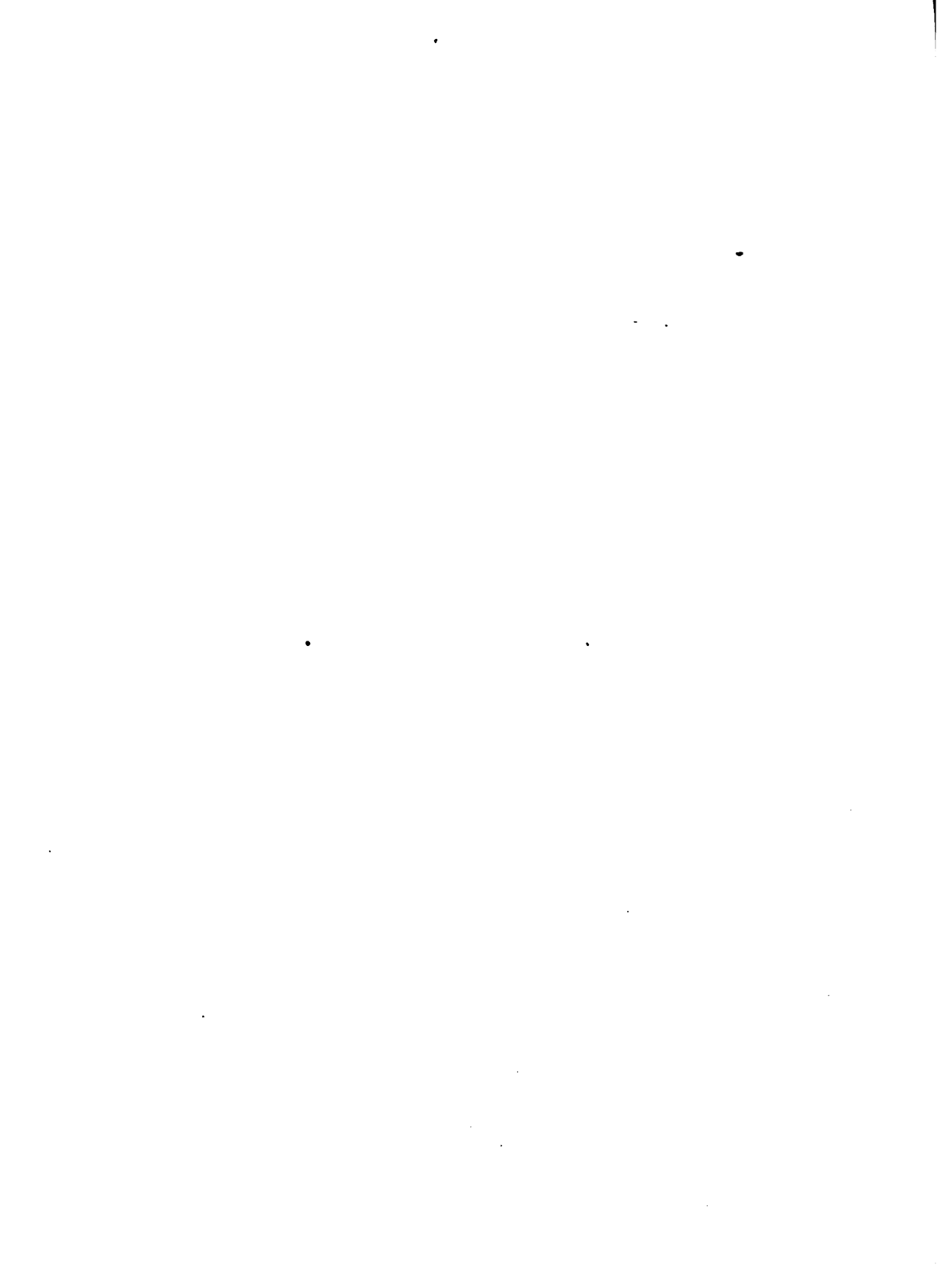
Although made in Russian Turkestan, Samarkand weavings are Chinese in every respect.

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.



**THE BELUCHISTAN RUGS**





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## THE BELUCHISTAN RUGS

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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 capital, Kelat, has a population of 15,000. The inhabitants are principally Nomad tribes of primitive habits and of the 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 latter 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### BELUCHISTAN

**SYNONYMS.**—Balooch, Baloochee, Bilooz, Bilouche, etc. Sometimes wrongly called “Blue Bokhara.”

**BY WHOM MADE.**—By the Nomadic tribes of Beluchistan and by Beluches residing in Afghanistan and Eastern Persia.

**KNOT.**—Always Senna. Number vertically six to ten; number horizontally five to twelve; number to square inch thirty to one hundred twenty.

**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 horses' 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 one wide one and two narrow ones.

**DESIGNS.**—Geometrical devices, hexagons, octagons, etc. Occasionally stiff floral patterns.

**SIZES.**—Mostly small, two to seven by three to eleven feet.

**COST.**—From \$1.00 to \$2.50 per square foot.



**BELUCHISTAN RUG**

**6' 8" × 3' 4"**

**(Without the webbing, which is one foot long at each end)**

**FROM THE COLLECTION OF THE AUTHOR**

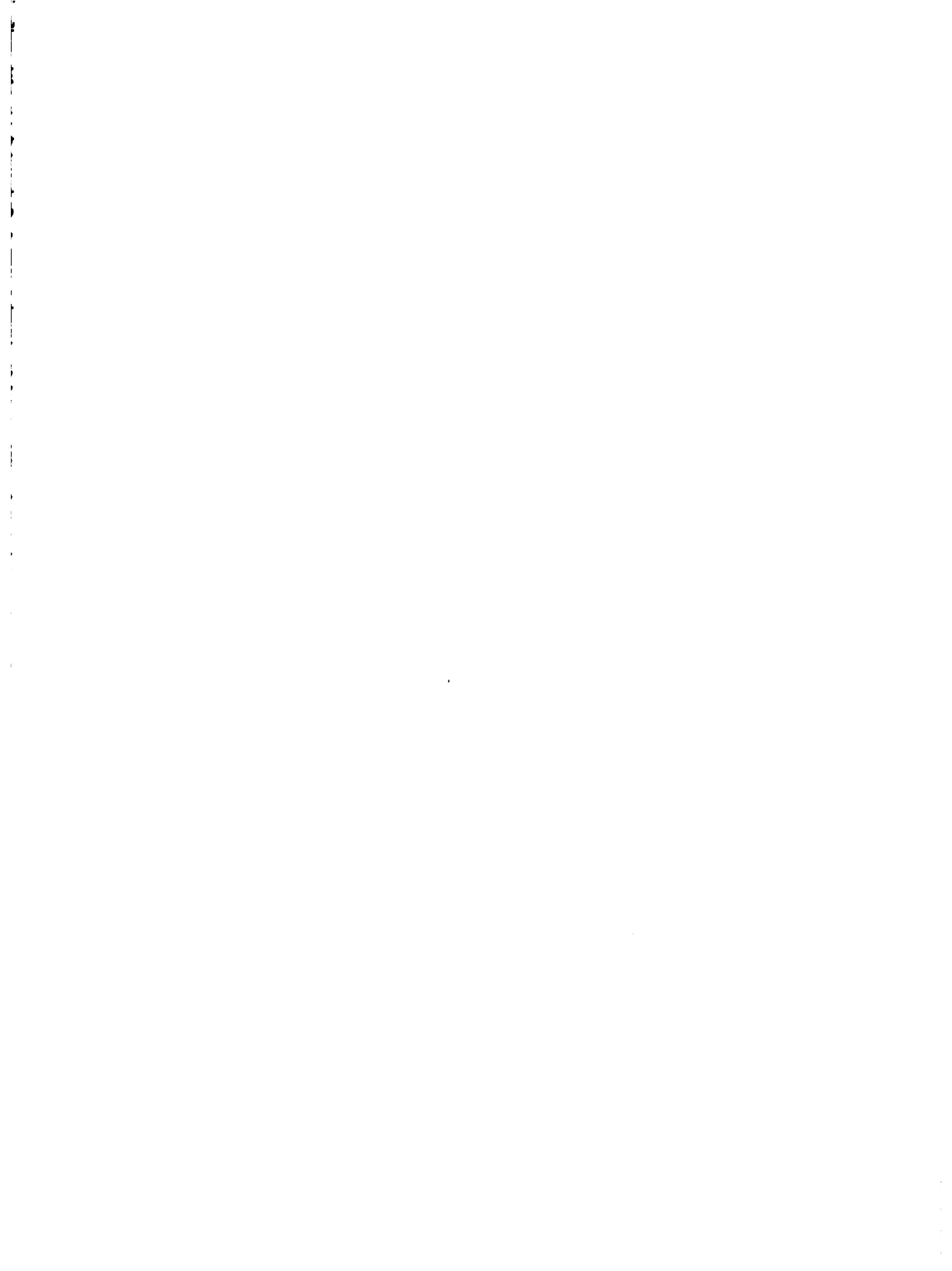


## THE BELUCHISTAN RUGS

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.

### THE EXAMPLE ILLUSTRATED

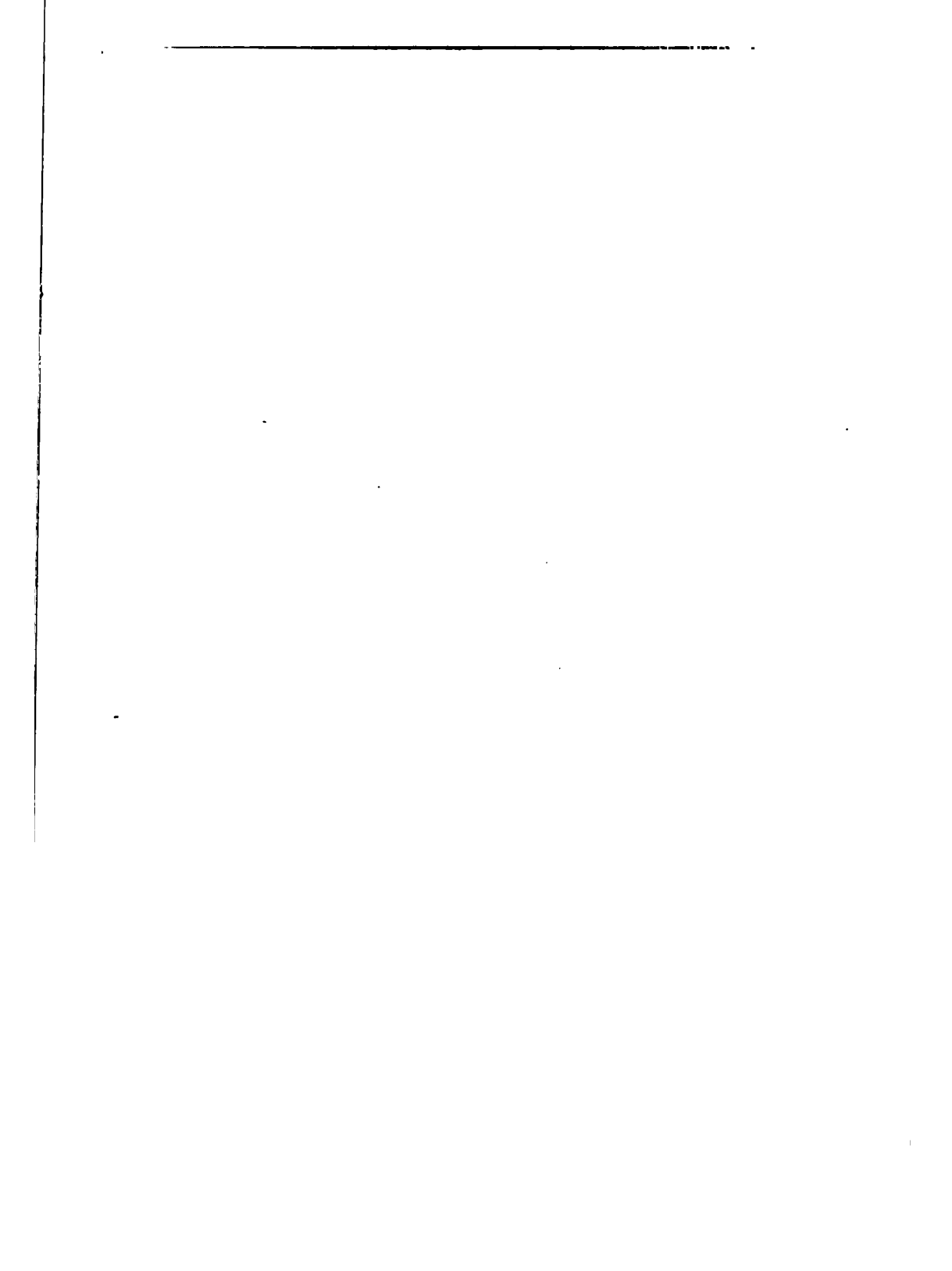
**KNOT:** Senna. Eight to the inch vertically and thirteen horizontally, making one hundred eight to the square inch. The centre field of dark blue is covered with the Mina Khani design, which, being a Kurdish design, is seldom found in Beluchistan products. The two narrow border stripes in white are of the Greek key design upon a background of dark brown, while the main border stripe consists of rectilineal 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.



## **CHINESE RUGS**







**ANTIQUE CHINESE RUG**

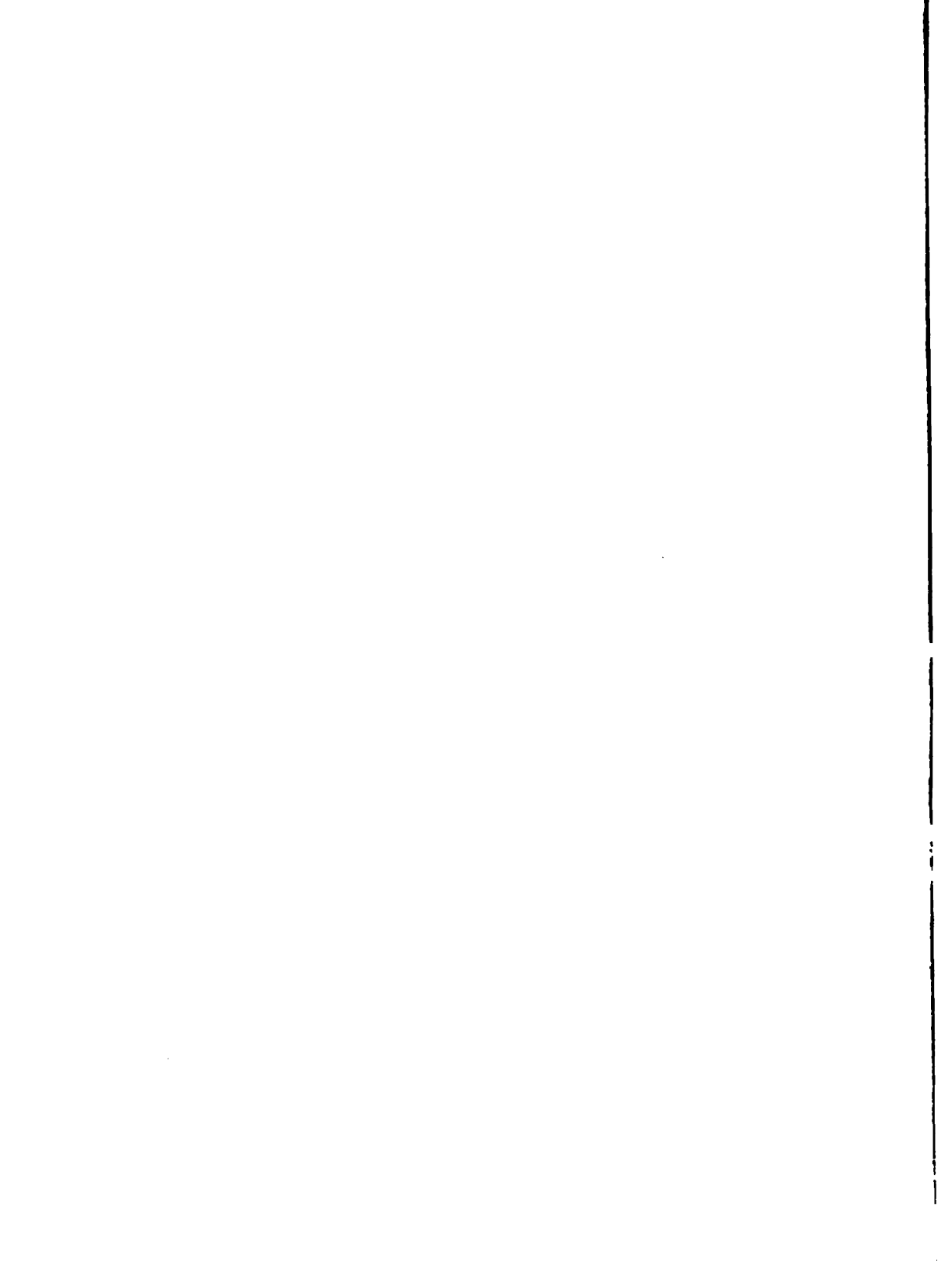
**Size 3' 6" x 5' 6"**

**LOANED BY A. U. DILLEY & CO.**

**OWNER'S DESCRIPTION**

**Color:** Blue and gold.  
**Field:** Elaborate peony leaf and flower decoration.  
**Border:** Intricate swastika-fret motive.  
**Date:** 1790.





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## CHINESE RUGS

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It is but a few years, practically since the Boxer troubles, that Chinese rugs have been seen to any extent in this country, in fact most of the so-called Chinese rugs which are to-day found in the American markets, with the exception of the Peking and the Tientsen products, came from Eastern and Russian Turkestan. The Samarkand, the Yarkand, and the Kashgar have therefore been geographically classified as Turkestan products, although they are mostly Chinese in texture, design, and color.

The materials employed vary in the different classes just mentioned, for instance at Peking camels' hair is principally used, as it is very cheap on account of the many caravans entering the city during the winter months. In Tientsen sheep's wool is mostly employed because it can be brought by sea cheaper than the camels' hair can be brought by land. At Samarkand, Yarkand, and Kashgar sheep's wool is mostly used with some cotton and occasionally silk, in fact silk is used more or less in all classes of Chinese textiles.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

The knot used by the Chinese in weaving is exactly the same as the Senna or Persian knot, although differing from it in appearance on account of the yarn being of greater size and more loosely woven. For the same reason rugs which appear on the surface to be compactly woven may have only six or seven rows of knots to the inch. Some are made with an even surface, while in others the figures are raised above the field. The pile of the rugs is liable to pack after being used for awhile. For this reason they are more valuable for decoration than for actual wear as floor coverings. There are usually from two to four woof threads between each row of knots.

Chinese designs are characteristic and interesting, being both floral and geometrical and at the same time quite different from those of any other class.

However dissimilar may be the designs that cover the field, those of the border bear close resemblance to each other. As a rule the border consists of the Chinese fret, the swastika fret, the cloud band, the butterfly, the lotus, or the T border designs, while the trellis is a common background for the field on which are arranged circles, octagons, dragons, bats, butterflies, storks, and mag-

## CHINESE RUGS

pies, as well as peonies, chrysanthemums and lotuses.

The Chinese weavers employ fewer colors than do those of other countries, seldom over four or five tones being found in a fabric, and they are as a rule soft and pleasing. The predominating colors are golden yellow, dark blues, brownish reds and white, with occasional fawn shade, turquoise and peach blow.

The dyes are as a rule of the best, but some of the new pieces are not wholly free from aniline. They come in all sizes and vary in price from \$0.25 to \$5.00 per square foot.

### THE EXAMPLES ILLUSTRATED

Two color plates of these attractive rugs are given, with accompanying descriptions. (See pages 295 and 309.)





**GHILEEMS, SILKS, AND FELTS**



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## GHILEEMS, SILKS, AND FELTS

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### GHILEEMS

Also spelled Gileem, Gilim, Khilim, Kilim, Killim. 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 and leaving open spaces between the warp threads where the changes of color are made. This is the primitive mode of weaving and requires much more skill than does the pile method. Ghileems are woven at the present day more than ever all over the Caucasus, Anatolia, Kurdistan, Persia, and in some parts of Turkestan. Those which are found in the Western markets come mostly from Cæsarea, Senna, Shirvan, Kurdistan, and Merve.

As a rule each variety adopts the designs and colors which are in vogue in the particular locality from which they come. By the Oriental the Ghileems have been used as floor coverings from the earliest times; by the Occidental they are used almost exclusively as portieres, couch covers, and table spreads. As a rule they are sold in the

## THE PRACTICAL BOOK OF ORIENTAL RUGS

Orient by weight and like most of the other textiles have of late years not been extremely free from outside influences.

### SENNA GHILEEM

Senna Ghileem is the finest quality of Ghileem produced, being much finer in texture than any of the other Ghileems. As a rule they have small intricate patterns, with an opening at each change of color, in fact they are exact duplicates of the Senna pile rugs in design and have the same finish on the sides and ends. The Herati design is commonly used in the field but seldom in the border. In sizes they vary from three and one-half to four and one-half by five and one-half to seven feet, seldom larger or smaller.

#### THE EXAMPLE ILLUSTRATED

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 GHILEEM

Anatolian Ghileems are, as a rule, light in weight and coarse in texture, with many open spaces and with bold geometrical Turkish designs and bright colors. They are made of good wool



**SENA GHILEEM**  
(HERATI DESIGN)  
LOANED BY A. U. DILLEY & CO.



## GHILEEMS, SILKS, AND FELTS

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 centre, the larger sizes, which do not come in the prayer design, usually being made by sewing two long, narrow pieces together.

### KIS GHILEEM

Kis Ghileem, which means "girl rug," are Turkish Ghileems made by the Mohammedan girls for their suitors, it being a Turkish 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 the grade of her weaving, she naturally does her best. For this reason many of the so-called Kis Ghileems are of excellent workmanship. They carry typical Turkish designs and are finished with a fringe at each end. In size they vary from two and one-half to seven by four to fifteen feet, 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 will find small tufts of wool, beads or a lock of the weaver's hair attached to the warp threads as a talisman.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

### SHIRVAN GHILEEM

Shirvan Ghileems are always recognized by their designs, which are like those of no other Ghileem, 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 nearly always woven in one piece and of good wool, but are heavy and coarse, with large openwork spaces. In size they vary from three to eight by six to twelve feet, the average being five by nine feet.

### KURDISH GHILEEM

Kurdish Ghileems, like other Kurdish rugs, rank among the best of their class, being made of the finest of 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 Shemakha rugs. In this respect they are unlike any of the other Ghileems. The colors are as a rule subdued, dark shades of crimson, blue, yellow, and green, with more or less black and



**MERVE GHILEEM**

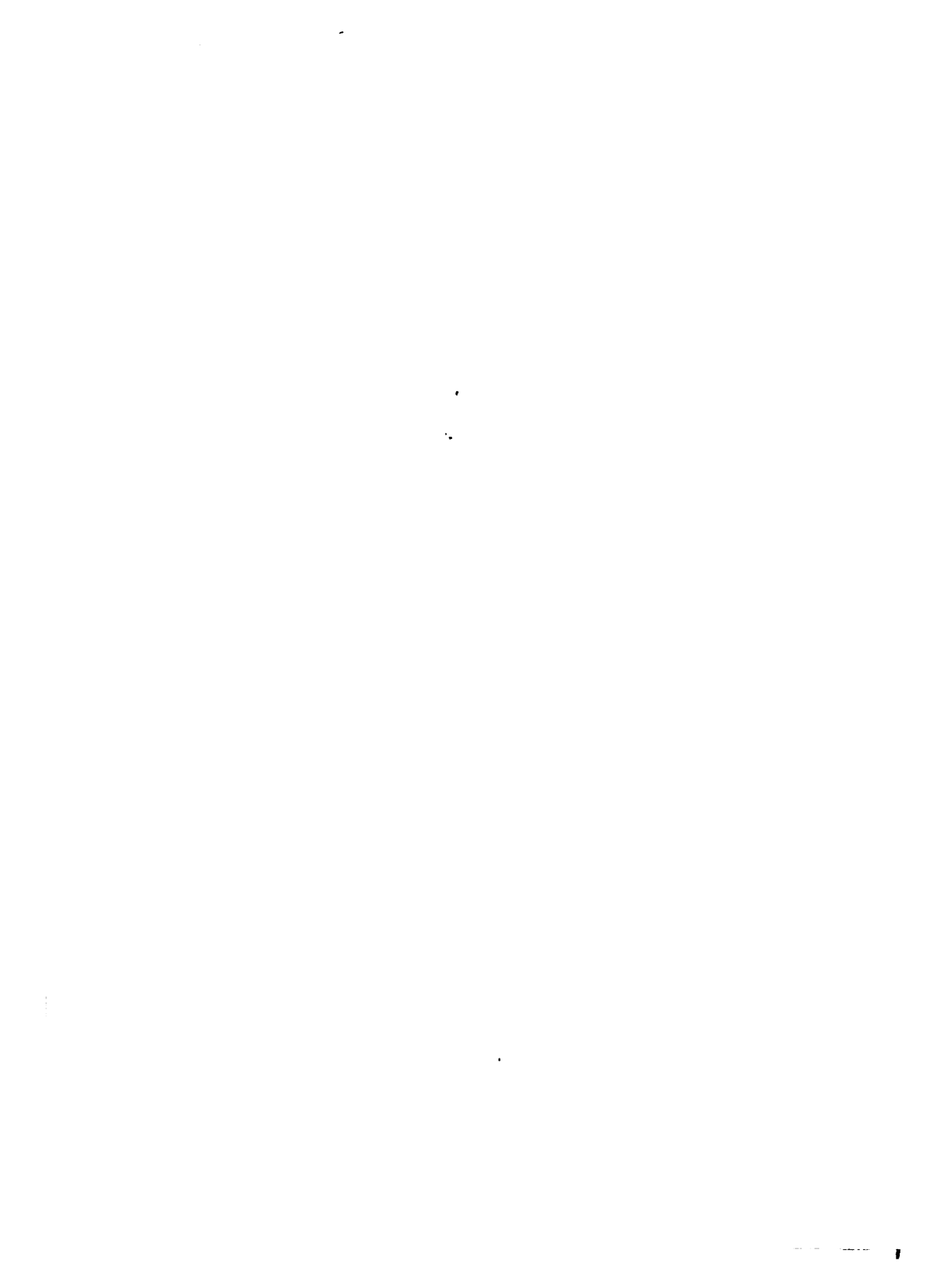
Size 10' x 2' 8"



**KURDISH GHILEEM**

Size 15' 4" x 2' 6"

LOANED BY MR. JOSEPH SHEHADI



## GHILEEMS, SILKS, AND FELTS

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 in other Kurdish rugs. The antiques are very scarce. In sizes they vary from four to six by seven to twelve feet.

### THE EXAMPLE ILLUSTRATED

This is one of two strips which were originally sewed together like many of the Ghileems of this class. The predominating colors are green, red, dark brown and white. Each end is finished with a short web and braided warp threads. It also has many loose yarn ends on the back side, which is a characteristic feature of the Kurdish Ghileems.

### MERVE GHILEEM

Merve Ghileems are made in the vicinity of Merve, in the Turkoman district. They differ from all other Ghileems in that the colors are divided diagonally instead of vertically or horizontally with the warp or woof threads. For this reason no open spaces are left. The colors are few and subdued, white especially being seldom used, and in design they are most modest, the field as a rule being divided transversely into three or four parts by ornate line patterns resembling in some respects the Kurdish Ghileems. They frequently

## THE PRACTICAL BOOK OF ORIENTAL RUGS

come in prayer form with designs less striking than those of the Kurdish Ghileems and strongly resembling those of the Beluchistan. Some are of great size.

### THE EXAMPLE ILLUSTRATED

One of two strips which were originally sewed together. Like many of its class the field of this piece is divided transversely into 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.

## 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



**KASHAN SILK RUG**  
**FROM THE COLLECTION OF MR. A. U. DILLEY**  
**(Description on page 181)**



## GHILEEMS, SILKS, AND FELTS

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 present day 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.

In Persia they sell for from \$10.00 to \$15.00 per square foot and in the United States for from \$15.00 to several hundred dollars a square foot.

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 of them can be detected by the direction in which the pile runs, it being inclined towards the top instead of towards the bottom.

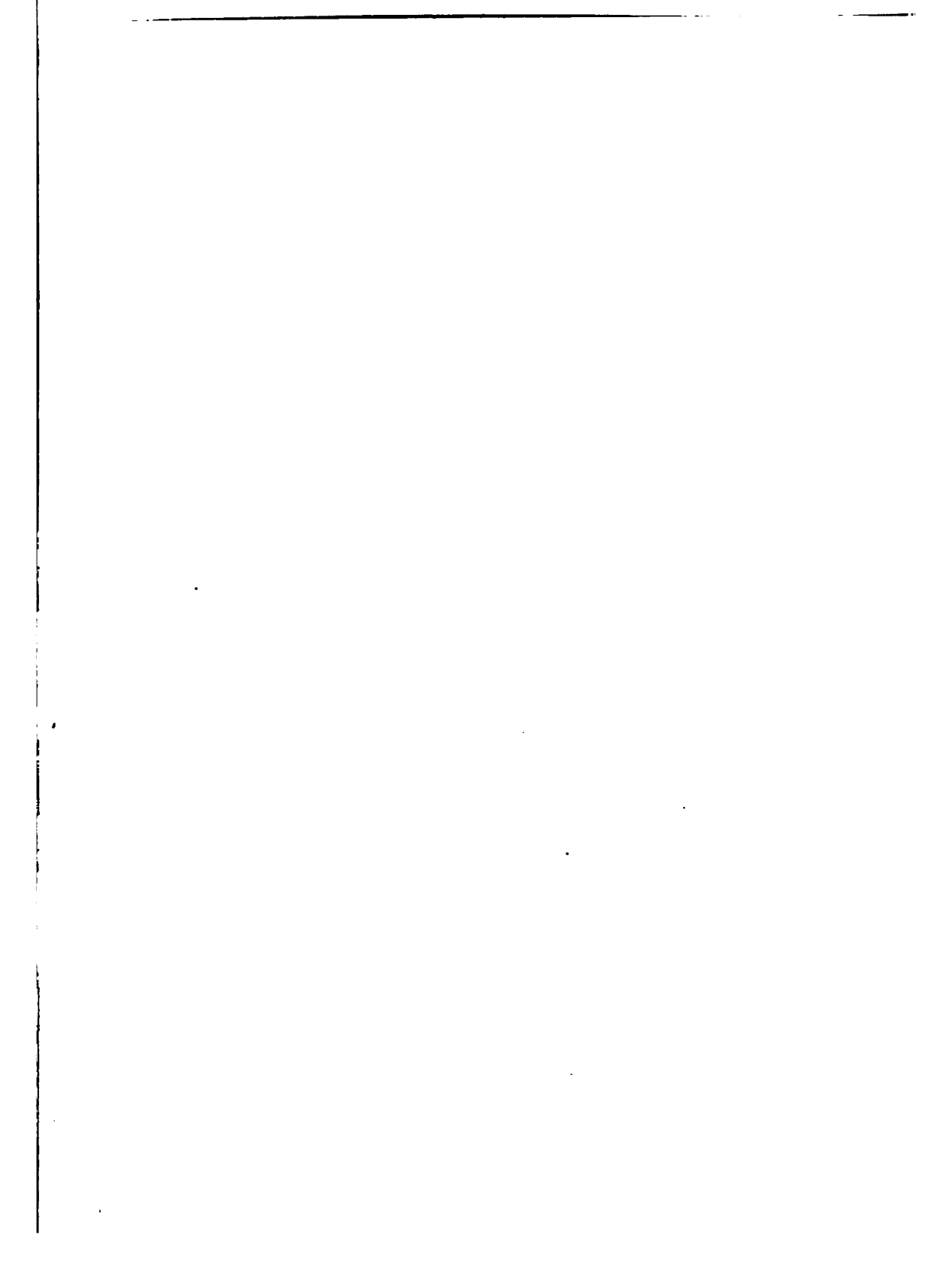
It is easy to go astray in the purchase of silk rugs on account of the numerous mercerized and wool silk imitations, many of them not even being hand-tied but machine made.



## THE PRACTICAL BOOK OF ORIENTAL RUGS

### 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 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 and as a covering for dining tables, as silence cloths, but they will not stand the wear of chairs and are an easy mark for moths. They can be purchased for from \$7.00 to \$10.00 per yard.



**ANTIQUÉ CHINESE CUSHION RUG**

**Size 2' 2" × 2' 2"**

**FROM THE COLLECTION OF THE AUTHOR**

**Knot: Senna. 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.**

**( See page 295 )**

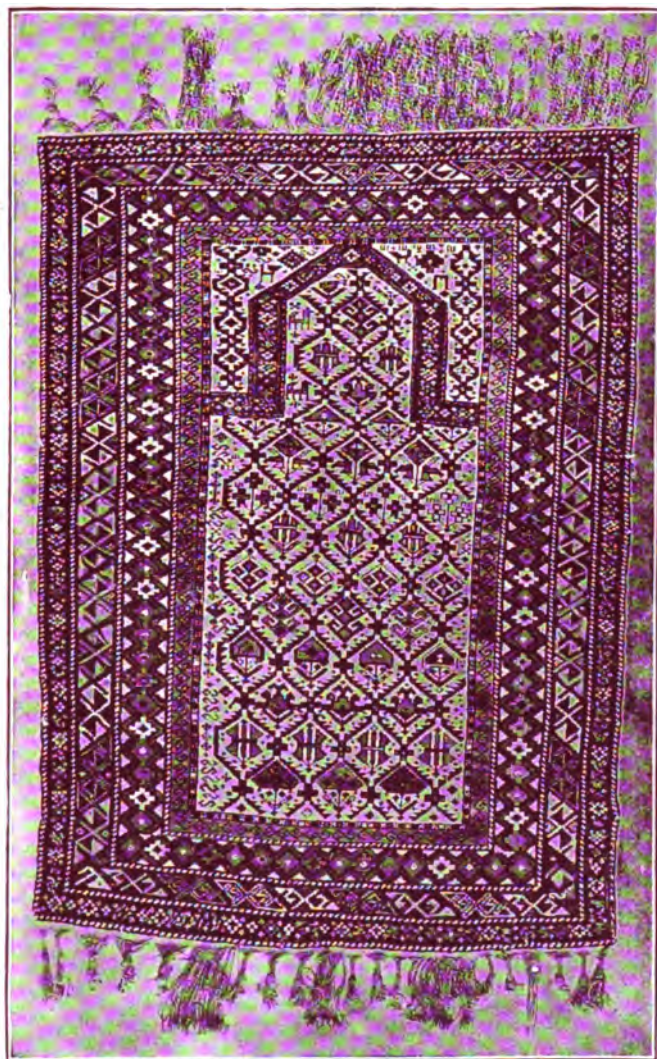
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**CLASSIFICATION ACCORDING TO  
THEIR INTENDED USE**





DAGHESTAN PRAYER RUG  
PROPERTY OF H. B. CLAFLIN & CO.  
(Description on page 252)





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## CLASSIFICATION ACCORDING TO THEIR INTENDED USE

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### 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 worshipper places his head represents the door of a mosque

## THE PRACTICAL BOOK OF ORIENTAL RUGS

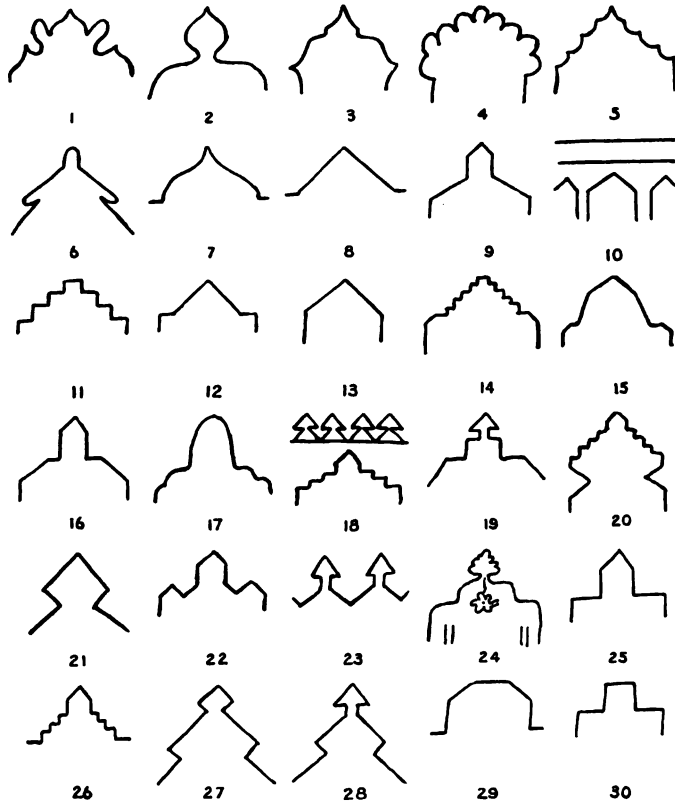
and reminds those who use it of the sacred mosque at Mecca.

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 knees and one to receive the forehead.

For convenience the prayer rug is of small size, usually from two and one-half to four by four to six feet. Those intended for personal use frequently have the name of the owner on 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,



VARIOUS FORMS OF THE PRAYER-NICHE IN RUGS

- |                       |               |  |
|-----------------------|---------------|--|
| 1. Persian            | 11. Kulah     | 21. Konieh and Meles                     |
| 2. Persian            | 12. Kulah     | 22. Ladik                                |
| 3. Persian and Konieh | 13. Kulah     | 23. Ladik                                |
| 4. Meshed and Saruk   | 14. Ghiordes  | 24. Kaisariyeh                           |
| 5. Tabriz             | 15. Ghiordes  | 25. Bergama, Genghis, Daghestan, Bokhara |
| 6. Kirman             | 16. Ghiordes  | 26. Bergama                              |
| 7. Kirman             | 17. Ghiordes  | 27. Meles                                |
| 8. Kirman and Kulah   | 18. Anatolian | 28. Meles                                |
| 9. Heraz and Kulah    | 19. Anatolian | 29. Daghestan and Kasak                  |
| 10. Kulah             | 20. Konieh    | 30. Kasak and Beluchistan                |



## CLASSIFICATION ACCORDING TO USE

such for instance as the panels above and below the prayer field, the lanterns or pendants which hang from the centre 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 three and one-half

## THE PRACTICAL BOOK OF ORIENTAL RUGS

to four by five to seven feet and are very precious to the family, who always spread them before the fire upon the arrival of a guest, and once a fugitive, fleeing from his enemies, enters a tent and sets 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 sombre tints to express grief and in light colors to denote resurrection. The cypress tree, which is symbolic of sorrow, is usually the leading feature of the design and there are generally some inscriptions from the Koran.

### DOWRY OR WEDDING RUGS (KIS GHILEEM)

Dowry or wedding rugs are woven by the Eastern maiden for her dowry. They 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 Ghileems.

## CLASSIFICATION ACCORDING TO USE

### 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 bequeaths a rug when he dies to the mosque where he worshipped.

### BATH RUGS (HAMMANLIK)

Bath rugs are usually about three feet square and have a peculiar lustre due 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 chapter on Turkish Classification.



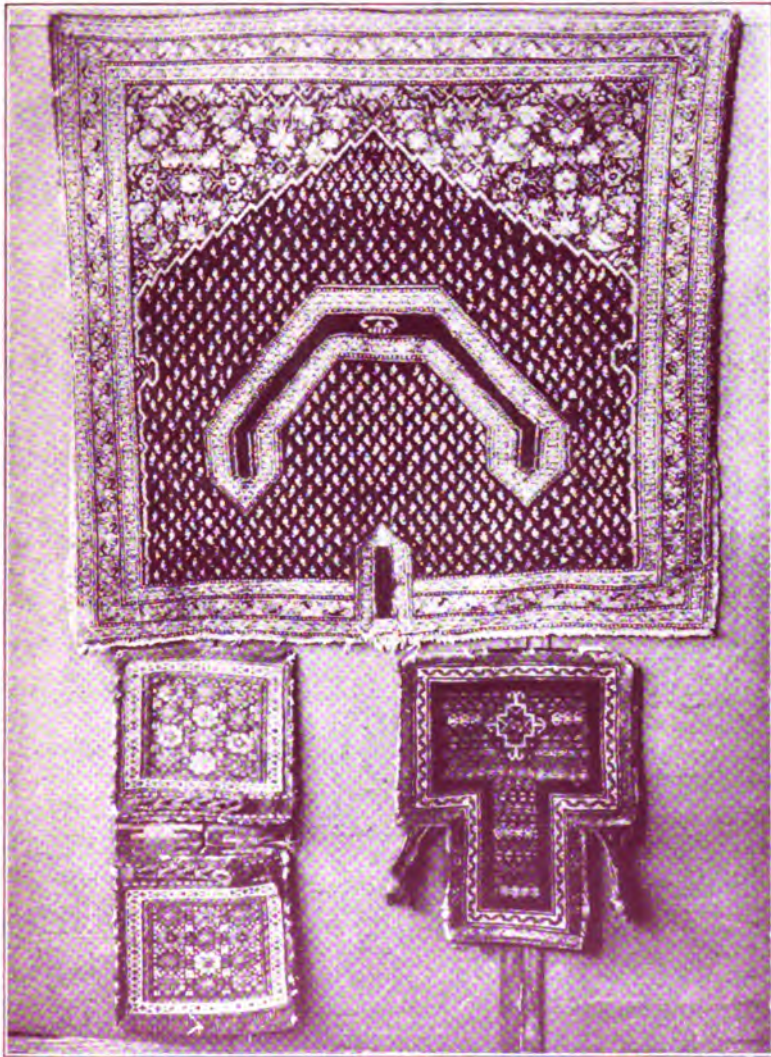
## THE PRACTICAL BOOK OF ORIENTAL RUGS

### SAMPLE CORNERS

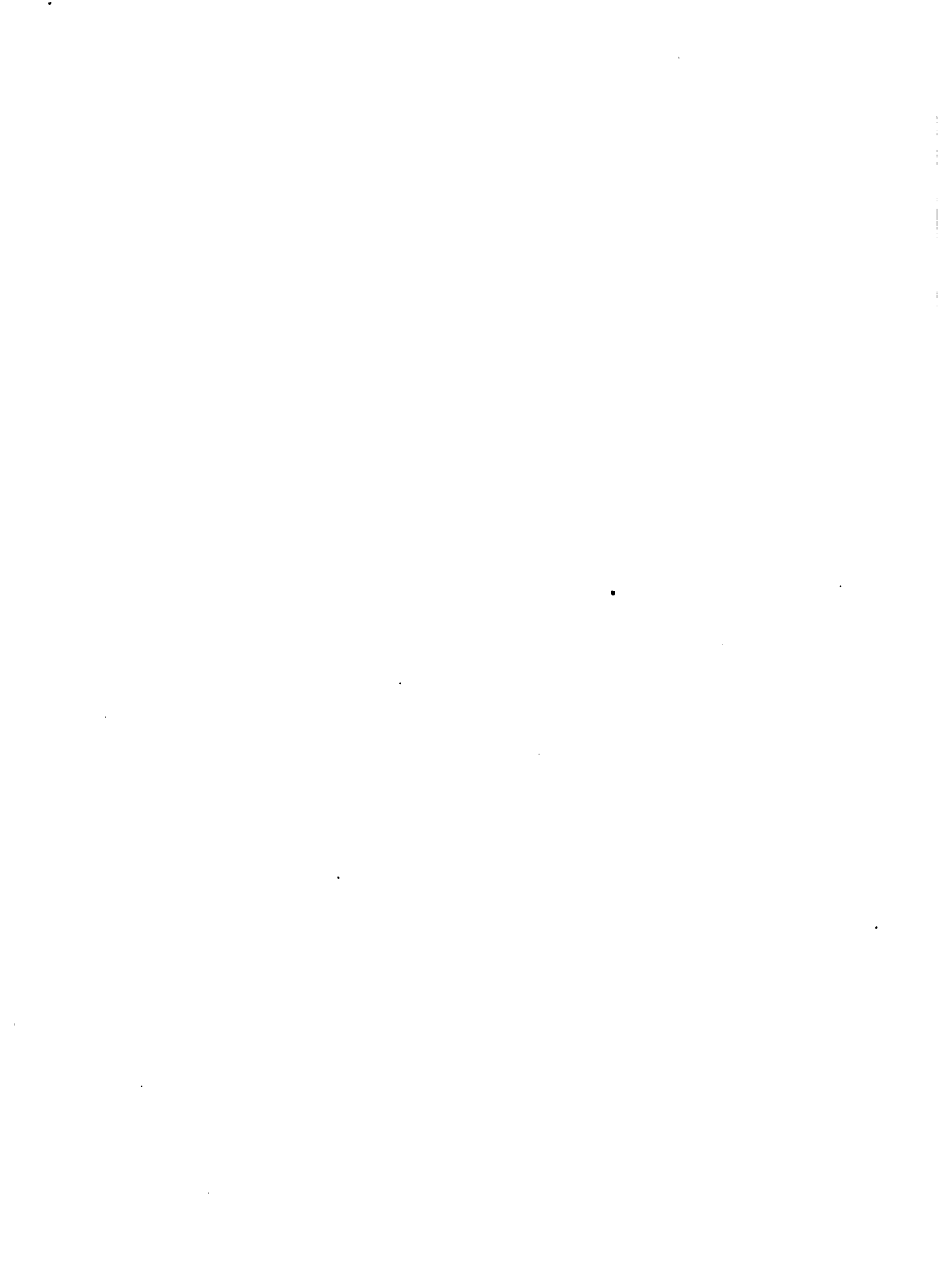
Sample corners are mats about two feet square and are woven for the purpose of showing the variation of border, color, and design to some wealthy ruler who wishes a carpet woven. They are afterwards used in the weaver's family and seldom reach the market.

### SADDLE BAGS (HEHBELIK)

Saddle bags 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 one to one and one-half by one and one-half to two feet, while those intended for horses or camels usually run from one and one-half to two and one-half by five to six feet or more. Those from Senna, Shiraz, and Shirvan are usually small and nearly square, while those from Bokhara and Beluchistan are usually large and oblong. These saddle bags are quite appropriate for bachelor apartments, artists' studios, or smoking rooms and are sometimes used on a suitable standard as a newspaper or magazine receptacle. (See illustration at p. 52.)



SADDLE CLOTH AND SADDLE BAGS



## CLASSIFICATION ACCORDING TO USE

### SADDLE COVER (SEMERLIK)

Saddle covers are used by the wealthy class. They are nearly square, ranging from two and one-half to three by four to four and one-half feet, and have an opening at one end for the pommel of the saddle to pass through. The finest ones are from Senna.

### 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, Sennas, 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.

## THE PRACTICAL BOOK OF ORIENTAL RUGS

### RUNNERS (KENNAR)

Runners properly belong to this class, as they 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. Ghileems may also be classed under this head.

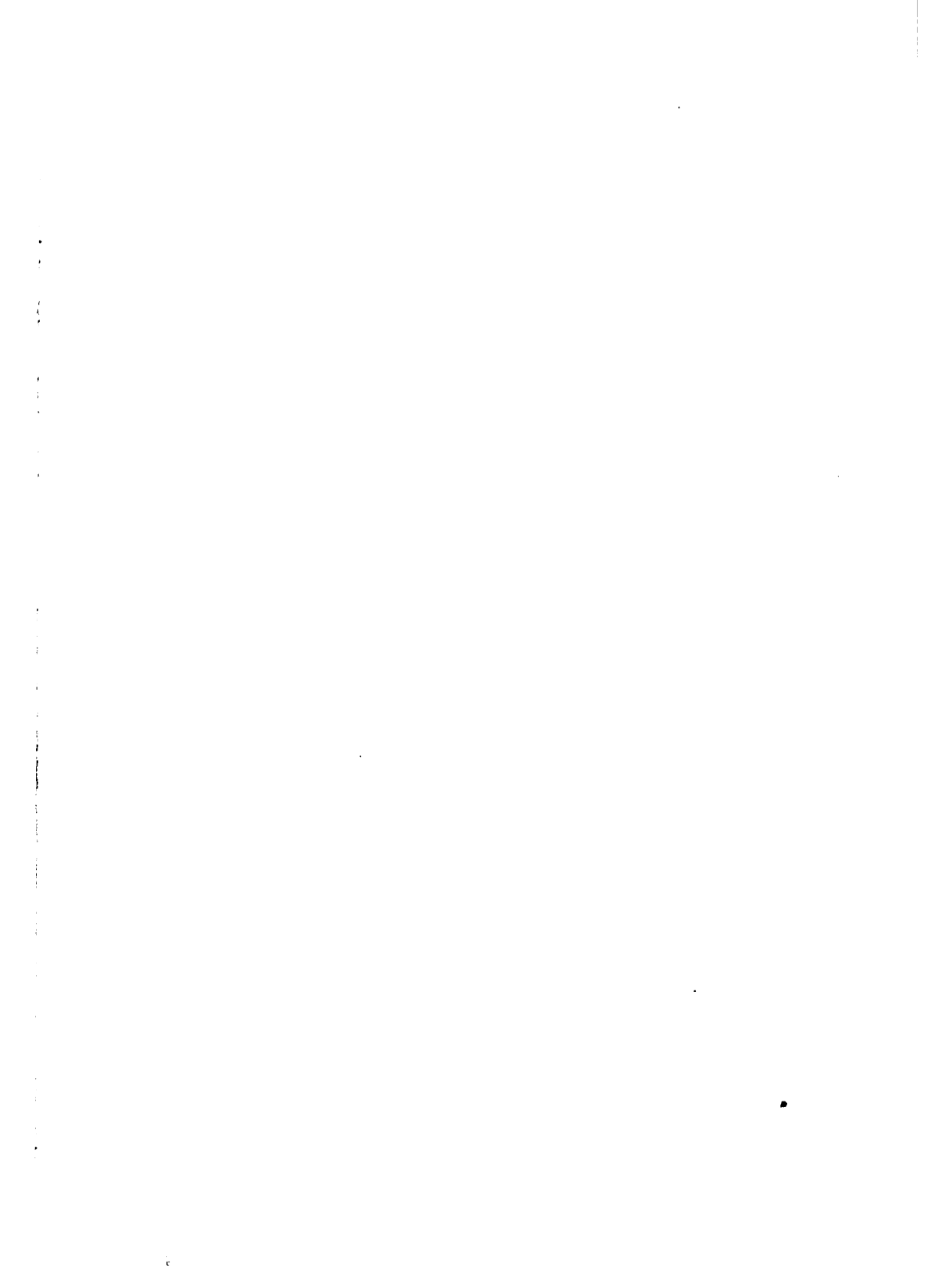


**A BIJAR SAMPLE CORNER**  
**SHOWING COLORS, DESIGNS AND DIFFERENT BORDERS**



## FAMOUS RUGS





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## FAMOUS RUGS

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The interest in the very old weavings is not as manifest in the American cities as in many of the European cities, such for instance as Vienna, London, Paris, and Berlin. This is due to several reasons. In the first place, Europe began the importation of Oriental textiles many years before the United States did. In the second place, most of the choice pieces in the United States belong to private individuals instead of to museums, consequently they are seldom, if ever, seen by the public. In the third place, many of the European cities, especially London and Vienna, have given a number of public exhibitions of old rugs, while the recent exhibit at the Metropolitan Museum of Fine Arts in New York City was the first one ever held in the United States. At this exhibit there were forty-seven pieces of the 14th, 15th, 16th, 17th and 18th centuries, pieces that would compare favorably with those of any country, all owned by private collectors in the Eastern States.

Great credit is due Dr. Wm. R. Valentiner and his assistants for the promotion and success-

## THE PRACTICAL BOOK OF ORIENTAL RUGS

ful management of this exhibition. Let us hope that it is but the beginning of a series of such exhibits which will stimulate a more formal interest and desire to know more about these wonderful products of the Eastern loom.

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. Valentiner the so-called Polanaise and Ispahan rugs belong to the 17th century and the Persian animal or hunting rugs belong to the 16th century, while the so-called dragon rugs belong to the 15th century. Many of the rugs from Armenia and the eastern part of Asia Minor date back as far as the 13th and 14th centuries.

Every old rug has its 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-

## FAMOUS RUGS

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 the European courts and 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 thirty-four and one-half by seventeen and one-half feet and contains in the neighborhood of 32,000,000 knots, about 530 to the square inch, and was purchased by the South Kensington Museum for \$12,500, although, if put up at auction to-day, 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

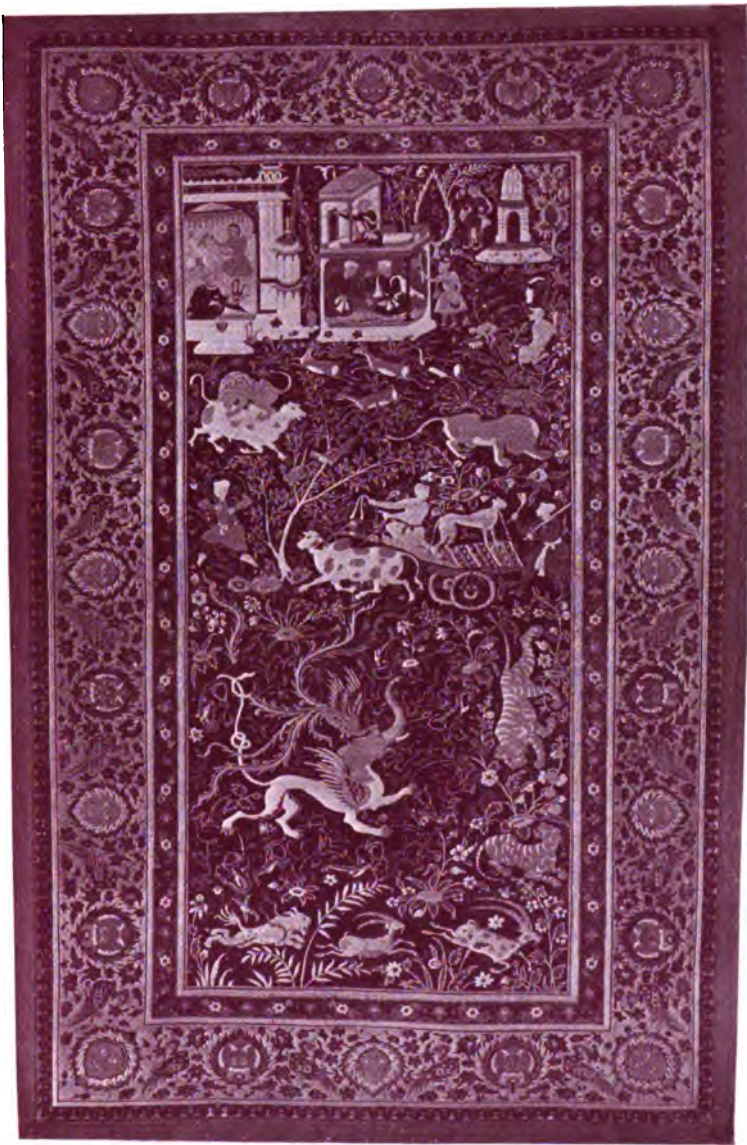
of the inner stripe is cream colored and that of the main stripe is of a rich brown with round and elongated panels alternating and surrounded by a profusion of floral lines. Within these panels are to be found in Arabic the following inscription: "I have no refuge in the world other than thy threshold; 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.)\*

**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 is perhaps the most noted of the forty-seven pieces which were in the recent Metropolitan exhibit. It was made in India about 1640, is eight feet three inches long by five feet three inches wide and contains about three hun-

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\* In 1892 Robson & Sons, of London, published a monograph on the Ardebil mosque carpet by Edward Stebbing, who describes it ably.



EAST INDIAN HUNTING RUG  
IN THE BOSTON MUSEUM OF FINE ARTS  
BY COURTESY OF MR. SIDNEY N. DEANE



## FAMOUS RUGS

dred and sixty knots to the square inch. Its predominating color is red. In the upper left-hand corner are a couple of buildings in which are seated in Oriental style several individuals. 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 centre one of which is the wider 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 at \$35,000 by the late Governor Ames of Massachusetts and presented to the Boston Museum of Fine Arts.

THE ALTMAN PRAYER RUG, owned by Mr. Benjamin Altman of New York City, was made in North Persia about 1580. It is similar to one which was in the Yerkes sale and to another one which was shown at the recent Munich exhibition of Mohammedan art. 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



## THE PRACTICAL BOOK OF ORIENTAL RUGS

thread in the ghileem 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 five feet five inches by three feet three inches.

THE METROPOLITAN ANIMAL RUG (see illustration at p. 26), 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



THE ALTMAN PRAYER RUG  
BY COURTESY OF MR. BENJAMIN ALTMAN



## FAMOUS RUGS

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. In size it is ten feet eleven inches long by five feet ten inches wide and has in the neighborhood of four hundred knots to the square inch.

THE BAKER HUNTING RUG (see illustration at page 36), owned by Mr. George F. Baker of New York City, is also one of the four famous mosque rugs of Ardebil. It was woven about the middle of the 16th century; it is about fourteen by six feet and contains upwards of five hundred 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

## THE PRACTICAL BOOK OF ORIENTAL RUGS

flowering branches, fish and animals, the latter being worked with silver thread in the ghileem 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.

## GLOSSARY



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## GLOSSARY

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**ABBASHES.** The name applied to an irregularity in weaving in which the color of the groundwork in a rug is suddenly changed, giving it the appearance of having changed weavers' hands at that part. This is a Kurdish characteristic.

**AFGHAN** (Āf-gān), see Khiva.

**AFGHANISTAN** (Āf-gān'Is-tān). Bounded on the north by Turkestan, on the south by Beluchistan, on the west by Persia, and on the east by India. It covers about 215,444 square miles and has a population of nearly five millions. It is generally mountainous and the climate is severe, being hot and dry in the summer and cold and stormy in the winter. The government is an hereditary absolute monarchy of an Oriental despotic type.

**AINE.** A Persian word meaning an oasis or fountain. It is sometimes used by retailers, but is not a specific trade name.

**AK HISSAR** (Ā-khis-sār'), Akhissar, Aksar, Axar. A city of Western Anatolia, near Smyrna, with a population of 12,000. The meaning of the name is "White Fortress." For description of the so-called Akhissar rug, see Turkish classification.

**AKSAR,** see Ak Hissar.

**ANATOLIA** (Ān-ā-tō'liä). Another name for Asia Minor.

**ANGORA** (Ān-gō' rā). Name of a province and a city, the latter being the capital of the former with a population of 28,000. The province is noted for the so-called Angora goats.

**ARDEBIL** (Ār-dē-bēl'). Name of a Persian town on the west shore of the Caspian Sea in the Azerbaijan province. It is from here that the celebrated Ardebil carpet, which is now in the South Kensington Museum, came.



## GLOSSARY

**ARDELAN** (Är-de-län'). A province in Western Persia in the Kurdish district. It furnishes the highest grade of rugs.

**ARMENIA** (Är-më' nî-ä) is situated partly in Transcaucasia, partly in Persia, and partly in Turkey in Asia. On the west it is bounded by the Black Sea, Asia Minor, and the Taurus Mountains; on the south by Mesopotamia, and on the east by Persia, while on the north it extends almost to the Caucasian Mountains. It is a mountainous country and gives rise to nearly all of the great rivers of Western Asia. It is a country of special interest to the world inasmuch as it is supposed to have been "the cradle of the human race," the Garden of Eden, in all probability, having been located among its mountains near the head of the river Euphrates, and it also contains the celebrated Mount Masis, better known as Ararat, upon which the Ark of Noah rested when the waters of the great flood subsided. It has an area of more than 70,000 square miles, but the population is less than two and one-half millions.

**ASIA MINOR.** That part of Turkey in Asia bounded on the east by Kurdistan and Persia, on the west by the Mediterranean Sea, on the north by the Black Sea, and on the south by Arabia, the Mediterranean and Red Seas. It is sometimes known as Anatolia.

**ASKABAD** (Äs-kä-bäd'). A town in Persia peopled by wandering Turkoman tribes who make numerous rugs of the usual Persian variety. A name sometimes used by retailers, but it has no commercial meaning. The Tekke rugs are usually marketed at Askabad.

**AXAR,** see Ak Hissar.

**AZERBIJAN** (Äz-er-bi-jän'), Azerbaijan, Aserbaijan. An agricultural province in Northwestern Persia, bordering on Lake Urumiah, of which Tabriz is the principal city. It covers 40,000 square miles and has a population of 1,000,000. Many fine rugs come from this province.

## GLOSSARY

**BAGDAD** (Bäg' däd). The name implies "Abode of Peace." The name of a province and a city of Mesopotamia on the Tigris. The province covers 54,503 square miles and has a population of 850,000. The city has a population of 145,000 and is a market for the products of Western Persia. •

**BAKSHSHIS**, Bakshaish. A small village east of Tabriz in the Herez district. A great rug centre for the so-called Herez rugs. See Persian classification.

**BAKSHAISH**, see Bakhshis.

**BAKU** (Bä-kö'). The name signifies "Place of the Winds." A province and a city. The former covers an area of 15,095 square miles and has a population of 790,000. The latter is a port on the Caspian Sea in the heart of the Russian petroleum district with a population of 112,000. Many Caucasian rugs are marketed here. For description of the so-called Baku rugs, see Caucasian classification.

**BELUCHISTAN** (Be-löö' chis-tän), Baluchistan, Beloochistan, Belloch. A mountainous and desert country bounded by Persia on the west, Afghanistan on the north, India on the east, and the Arabian Sea on the south. It has an area of about 130,000 square miles and has a population of about 800,000. For description of the Beluchistan rug, see page 290.

**BERGAMA** (Bër' gä-mä), Bergamo, Berghama, Pergamo. A city in Anatolia, forty miles north of Smyrna. Pergamo was the ancient name. For description of the so-called Bergama rug, see Turkish classification.

**BIJAR** (Be-zhär'). A town in Western Persia in the province of Kurdistan. The Bijar rug is sometimes known as the Sarakhs or Lule.

**BIRJAND**. The so-called Birjand rugs are woven in the village of Daraksh, about fifty miles northeast of Birjand.

**BOKHARA** (Bö-khä' rä). Meaning "Treasury of Science." A city of Russian Turkestan. It is the capital of the khanate by the

## GLOSSARY

- same name. This province has an area of 142,000 square miles with a population of less than half. For description of Bokhara rugs, see Turkoman classification.
- BROUSA** (Brŭ'să), Brusa. A city in the northern part of Anatolia near the sea of Marmora. It is the capital of the province by the same name and has a population of 76,000.
- CABISTAN**, see Kabistan.
- CÆSAREA**, see Kaisariyeh.
- CARABAGH**, see Karabagh.
- CARIAN**, see Meles.
- CASHMERE**, see Shemakha.
- CATECHU** (Kât' ê-chû). A dry, brown, astringent extract, obtained by decoction and evaporation from the acacia catechu. From it a brown dye is frequently obtained.
- CAUCASUS** (Kä-kä'sūs). An isthmus joining Europe and Asia. It is bounded on the west by the Black Sea, and on the east by the Caspian Sea. The Caucasian Mountains extend through it from its northwestern to its southeastern extremity, dividing it into two parts, Caucasia proper to the north and Transcaucasia to the south. It has an area of over 180,000 square miles and the population is over nine million.
- CHICHI**, see Tchetchen.
- CIRCASSIAN** (Ser-kash-an), see Tcherkess.
- CYRUS**. Founder of the ancient Persian monarchy.
- DAGHESTAN** (Dä'gës-tän). A district in Russian Caucasia on the Caspian Sea, north of Baku. It covers 11,352 square miles and has a population of 587,000. For description of the so-called Daghestan rug, see Caucasian classification.
- DĒMĪRĀJĪ** (Dä-mēr'jī). Means "ironsmith" or "blacksmith." A city of Anatolia.
- DERBEND** (Dēr-bēnt'), Derbent, meaning "a fortified gate." A city in the province of Daghestan on the Caspian Sea. The

## GLOSSARY

- inhabitants are mostly Tartar. For description of Derbend rugs, see Caucasian classification.
- DJIDJUM**, see Ghileem.
- DJLJUM**, see Ghileem.
- DJOSHAGHAN**, see Joshaghan.
- ELIZABETHPOL**. Name of a province and a fortified city, the latter of which was formerly known as Ganga.
- ENILE**, Inely. One of the better type of rugs woven at Oushak.
- FARS** (Färs), see Farsistan.
- FARSISTAN** or **FARS** (Fär-sis-tän'). A province in Northwestern Persia with a population of 1,700,000, composed mostly of the wandering Arabs and Kashkais, who make high-class rugs of the softest and best dyed wool. Shiraz is the leading town.
- FERAIDAN**. A Persian district ruled by Ispahan. The rugs made there are woven in imitation of the Feraghan quality.
- FERAGHAN** (Fär' ä-hän). A district in Persia near Sultanabad. For description of the so-called Feraghan rugs, see Persian classification.
- GANGA**. A Caucasian city ninety miles southeast of Tiflis. Now known as Elizabethpol.
- GABOUS**. A district in Persia producing a good quality of rugs.
- GENGHIS** (Jën' gis), Guenja, Ganga, Guenje, Guendjie. The name of a tribe of Nomads living in the vicinity of Elizabethpol.
- GHILEEM**, Khilim, Killim, Kilim. Names given to a napless rug which is woven in nearly all of the Oriental rug-weaving countries. A full description may be found in the chapter on Ghileems, p. 301.
- GUENJA**, see Genghis.
- GULESTAN**. Meaning "The Rose Garden," name applied to one of the better type of rugs woven at Oushak.
- HAMADAN** (Hä-mä-dän'), Hamadie, Hamidieh. A city in Northwestern Persia, southwest of Sultanabad, with a population of 35,000. It is the ancient Ekbatana where Esther and

## GLOSSARY

Mordecai were buried. For description of Hamadan rugs, see Persian classification.

**HAMIDEH**, see Hamadan.

**HARDJLI**, or Princess Bokhara. The name given to a rug made by the Tekke Turkomans. It usually consists of a design of a cross inclosed in a square.

**HERAT** (Hēr-āt') is the capital of Afghanistan, on the Persian border, and its principal trade is with Meshed. For description of Herat rugs, see Persian classification.

**HEREZ** (Hé'rées), Heriz, Heres. A mountainous district in Northwestern Persia. For description of Herez rugs, see Persian classification.

**INELY**, see Enile.

**IRAK AJEMI** (E-rāk'āj' ē-mē). The largest province in Persia. It is situated in the central part of the country, its largest city being Teheran, the Persian capital.

**IRAN** (E'rān). The Persian name for Persia. A name commonly and wrongfully given to rugs, excepting in referring to Persian rugs in general.

**ISPAHAN** (Īs'pā-hān), meaning "Place of Horses." A city of 80,000 inhabitants in the commercial heart of Persia. At one time it was its capital. For description of Ispahan rugs, see Persian classification.

**JEVIUM**, see Ghileem.

**JELIUM**, see Ghileem.

**JHELUM**, see Ghileem.

**JOOSHAGHAN**, see Joshaghan.

**JOSHAGHAN**, Jooshaghan. A district in Persia, south of Feraghan. For description of Joshaghan rugs, see Persian classification.

**KABA-KARAMAN**, see Karaman.

**KABISTAN** (Kāb'Is-tān), Cabistan. The name given to rugs woven near Kuba on the shores of the Caspian Sea.

## GLOSSARY

- KAISARIYEH**, Kaisarieh, Kaiseriye. The Cæsarea of the Bible. An Anatolian city of 72,000 population, about one hundred and sixty miles southeast of Angora. An important rug market.
- KARAMAN** (Kä-rä-män'). A town in Turkey, southeast of Konieh. The name Kaba-Karaman is frequently applied to a class of rugs from this town. The meaning of the prefix Kaba is "coarse." For description of Karaman rugs, see Turkish classification.
- KARABAGH** (Kä-rä-bä'), Carabagh, Shemakinski, "Country of the Sun." A province in the southern part of Transcaucasia, just north of Tabriz. For description of Karabagh rugs, see Caucasian classification.
- KARA DAGH** (Kä-rä-dä). Meaning "Black Mountains," mountains in Persia, north of Tabriz.
- KARAJAH DAGH** (Kä-rä-jä'dä). One of the principal rug-making districts of Turkey in Asia.
- KASHAN** (Kä'chän). City of Persia with 30,000 inhabitants. Located half way between Teheran and Ispahan. For description of Kashan rugs, see Persian classification.
- KASHMIB**, see Shemakha.
- KAZAK** (Kä-zäk'), Kazack. A corruption of the word Cossack. Kazak rugs are made by the Russian Cossack tribes in Transcaucasia near Mt. Ararat. For description of these rugs, see Caucasian classification.
- KERMAN**, see Kirman.
- KERMANS SHAH** (Kër-män-shä'), Kirmanshah. A city of mud houses in the Ardelan district of Western Persia. It has a population of some 40,000 and is a centre of commerce, but no rugs are woven there. The so-called Kermanshah rugs come from Tabriz. For description of these rugs, see Persian classification.
- KERMES**. An insect found upon oak trees about the Mediterranean from which a rich, fast carmine dye is obtained.

## GLOSSARY

- KEER SHEHR**, see Kir Shehr.
- KHILIM**, see Ghileem.
- KHIVA** (Kĕ' vĕ). A principality or khanate in Turkestan. It covers 23,166 square miles and has a population of 800,000. Khiva Bokhara is the proper name for the so-called Afghan rugs, as these rugs are woven mostly by the Nomadic tribe of Khiva. For a description of these rugs, see Turkestan classification.
- KHORASAN** (Kō' rā-sān). A large province in the northern corner of Persia, of which Meshed is the capital. For description of Khorasan rugs, see Persian classification.
- KILIM**, see Ghileem.
- KILLIM**, see Ghileem.
- KIRMAN** (Kir' män). Name of a city and a province in South-eastern Persia. The latter has an area of over 63,000 square miles, has 600,000 population, and is largely a desert. For a description of the so-called Kirman rugs, see Persian classification.
- KIRMANSHAH**, see Kermanshah.
- KIR SHEHR** (Kir Shĕhr'), Ker Shehr, Keer Shehr, Keer Sherir. A Turkish town in the province of Angora, just over the Konieh border. For description of the so-called Kir Shehr rugs, see Turkish classification.
- KIS**, meaning "A girl." Kis Ghileem is the name applied to dowry rugs woven by young girls.
- KIZ**, see Kis.
- KONIAH**, see Konieh.
- KONIEH** (Kō' nĕ-ĭ). The ancient Iconium. A city of Anatolia with a population of 44,000. Capital of province by the same name which covers 39,681 square miles and has a population of 1,088,000. For description of the so-called Konieh rugs, see Turkish classification.
- KOULAH**, see Kulah.
- KOULTUK**, see Zangen.

## GLOSSARY

- KUBA** (Köö' bā). Name of a village and a district in Transcaucasia under the Baku government. Kabistan rugs are woven here.
- KULAH** (Köö' lä), Koulah. A city in Turkey, west of Oushak. For description of the so-called Kulah rugs, see Turkish classification.
- KURD** (Köörd). An inhabitant of Kurdistan.
- KURDISTAN** (Köö' dis-tän). A region occupying the eastern part of Turkey in Asia, and the western part of Persia. It has an area of about 74,000 square miles and a population of 3,000,000.
- KURK**. A very soft wool obtained by combing the sheep in winter.
- KUTAYAH**, Kutaria, Kutaya, Kutchia (Ko-ti-ya). A city of Anatolia in the Province of Brousa, about sixty miles north of Oushak, with a population of 22,000.
- LADIK** (Lä-däk), Ladic, Laodicea, Latakia. Name of a rug made in the ancient village of Laodicea in Anatolia, northeast of Konieh. See Turkish classification.
- LAODICEA** (Lä-od-i-cē' ä), Latakia. An ancient village of Anatolia, northeast of Konieh, with a population of 22,000. The so-called Ladik rug comes from here.
- LARISTAN** (Lär-is-tän'), see Niris. A mountainous province in Western Persia.
- LULE** (Lü' lä). A corruption of the Persian word "roulez," meaning "jewel." A term frequently applied to Bijar rugs.
- LURISTAN**, see Laristan.
- MADDER**. A dye made from the root of the "rubia tinctorum." From it are made a multitude of reds.
- MAHAL** (Mä' häl). A name given to a class of rugs from Sulatanabad. See Persian classification.
- MAKSUD**. The name of the weaver of the celebrated Ardebil carpet, which is in the South Kensington Museum.



## GLOSSARY

**MECCA, or MEKKA** (Mĕk'kă), "The Heart of Islam." The holy city of the Mohammedans containing the Caaba, visited annually by multitudes of pilgrims. It has a population of 60,000. The name is frequently applied by retailers to Shiraz rugs.

**MELACE**, see Meles.

**MELES** (Mĕ'lās). The name given to rugs produced in the Smyrna district. A corruption of the word Milassa, a small town about one hundred miles south of Smyrna. See Turkish classification.

**MESHED** (Mesh-hed'), Meshad. Capital of the province of Khorasan in Northeastern Persia with a population of 70,000. For description of the so-called Meshed rugs, see Persian classification.

**MESOPOTAMIA**. Consists of that triangular portion of the southeastern part of Turkey in Asia which lies between the Tigris and the Euphrates. It has an area of 131,000 square miles and a population of only six million.

**MILASSA**. A town in Anatolia on the coast, about one hundred miles south of Smyrna.

**MIR** (Mir). A village in the district of Sarawan, where it is said that the Mir or Mir Saraband design originated.

**MISKABAD**, see Mushkabad.

**MOSUL, Mossoul, Mousoul**. A city of Mesopotamia on the Tigris. Kurdish tribes market their rugs here. For a description of the so-called Mosul rug, see Turkish classification.

**MUSHKABAD** (Mus-ka-bad), Miskabad. A name given to a class of Sultanabad products. See Persian classification.

**NIRIS, Laristan, Luristan**. Name applied to rugs made by the hillmen in the uplands around the salt lake of Niris in Laristan. See Persian classification.

**OUCHAK**, see Oushak.

**USHAK** (Oŏ'shāk), Oocuak, Ushak. A city of Anatolia, in the province of Aidin, about one hundred miles east of Smyrna.

## GLOSSARY

It has a population of 100,000 and is one of the greatest rug centres in Anatolia. For description of the so-called Oushak rugs, see Turkish classification.

**PARA** (Pä-rä'). Piece of Turkish money equivalent to about one mill of American money.

**PERGAMON** (Për'gä-mon), Pergamos. The name of the ancient Greek Kingdom in the northeastern part of Asia Minor, which is now known as Bergama.

**PERSIA**. A kingdom of Southwestern Asia occupying the western half of the Iranian plateau, which rises to the height of from six to eight thousand feet between the valleys of the Indus and the Tigris. It has an area of more than a million square miles and a population of over eight million inhabitants. The capital is Teheran.

**PIASTER** (Pi-äs'tër). A piece of Turkish money equal to less than four cents of our money.

**PRINCESS BOKHARA**, see Hardjli.

**ROULEZ**. Persian word meaning "jewel." See Lule.

**SAMARKAND** (Säm'är-känd), Samarcand, "The Head of Islam." Name of province and city in Russian Turkestan. The former with an area of 26,627 square miles, and a population of 858,000; the latter is a very interesting city with a population of 55,000. For description of the so-called Samarkand rugs, see Turkestan classification.

**SARABAND** (Sär'ä-bänd), Serebend, Selville. Names given to a class of rugs woven at Sarawan, a district in Persia just south of Feraghan. See Persian classification.

**SARAK**, see Sarakhs.

**SARAKHS** (Sä-räks'). A frontier town of 10,000 inhabitants in the northeastern corner of Persia on the Tijend River. See Bijar.

**SARAWAN** (Sä'rä-wän). A district of Persia just south of Feraghan. See Saraband.

**SABOUK**, see Saruk.

## GLOSSARY

- SARUK** (Sä-röök'), Sarouk. A village in the district of Feraghan, not far from Sultanabad. See Persian classification.
- SAVALAN** (Sä' vä-län). The name of a mountain in Azerbaijan province. A name often given in the American market to products of Sultanabad. For description of the so-called Savalan rugs, see Sultanabad, under the Persian classification.
- SEDJEDES**, means a small rug.
- SEHNA**, see Senna.
- SELVILLE**, see Saraband.
- SENNÄ** (Sën' nä), Sehna, Sinneh, Sinn. A city in Western Persia just north of Hamadan. Here rugs are made which are quite different from those made anywhere else in the Orient. See Persian classification.
- SERAB**, see Sirab.
- SERAPI** (Së-räp' é), Serab, Sirab. Name applied to some of the Herez rugs. See Persian classification.
- SERABAND**, see Saraband.
- SHAH ABBAS** (Sha-Abbas). A popular Persian ruler of the 16th century. His name has been given to a favorite design which originated during his reign.
- SHAROKH**, see Bijar.
- SHEMAKHA** (Shë' mü-kü), Shemka, Shemaka, Cashmere, Kashmir, Soumak. All names given to a class of pileless rugs which are woven by the Nomadic tribes of Shirvan, near the town of Shemakha, a manufacturing town of the Baku district, Transcaucasia, with a population of 20,000. See Caucasian classification.
- SHERAZ**, see Shiraz.
- SHIRAZ** (Shë-räz'). A manufacturing and commercial town in the Fars district with a population of 32,000. It was the former capital of Persia. Shiraz rugs are sometimes erroneously called Mecca rugs. See Persian classification.

## GLOSSARY

**SHIRVAN** (Shir' vān). The name of a city and a khanate in Russian Caucasia, just west of the Caspian Sea and along the southern slope of the Caucasian Mountains. Shirvan rugs are woven here. See Caucasian classification.

**SINNA**, see Senna.

**SIRAB** (Si-rāb'), Serab. A village in the Herez district in Northern Persia. Serapi, a name applied to some of the Herez products, is a corruption of the name Sirab.

**SIVAS** (Sē-vās'). The name of a city and a province in Northern Asia Minor, south of the Black Sea; the former with a population of 43,000 and the latter with a population of 1,087,000 and an area of 24,240 square miles.

**SMYRNA** (Smēr' nā). Province and city of Eastern Anatolia. The former has an area of 20,844 square miles and a population of 1,397,000. The city has a population of 201,000 and is an important rug market, but not a centre of weaving. For description of so-called Smyrna rugs, see Turkish classification.

**SOU MAK**, see Shemakha.

**SOUJ BULAK** (Souge Bū' lāk). The name of an old Kurdish capital on the border south of Tabriz. For a description of the so-called Souj Bulak rug, see Persian classification.

**SULTANABAD** (Sūl-tān' ā-bād). A city in Persia about one hundred and sixty miles east of Kermanshah. It has a population of 25,000 and is the centre of rug weaving under European control. Rugs from this district are known as Sultanabad, Savalan, Muskabad, and Mahal. See Persian classification.

**TABRIZ** (Tā-brēēz'), Tabreez, "Pinnacle of Islam." A commercial city of the province of Azerbaijan in the northwest corner of Persia. It is an important centre of rug weaving, and has a population of 180,000. For a description of the so-called Tabriz rug, see Persian classification.

## GLOSSARY

- TALIM.** A drawn or painted copy used by weavers indicating the pattern which they are to weave.
- TCHETCHEN,** see Tchetchen.
- TCHERKESS,** or Circassia. A province in Northwestern Caucasia on the Black Sea, once peopled by a tribe which has become almost extinct.
- TCHETCHEN,** Tchechen, Tzitz, Chichi. A tribe of wandering shepherds who inhabit the mountains north of Daghestan. They make a good quality of rugs. See Caucasian classification.
- TEHRAN** (Tē' hē-rān), "The Pure." The present capital of Persia, with a population of 160,000 in summer and 250,000 in winter.
- TEKKE BOKHARA** (Tē' kă Bō-khā' rā). The name of a rug woven by the Tekke Turkoman tribes who inhabit the country along the Transcaspian Railroad from Askabad to Merv. See Turkestan classification.
- TIFLIS.** The capital of Transcaucasia, next to Constantinople, is the greatest rug market in the world, especially for the Caucasian products. It has a population of 161,000, mostly Armenians, Georgians, and Russians. It is said that more than seventy languages are spoken here.
- TJOSHAGHAN,** see Joshaghan.
- TOMAN** (Tō' mān). A piece of Turkish money equivalent to about \$0.91 of our money.
- TRANSCAUCASIA.** That part of Russian Caucasia south of the Caucasian Mountains.
- TURKESTAN** is an immense territory lying east of the Caspian. It is bounded on the south by Persia, Afghanistan, and China, on the east by China, and on the north by Asiatic Russia. It is divided into Russian Turkestan on the north with an area of 257,134 square miles and a population of nearly four millions; Eastern or Chinese Turkestan with an area of 550,579 and a population of 1,200,000; and Turkestan proper on the south, which also belongs to Russia. The rug

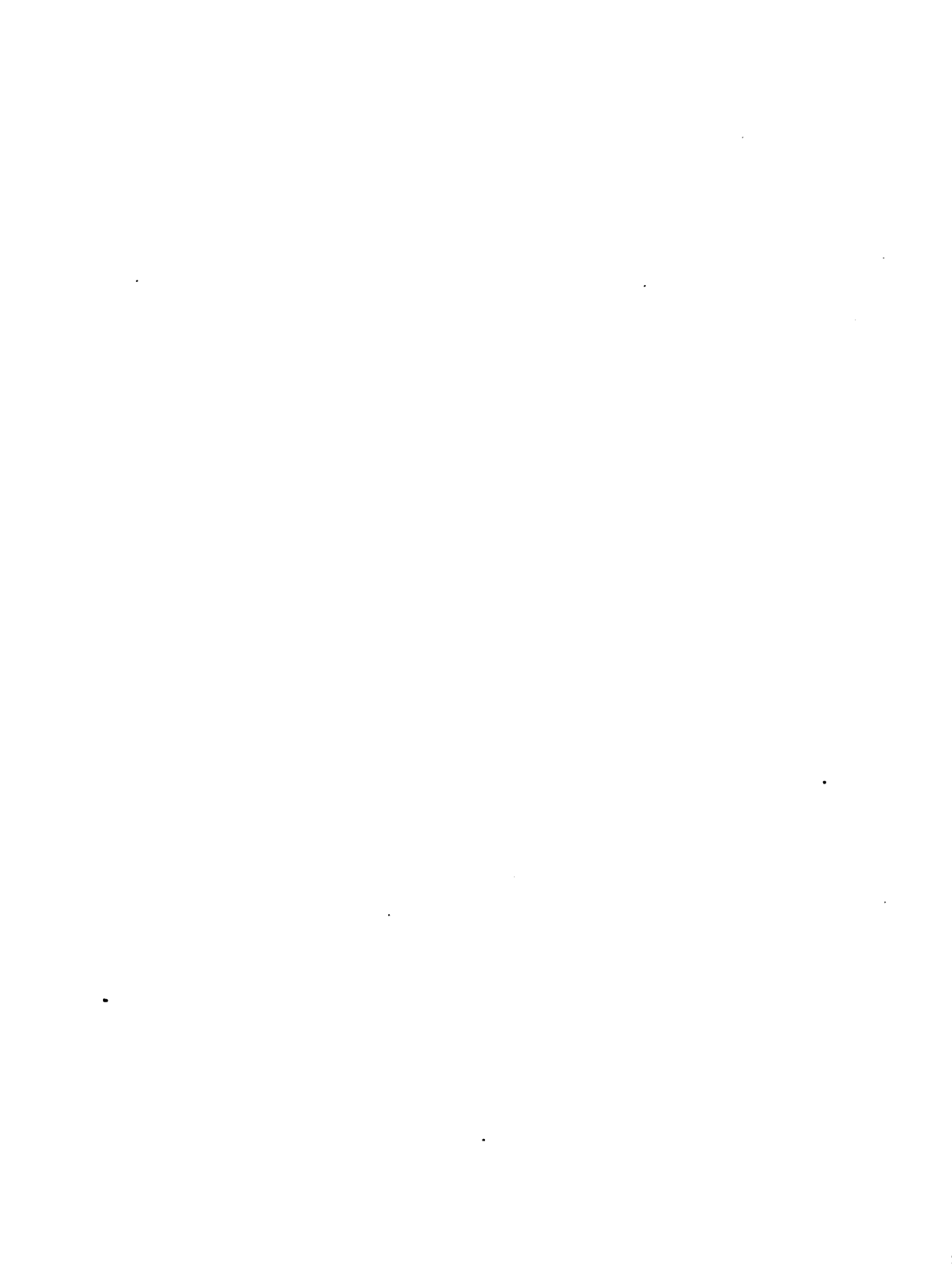
## GLOSSARY

- centres are Samarkand of the northern district, Kashgar, Yarkand, and Khotan of the eastern district, and Bokhara and Khiva of the southern district.
- TURKEY IN ASIA.** Comprises Anatolia, Syria, the coast of Arabia bordering on the Red Sea, Armenia, and Mesopotamia. A medley of races and religions.
- TURKOMAN** (Türk' ö-män). Rugs from Turkestan proper and generally grouped under the name Turkoman.
- TURKMAN**, see Genghis.
- TZITZI.** A corruption of the word Tchetchen.
- VALONIA.** The husk of a certain kind of acorn which is used for dyeing.
- YAMUD**, see Yomud.
- YARKAND** (Yä' känd). A city of Eastern Turkestan. An important trade centre with a population of 60,000. For description of the so-called Yarkand rug, see Turkestan classification.
- YEZD** (Yüzd), "City of Light." Capital of the province by the same name with a population of 55,000.
- YOMUD** (Yä' müd), Yamud, Yamund, Yamut, Yamund. Names applied to a class of rugs which are woven just east of the Caspian Sea by the Yomud Turkomans. See Turkestan classification.
- YOURAGHAN**, see Joshaghan.
- YOURDEZ**, see Ghiordes.
- YURUK** (Yü-rük'), Youruck, Yourouk. The word means mountaineer. Also the name given to a class of rugs woven by a certain mountain shepherd tribe of Anatolia. See Turkish classification.
- ZANJAN** (Zän-jän'). A town in the northwest corner of the province of Irak Ajemi, Persia. Rugs from this vicinity are called either Zangan or Koultuk.



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