

Romance

Now comes the broad main band of the border, which consists of a red ground, matching the main centre panel of the carpet. Upon this red ground open palmette forms, containing alternately conventional flower forms on cream grounds and rams on yellow grounds, are placed at wide intervals ; the corner figures, of the same character, contain, on a yellow ground, an animal which might be a red opossum. The whole field of this main red border band is richly arabesqued with long-tailed birds on either side of the open palmette figures, and a great variety of other bird forms, animals, cloud and horseshoe forms, and stem and leaf and rosette figures, all connected ; the general movement being a free, graceful floral scroll. It may be mentioned that the open ground palmette figures, which are the prominent feature of the border, alternately point inwards and outwards, with the innate judgment of the Oriental artist ; further, the figures are not in line, which again gives an easy happiness of effect only possible when the artist who designed the carpet and the weaver work at their own sweet will, and unfettered from the trammels which hold the machine-made carpet as in a vice ; this difference between the two classes of carpets is a prime distinguishing feature, and one well worth bearing in mind.

Without having exhaustively, or perhaps even sufficiently, examined the exquisite and appropriate border band, which gives life and feeling to the whole design, it is necessary to mention again a narrow damasked band of yellow which, with the other one of the same pattern and colour, encloses the main red band, and speak of a band of broken blue, about as wide again as the outer green band, which latter is the third from the outer edge band of plain red. This blue band is richly decorated with a continuous flowing stem and conventional flower movement, small bird forms being inserted at regular intervals, and there being some formality in the general arrangement, in spite of an effect which has no suggestion of stiffness.

A narrow band of damasked pink, of equal width, and corresponding somewhat in design with the two narrow yellow borders referred to as enclosing the main red band, completes the border, the said band of pink coming next to the canary-yellow main ground of the field, on which the centre panel rests. The effect of the border as a whole is rich in the extreme, and the value of colour is displayed in the fact that were it not for a sufficiently distinct contrast of colour between the formal and distinct bands described, all of which are parallel to one another, the ornamental features would run into one another, and be unsatisfying, whereas the border serves to perfection in throwing up into sufficient relief, without overweighing, the

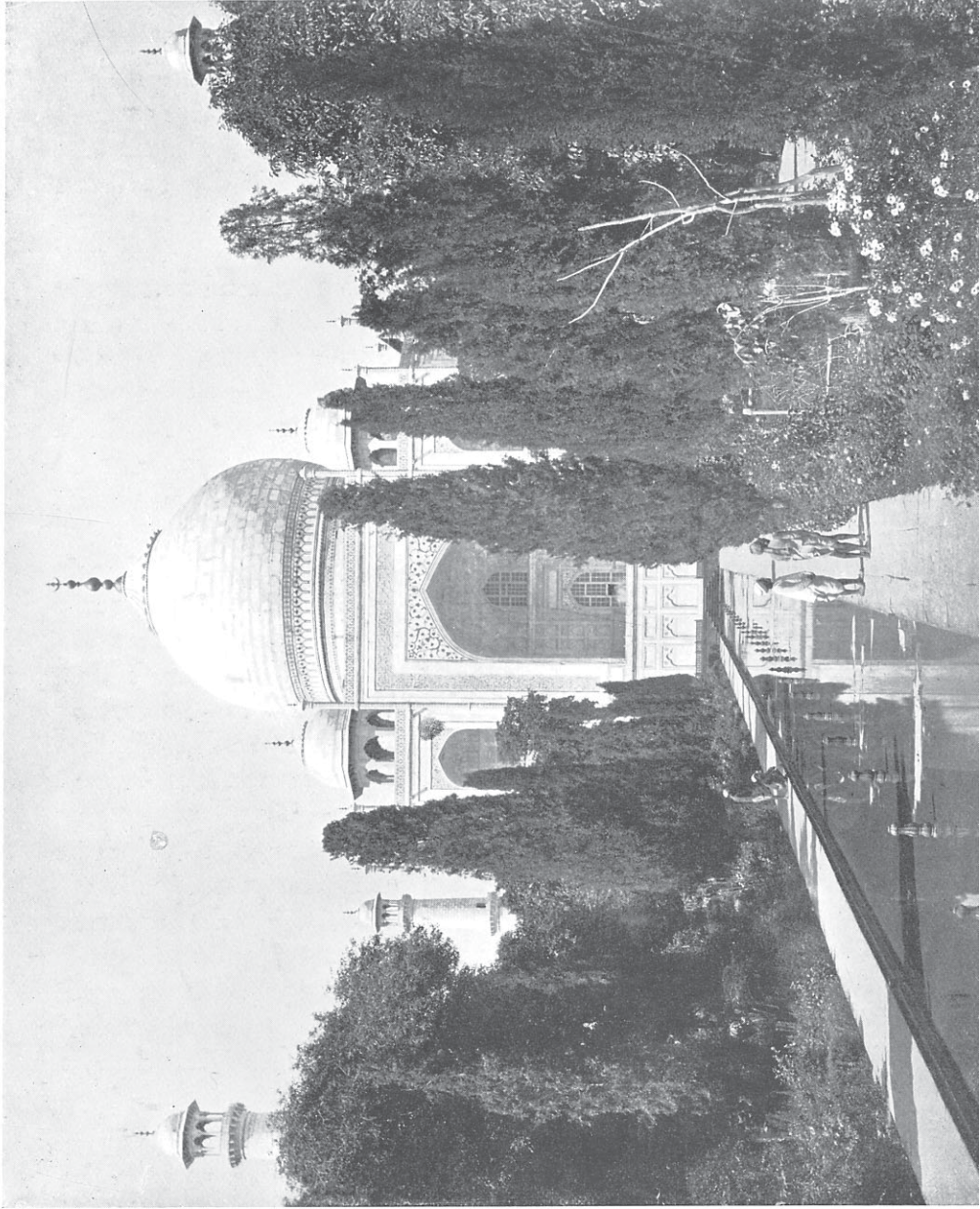
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broader effect of the large field of yellow forming the ground of the main carpet ; and the somewhat conventional centre panel, with its two "satellites" at either end, provides a contrast in design, and gives a relief of formality to the generally free character of the ornament throughout, which in its completeness as an example of the Persian Carpet at its apogee leaves only one carpet by which it might be excelled. That is the *real* Taj Carpet, or perhaps more appropriately the "Mumtaz Mahal Carpet," which to the best of my belief reposes in security beneath the superb dome of the building which, in safeguarding the dust of the royal lovers, acts equally the part of a protecting deity in watching over the almost living presentment of the woman who in her personification of her sex gives expression to a perfection of form which Art has never yet rivalled, and never will.

To tone down the exuberance of language used in my endeavours to describe the glories of a carpet which I regard as the prototype of the Mumtaz Mahal carpet, I will quote briefly from Mr. Fergusson's *History of Indian and Eastern Architecture*, in which he refers to the space within the mausoleum, immediately beneath the dome of the Taj, which is occupied by "an enclosure formed by a screen of trellis-work of white marble, a *chef-d'œuvre* of elegance in Indian art. Within this stand the tombs—that of Mûmtaz-i-Mehal in the centre, and that of Shah Jehan on one side. These, however, as is usual in Indian sepulchres, are not the true tombs—the bodies rest in a vault, level with the surface of the ground (as seen in the section), beneath plainer tombstones, placed exactly beneath those in the hall above."

The section referred to, numbered No. 339 of the woodcut illustration of the work, supplies the key to the possibilities of secret chambers, the entrance to which could be readily masked by any architect capable of designing such a building ; a kind of subway leads to the real tombs, and a corresponding entrance from the other side could readily have been arranged, which would enable Shah Jahan and trusted attendants to spread the carpet before the tomb of Mumtaz Mahal, on any occasion when its use seemed appropriate, while the simple device of a white or crimson silk light cover, which the Emperor could easily take off and replace, would effectually prevent any possibility of the mystery of the carpet being revealed.

It seems appropriate to close this account of the Taj Mahal and the Taj Carpet, both to the highest degree emblems of the royal lovers Shah Jahan and Mumtaz Mahal, by reproducing verbatim a poem in Mr. Latif's book, of which he writes : "As was to be



THE TAJ MAHAL, AGRA

From the Fountain

(See Analysis)

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expected, Shah Jahan, in praising the edifice, his own creation, has written in hyperbolic style, and, according to the fashion of the time, composed his poem in figurative language ; nevertheless, it shows the warmth of his heart, and that he fully realized the idea of the greatness of the mausoleum which he has left to posterity, a wonder of the world, and a gorgeous and glorious gift to this splendid Empire.”

The poem referred to is preceded by this paragraph : “The following eloquent poem, of Shah Jahan’s own composition, in praise of the Taj, is reproduced from the pages of the *Badshah Nama* of Mulla Abdul Hamid of Lahore.”

How excellent the sepulchre of the lady of Bilqis’s fame
That a cradle for the body of the Princess of the world became.
Like the garden of heaven a brilliant spot,
Full of fragrance like paradise fraught with ambergris.
In the breadth of its court perfumes from the nosegay of sweetheart rise,
The nymphs of paradise use their eyelids for cleaning its threshold.
Its walls and gates glitter with gems,
The air is there fresh and delightful like the brilliancy of pearl.
The architect of this sacred edifice
Brought water for it from the fountain of grace.
On this sacred edifice of high renown
Showers of mercy are ever pouring.
Should guilty seek asylum here,
Like one pardoned, he becomes free from sin.
Should a sinner make his way to this mansion,
All his past sins are sure to be washed away.
The sight of this mansion creates sorrowing sighs
And makes sun and moon shed tears from their eyes.
In this world this edifice has been made
To display thereby the Creator’s glory.

Fateh Khan’s narrative, with cross-questionings on my part and offended expostulations on his, took the best part of two hours. Finding there was nothing to be gained by prolonging the examination, I regretfully regarded the incident as closed as far as my venerable friend was concerned. Giving him the promised ten rupees, and a contribution of another five towards his festive array, I warmly grasped Fateh Khan’s hand, with an English “good-bye” which I felt would be good-bye for ever ; and received in return profuse salaams and an expression of grateful thanks, and the blessings of the Hindu gods, which were doubtless as sincere, and as fruitful of result, as if he had called upon all the Saints in the Calendar.

It seems curious that I should have been indebted to Fateh Khan, whom I left somewhat forlorn at the top of the steps of the Parvati

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Hill, for a remembrance which has been for years my own secret, and cherished accordingly ; and to Mr. Syad Muhammad Latif for a work which has crystallized half-forgotten incidents in the story of the Mumtaz Mahal Carpet into a substratum of corroborative facts. So it is, however, and I give thanks to both for an experience which makes the ideal things of this life more ideal, and the commonplaces such as may be lifted into the things to be remembered, by subjecting them to the scrutiny of a later experience, in which knowledge represents the lens by which fact and fiction can be more scientifically separated. As far as I am personally concerned, the Taj building and the Mumtaz Mahal Carpet are realities in which historical fact and an old man's fancy are at one, while the carpet has the advantage of having the mystery of Romance attached to it—the fascination of the impalpable and unknown. Readers must draw their own conclusions. Whatever scepticism there may be, I claim the benefit of the doubt which may apply to one-tenth of the relation ; the remaining nine-tenths I guarantee as actual and provable facts.

The Poona Directory and Guide, corrected to June 15, 1905, gives the following description of the jail, which is not likely to have changed much since my visit in October 1886 : “The Yerrowda Central Prison is about three miles from Poona and a mile and a half from the Bund Bridge. It is capable of accommodating 1,500 prisoners, and is enclosed with a high stone wall, the entrance gate being on the southern side. Permission may be obtained from the Superintendent to inspect the workshops, etc.

“Very good woollen carpet weaving is executed here, and satranjis or cotton carpets are also manufactured in artistic designs by the prisoners. The cane work department also yields a good revenue, the cane chairs, sofas and tables being very popular. Samples may be seen, but usually orders have to be registered. The patterns are well known, and large orders from mercantile houses in Bombay and elsewhere for cane goods are received by the Superintendent.

“At no great distance from the Jail is the Reformatory for boys, where there are usually 100 youngsters being taught to leave the paths of vice and embark, on release, on a respectable career. With this object in view, they are taught handicrafts, and some of them become adepts at carpentering and other useful industries. Carriage repairs are undertaken here, and furniture is also made in the Reformatory Workshop under the supervision of the Superintendent and Staff.”

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It might be thought that no more effective antidote to Romance could be devised than a visit to a jail ; but I can assure readers that this was not the case as far as I was concerned. After inspecting the bakehouses, in which the bread, biscuits, and other cereal foods for the prisoners and staff were passed along continuous chains of narrow metal bands, upon which the food was placed, and thus baked in the most approved modern fashion, we passed through the workshops referred to in the *Guide* ; but of these I have little recollection, the carpet-making being the feature of my visit. Some splendid specimens of carpet-making were in progress, and I was particularly struck with the design and colouring of a carpet being woven by five or six weavers in a row, upon the widest loom I have ever seen, which I presume must have been the 57-foot loom referred to by Mr. G. W. Steevens on the occasion of his visit in 1899.

Romance cannot be entirely disassociated from Art, and it was impossible to see a body of natives engaged in this interesting and humanizing work without feeling that in this way the waste prison and convict labour might in various directions be saved for the benefit of the State. Some years ago an outcry was raised in this country against "prison-made goods" ; but if this was valid, and not the mere fad or hobby of a capable man requiring outlet for his energies, there must be prison labour *and* prison labour, for throughout my visit to the Yerrowda Jail I saw nothing that would not have been a credit to a well-conducted modern manufactory. True, it may be said that prison-made goods come into competition with honest labour ; but the upkeep of prisons, and the staff of officials and attendants, have to be paid for, and if prisons are not made self-supporting the community at large has to be taxed for the purpose. Here is a knotty problem for Political and Social Economists. Mr. Steevens says, "All the carpet-workers are picked men : it is not every malefactor that has the brain to take in the directions, or the eye to distinguish the colours, or the hand to put them in."

I venture to reproduce from Mr. Steevens's work *In India* the opening paragraphs of his chapter "The Jail" :—

"Three yellow, five red, two blue," chanted the convict behind the growing carpet. "As thou sayest so let it be done," chorused the convicts sitting in front of it, as they slipped the thread within the warp. Opposite them, and further up the long factory, and further back and opposite that, rose more chants, and after each the vociferation, "As thou sayest so let it be done."

It was a queer sight to come on in the middle of the central jail. It sounded from outside half like breakers on a shingly shore, and half like a Board School at the multiplication-table.

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“That sounds like noise, you know,” said the superintendent; “but really it’s honest toil.” Inside was a long aisle of looms with many-coloured carpets gradually creeping up them. One man called the pattern—the number of stitches to be plaited in of each colour; with a roar the brown-backed criminals, squatting in a row over the carpet, picked out their threads and worked them in. “Eight green, two pink.” “As thou sayest so let it be done.”

Whether or not, through the kindness of friends, I happened to be in the company of an official whose presence stopped the noise with which Mr. Steevens so happily gives life to his description, I cannot say; but recollection of my visit to the same jail carries no memory beyond the weavers at the various looms, busily engaged with their work, and, it may be noted, with a complete absence of that sullen silence, accompanied by a cowed expression, mixed with smouldering hate, which one might have expected. The natives, with of course exceptions, are of a happy, lazy disposition, and with free board and lodgings, and not too hard work, are probably as contented as if at large, especially with the chance of good behaviour giving them some semi-official positions among the jail attendants, and a consequent opportunity of exercising authority over equals, which the native dearly loves.

Before returning finally to the Superintendent’s office, we visited the Boys’ Reformatory. It was lunch-time, and we came upon a ring of some sixty or seventy youngsters squatting down, and each of them provided with a kind of brown pancake, at least a foot in diameter and a quarter of an inch thick, powdered with flour and apparently appetizing. To one of the officials I expressed surprise that such very small boys should have the capacity to stow away a quantity of food which seemed sufficient provision for the whole day. He informed me that not only could each boy dispose of his apportioned share, but also that, in spite of the oversight exercised, they indulged in some simple form of gambling and paid their losses with the cakes. It sometimes happened that a winner, besides absorbing his own portion, had the joy of witnessing the expression of a boy beholding the gradual disappearance of his losses of the previous day.

It is not to be supposed that I failed to seize a quiet opportunity to verify the story Fateh Khan had told me in the morning. Asking without any prelude if Mr. H. A. Hall could give me any information as to the famous Mumtaz Mahal Carpet, the existence of which had been mentioned to me that morning, I awaited with intense interest to see what verification I should receive, in a quarter perhaps

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best fitted to throw light on the subject. Mr. Hall, who had charge of the office department, and registered the orders for goods made in the jail, looked at me quickly and shrewdly, and asked me with some amusement where I had picked up the story. I told him briefly what Fateh Khan had related to me only a few hours before. He remarked that it was quite an interesting "yarn," and there was no reason why it should not be strictly true, but that precisely the same story might be told of a dozen or more almost equally romantic mausoleums and palaces throughout the country, and that, for much less than the sum it had cost me, he would undertake to produce a dozen weavers from among the jail workers who would "do me" just as well. He ended in the kindest manner by saying that unless I wished to get chaffed to death I had better keep my Mumtaz Mahal Carpet to myself until well out of the country, and only then speak of it with caution if I met any one as enthusiastic as myself; he had the decency not to add "as guileless," for which I was duly grateful.

Before leaving the jail, I expressed a wish to order a carpet as a souvenir of the occasion, and after being shown some very fine sections of various shades and textures, I finally selected a design known as "Lieutenant Melville's," which, following the custom of friends and travellers who visited the jail, the Lieutenant had presented as an addition to the collection of carpets for reproduction. The design was of the "fishbone" class on a deep rich-blue ground, and with the main band of the border on the even-tinted canary yellow which almost invariably accompanies this style of design, the border of which is of the closely-arranged conventional stem band form, with leaf, rosette, and larger upright vase-shaped figures, familiar to admirers of this class of carpet.

I had previously been informed that no carpet could be registered for delivery under three years, and, this being the case, I left the size to be filled in later. For some years after I was continually travelling, or living as a bachelor in London, with no settled home; and thus the order, under date October 6, 1886, still stands in the Register, unless cancelled by "effluxion of time," which, the matter having been recalled to my mind, I am disposed to test.

Leaving Poona next morning, October 7, at 9.30 A.M., I had ample opportunity, while enjoying the beautiful mountain and plain scenery through which we passed, to turn over in my mind a visit which, through the exceedingly lucky chance of the festivities referred to, probably gave me more insight into Indian official and civil life than might be acquired during several visits under ordinary

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conditions. Arriving at Bombay at 4 P.M., I picked up my letters at the P. & O. Office, and, taking a drive on the Apollo Bunder, took up my quarters again at Watson's Hotel, to spend a last evening before returning to the *Sutlej*, which was starting on the voyage home next afternoon.

After visiting the Hanging Gardens and Reservoir in the neighbourhood of Malabar Hill ; visiting the Hindu burial-place, where the bodies are placed upon a primitive kind of cradle, made of rough wooden logs, and burned, we finished up—appropriately enough as far as I was concerned—by spending some time viewing the famous Towers of Silence, in which the dead bodies of the Parsees are placed. I cannot say whether or not our party had a special privilege of entering the grounds ; but, judging from rough sketches made at the time, this must have been the case. For the benefit of those to whom the matter may be of interest, I will reproduce the passage in the *Visitors' Illustrated Guide to Bombay*, referring to these TOWERS OF SILENCE, which are of unique interest and religious importance, as affecting the comparatively small body of Parsees who, originally derived from Persia, have made their home largely in Bombay or within the Bombay Presidency.

“The Towers, five in number, can be reached either by way of the steps from the Gibbs Road or by the private road constructed by the late Sir Jamsetjee Jeejeebhoy, Bart., which leads from the Gowalia Tank Road. Strangers are not allowed to enter the grounds unless provided with a permit from the Secretary of the Parsee Panchayat. The grounds have an area of over 75,000 square yards. On entering them the visitor will notice the stone building set apart for a house of prayer and the fire temple.” I have a note that in the ceremony previous to placing the bodies within the Towers the mourners connect themselves together by holding handkerchiefs, to indicate sympathy, which is an interesting custom probably derived from a remote period, and suggestive of modern *Séances*.

Resuming the broken description, the *Guide* continues : “The Towers of Silence, the largest of which measures 276 feet in circumference, are all surrounded by high walls, about 25 feet in height, and have an opening on the ground level, through which the dead bodies are carried. The corpse-bearers are the only persons allowed to enter the towers, but there is an excellent model in the grounds which is generally shown to visitors. It will be found that bodies of the deceased are laid in grooves around the well which is to be found in the centre of each tower. The bodies of young children are laid in the centre circle, those of females in the

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second, and those of men in the outer ring. The bodies, after being exposed in this manner, are in a short time stripped of flesh by numerous vultures that are always to be found in the vicinity, and then the bones are thrown into the well, where they are allowed to decompose.”

Having elected to write this division on the lines of a personal narrative, I presume that I should conclude with a relation of the commonplaces of the voyage home, among which may be numbered my introduction to the charming songs of Halfdan Kjerulf, through the medium of Bishop Milne of Bombay ; a call at Malta, and visits to the Governor’s palace, the Church of St. John, and the old capital, Civita Vecchia ; and on October 28, a look through the fortifications at Gibraltar, which, undertaken on donkey-back, extended as far as St. George’s Hall, a large chamber containing three or four guns, with a new 8-inch, 38-ton gun just being placed in position. My arrival and the usual family welcome conclude the conventional portion of this division, which, as far as I am personally concerned, ends with the date November 1, 1886, on which day, Monday, the *Sutlej* arrived at Plymouth, 4.30 A.M. Justice, however, still has to be done to Mumtaz Mahal, Shah Jahan, the Taj Mahal, and that supreme triumph of weaving, the Mumtaz Mahal Carpet. To attain this end, I prefer to use the words of the great literary artist Balzac, who in *The Unknown Masterpiece* crystallizes the whole story in his own inimitable style.

The old master artist Frenhofer, only pupil of the great Mabuse, has been persuaded by his friend Porbus to display to the young painter, Nicolas Poussin, the *chef-d’œuvre* of his life, upon which he has been lavishing all the experience of his later years, adding perfection to perfection. Unveiling the canvas to the amazed and incredulous Porbus and Poussin—

“Aha !” he cried, “you did not expect to see such perfection ! You are looking for a picture, and you see a woman before you. There is such depth in that canvas, the atmosphere is so true that you cannot distinguish it from the air that surrounds us. Where is art ? Art has vanished, it is invisible ! It is the form of a living girl that you see before you. Have I not caught the very hues of life, the spirit of the living line that defines the figure ? Is there not the effect produced there like that which all natural objects present in the atmosphere about them, or fishes in the water ? Do you see how the figure stands out against the background ? Does it not seem to you that you could pass your hand along the back ? But then for seven years I studied and watched how the daylight blends with the objects on which it falls. And the hair, the light pours over it like a flood, does it not ? . . . Ah ! she breathed, I am sure that she breathed ! Her breast—ah, see ! Who would

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not fall on his knees before her? Her pulses throb. She will rise to her feet. Wait!

“Do you see anything?” Poussin asked of Porbus.

“No . . . do you?”

“I see nothing.”

The two painters left the old man to his ecstasy, and tried to ascertain whether the light that fell full upon the canvas had in some way neutralised all the effect for them. They moved to the right and left of the picture; then they came in front, bending down and standing upright by turns.

“Yes, yes, it is really canvas,” said Frenhofer, who mistook the nature of this minute investigation.

“Look! the canvas is on a stretcher, here is the easel; indeed, here are my colours, my brushes,” and he took up a brush and held it out to them, all unsuspecting of their thought.

“The old *lansquenet* is laughing at us,” said Poussin, coming once more towards the supposed picture. “I can see nothing there but confused masses of colour and a multitude of fantastical lines that go to make a dead wall of paint.”

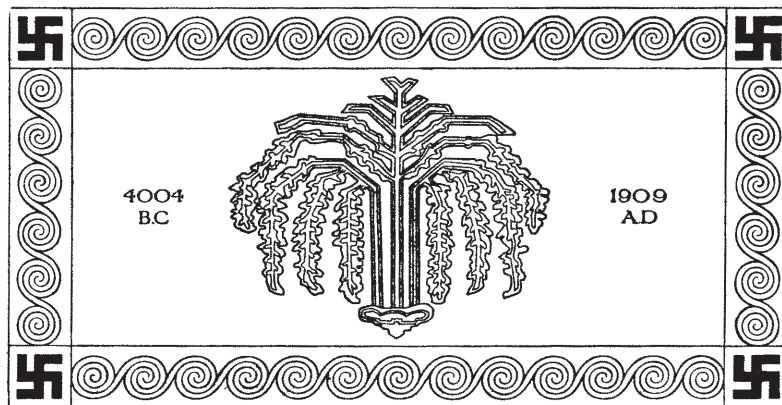
“We are mistaken, look!” said Porbus.

In a corner of the canvas as they came nearer, they distinguished a bare foot emerging from the chaos of colour, half-tints and vague shadows that made up a dim formless fog. Its living delicate beauty held them spellbound. This fragment that had escaped an incomprehensible, slow, and gradual destruction seemed to them like the Parian marble torso of some Venus emerging from the ashes of a ruined town.

“There is a woman beneath,” exclaimed Porbus, calling Poussin’s attention to the coats of paint with which the old artist had overlaid and concealed his work in the quest of perfection.

Both artists turned involuntarily to Frenhofer. They began to have some understanding, vague though it was, of the ecstasy in which he lived.

“He believes it in all good faith,” said Porbus.



ANALYSIS OF ILLUSTRATIONS

ANALYSIS OF ILLUSTRATIONS

MEDEA AND JASON

Facing Page 3

Painted by Gustave Moreau (1826-1898) in 1865. It is somewhat puzzling to read in Bryan's *Dictionary of Painters and Engravers*, under the artist's name, "His death occurred early in 1902." In Bouillet's *Dictionnaire Universel d'Histoire et de Géographie* the date 1898 is given, which is confirmed in Muther's *The History of Modern Painting* by these particulars, "born in Paris, 6th April 1826; died on 18th April 1898."

The engraved plate from which the reproduction forming the frontispiece to the division "Allegory" is taken was included in *Les Beaux-Arts et les Arts Décoratifs à l'Exposition Universelle de 1900*, published by the *Gazette des Beaux-Arts*. A companion plate to "Médée et Jason," included in the same handsome record of the great Exhibition, is entitled "Le Jeune Homme et la Mort." Jean Patricot is responsible for the admirable engraving of both plates, and the impressions were pulled by Paul Moglia.

Gustave Moreau derived many of his finest inspirations from mythological legends, in which (his French biographer says) he sought to express the profound meaning which has escaped most modern painters who have attempted such subjects. The biographical notice I am quoting from continues: "It can be said of this great artist, as distinguished by his composition as by his colouring, that he was the incarnation of the French Pre-Raphaelites."

An exhibition of his works was held in Paris in 1906, at the galleries of the French Amateur Art Society, if my memory serves. Visitors to the Paris Exhibition of 1900 will remember some specimens of Gobelins tapestry reproducing paintings by Gustave Moreau, which could not fail to attract attention by reason of the romantic boldness of the conceptions and the brilliancy of the colouring; the latter in the tapestry had a strident effect which nevertheless allows the requisite depth of tone to ensure the full value of time's improving hand.

Under letter dated June 15, 1909, M. Girardot, Editor of the *Gazette des Beaux-Arts*, very kindly gave permission for the reproduction of "Medea and Jason," facing Chapter I., at the same time conveying the information that the original picture, formerly in the collection of M. Charles Ephrussi, has been presented to the Musée du Luxembourg by his heirs, Monsieur and Madame Théodore Reinach.

JEAN-BAPTISTE COLBERT (1619-1683)

Facing Page 27

This is the man of whom Mazarin on his death-bed said to his master, Louis XIV., "Sire, I owe everything to you, but I acquit myself of the obligation in some part by bequeathing Colbert to you."

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The inscription surrounding the bust of Colbert in the engraving reproduced to face the division "Contemporary Arts" reads—JOANNES BAP. COLBERT REGI A CONSILIIIS, REGINAE A SECRETIORIBUS MANDATIS, BARO. DE SEIGNELAY. Champaigne Pinxit. Nanteuil Sculpebat, 1660. The picture was therefore painted and the engraving made when Colbert was forty-one years of age, and a year before the great Cardinal gave him such a handsome testimonial, and recommendation to the sovereign whom he served so well and who in the end proved so ungrateful; an example which the country followed—as frequently happens.

In the year 1662 the same painter and engraver produced another portrait of the great man, the inscription this time reading—JOANNES BAPTISTA COLBERT REGI AB INTIMIS CONSILIIIS ET AERARIO PRAEFECT., which marks the advance made in the confidence and good graces of Le Roi Soleil.

Bryan's *Dictionary of Painters and Engravers* speaks of Philippe de Champaigne (1602-1674) as follows: "As a portrait-painter he holds high rank. His likenesses are distinguished by a fine, noble, and life-like execution, vivid appreciation of the natural, a skilful luminosity of colouring, and careful execution and masterly handling."

In A. M. Hind's *A Short History of Engraving and Etching*, Robert Nanteuil (1623(25?)-1678) receives the following eulogy: "A master of pure engraving, and the undisputed head of the French school of portrait. At its best his work possesses a noble directness of expression and a complete freedom from all the attractive mannerisms by which a spurious reputation is so lightly gained."

Needless to say, Colbert was fortunate in the means by which his features have been handed down to posterity, and I count myself fortunate in presenting to my readers not only a memorial of a great Minister of Commerce, but at the same time examples of the arts of Painting and Engraving, which appropriately accompany an endeavour to review some Arts contemporary with Oriental Carpets and their ancient and modern manufacture.

LES LIVRES ILLUSTRÉS DU XVIII^e SIÈCLE

Facing Page 108

The standard authority for both experts and amateurs dealing with or collecting French illustrated books of the eighteenth century is Cohen's *Guide de l'Amateur de Livres à Gravures du XVIII^e Siècle*, and the work is indispensable to all who desire to touch the highest point to which this branch of book-collecting has been carried by the wealthy dilettanti. All the niceties of large paper copies; artist's proofs, or *eaux fortes*, and proofs before letters of the plates; pedigrees and prices of famous copies; and minute points of connoisseurship, are to be found in this Guide, which represents the expert knowledge of the original author, and of the Baron Roger Portalis, who, himself the possessor of a fine collection, aided with his first-hand knowledge the personal observations of Cohen, who was fortunate enough to make his notes at a time when the books he wrote about were so little valued that it was not considered worth while to "doctor" them; for, sad to say, even in the book trade, parts of several books are "made up" to form one immaculate copy to tempt the purse of the millionaire, and the completion of a defective book from one of less value is not unknown to the book-collector who has preferred to rely upon his own judgment, instead of placing himself in the hands of a good dealer.

Cohen offers to the collector a bewildering catalogue of books, many of which are of minor importance even as regards the plates, which with few exceptions are the only reason for acquiring them. Wishing to have a bird's-eye view of the leading books of the class which in course of time had become recognized as essential to a collection of pretensions to be considered representative, I asked M. Édouard Rahir of Paris to oblige me with a list, which is here reproduced in facsimile, in the first place because it is admirably compiled and clearly written, and also because any credit for information received, or blame for errors of description, can be assigned where it is justly due.

Analysis of Illustrations

SHAH ABBAS THE GREAT (1557-1628)

Facing Page 159

In the division "Carpets Runners and Rugs" some space has been devoted to the great Shah, who, born 1557, came to the throne in 1585, and ruled magnificently until 1628, when the "Light of Persia" flickered down, and only blazed forth again with some of its old splendour when Nadir Shah fought his way to the throne, which he held with an iron hand from 1736 to the time when in 1747 he lost by the sword what he had gained by the sword, a not uncommon experience.

The portrait of Shah Abbas is from an original Persian painting, engraved by Charles Heath (1785-1848) for Sir John Malcolm's *History of Persia* (see Bibliography, "Carpets Runners and Rugs"). The engraving is dated March 1, 1815, and the reproduction for this volume is made with due acknowledgment to the publisher of the work referred to, Mr. John Murray, Albemarle Street, London.

PENELOPE SURPRISED BY THE SUITORS

Facing Page 173

John Flaxman, R.A., was born at York, July 6, 1755, and died December 7, 1826. A writer in *A History of England in the Lives of Englishmen* begins his tribute to the sculptor by saying, "This artist, whose labours have thrown such a lustre on British art, was the son of a moulder of plaster figures, who kept a shop in New Street, Covent Garden." After mentioning the debt owing to Flaxman in connection with the artistic spirit infused into Wedgwood's porcelain wares, the same writer records the results of his seven-years sojourn in Rome (1787-1794), of which his illustrations to Homer, Aeschylus, and Dante are perhaps the best known, and speaking of his unsuccessful attempt to restore the celebrated torso of Hercules, emphasizes the danger of such endeavours in words which have bearing upon my own suggestion of the extravagant infatuation which invests fragments of "antiques" with qualities far in excess of any complete artistic effort, whether ancient or modern. "The fragment which he ventured to complete is by many regarded as the finest relic of ancient sculpture extant, and his biographer justly remarks that in such a case, the most glorious conception, and the most beautiful workmanship, were sure to fall far short of what imagination might suppose the lost portions to have been."

It may be news to some that at a period, presumably after the battle of Trafalgar (October 21, 1805), "when the object of the grand Naval Pillar was first agitated, Flaxman conceived the magnificent design of a statue of Britannia, 200 feet high, which he proposed to erect on Greenwich Hill." Thanks to the "National Gallery" and "Marble Arch Improvement" Committees of that day, the nation and its descendants were saved from the large inspirations of the sculptor. Nature never vindicates her superiority more markedly than in bringing Nemesis upon all efforts to improve upon her proportions. It is quite natural to humanity to have had some success in miniature; but from the Colossus of Rhodes to the Bartholdi statue of Liberty, and from the fabled wooden horse of Troy to the colossal elephant of Coney Island, Manhattan, U.S.A., the freak Giant is ridiculous.

In 1818 Flaxman designed the superb "Shield of Achilles," described as a magnificent circle with a diameter of 3 feet, within which the description of Homer has been strictly carried out. "The figures are generally about 6 inches high, and vary in relief, from the smallest possible swell to half an inch."

The very interesting account from which I am quoting concludes: "His fondness for simplicity sought for that quality in every age and example, and he was not only a severe student of the antique, but was suspected of having imbibed from his admiration of

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Donatello, and the Pisani, an over-leaning to the example of the half-Gothic revivers of art. But still, this error was the excess of a bold and simple taste. In alto, mezzo, and basso-relievo, he stands pre-eminent since the revival of the arts."

Dr. Reginald Hughes, D.C.L., in *Social England* writes: "The one English sculptor of the century to whom the title of genius may properly be given was John Flaxman." Admirers of Alfred Stevens may join issue here; but such praise after the early glamour of actual achievement has passed is worthy of note.

In a lecture delivered by Sir Richard Westmacott, R.A., at the Royal Academy after Flaxman's death, the following passage occurs:—"But the greatest of modern sculptors was our illustrious countryman, John Flaxman, who not only had all the fine feeling of the ancient Greeks (which Canova in a degree possessed), but united to it a readiness of invention, and a simplicity of design, truly astonishing. Though Canova was his superior in the manual part, high finishing, yet in the higher qualities, poetical feeling and invention, Flaxman was as superior to Canova as Shakspeare to the dramatists of his day."

A very happily-worded sketch of the sculptor in the 1904 Special Summer Number of *The Studio* concludes: "It may be said of him that he taught the old Hellenic spirit to speak English; or perhaps it is truer to say that Flaxman was born a Greek, like Ingres and like Keats." It is probable that no artist in any direction of inspired production would wish for higher praise.

The very choice and interesting number from which the above quotation is made confers obligations upon all lovers of art by adding pictorial illustration to the brief words introducing the various Royal Academy claimants to Fame, from Reynolds to Millais—a century of British Art. The following items referring to the subject of this sketch will give an indication of the varied interest of the volume, which maintains its high level throughout.

- I. PORTRAIT OF JOHN FLAXMAN, R.A. After an Engraving by C. Turner. From the Painting by I. Jackson, R.A.
- II. Facsimile letter, dated December 24, 1819.
- III. Reproduction from his famous statue "The Archangel Michael," in South Kensington Museum.
- IV. Reproduction from monument to "William, Earl of Mansfield," in Westminster Abbey.
- V. Reproduction from an original sketch, "Orestes pursued by the Furies," in the South Kensington Museum.
- VI. Reproduction from a "Design for Silver," from the Drawing in the British Museum.

It is probable that many have but the vaguest idea of the facilities offered for the study of Art through the medium of such publications as the *Gazette des Beaux-Arts*, *The Studio*, *The Connoisseur*, and *The Burlington Magazine*, to mention those most familiar to me. The labour involved in obtaining permission for reproduction, and in classifying the examples of the varied interest included in *The Studio* Special Number I have so freely used, is such as to place the information quite beyond the reach of the average amateur, who very probably treats the proffered treasure upon the lines of "lightly gained, lightly prized." There is no substitute for enthusiasm in Art directions, and however much the "sentiment" involved in its prosecution may be undervalued by the hard-headed "pagan," it is nevertheless true that the curtain of heaven is more fully raised in this world to the Lover of Art than to any of the seekers after things mundane, whose eyes, necessarily being fixed upon things worldly, irrevocably miss that portion of human insight into things divine which by right accompanies the lesser rewards with which true genius is, on the average, fully content.

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JOSEPH MARIE JACQUARD (1752-1834)

Facing Page 269

It is not easy to imagine a more appropriate memorial of an inventor than one displaying to advantage the merits of his invention. The limitations of colour effect probably account for the portrait of Jacquard being woven in black and white; but the powers of his machine could not be better illustrated in the matter of design production than in the portrait in woven silk which is reproduced for this volume. The original engraved portrait, of which a portion only was reproduced by Jacquard process in the Paris Exhibition of 1867, bears the following inscription: "Reproduction du portrait tissé en soie de J. M. JACQUARD, né à Lyon le 7 Juillet 1752, mort le 7 Août 1834. D'après le tableau de C. Bonnefond. Exécuté par Didier Petit et Cie."

A description of the picture, and some slight notice of the artist, are given at the close of the chapter bearing Jacquard's name. The reproduction here offered does full justice to the woven portrait, the texture of the silk being suggested with astonishing success.

THE TAJ MAHAL, AGRA

Facing Page 321

View of the Taj and Garden from the Entrance Gate. From photograph by Bourne and Shepherd, Bombay; purchased 1886-1887. (See division entitled "Romance.")

THE TAJ MAHAL, AGRA

Facing Page 342

View of the Taj from the corner of the Quadrangle. From photograph by Bourne and Shepherd, Bombay; purchased 1886-1887. (See division entitled "Romance.")

THE TAJ MAHAL, AGRA

Facing Page 353

View of the Taj and Garden from the Fountain. From photograph by Bourne and Shepherd, Bombay; purchased 1886-1887. (See division entitled "Romance.")

TAILPIECE

Page 360

The plain straight lines, forming squares at the corners, connected by parallelograms on either side, represent the first adaptation of the simplest means towards the resulting Design, which may be regarded in the same light as the Border to the Field of a Carpet, Runner, or Rug.

The spiral key forms enclosed within the lines of the parallelograms are taken from Fig. 4 of *The Tomb of Louiya and Touiyou*, "Decoration on Back of the Chair bearing Names of Queen Tiyi and Sat-Amen" (see Bibliography, "Contemporary Arts" division). This spiral key form dates from about the fifteenth century B.C. as regards the actual chair from which it is taken, but is probably very much earlier in origin.

The Svastika figures in the four squares are of unknown antiquity, but in the present instance are taken from a *Catalogue d'Étoffes Anciennes et Modernes* (see Musées Royaux des Arts Decoratifs de Bruxelles, "Carpets Runners and Rugs" Bibliography), in which, under Figure 10, it is described as being Egyptian work of the first century before or after the birth of Christ.

The "Tree of Life," occupying the field of the design, is traced from an example in Mr. Edward Stebbing's *The Holy Carpet of the Mosque at Ardebil*, and I make due

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acknowledgments for its use. The original tracing was taken from an antique Persian carpet ; but the form is of the greatest antiquity. I have had occasion to refer at some length to this figure under the heading "Some Developed Carpet Designs," following No. 35 in "Carpets Runners and Rugs," to which reference should be made, as the form is of frequent recurrence in Oriental fabrics, and the appellation is somewhat loosely made.

DESIGN ON FRONT COVER

Represents the famous Musjid-i-Shah, or Royal Mosque of Ispahan, built by Shah Abbas the Great, 1612-1613, at a cost of over £175,000. Chardin relates that Shah Abbas, not having sufficient marble to complete the Mosque, which he designed to perpetuate his name and claims upon posterity, through the religion of his forefathers, wished to despoil the ancient Mosque which he was supplanting. The Mullahs successfully dissuaded him from this sacrilege, by pointing out that if he did not respect the shrine of his ancestors he could not expect his successors to regard the sanctity of his own.

DESIGN ON BACK COVER

The Mosque of Shah Abbas the Great, the first Royal patron of the art of Carpet-manufacture, appropriately occupies the front cover of a book which designedly calls attention to his claims to recognition, which has been tacitly given, but I think with little personal association with the man himself, and with considerably less knowledge of any but the barest incidents of his life and career.

It is logically certain that Akbar the Great of India introduced Persian carpet-weavers into his country, with at least the sanction, if not with the hearty goodwill and assistance, of Shah Abbas the Great of Persia.

The two great Weaving countries, Persia and India, are the direct descendants of the weavers of ancient times. The two countries have much in common, and the carpet-weaving instinct is not the least.

It is not improbable that the Mosque erected by Shah Abbas was the direct inspiration which turned Shah Jahan's purpose to making of the Taj Mahal not only a unique tribute to the woman he loved, but also an architectural work which would completely eclipse the Persian building, the renown of which had doubtless long before reached his ears, perhaps through the agency of his step-mother, Nur Mahal.

The Mosque of Ispahan and the Taj of Agra, therefore, seem the ideal symbols of the Persian and Indian arts, of which Carpets form by no means an insignificant part. Persia and India may again see a time when, by reason of Royal favour and practical encouragement and support, the art may be raised to at least the position that Gobelin tapestries occupy, thanks to the fostering care of the Government of the day, who wisely recognize that Art is fugitive, and once lost, is not easily regained.

Many particulars have been given of the origin and construction of the Taj Mahal in the division entitled "Romance" ; but, as the dates of various authorities differ about the time taken in its construction, and especially as to its cost, it is not undesirable to refer to the accounts given by Latif in his *Agra, Historical and Descriptive*, and by the latest authority, Keene's *Handbook for Visitors to Agra*, which in its seventh edition has been rewritten and brought up to date (1909) by E. A. Duncan, C.E., F.G.S.

Latif records the death of Mumtaz Mahal in 1630, and later says : "The building of the Taj was commenced in 1630, or one year after the death of Mumtaz Mahal." It will be seen that the two dates do not agree, which is my reason for bringing the matter forward. Latif also mentions eighteen years as the time taken in the construction of the Taj, adding, however, a note to the effect that Tavernier gives it as twenty-two years, which he suggests includes the subsidiary buildings. Latif further records the cost of the Taj as "three millions sterling."

Keene's handbook says : "When Shah Jahán left Agra in 1629 to crush the rebellion of Shah Jahán Lodi, the governor of the Deccan, Mumtáz Mahal accompanied him, and

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died at Burhanpur in Central India in December of that year, after giving birth to her fourteenth child, a daughter named Gauharára Bégum." This confirms Latif, except as to the date and the spelling of the daughter's name as "Gauhar Ara Begam." I have had occasion to call attention to the spelling of Persian names by such authorities as Chardin, Malcolm, and Curzon, and I am glad of this opportunity of putting myself right in the matter of Indian names also, as to which a Royal Commission might well do something to establish permanently a much-needed uniformity.

December 1629 is so near to 1630 that this may account for Latif's mistake recorded above; but a further difficulty is presented upon reading from Keene: "The emperor having brought his campaign to a successful issue, returned to Agra in 1631, and forthwith invited designs for the Táj, the foundations of which were commenced towards the end of that year."

In the division "Romance" I have already quoted Latif's reference to the inscription on the front gateway of the date 1057 (1648), from which, taken with his date of 1630 for the beginning of the work, a period of eighteen years follows for its completion. Keene says: "As the Táj was commenced at the end of 1631 and completed at the end of 1648, it was seventeen years under construction, and during this time 20,000 workmen are said to have been employed on it daily, for whose accommodation a small town was built adjacent to it and named after the deceased empress Mumtázábád; now known as Tájganj."

"Dates, apparently indicating the completion of the parts of the Táj on which they occur, are found at the ends of inscriptions as follows:—

On the W. side of the Tomb facing the Mosque	1046 A.H. [1637 A.D.]
In the Cenotaph Chamber	1048 A.H. [1639 A.D.]
On the Main Gateway	1057 A.H. [1648 A.D.]

"The last date recorded *ante* must therefore refer to the completion of everything, but the Outer Court and its contents, which were probably completed in 1653. The exact amount spent on building the Táj is nowhere recorded, and the data available for even an approximate estimate of its present value is so meagre and complex, as to be practically useless. The guesses hitherto made range from £500,000 to £5,000,000."

The generally accepted period for the construction of the Táj and buildings connected therewith is twenty-two years, which, it will be seen, agrees with Keene. In considering the cost of both the Mosque of Ispahan and the Táj, Agra, it must be remembered that the materials were probably exacted as "presents," and the following extract from Keene throws light upon estimates as to cost: "The labour was forced, and but little was paid to the workmen in cash, while their daily allowance of corn was curtailed by rapacious officials."

With regard to the dates of the inscriptions upon various parts of the Táj, which are quoted as of sufficient interest in the case of a building of such world-wide reputation, it may not be amiss to refer to the dated inscription upon the Ardebil Carpet, which, it has already been pointed out, would stand for the date in which the inscription was woven, and not that of the completion of the carpet, the date of which would naturally depend upon the progress made, which most probably would be four years beyond the date usually assigned. This matter has been dealt with at some length in the division "Carpets Runners and Rugs," under No. 36, THE ARDEBIL CARPET, "Some Perfected Carpet Designs."

END PAPERS

The Shah Abbas device, represented in Plate II, is here reproduced in outline, the exact size of the original Jacquard carpet design, which may be taken as following the Persian masterpiece (see Analysis, page 370) as nearly as the respective fabrics would permit.

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ORIENTAL AND JACQUARD CARPETS RUNNERS AND RUGS

Warp measurements have been taken "the way of the warp," or the length of the fabrics; weft measurements "the way of the weft," or the width of the fabrics. Warp and weft measurements multiplied together give the number of "knots" (Oriental) or "cords" (Jacquard) to the square inch.

PLATE I

ORIENTAL "KING RUG"

"Shot with a thousand hues."
SAPPHO, *Wharton's Translation.*

Facing Title Page

Size 6-6 × 4-1

WARP—10 knots to the inch

WEFT—10 knots to the inch

100 knots to the square inch

On being shown this rug, an expert described it as a "King Rug"; upon what grounds it is not easy to determine, except that the variety in the design and colouring, and the broad dignity of effect, lift this small rug into a class by itself, and therefore worthy of a "Royal" attribution. It will be noticed that the border of the rug corresponds almost exactly with that of the carpet reproduced by Plate V. The "tufts" of the pines have a marked and ridiculous resemblance to the old-fashioned child's toy, "a monkey on a stick."

PLATE II

SHAH ABBAS DEVICE

JACQUARD CARPET DESIGN

Facing Page 12

A particular interest attaches to this Plate, which reproduces the "Shah Abbas" device, or medallion (resting upon a background of the characteristic "Herati" design), which is the only record available. The original carpet, a small but very beautiful sixteenth-century Persian example, came under my notice early in 1895; but its rarity has only been impressed upon me from the fact that neither in the fabric nor in any reproductions from books on the subject catalogued in the "Carpets Runners and Rugs" Bibliography have I seen any similar figure, which was probably only introduced into carpets and rugs the presentation of which by the Great Shah conferred a notable mark of favour.

Analysis of Illustrations

PLATE III

JACQUARD "ARDEBIL" CARPET

Facing Page 36

Size 15-3 × 6-9

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

So much has been said as to the merits of design, colouring, and texture, all of which distinguish the "Holy Carpet of the Mosque at Ardebil," that little remains to be added. The size of the original carpet (34-6 × 17-6) and the fineness of the fabric, and the wonderful variety and intricacy of both design and colour effects, give to any but the largest reproductions an elaborately involved suggestion which does not do justice to the art of Maksoud of Kashan. I have in my possession a photographic reproduction direct from the original carpet, which, taken in four sections, each with a surface of 21 inches by 10½ inches, still leaves something to be desired in respect to that "repose" which characterizes any work of Art with the highest claims. It is possible that the coloured reproduction given in Plate III of this volume, from the fact of its being derived from a carpet in which of necessity the details of design and colour had to be simplified, gives a better idea of the "form" or motive of the design than has yet been put forward, while both design and colouring are largely affected by the small size of the coloured plate.

PLATE IV

JACQUARD CARPET

Facing Page 48

Size 13-4 × 6-0

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

This carpet has already been referred to in the division "Carpets Runners and Rugs," under No. 39 of "Some Perfected Carpet Designs." The coloured reproduction has been made from a Jacquard Carpet, which faithfully follows the original sixteenth-century Persian carpet, reservation being made for the fact that the carpet in question was worn to a shadow, although the original design and colour effects were sufficiently preserved to give clear indication of its early fresh, if not "raw" and crude, colour scheme, as to which in all the fine old examples time has worked wonders.

The original Persian carpet came into my possession on January 12, 1895, for the modest sum of £21, the fabric being heavily marked in broad, long creases, the result of many years of careless folding, perhaps prior to being roughly folded for being carried on a camel's back. In addition to this, there was a hole in the carpet which conveyed the impression of the pole of a tent having been roughly thrust through the fabric, after first "hacking" a sufficient opening with a knife or dagger. The carpet, although of undoubted value, was probably stolen by some wandering thieves of the Desert, who would not scruple to make use of it for their comfort, being in complete ignorance of its value in the eyes of the present-day connoisseur. The present owner probably looks upon these accidental signs of wear and tear as the book-lover would regard similar evidences of neglect and misuse in the Bodleian Shakespeare First Folio.

This carpet, having served my purpose, was placed in a Sale at Christie's on Monday,

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June 20, 1904, and the sequel is sufficiently interesting to make it worth while to reproduce the entry in the Catalogue, as follows:—

113. A PERSIAN SILK RUG, with foliage and geometrical ornaments in polychrome on crimson centre, with dark blue border—*13 feet 6 inches long, 5 feet 9 inches wide—16th century.*

The carpet described above was made of fine woollen; the ground of the field of the true blood-red, with a touch of magenta; and the colour of the border was the typical grass-green shade, but in this example of a deep tone of colour evidently caused by a too lavish use of indigo, which may account for the fact that in many places the border shades, and a deeper tone of the same colour used in the field of the carpet, had completely perished, giving clear evidence of faulty dyeing.

As an early example of an extremely interesting and comparatively rare specimen of the famous sixteenth-century Persian carpet, the price realized, 195 guineas, was low enough to afford cause for congratulation to the purchaser, who will be wise to hold possession of it until the time when it is understood that the same reason which has caused the fabulous advance in value of paintings and other works of art equally attaches to Oriental Carpets, in which qualities of design, colouring, and texture have equal claims with the design, colour, and canvas or panel of the masterpieces of painting.

PLATE V

ORIENTAL CARPET

Facing Page 60

Size 12-1 × 5-5

WARP—11 knots to the inch

WEFT—9 knots to the inch

99 knots to the square inch

The design of this carpet is practically a facsimile of one in the Victoria and Albert Museum, which is described as a "Caucasian woollen pile carpet of the seventeenth or eighteenth century," an attribution which will serve for the example illustrated by the coloured plate under consideration, which will sufficiently indicate its merits of design and colouring.

As already pointed out, the design of the border of this carpet is much the same as the "King Rug" a reproduction of which serves as the frontispiece to this volume. With this feature in common, the complete contrast between the designs of the two examples as regards their respective fields illustrates the difficulty attaching to deciding "pedigrees" upon the basis of superficial resemblances. A similar difficulty arises in connection with the example reproduced by Plate VI.

PLATE VI

JACQUARD CARPET

Facing Page 72

Size 12-0 × 6-9

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

One expert description of this carpet reads as follows: "Broken diamond-shaped Persian trellis, filled with small angular flower and leaf forms, also geometrical dark ground panels in centre, from antique Persian rug."

Analysis of Illustrations

Mr. Harris, in his *Monograph on the Carpet Weaving Industry of Southern India*, refers to example (b), Plate 8, as follows: "Carpet made at the Anjuman School, Madras. This pattern is said to have been originally adapted from an old Moghlai rug. The cloud bands in the ground have been changed and compressed into something of the semblance of headless snakes. The border is a good old Lahore one."

Except that the geometrical figures in the carpet described by Mr. Harris are alternately on light and dark grounds, whereas the carpet reproduced in Plate VI of this volume has the same figure uniformly coloured on a dark ground, the two carpets are almost identical as to their respective fields. There is no similarity whatever as to the borders, the one having an indefinite, straggling stem, figure, and flower movement, whereas reference to Plate VI shows a very decided conventional flower and "pine cone" movement, affording a complete contrast to the field of the carpet; while, on the other hand, although on a dark ground, there is some suggestion of the "match" border in the carpet which I am comparing from a monochrome reproduction, which prevents any comparison upon the basis of colour.

These two carpets are compared at some length to show the close knowledge or textures required to discriminate with any exactness between examples in which in many cases the differences between the copy and original, when both are of undoubted Oriental manufacture, only consist of the woollens used, the difference in the knotting, and the method of dyeing, and, it may be added, the characteristics of design and colouring, which are complicated by the fact that both Persian and Indian have a natural instinct against actual reproduction, and the distortion of recognized forms offers pitfalls for the unwary amateur at least.

With regard to the two carpets under consideration: when experts disagree, there is an opening for an outside opinion. I am of opinion that the original design was derived from one of the beautiful and delicate Persian Trellises, an outlined drawing of which can be seen in *Oriental Carpets*, and some description of which has been given in the remarks preceding "Some Developed Carpet Designs," in the division "Carpets Runners and Rugs." The first Indian copy would probably approach somewhat to the original, in which doubtless the horseshoe and cloud forms would distinctly suggest their origin. There is some appearance of this form in Plate VI; but in the Plate accompanying Mr. Harris's *Monograph* it has degenerated into "the headless snake," in which both horseshoe and cloud forms are merged into an indefinite "wriggle," which merely serves the purpose of filling in a space; its repetition, however, in geometrical arrangement usefully justifies its inclusion in the general scheme of the design. The difference in the borders may be merely an exhibition of individual fancy, which in Plate XXI is shown in an even more marked degree, and which serves to upset preconceived theories and ideas.

PLATE VII

ORIENTAL CARPET

Facing Page 88

Size 12-7 × 6-1

WARP—10 knots to the inch

WEFT—11 knots to the inch

110 knots to the square inch

Of all the examples that have come under my notice in the original fabrics and in illustrations, I have not yet seen one quite suggesting the type of design represented in the Plate under consideration. There is some suggestion of the Herati formation; but the substitution of the grotesque "claw" for the leaf and flower forms of the Persian design betrays the origin of the carpet, which is undoubtedly Indian. The formal

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character of the field of the carpet is very happily contrasted with the indefiniteness of the border, which seems to have no pretensions beyond serving as a "frame," while the enclosing gold ground bands give sufficient character to the border as a whole to justify the artist-weaver's judgment.

PLATE VIII

ORIENTAL CARPET

Facing Page 120

Size 15-9 × 7-2

WARP—11 knots to the inch

WEFT—11 knots to the inch

121 knots to the square inch

A well-known and almost commonplace example of the Persian pine form, some attempt to trace the origin of which has been given in No. 22, "Some Advanced Carpet Forms," in the division "Carpets Runners and Rugs." The variety possible in this single form is unlimited, which will be readily understood in comparing Plates XVII (the earliest example), XVIII, XIII, and the one under consideration; while Plate XIX, representing a tiger or leopard crouching over the top of the pine, shows to what extremes an uncontrolled artistic fancy will wander when perhaps reproducing a natural grotesque incident (the head of a tiger peeping over the top of a pine is not impossible to conceive) or following the "inspiration of the moment." Refer also to Frontispiece, Plate I.

The border does not call for particular comment, and is of a class of angular trellis movement, filled in on either side with skeleton pine and other conventional forms (enclosing an important and effective band), which frequently accompany this class of design.

PLATE IX

ORIENTAL CARPET

Facing Page 132

Size 12-3 × 6-3

WARP—10 knots to the inch

WEFT—10 knots to the inch

100 knots to the square inch

An interesting example of a camel's-hair carpet, in which the camel colour of the broad plain outside band of the border, and the lighter shades in the field, and the very simple character of the design of both field and border, are so obvious from the coloured illustration as not to require further comment.

In Plate XIV of Mr. Mumford's *Oriental Rugs* (first edition) a very fine example of a rug, size 8-2 × 4-11, is given, described as "Camel's-Hair Rug (attributed to Hamadam)." The rug in question has more variety of colour, and greater richness of design and general effect, than the carpet; but, except that the main field two-colour damask is elongated and of contrasting shades, the carpet has the same suggestions of common origin, in the conventional panel, the main border band enclosed within key bands, and the corners of the field of the carpet broken by sections of the main centre panel, which are the prominent feature of both carpet and rug.

The fabric of the carpet is heavy and coarse, as one would naturally expect from the material used; the general effect of design and colouring is nevertheless soft and pleasing to the eye, and these "camel's-hair" carpets and rugs are as much sought after as they are hard to meet with, when genuine examples of the materials of which they should be made.

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PLATE X

JACQUARD CARPET

Facing Page 144

Size 12-4 × 6-9

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

The carpet represented by this plate is a modern example of the well-known Turkoman pattern, in which the design is treated somewhat more richly than in the older examples, while the colouring also shows the effect of modern influence. As a type of design and colouring, both features are so well marked as to prevent any possibility of mistake in the attribution. Mr. Mumford, in Plate XXI of his *Oriental Rugs* (first edition), gives a very fine example of a "Tekke or Bokhara Mat," size 3-7 × 4-10, in which small mat all the features of design of the carpet are reproduced, with a richness and variety in the colouring which emphasize the enormous difference between the original antique and the copy, in which perhaps the same tradition has been handed down from generation to generation of weavers, but with the gradual attenuation which has in many directions accompanied the advance of "civilization," in which the easily-procured means of an artificial enjoyment has softened down the tough artistic fibre which caused the old race of weavers to "endure for Art's sake."

PLATE XI

JACQUARD CARPET

Facing Page 164

Size 12-0 × 6-9

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

The original carpet from which the Jacquard reproduction illustrated in this Plate was made was a very fine example of a modern Persian silk carpet. In many ancient examples of the finest period of Persian carpet-weaving it will be found that there are (so to say) a series of designs contained within the limits of the carpet or rug; or, in other words, taking the large figures, the medium-sized figures, the small figures, the damask groundwork, the purely ornamental forms, the flower and leaf forms, and the infinite variety throughout each example, there is material for half a dozen or more separate and distinct carpets or rugs, all of which would have much of the merit of the one original. The oft-quoted Ardebil Carpet is an excellent example of this. In the carpet under consideration, and almost all of the same class, there is little suggestion of this "mine of wealth" in detail of design and colour, while the carpet in itself is all that can be desired in any modern example in the way of an interesting field, the formal arrangement of which gives it some importance; and a border in which the main band, in being enclosed within a close series of narrow bands, presents a richness of effect which is surprising when one examines the means by which it is obtained, and the comparative simplicity of each narrow band examined individually.

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PLATE XII

ORIENTAL RUNNER

Facing Page 176

[Section]

Size 15-1 × 3-2

WARP—8 knots to the inch

WEFT—9 knots to the inch

72 knots to the square inch

This plate reproduces a very quaint and interesting camel's-hair runner, the features of design and colouring of which are sufficiently obvious not to require any special comment, although the way the flatness of the broad bands of plain colour either side of the foliated key bands forming the outer guards to the main border band is broken by the small flower sprays lightly dropped on happily illustrates the true artist's eye instinct against the monotony of an unbroken surface, when it can be relieved with advantage to the general effect. The beginning end of this short runner measures 3-3, and gradually tapers off until at the finishing end the measurement is reduced to 3-0, the width of 3-2 inches given as the official measurement being taken as an average.

It will be readily understood that with the rude looms and appliances which satisfied the native weavers when this runner was produced, and which still remain in use, the warp threads defining the width of the fabric would gradually be pulled in by the knotting and general manipulation of the weaver, who would be quite indifferent to the fact that he was outraging all the canons which bind the machine-weaver, for such deviations from the regulation width in a modern fabric would be sufficient to court instant dismissal for neglect and inattention.

The irregularity in the weaving above mentioned is not, as a rule, so noticeable in the carpets and rugs as in the long narrow runners, the winding of which upon the rough wooden rollers which keep the work taut perhaps has a tendency to pull in the warp threads, which in machine work is prevented not only by the general precision of the whole loom, but also by the fixed sley or "reed," which, taking the place of the hand-comb of the native weaver, beats up the work, while, each warp thread having its separate division in the metal sley, any variation in the exact distance from one thread to the other is regulated from end to end of the fabric, whatever length it may be.

It is worthy of note that the irregularities of design, colouring, and weaving which give charm to the Oriental fabric are regarded as defects in the modern reproductions; and that precisely the same remark applies to the productions of the ancient printing-presses, as compared with the machine-like perfection of modern work.

PLATE XIII

ORIENTAL RUNNER

Facing Page 184

[Section]

Size 13-1 × 3-3

WARP—9 knots to the inch

WEFT—9 knots to the inch

81 knots to the square inch

The width of this runner varies from 3-4 to 3-2, the general average being 3-3. There is perhaps no form in Persian fabrics more commonly met with than the pine, the

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reason being its easy adaptability to any class of fabric ; its distinct individuality, under whatever distortions the caprice of the weaver may subject it to ; and perhaps more than all, that while fully satisfying the artistic instinct, the constant repetition of the same figure does not tax the memory, and being somewhat mechanical, affords opportunities to the tyro, and attains the ends of the experienced weaver without any strain upon his creative powers.

PLATE XIV

ORIENTAL RUNNER

Facing Page 196

[Section]

Size 16-5 × 3-1

WARP—10 knots to the inch

WEFT—9 knots to the inch

90 knots to the square inch

This runner affords an interesting comparison with the one reproduced by Plate XII, and also with the later example, Plate XVI, the three runners marking in some degree the evolution from the "happy-go-lucky" effort of the weaver untrammelled by any convention, and the more modern and precise products of the "civilized" weavers. There is only a variation of an inch in the width of this example, the uniform arrangement of the panels and the connecting stem-work probably necessitating some care in the knotting of the fabric and in keeping the finished work evenly rolled up.

PLATE XV

JACQUARD RUNNER

Facing Page 204

[Section]

Size 26-8 × 3-9

WARP—11 cords to the inch

WEFT—10 cords to the inch

110 cords to the square inch

The Prayer Rug reproduced by Plate XXII affording an example of an Oriental fabric in which the effects of wear and tear have been artificially produced to deceive the unwary, I thought it desirable to make an effort to arrive at the same intention of reproducing some of the characteristics of the old examples, but without resorting to artificial means which injure the fabric and prevent the possibility of legitimate wear producing the natural effects of time, which benefit any artistic production which starts fair with the best materials and honest workmanship. There is no greater fallacy than that the mere effects of age can transform the originally and radically bad into the intrinsically and artistically good—a commonplace fact, of which the amateur collector is slow to learn the truth, while it is well known that the expert does not always escape the glamour of real or simulated age. In the runner under consideration the *original* effect of colour of the antique has been aimed at, and the fineness of the fabric the way of the warp reproduced by the modern means of using a thin-bladed wire, which permits of the work being beaten up by the sley to the required number of cords to the inch.

The edges of this example have been bound by hand, which is only done with the Oriental when wear upon the exposed edges gradually removes the surface pile, not only destroying the fabric, but also obliterating the narrow border margins, which are

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frequently carried right to the edge of the fabric. In the sixteenth-century carpet referred to under Plate IV the edges had been bound with silk ribbon, which was perhaps done because the fineness of the fabric and the frayed state of the edges would not permit of the ordinary sewing process.

It will be noticed that the various Jacquard Reproductions throughout this volume have the conventional fringe which is quite appropriate to the machine-like perfection of the fabric. In the runner under consideration some effort has been made to imitate the original Oriental finish to the ends; but, the method of manufacture of the two fabrics being so completely different, the experiment is only successful inasmuch as it may call attention to a point in which antique hand-made fabrics cannot readily be imitated by the conventional machine-made reproductions.

It only remains to add that Plate XV reproduces a runner manufactured in the early part of this year, 1909, and, the design and colouring being automatically produced by means of the Jacquard machine, some indication is afforded of the advance made in carpet-weaving since the early days of 4004 B.C., when Adam wrestled with the problems offered by the mysteries of warp and weft, in which particulars human ingenuity and scientific methods show little advance upon the earliest solution.

PLATE XVI

ORIENTAL RUNNER

Facing Page 212

[Section]

Size 23-8 × 3-9

WARP—10 knots to the inch

WEFT—7 knots to the inch

70 knots to the square inch

A comparatively modern example, which calls for little explanation of the features of design and colouring, which readily lend themselves to the colour-printing process. The fabric is somewhat coarse the way of the weft as compared with the way of the warp, which is usual, but deserving special comment. The general method is to produce any required deviation from the uniform pitch of warp and weft, by beating up the work the way of the warp, which avoids any alteration of the fixed warp threads.

An interesting feature of the damask groundwork of the field of this runner is the conventional lotus flower, which, it will be seen, is simplicity itself in its conventional treatment, and very different from the actual flower, which is almost lost sight of by constant familiarity with the much-used lotus flower and bud, so characteristic of Egyptian architectural ornament.

PLATE XVII

ORIENTAL RUG

Facing Page 220

Size 7-10 × 3-3

WARP—16 knots to the inch

WEFT—12 knots to the inch

192 knots to the square inch

A very exceptional specimen of a sixteenth-century Persian pine rug, which has come down to the present day free from any attempt to remedy the attacks of time. It is a

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very wholesome rule in book-collecting that the early examples of book-production, however dilapidated they may be, should be allowed to remain in their primitive state; the reason being that, the hand of the renovator being detected in the smallest particular, whether in mending torn leaves, restoring obliterated letters, or even patching up the board or paper covers, it is not easy to determine where the process has stopped; and where "grim suspicion haunts the mind," the purse-strings are kept firmly in hand, and even the genuine antique comes hardly by its own.

It is obvious that, when in use, even the most valuable Oriental fabrics have to be dealt with on the same lines as the valuable picture, the beauty of which is obscured by years' accumulation of dust and dirt. If it is borne in mind that the selection of a recognized expert for cleaning a picture is of no greater importance than placing the repair of a fine Oriental in equally intelligent and capable hands, it may be mentioned for the benefit of the uninitiated that some really marvellous "cures" can be effected: the broken warp and weft threads can be spliced with new material and drawn up taut; carefully-selected coloured yarns can be knotted in; and an apparently hopeless and tangled rag of a carpet or piece of old tapestry restored to some semblance of its early effect; while small tears and defects can be so deftly mended as to deceive any but the most experienced eye.

The prominence of the "tuft" of the pine in this example seems to me to confirm the theory of "evolution," which I have advanced under No. 22, "Pine Forms," in the division "Carpets Runners and Rugs," to which reference should be made; I merely mention the matter, as, although the derivation of the form seems simple enough in accepting the fruit as the model, opinions differ as to its exact origin.

The shade of pink forming the ground colour of the field of the carpet has no suggestion of the magenta tone of the characteristic sixteenth-century carpet; while the cream-tinted main band of the border is in complete contrast to the green of the later development of colouring. In both design and colouring there is an antique touch which seems to betoken early origin, and the generally high-class character of the rug as a whole indicates a period in which simplicity, indeed even baldness of effect, precluded the richness of detail which after the time of Shah Abbas the Great degenerated into the closely-worked-up examples which, with their lavishness of design and colouring, attract the eyes of those who mistake unwearied patience for the natural inspiration of genius.

PLATE XVIII

ORIENTAL RUG

Facing Page 228

Size 7-10 × 4-1

WARP—11 knots to the inch

WEFT—10 knots to the inch

110 knots to the square inch

The unlimited variety in design and colouring of the ancient and modern carpets, runners, and rugs is not more remarkable than the infinite combinations possible in any other artistic direction, including literature; it has, however, struck me as curious that, in endeavouring to find examples parallel to those illustrated in this volume, the only one in the small collection I have gradually formed since 1894 which has come under my notice, both in the original fabric and in works on the subject, is to be found in Plate XII of Mr. Mumford's *Oriental Rugs*, which, as far as one can judge from a coloured plate, is very similar to the example under consideration—except as to a slight variation in size, the rug illustrated in Mr. Mumford's book being 6-6 × 4-2.

Mr. Mumford discourses with a thorough knowledge of his subject upon the origin

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of this class of rug, to which he assigns the class name "Saraband." My principal reason for selecting this example for comparison with Plate XVIII of this volume, reproducing common features in the field of the two rugs, is that whereas I uniformly refer to "pine" figures, Mr. Mumford refers to the same form as "the small pear pattern." Mr. Harris, in his *Monograph on the Carpet Weaving Industry of Southern India*, under the heading "The Symbolism of the Carpet," makes interesting remarks upon the subject, which I quote in full, with due acknowledgments.

Plate 3 of the work above referred to gives illustrations of nine varieties of the form under notice, numbered *b-1* to *b-9*; although all these forms are quite distinct from any of those included in this volume, and consequently the one I have selected from Mr. Mumford's book, they all have a common origin, which includes also all the numerous versions and perversions of the figure of which the "leopard or tiger pine" of Plate XIX and the "cock's pine" of Plate XXIV are two unusual, if not unique, examples, while the "monkey pine" (Frontispiece, Plate I) is equally interesting.

Mr. Harris describes his nine examples as "Forms of the cone of flame, mango, pear, palm fruit, serpaitch or river-loop device"; later in the text he says: "Mumford, quoting the late Shah Nasr-ed-Din's chief interpreter, claims that 'the device represents the chief ornament of the old Iranian crown, during one of the earliest dynasties; that the jewel was a composite one, of pear shape, and wrought of so many stones that, viewed from different sides, it displayed a great variety of colours.' There is no doubt that this very old jewel is one of the most valued possessions of the Sháhs of Persia."

"It has been claimed for this form that it originated in Kashmir, illustrating a loop in the windings of the river Jhelum above Srinagar. Some have held it to be a palm fruit,—apparently a rather far-fetched theory." Sir George Birdwood is quoted by Mr. Harris as contending "that this device represents neither more nor less than the cone or flame of fire of the ancient Iranian fire-worshippers."

It has been convenient to quote from Mr. Harris's book, and thus group together the opinions of three experts as to the origin and meaning of this one of the hundreds of natural and purely ornamental forms commonly used in carpets; it will serve to illustrate the difficulties standing in the way of any final attempt to classify forms, the origin of which is lost in the mists of time. It appears to me that the simplest and most natural explanation of such as the Lotus and Pine forms, to take two typical examples, is that being of common, or uncommon occurrence, and of a nature to be easily reproduced in all materials, and, moreover, without any great artistic tax upon the most modestly gifted, such forms have been selected from the beginning of things with not the slightest intention of anything in the shape of symbolism, but that from frequent repetition, and their use in the ornamentation of buildings devoted to sacred purposes, a meaning has been attached which would doubtless surprise and amuse those responsible for the initial effort, for which Nature, in supplying the model, was itself responsible.

To conclude this digression, which the opportuneness of Mr. Mumford's Plate XII (first edition) and Plate XVIII of this volume seemed to justify, Mr. Harris, writing so recently as 1908, and in the second greatest carpet-weaving country of modern times, says: "The pear, lotus bud, serpaitch, pine cone, mango, *cucus*, *butha*, or cone of flame pattern, is another device which in some form or other appears in the designs of almost every province in which carpets are woven. One finds it as the main decoration of a border. It is often used to cover the whole field; sometimes the necks of two or three are elongated, and twined one into the other, and an arrangement of them occasionally forms centre and corner-pieces."

It will be seen that the Pine form is of importance in Oriental carpet fabrics, for which reason I have not hesitated to include in this volume colour reproductions of eight examples, which all have their particular characteristics, but do no more than convey the merest suggestion of the innumerable varieties, a collection of which would be of interest to the *blasé* searcher after new methods of filling up spare time and getting rid of superfluous cash; for the hobby would be an expensive one. A whole volume could be devoted to this one class of carpet device or form, and the illustrations would

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be sufficiently interesting and varied to command attention, while being of the greatest value in throwing light upon the early origin and development of not only carpet but all textile forms, and, consequently, all forms of decorative art, in whatever materials they have been expressed.

PLATE XIX

ORIENTAL RUG

Facing Page 236

Size 11-1 × 4-2

WARP—8 knots to the inch

WEFT—8 knots to the inch

64 knots to the square inch

This rug is so irregular in its weaving, varying from 4-4 at the beginning end to 4-0 at the finishing end, that it might almost be supposed to be an amateur effort, the materials, however, being of a high class which might be supposed to imply that "money was no object."

The unusual character of the pine form, with what is palpably a leopard or tiger crouching over it, gives scope for the imaginative enthusiast, who would have little difficulty in conjuring up a hunting scene, in which the sudden apparition of the head of the hunted beast, over the top of a pine plant, would be sufficiently impressive in its effect to cause the sportsman to record the scene as exhibited in this rug.

Absurd as such an explanation may seem, how otherwise account for such a combination of forms?

The border of this rug, the ground of the main band of which is a beautiful tone of canary yellow, is a conventional angular trellis, uniformly arranged, the spaces on either side being filled in with detached figures of no particular meaning, conveying the impression that the object was simply to fill in the spaces to avoid a "vacuum," abhorrent to the Oriental eye. A series of narrow bands, with more pretensions to artistic effect, gives richness to the border as a whole; while the breaking of the corners of the field of the rug, the angles formed being rather boldly placed upon a cream ground, follows the usual avoidance of stiffness of effect which is sometimes observed in this class of rug.

PLATE XX

ORIENTAL RUG

Facing Page 244

Size 4-6 × 3-0

WARP—15 knots to the inch

WEFT—13 knots to the inch

195 knots to the square inch

A very choice example of a floral, or, as some might think, a "florid," pine rug. There is still much to be said as to this perpetually recurring "pine" form; but the remarks in connection with Plate XVIII will sufficiently denote the difference of opinion as to its origin.

The rich outer foliated key bands enclosing the two centre bands of the border convey the impression of a long runner rather than a small rug. In colouring and general style this rug has the suggestion of a period not far removed from the sixteenth-century rug reproduced by Plate XVII, while its general effect is important and interesting.

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PLATE XXI

ORIENTAL RUG

Facing Page 252

Size 9-3 × 4-11

WARP—12 knots to the inch

WEFT—9 knots to the inch

108 knots to the square inch

This rug is a very curious example of an "Interrupted Design," which offers many possibilities of explanation. It is by no means uncommon to find a break in a design, which may be due to the death of the weaver, his capture by a neighbouring tribe or far-distant nation, or a hundred and one accidents which, leaving a carpet, runner, or rug unfinished, cause the work to be carried on by another weaver, who, with happy indifference to conventionality, pursued his own course with sublime disregard of the European carpet-buyer, who, until the largely-increased importation of Eastern carpets during the past twenty or thirty years, was not satisfied that an "odd" border was not being palmed upon him, if the made-up body and border did not match—that is to say, some feature of design did not enter into both the field of the carpet and its enclosing border bands.

In this particular example there is no room for romance; the rug is quite modern, and, the narrow band of the old "fish-bone" pattern being repeated at the finishing end, the explanation of the interrupted effect seems to be that the rug, being begun with the traditional Herati border and the accompanying fish-bone design (derived from the Herati field design), the master carpet-weaver, exercising his province of overseer, dissatisfied with the sombre effect produced, which might prejudice the sale of the rug, gave instructions for the introduction of the elongated panel, filled in with gem figures, enclosed within trellis bands, which, although quite foreign to the original design, nevertheless offers no sense of incongruity to the eye.

It seems quite natural for the Oriental to indulge in these little freaks of fancy; indeed, in the rug in question, the whole value rests in this suggestion of something unusual in the circumstances under which it was woven. The weaver might have been brought from India willingly, or as a captive, and have been exercising his own inherited design in combination with the Persian border, until the eye of his master turned his efforts in another direction. Whatever was the cause, and doubtless it was commonplace enough, the rug has this particular interest, which is the only reason for its inclusion in the small collection this volume is concerned with.

This rug might be described as "a double Prayer Rug, with ornamental lamp-forms."

PLATE XXII

ORIENTAL PRAYER RUG

Facing Page 256

Size 5-10 × 3-10

WARP—12 knots to the inch

WEFT—11 knots to the inch

132 knots to the square inch

The design of this rug is an interesting example of the Prayer Rug, with the conventional arch of a Mosque, and with the hanging lamp, which is sometimes displaced by a purely ornamental form of nearly the same shape, and with the same suggestion.

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From the signs of wear exhibited by the surface pile being worn to the bare knot, and the generally washed-out effect of the colours, the rug should be anything from one to two hundred years old ; but as a plain fact it is quite a modern production of not more than twenty years, an ingenious Armenian, skilled in the manufacture of "antiquities," having exercised his talents for the sake of filthy lucre, quite oblivious of the sacred character of the design.

On its merits of design, colouring, and texture, the rug as it left the weaver's hands would in time have taken its place in some collection as a worthy descendant of the fine old specimens of Persian art, which are yearly becoming of greater value, from their beauty and the associations they have with the religion of a great country. As it is, the rug is included with the other examples illustrated in this volume, in the first place as a type of Prayer Rug of interest in itself, but more particularly to afford an object-lesson to those who may be inclined to think that it would not be worth while to simulate age in an article which, from the average standard of domestic appreciation, would not bring a sufficiently advanced price to repay the labour of wearing down the pile and "doctoring" the colours.

The increasing value attached to all genuine examples of Oriental carpet fabrics will probably lead to the same deception which has for many years ruled in other Art directions, as to which something has already been said in connection with violins ; while pictures, furniture, books, and other fields of collection are all subject to an abuse for which the only remedy is a closer personal knowledge on the part of the amateur, or greater confidence in the expert. The fatal desire to secure a "bargain," without sharing the credit with a possibly competing friend or expert, will to the end of time leave ample scope for the "Faker," which with the interchange of a letter becomes "Fakir," which in too many cases means humanity artificially aged and distorted in a fashion unbelievable to those who have not had practical demonstration of its existence.

PLATE XXIII

JACQUARD PRAYER RUG

Facing Page 288

Size 6-0 × 3-0

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 cords to the square inch

This rug is of artistic interest from the very simplicity of the means by which its effect is produced. In the Musée des Arts Décoratifs at the Louvre, Paris, I remember a similar example of a prayer rug, but with the open arched panel filled with small gem figures, which gave a remarkable richness and variety of effect, without the employment of any form calling for creative design.

The beauty of many of the much-prized Oriental rugs consists in the exquisite display of taste in the colour schemes, by which the very simplest forms, and the close series of narrow bands forming the borders, are given an effect which is frequently accepted without any desire to gauge the means employed.

Nothing could be simpler than the rug reproduced by a Plate, which admirably records the design and the colour effect, which, it must be remembered, is confined to five frames of colour, each frame being of one uniform shade of colour. The variety of colour effect is obtained solely by the use of each frame of colour as a ground shade, except only the lightest shade of cream, which is freely used throughout the rug ; and also in the combination of one shade with another, which affords as much scope as any five letters of the alphabet, or numerals, do in permutation.

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In spite of the small number of colours employed, there is no suggestion of any lack in this respect ; while the operation of the Jacquard invention could not be better displayed than in the constant changes of design and colour effects this small rug affords.

The centre panel, representing the arch and columns of a Mosque, by the art of the designer reproduces the varied colour effect naturally obtained by the Oriental weaver, who has constantly to re-dye his colours, when their employment in masses speedily exhausts his small supply of dyed yarn. It will be remembered that while Jacquard fabrics in their length can only draw up one of the five colours at a time of the five frames employed, and that only the five colours can appear one under the other at any time in the length of the rug, no such limitations hamper the Oriental artist and weaver, who can revel in any variety of colour effect, and keep his mind free for an unlimited exercise of fancy in all details of the fabric under his hands.

PLATE XXIV

ORIENTAL INSCRIPTION RUG

Facing Page 304

Size 4-2 × 3-1

WARP—17 knots to the inch

WEFT—13 knots to the inch

221 knots to the square inch

The quaint pine figures forming the centre of this small rug have an undoubted resemblance to a “crowing cock,” for which reason I have already referred to it as the “cock’s pine.” The Persian inscription at the foot of the rug might lead one to suppose that a moral warning was intended to be conveyed to boasters, of whom the Eastern variety is not the least conspicuous ; and the verse from the Koran might, without impiety, be supposed to paraphrase the biblical “Before the cock crow twice, thou shalt deny me thrice.”

Thanks to the kindness of a leading official in the Department of Manuscripts of the British Museum, I am enabled to give a translation of the inscription in question, which reads as follows :—

“PLEASURE (meaning either SOCIAL PLEASURE OF PLEASANT COMPANY) TO ITS OWNER. 1266.”

The above date of the Hegira corresponds with the date A.D. 1850, and it is to be hoped that the original Oriental, and the numerous reproductions made through the agency of Joseph Marie Jacquard, have all exercised occult influence, and brought during their several years of existence the happiness so kindly wished, which would have appealed to the amiable inventor of the machine bearing his name.

Some explanation of the date may be of interest, seeing that the date of the Ardebil Carpet, 946 of the Hegira, is now generally referred to under date of the Christian era, viz. 1539.

Hegira, Hejra, or Hijra (an Arab word meaning “going away”) records the flight of Mahomet from Mecca to Medina on the night of Thursday, July 15, 622. The era begins on Friday the 16th of July, or “the year 622 of Jesus Christ, and 917 of Alexander the Great,” to quote the Chevalier Chardin. *Chambers’s Encyclopaedia*, under the heading HEGIRA, gives an elaborate means of translating the Mohammedan year into that of our own calendar. The simplest way to compare the dates is to remember that thirty-three lunar years of the Hegira are equal to thirty-two of our own era. Forsaking Chambers’s decimals and quoting verbatim : “A rough and ready method for finding the year in our calendar corresponding to a given year in the

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Mohammedan is to subtract from the latter one 33rd of itself and add 622 to the remainder."

This interesting and delightfully-coloured rug appropriately concludes the collection of Oriental Carpets, Runners, and Rugs, and some Jacquard Reproductions of examples, the originals of which having passed out of my possession, the only means of making use of them was to reproduce the faithfully woven copies. The only exception to this rule of dealing at first hand with the original fabrics is in the case of the runner Plate XV, which, as mentioned under the Analysis attached to the Plate, was reproduced from the original (an interesting example of Indian manufacture, the long, narrow field being occupied by leaf forms, taking the movement of a serpent) to afford comparison with Plate XXII; the two examples representing in the one case a "doctored" suggestion of age, with intent to deceive; and in the case of the runner, an unsophisticated modern reproduction, the only attempt to reproduce the antique being the binding of the edges, and an endeavour to copy the Oriental fringe, as shown in the original example from which the copy was made.

I think it desirable to mention that I make no pretensions to the knowledge required to discriminate nicely as to either locality of manufacture or date of origin of the various original examples illustrated, and of those reproduced, which complete the series of Plates. I must confess that I agree with Professor Joseph Strzygowski (*The Burlington Magazine*, October 1908) that "To-day no one as yet can do comprehensive justice to these things." The origin of the carpet is confessedly too remote, and the whole subject too vast to be dealt with upon the basis of any individual experience, and I have done no more than make use of the powers of observation common to the "man in the street," which I have perhaps had more than the average means of exercising.

I have, I believe, included in the Bibliography following this Analysis some of the leading works on the subject of Oriental Carpets and Rugs, and these can be referred to by those requiring additional information. I myself have only consulted them upon particular matters of detail in which my own point of view required comparison, confirmation, or elucidation.

The Universalist, the Rev. Hosea Ballou, said, "Theories are very thin and unsubstantial; experience only is tangible." I recommend those who read this book to deal with all theories put forward upon this basis, while I trust that some benefit may be derived and pleasure gained from the thirty years' experience of Oriental and Jacquard Carpets which I have made full use of in writing upon a subject which is more subtle in its intricacies and ramifications than any other domain of human art and skilled manipulation. A sufficient reason for the production of this volume is that in general and domestic interest the Carpet takes precedence of any of the household "penates," and can be appreciated, if not understood, by drawing upon that Romance which of necessity must colour the first 5000 years which obscure its origin. It is by no means improbable that, now our American cousins have practically demonstrated through Henry G. Marquand and Charles T. Yerkes the money value lying behind the modest fabric, which has for so long proudly awaited recognition of its ancient origin and artistic merits, the collection of the many and varied types available may become a "cult," in which the antique carpet will have its honoured place, and the modern domestic representative of the same family an amount of kindly recognition which will invest it with an additional interest and value.

SPECIAL NOTES

In reproducing the Oriental and Jacquard Runners, the difficulty had to be faced of either presenting in full or in section only, examples which, owing to their length, would in the former case have resulted in an attenuated slip of colour, with an almost complete loss of detail. With the variety of design and colouring always present

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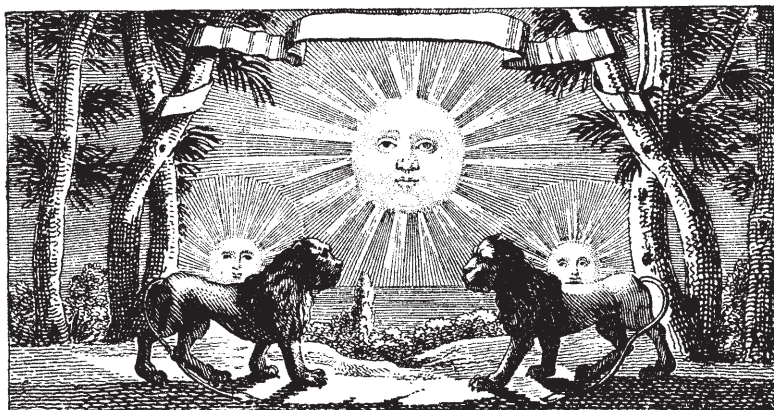
in the meanest Oriental example, any omission involves the loss of some of the special interest attached to the old specimens, which this volume was primarily intended to deal with, so the difficulty presented was no light one.

After careful consideration, it was considered more desirable to reproduce a section of each runner, in which the best portion of the design and colouring could be reproduced upon a scale to do both full justice, than offer to those interested a mere colour effect, in which the design would be a secondary consideration. The size of each runner, and the warp and weft measurements, will be sufficient information to those requiring expert information, while the great improvement in the coloured Plates as regards both design and colour will satisfy those to whom these features are of the first importance.

In describing the weaving and texture of carpet fabrics, absolute clearness, without superfluity of words, is difficult owing to the fact that the materials forming the back or foundation of the fabrics are called "Warp and Weft" respectively, while the same terms equally apply to the materials forming the surface. An Oriental knot of woollen, worsted, or silk can be correctly described at one and the same time as a "warp knot" (in the length of the fabric) and a "weft knot" (in the width of the fabric).

The same remarks apply to the "cord" in Jacquard and other machine-made carpet fabrics. The Brussels quality with its continuous coloured worsted threads, each wrapped or "warped" round its separate bobbin, has when called a warp thread the particular significance attached to the term, while the uncut loop as a cord (corresponding with the Oriental knot) is, the way of the weft, a "weft cord."

It has been assumed that readers would have a sufficient intuitive acquaintance with the mysteries of Warp and Weft to make the complication of using the expressions *back* warp or weft, and *surface* warp or weft, unnecessary.



The above Vignette in Chardin's *Voyages en Perse* heads a letter addressed to Louis XIV., accompanying an account of the Coronation of Soliman II.

In the first decade of this XXth Century, the two lions with their lesser suns may appropriately be regarded as representing the great Carpet Nations INDIA and PERSIA, while the Rising Sun is a fitting emblem of the BRITISH EMPIRE.

In shaping and controlling the destinies of its great Eastern Dependency, and shedding its benign influence upon a friendly Nation, the "RISING SUN" may yet in its full meridian power and splendour warm into life and being the ancient Glory and Romance suggested by the names Alexander the Great, Akbar the Great, Shah Abbas the Great, Shah Jahan, and Mumtaz Mahal.

After hugging Mother Earth for untold centuries the CARPET is an ideal Hieroglyph of NATURE, in which lies the Secret Mysteries, and Revelation of all things.

Friday, November 26, 1909.

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For convenience of reference, and to illustrate the evolution of each division, works quoted from, referred to, or made use of directly or indirectly, are catalogued in the order in which they contribute to the text. When necessary to repeat a work, the full title will be found in the division in which the said work is of most importance to the text. The Bibliography is fully indexed, and will respond to those requiring alphabetical reference.

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As this answer to Buchanan's *Fleshy School* is now of some rarity, and easily imitated, I may be excused for mentioning three tests of the First Edition which came under my notice in reading the copy in my possession. These tests are not mentioned in Mr. T. J. Wise's "A Contribution to the Bibliography of Swinburne" in *Literary Anecdotes of the Nineteenth Century*, and may prove an additional protection to the unwary collector.

Every book-collector knows that pp. 41 and 42 of the brochure, as originally printed, was cancelled, and a new leaf inserted, a portion of the old leaf forming a kind of guard; he should know that a perfect copy includes not only the cancelled leaf, but also an Errata slip, which is frequently missing.

Mr. Wise's version of the cancelled passage varies from the original reading, "broken by here and there an imbecile," by the insertion of commas, as follows—"broken by, here and there, an imbecile,"; an apparently trifling difference, but of the greatest importance in discriminating between a worthless imitation and a genuine copy of great literary interest.

Only Press Readers would detect the following trifling typographical slips:—

Page 17, lines 17 and 18, "present able" for "present-able."

Page 21, line 28, "bes" for "best."

Page 83, line 15 of page, line 2 of note, "ore xactly" for "or exactly."

These three errors, with perhaps others not detected by myself, or corrected in the Errata slip already referred to, illustrate forcibly to what an extent the author, carpet-

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designer, and musician are at the tender mercies of the compositor, the Jacquard card stamper, and the pianola roll cutter; and incidentally it points out the minute differences which exist between an original and a copy, in whatever art direction such imitations may be put forward. It is a thorough knowledge of these small points of difference which enables the expert to pass a definite judgment, against the broad generalization of the average connoisseur and amateur, and, whether it is a book, a violin, a picture, or an Oriental carpet, the services of the highest authority in each separate and distinct department of specialised study can alone give that guarantee which, in spite of the well-known differences of opinion amongst experts, will enable the happy owner of curios, objets d'art, and articles de vertu to "sleep o' nights."

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THIS EDITION OF A GREAT POEM IS DEDICATED WITH HIS PERMISSION TO ALGERNON CHARLES SWINBURNE. MDCCCCII.

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