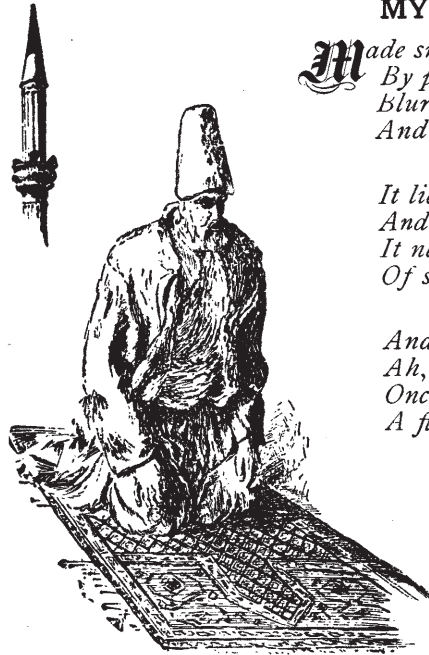


RUGS
AND
CARPETS
FROM
THE ORIENT.

A MONOGRAPH BY LAWRENCE WINTERS.

Presented with the Compliments of
THE H. B. CLAFLIN COMPANY,
NEW YORK.



MY PERSIAN PRAYER RUG.

*M*ade smooth some centuries ago
By praying Eastern devotees,
Blurred by those dusky nameless feet,
And somewhat worn by shuffling knees,
In Ispahan.

*It lies upon my modern floor,
And no one prays there any more
It never felt the worldly tread,
Of smart bottines high and red,
In Ispahan.*

*And no one prays there now, I said?
Ah, well that was a hasty word.
Once, with my face upon its woof,
A fiercer prayer is never heard
In Ispahan.*

*But still I live, who prayed
that night
That death might come, ere
came the light.
Did any soul in black despair
Breathe, crouching here, that
reckless prayer
In Ispahan?*

*Perhaps, I trust that heaven lent
A kinder ear to him than me,
If some brown sufferer, weeping, begged
To have his wretched soul set free
In Ispahan.*

*I fancy I shall like to meet
The dead who prayed here, and whose feet
Wore that rich carpet dim and frayed,
Peace to your souls, O friends, who prayed
In Ispahan.*

—Anna Reeve Aldrich.

INTRODUCTION.

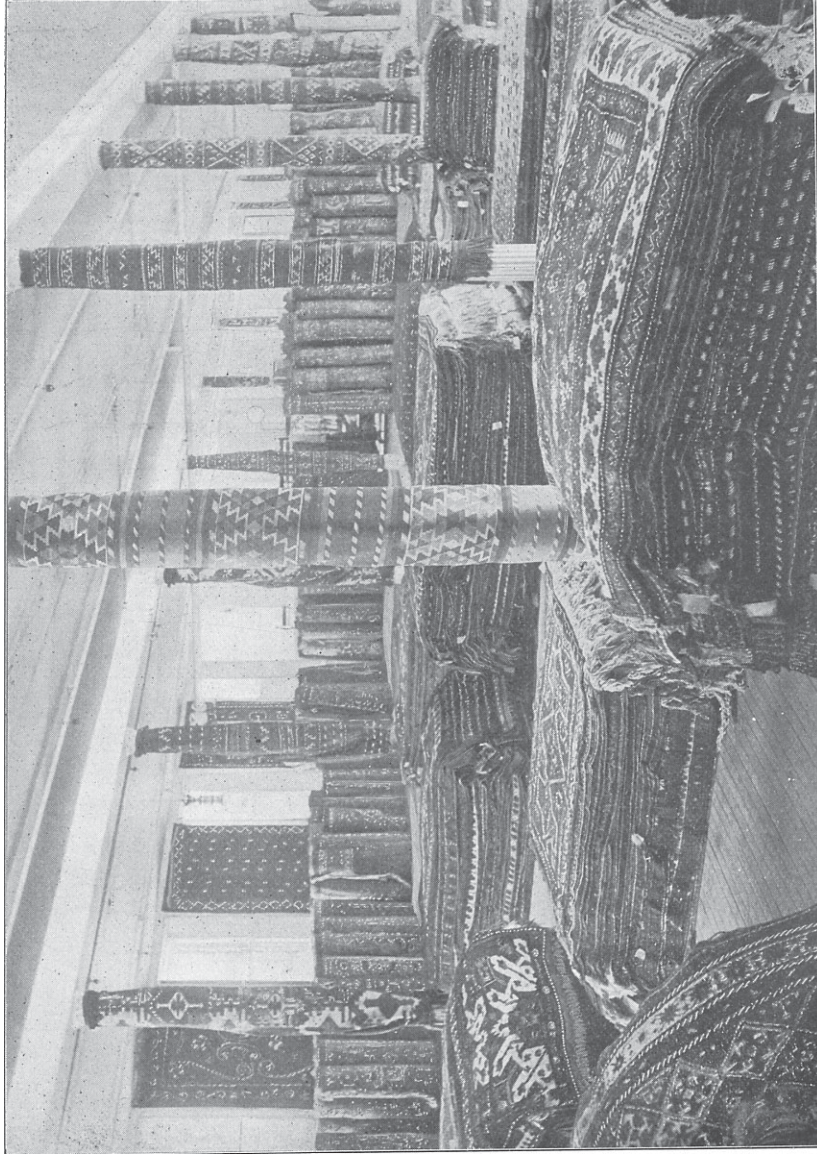
THIS simple monograph is designed primarily for those who are interested in Oriental Rugs and Carpets but who have not the opportunity or inclination to consult the rare works on the subject, to be found only in some one of the great libraries, or who cannot give the time to read the works published within recent years.

Technicalities, so far as possible, have been eliminated, for the main object is to make clear, at one reading, the essential points of this interesting subject, which, because of limited space, may appear somewhat abridged.

In addition to the story of Oriental Rugs there has been inserted a number of interesting views of the East, particularly of Constantinople, the great rug market of the world. Some of these are reproductions of celebrated steel engravings, now unfortunately destroyed, and have for this reason an additional value.

Undoubtedly, some who read this humble effort will desire to go into the subject deeper than the limit of this monograph admits of; in that event, a very thorough knowledge of the subject may be had by consulting the works of John Kimberly Mumford and Rosa Belle Holt, both of which have recently been published. The former work is entitled "Oriental Rugs," and is issued by the Scribners of New York; the latter is published by McClurg of Chicago, and has for its title "Rugs, Oriental and Occidental, Antique and Modern." These two works, inexpensive as compared with many of the foreign publications, will be highly appreciated by all lovers of Oriental weaving.

L. W.



A Section of Oriental Rug Department of The H. B. Claflin Company, New York.



The sign manual of the Sultans, rudely representing a left hand, originated with a Sultan, it is said, who signed the treaty of Ragusa with a bloody hand.

RUGS AND CARPETS

FROM

THE ORIENT.

A MUDLESS, dry climate, the absence of household furniture, together with the inherent poetic and artistic temperament of the Oriental, brought into existence and developed into perfection the marvelous pictures in weaves, which all the Occidental world has tried repeatedly to copy, but in which attempt they have signally failed.

The strict observance of the Mohammedan laws forbade any representation of the human figure or that of birds and beasts, and while this law was not observed for long among the subjects of the Persian ruler, the laws nevertheless had a great influence in perpetuating the original designs, geometric or floral, and in developing them to a higher degree of perfection. There was a lack of all furniture, and therefore the rug became the wall covering and the all in all for interior decorations and utility, not alone for the home, but for palace and mosque.

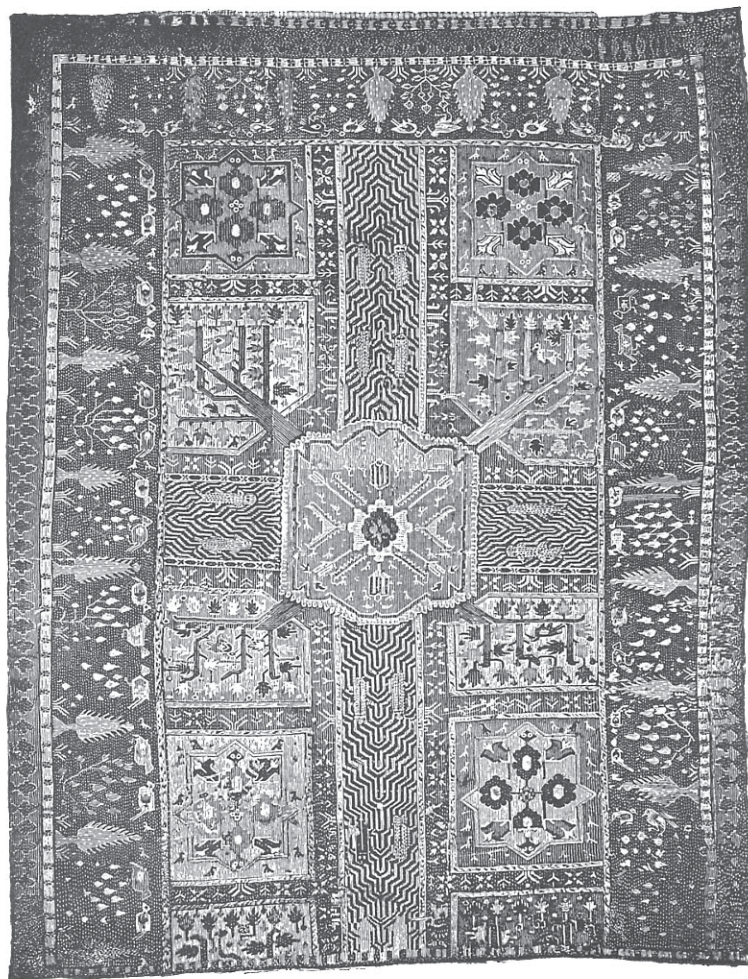
The wonderful color combinations, breathing of and reflecting the innumerable tints of an ever sunny land, the intricate and symbolical figures, wrought into the product, whether from religious or other motives, demanded a lifelong patience, and could only have been brought to perfection in a land where time was of small account, and where it was not always considered as equivalent to money.

The influence of climate and religious observance of putting off the foot covering before entering the house had its part in the development of the beauties and long life of Eastern rugs. Where the harsh impact of sandals or shoes would have destroyed undeveloped charms, the soft caress of uncovered feet brought forth that which was hidden, and toned to perfection the color harmonies, and even where it was customary to wear sandals or shoes within the house, a fine rug was prized and admired to such a degree that it was rarely, if ever, walked upon with harsh foot covering. In the Western, bustling world, this sentiment could not find a permanent place, but none the less a fine example of Eastern art is appreciated in many other ways.

To trace faithfully the history of this art would be quite impossible, for the most painstaking research could not distinguish between the clear light of truth, and the fogs of legendary lore handed down from generation to generation for ages. The art of rug making probably marks the birth of a human desire to perpetuate, and put into tangible form, familiar patterns or figures woven with Nature's colors.

The rival claims of the Egyptians and the Babylonians for precedence in the knowledge of the art, was decided by Pliny to belong to the Egyptians, for he held that the goddess Isis was the inventor of weaving, and for that reason was represented with a shuttle in her hand.

The Persians probably learned from the Babylonians



Very Old Persian Carpet.

Now in possession of Mr. Sidney Colvin, notable for the many points it possesses in common with the Persian Rugs of the sixth and seventh centuries.

and so, step by step, over a path which it is impossible to trace with any hope of learning the absolute truth concerning the history of this essentially Oriental art. It spread out, however, until at length the Moors made the luxury of Oriental weaving known to Southern Spain, where they also established a distinct manufactory, and a style of their own, and sometime later the argosies of Venice brought from the Orient, among other treasures, Persian carpets which were thus introduced into Italy and Western Europe. The small rugs being used as coverings or ornaments for tables and other furniture, and the larger for wall hangings and floor coverings. In several examples which we have of Italian paintings of the fifteenth century and also paintings of the Dutch school, Oriental weavings are clearly recognized and employed in the manner described.

Royal palaces or cathedrals were, at first, the only places in Europe where Oriental rugs could be found, but in the cathedrals especially. The Church dignitaries, quick to add to the wealth and splendor of the establishment, recognized immediately the value and utility of this new luxury, and soon possessed the most highly prized of all the rugs that came from the East. The beautiful and bold designs of vaults and walls were enhanced by these rich fabrics, whether laid or hung, and if the circumstances did not admit of a generous display, a sufficient number of rugs was almost always secured to become a part of the approaches of the high altar.

In England and France about the sixteenth century, Oriental rugs began to occupy, in the estimation of those who had an artistic temperament, the position which, with the lapse of time, has grown stronger.

The people of America were slow to fully appreciate the charms, some hidden, some apparent, of Eastern rugs and carpets; but having once learned to esteem this won-



The Primitive Loom.



Turkish Coffee House.

derful work in weaving, all classes became interested, and according to resources, purchased in a manner characteristic of the American people, so that now, some of the most beautiful rugs in the world, very choice antiques, have found a home in the United States, where there are some of the finest collections in the world.

It is a difficult matter to determine what is and what is not an antique. The extraordinary demand which has developed within the past few years for Oriental rugs has had a marked effect upon the supply of antiques from a number of rug producing centres. In some, it is absolutely impossible to secure a real antique rug. Of course, there are many rugs to be had that have been treated with lemon juice, pumice stone, and in the numerous other ways which the Oriental employs to make an antique, but they are soon discovered by the expert.

To be classed as an antique, the rug should certainly be at least fifty years old.

While it is true that there was no general importation previous to the Exposition of 1876, it is also true that there were many rugs in the country, some of which were of great value, but these had been purchased almost entirely by tourists in the East, or had been brought into the country in very small lots by speculative Orientals.

The Custom House statistics conclusively prove the greatly increased demand for Oriental rugs. Prior to 1892 the importation was \$300,000. Now, under a tariff of 40 per cent. ad valorem, and ten cents per square foot, the importation has grown to over \$3,500,000. At the same time the domestic rug trade has increased to an enormous extent. This conclusively proves that rugs, as a floor covering, are steadily gaining in favor.

It would be tiresome to quote from Virgil, Homer, Metellus, Scipio, Pliny, Holy Writ, and other sources, to prove the ancient and honorable position which this art occupied: one or two quotations will suffice.



A Chapter from the Koran.



View of Constantinople from Stamboul,
Which is the old or business part of the city.

An ancient Jewish legend claims that Naamah, daughter of Tubal Cain, was the inventor of weaving threads into cloth.

Sir J. Gardner Wilkinson mentions a small rug 11x9 inches, which was discovered in Thebes, which dated from 666 to 358 B. C. The woolen threads were fastened to linen strings. The ground was green, and the border red, white and blue in lines. There was a figure of a boy in the centre, with a goose above him (the hieroglyphic of child).

If the testimony of students of Mexican antiquities is to be depended upon, then the art of weaving rugs is older than the Egyptian civilization, for the Mayas, from Yucatan, crossed the Pacific when Egypt was in its infancy and taught the mysteries of weaving, the patterns being those which adorned the temples of Yucatan. There is no doubt that the stone carvings which were made when Egypt was yet unborn have been reproduced in Oriental rugs.

Asshur-boni-pal (the Sardanapalus of the Greeks), mighty monarch of Assyria, is represented, in the disguise of a female slave, as carding the wool from which the carpets for the palace were to be wrought. The expediency of using a disguise will be recognized when it is remembered that weaving in the East was, and is still, essentially a female occupation.

Considering the many wars which this king conducted and the great development of art which, under his fostering care, was accomplished, this story, like many another of more recent date, will stand a discount. There have been writers more zealous than truthful in every age. There have been rulers in the East, however, who did not consider it undignified to enter into the details of manufacturing and art when it was of interest to their people. Witness the great Akbar, Emperor of Hindostan,



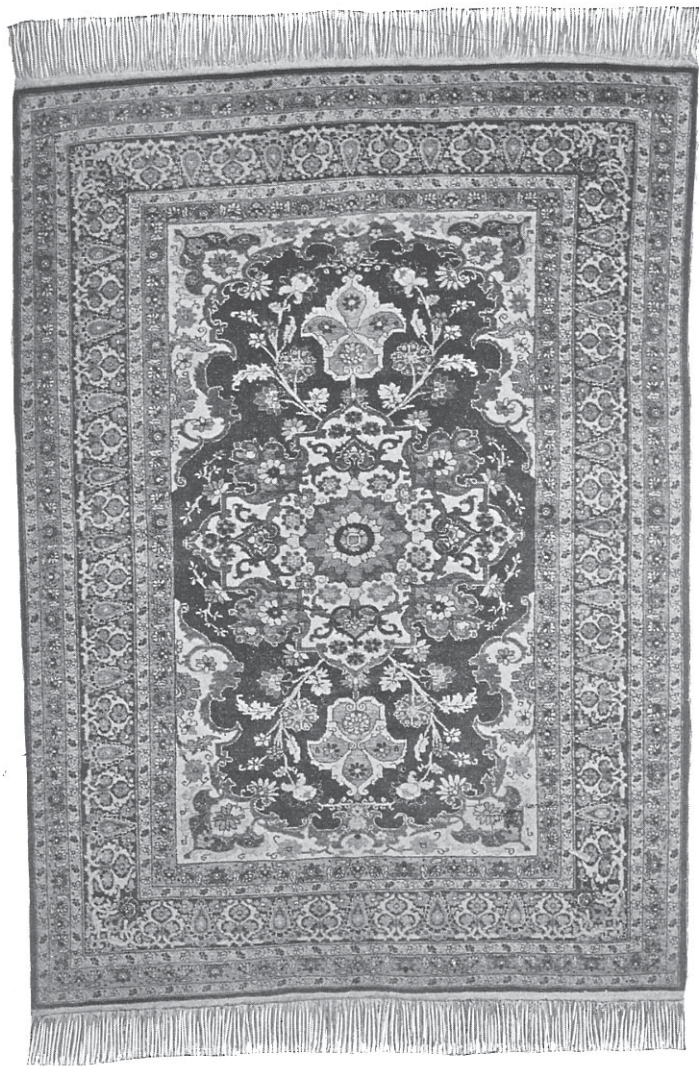
Antique Kazak.

through whose far-seeing wisdom the art of weaving was spread throughout all of India.

Notwithstanding the tincture of myth which characterizes many of the ancient stories, the very fact that so much has been written, is an indication of the honorable position which these products of united brain and hand occupied. While the history is meagre, the literature on the subject sufficiently proves that notwithstanding the abundance of cheap labor, and the absolute power of rulers, the value of some productions was very great. Pliny mentions a rug exhibited at the banquet of Ptolemy Philadelphus which cost what would be equivalent to \$115,000, a very comfortable price, if true, even in our day, and the rug with which Cleopatra, knowing that she must disguise herself, if she hoped to meet the conqueror, enveloped her superb form when she visited Cæsar, and became, in one moment, conqueror instead of conquered, cost no small sum.

There are comparatively very few examples that now exist, which were produced prior to the fifteenth century, yet, according to Sir George Birdwood and other students, the perfection of weaving was reached in the sixteenth century, after many centuries of slow growth, and the value of the ancient rugs and carpets scattered over the world cannot be estimated. One rug in a private collection at Vienna, made in the fourteenth century for the Kaaba at Mecca, toward which all true Mohammedans turn at prayers, is valued beyond a price which could be gauged by dollars.

An expert, in giving his experience, stated that the great carpet in the Chehel Sutoon, at Ispahan in Persia, the Palace of the Forty Pillars of Shah Abbas the Great, was the only essentially Persian type of carpet from the sixteenth century which he had found in Persia. In Spain he had found over sixty, and in India, at Jeppore,



Antique Tabriz.

Aurangabad and Bijapur, between thirty and forty, several of which bore labels stating that they were made in India, showing that the importation of weavers was much easier than the transportation of goods, which, even to-day, is a most difficult problem in some sections.

It is not expedient in the present monograph to take up the subject of rare examples in Oriental weaving, which are now preserved in private collections and in such public collections as those of the South Kensington Museum, the Handels Museum and other treasure store-houses. The errors of classification, the absence of a uniform nomenclature, and the apparent impossibility of adding more to our knowledge concerning ancient carpet weaving, makes the subject one from which little profit might be gained but from which much controversy would ensue.

The exhibition of Oriental carpets held in the Imperial Royal Commercial Museum in 1891, and the monographs from the pens of the greatest experts in the world, together with the technical research of Dr. Riegl, exhausted the subject up to that time, and did, after all, add but little to the knowledge already the property of those who were interested in the subject.

The method of weaving is to-day almost identically the same as it was thousands of years ago, except in some districts where modern appliances have, to some extent, been introduced, such as the German loom with its ability to keep straight edges and improve in some ways upon the primitive methods.

Between the various nations, and tribes of each nation, the method of weaving differs in some non-essential features, except where the horizontal loom is employed as with some nomadic tribes, but in the main, the loom is set up by placing two upright slightly inclined poles, to which are attached horizontal bars at the top and at the bottom,



A Persian from Isfahan.

the size of the loom depending in some cases upon the size of the carpet to be made.

From the top bar a number of woolen strands are wound, the ends being securely fastened to the lower bar, which sometimes is the roller around which is wound the completed portions of the carpet as the weaving goes on. When the loom has all the strands arranged, it looks very similar to the strings of a harp. These strands are kept on a tension by means of levers fixed to the upper horizontal bar, and the number of strands employed depends upon the grade of rug to be produced.

A rug having 7 strands to the inch would require for a 10-foot rug 840 strands. If a quality twice as fine as the foregoing was desired, 14 strands to the inch would be made, or 1,680 strands in all. The number of strands, however, is by no means the only test of quality, for the wool in the 7-strand may be finer, the design better, and the colors more perfect. A score of circumstances may combine to make the 7-strand rug more valuable than the 14-strand.

From the top of the frame the balls of colored wool lay within easy reach of the skillful workers, who, taking the wool, passes it between two strands, one over and one under, the knot being then tied firmly and the ends cut with a sharp knife. When two full rows have been made, they are clipped as evenly as possible. The final results forming a plush pile, the final shearing off being done when the rug is completed.

The tying of the knot is one of the processes which requires extreme dexterity and care, for upon this depends the life of the rug, and one of the chief qualifications of an expert rug maker is the ability to tie knots securely and rapidly, and at the same time select the proper shades and combinations.

The space usually allowed a weaver under one method



Antique Kermanshah.

is from two to three feet. When the last line has been tied the rug is cut down and taken from the roller for the final shearing, so that no irregularities of surface may be found.

The workers sit cross-legged, either on the floor or on a raised frame, so that when the knot is beaten down to its proper position on the underlying weft, it will be on a level with the knees; this arrangement permits of sufficient force being used to produce good results.

Throughout Persia the loom is practically the same primitive arrangement, but the method of producing the rug is different; instead of moving down the part that is completed, and so continuing, the weavers move upward as the work progresses. Ladders are placed opposite the two upright poles, and on the rungs of these are planks for the weavers to sit upon, as the work progresses, the weaver moves his seat upward, the limit in upward progress being the roof.

If the carpet is to be a large one, it becomes necessary, after the roof has been reached, to begin at the bottom again. The rug, therefore, is taken down and sewed on to the floor stretcher, the strands are adjusted and the work proceeds. This practice accounts for the dirt line often seen on the back of large carpets and also for the mysterious threads which have so often puzzled the inexperienced buyers.

In some sections, where particular care is taken, a roller is used, around which the completed carpet is wound and covered up.

The weavers generally are divided into two classes; those who have permanent homes and those who are nomads. The looms of the former are almost always upright, and in the winter they are set up in the house, and in the summer they are moved to sheds or court yards connected therewith. The nomadic tribes carry their looms along with them in their wanderings, and for the



A Persian Rug Merchant.



An Expert Weaver and Inspector of Patterns.



A Group of Persian Weavers.

most part, weave in the summer and winter camps, on horizontal looms laying a short distance above the ground. This peculiar loom is universal among the nomads, except in the case of Luristan and a few other sections.

The Luristan weavers, who are men as well as women, make a coarse carpet, crude in color and design, but they also make on their primitive looms a pileless carpet called "Ghileem," which is of very fair quality.

To go deeply into the characteristics of the many tribes and sections, giving in detail the peculiarities of patterns and color, material and workmanship, would prove tedious to any one but a connoisseur, and would require no small volume.

The weavers, as a rule, are very poorly paid; it is, therefore, fortunate for them that their wants are not many, and that with patience their souls are possessed, for when one considers that in a fine Persian prayer rug there are sometimes 40,000 knots or more to the square foot, and that the price paid per week would scarcely satisfy our cheapest labor for a day, patience is no less needed than skill.

A fair average of the wages might be based upon those which obtain in the Turkish districts of Koula, Oushak, Ghiordes and Demiodgi-Akhissar, where from 15 to 20 piastres are paid, which is about 79 cents to \$1.58 per week. Hardly sufficient to keep up a large establishment in the West, the hired weavers receive considerably less. The hired weavers are employed by those who have the wherewithal to pay for help, they are the plutocrats of the rug industry.

There is small chance of the Western world attempting to compete with the Eastern, in originality and variety of designs, for aside from the element of cost, the nervous strain which would be the result of working steadily for a year, or perhaps five years, on one carpet, would kill Western workers, and if, as some claim, that the Oriental



A Beautiful Antique Persian.

From the collection of Mr. Lawrence Winters. The Latch-hook design, the Tree of Life, the "pear" or "Crown Jewel" of the Persian, are clearly woven. The color scheme is rich and harmonious.

is devoid of nerves, as understood by the Occidental, he should praise Allah night and day that it is so. There is no hope that machinery will take the place of this labor, for the individuality would be lost and the marvelous combinations could never be followed.

The weaving is chiefly done by the women and girls; there are, however, districts where the men and boys also become bread winners, for the demand for rugs has grown so enormously that there are not enough women to keep the looms busy. Usually the young girls at six or seven years of age, begin, under the direction of the working mothers, to learn the mysteries of the loom, and after two years of learning, they earn small wages, their work beginning at sunrise. The men and boys frequently, either spend their time in idleness or in seeking pleasure, or else occupy that relative position which is known in the Western dramatic world as the "thinking cast." This does not call for any manual effort, and usually the great thinking part is directed to a concentration of all the passing pleasures possible in the day.

This condition, however, with the increased demand for the goods, has brought about a change, and there is something like a Western spirit very clearly seen in parts of the Orient.

The looms are generally owned by the men, and the owner's wives and children work early and late, sometimes weavers are hired. The hired weavers are scarce, because it is much more profitable to marry a good weaver than to hire her, for then she cannot leave the loom owner or go on a "strike."

A most marked and evil result has followed the employment of children at such tender ages as six and seven. It is true that they develop skill, but it is at the cost of the physical degeneracy of the race, and this fact has been commented upon by statesmen and scientists, who have made this subject a study.



The Principal Business Street in Smyrna.

In this street, which is about 15 feet wide, all the principal retail stores are situated, and there is a never ending stream of humanity passing two and fro, representing all the nations of the world.

The designs of Oriental rugs has ever been a study for the thoughtful. The infinite variety of patterns, combined with the illimitable chromatic scale, has been a source of ever increased delight, and yet, with a deeper knowledge of the subject, the thought is irresistibly brought to mind that the seemingly infinite variety of designs is, in reality, only the slow development of original designs, lost many centuries ago, and if the theory be true, that the Mayas of Mexico taught the Egyptians how to weave the patterns which were faithful copies of the stone carvings on their temples in Yucatan, and there is evidence to substantiate the statement, then the history of rug weaving goes back almost to the beginning of time.

The original forms and colorings, full of significance to those initiated, and regarded with awe and surrounded with superstition, were almost always strictly followed, and the chief aim of the weaver was to perfect the forms, make more delicate and numerous the shadings, and in every way improve upon his predecessor's work without digressing from the original pattern to any extent. There were, of course, changes in patterns differing from the original in some particulars, but these changes were due to the individuality of the weaver, and his family, or to the effect of surroundings frequent in a migratory life.

These changes, all made with a view to improvement, show, after a critical study, that the original design gave the inspiration to the weaver. This theory is the only one which would explain the perfection of the ancient rugs which are now in existence, they could only have been produced after ages of apprenticeship. The same patterns have been followed for generations by the same families and tribes, with only here or there a slight change due to particular fancy of an individual, but the original design was always, sooner or later, resumed.

The most ancient designs are purely geometric, which



Antique Shirvan.

From the Collection of Mr. Hamilton K. Beatty.

in time advanced to the floral, copying, it is thought, the mosaics of Assyrian pavements and the forms of gardens of Persepolis and Babylon. Sir W. Morris in his work published in London, 1884, gives three styles of designs. First—Pure flowing, like the early stucco mural reliefs of Cairo. Second—A similar style blended with animal forms. Third—Purely floral, flowing in lines and fantastic in pattern. This briefly covers the main styles of designs, without going into the significance of the various animals and patterns in the respective rug making countries.

The symbolical or mythological patterns in which the Lion stood for the sun, Phoenix for day, and the Dragon for night, were largely employed until the ninth century, when Mohammed forbade the use of any animals, with the exception of the dog and bird, which have a significance in the faith. All followers of the Prophet, however, did not observe this law. The Shiah sect of Moslems, who number about 15,000,000, of which 8,000,000 are Persians, have employed animal forms constantly.

The influence of surroundings has, undoubtedly, a most marked effect upon the design at any period.

When Henry IV., of France, invited Persian weavers to Beauvais, the individuality of the weavers was lost, and with improved looms they forgot their skill. An investigation as to the cause of the depreciation in the designs of certain carpets from Khorassan which were popular with Persian officials, led to the belief, that the apparent lack of taste among the upper classes in modern Persia, was due, in no small part, to the ugly semi-European official dress. Peculiar black coats and more peculiar brimless stove-pipe hats were entirely out of harmony with ancient or medieval Persian art, and a demoralization among the weavers followed. Happily, the importance of purity in design and coloring is now generally understood, and through the earnest efforts of some of the great im-

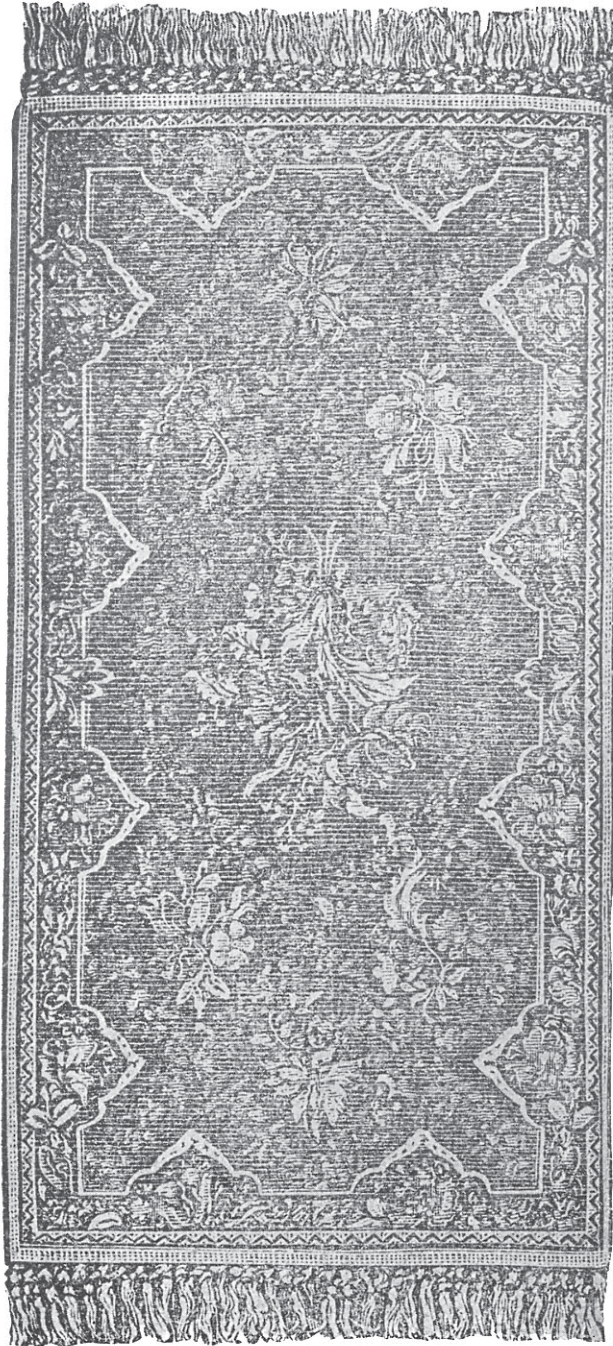


Antique Daghestan.

porters of America, England and France there will be less innovation, and a more faithful following of the ancient styles which were perfected only after centuries of thought and work. Yet the demand for Eastern made rugs with the design purely Occidental is rapidly growing. In many cases these designs are furnished by the Western importer, but in some cases the weaver furnishes them himself. In any event, they are guarded with the most jealous care to prevent them being copied by some rival.

Skill in weaving, figures largely in the social life. An expert weaver can always find a husband. (Judging from our Western standpoint, she would be better without one.) Among the Turkomen a young girl on her first marriage costs her husband 100 tomans, a variable money value, equal on an average to about \$2.00. If she becomes a widow and marries again, her second husband pays double for the privilege of marrying her, and the advance is 100 tomans each time up to the tenth marriage. It is not very frequent that the limit of ten is reached, even with all the vicissitudes of a nomad life, but provision is made for contingencies. The bride's father receives the price, and in the event of his being dead, her brother; then her uncle; then the uncle's son, or to her nearest paternal relatives. The reason for the advancing scale is that it is presumed that her skill as a weaver and her experience as a housewife grows with her growth in years, up to the tenth marriage. If this theory is correct, why stop at the tenth? She might reach perfection. There is no illustration which could more clearly show the position which some of the women of the East occupy than this custom among the tribes of the Turkoman.

The wool of sheep and goats, among which the Angora goat forms no inconsiderable part, are the chief materials from which Oriental rugs are made, although other materials are also employed. Camel's hair wool, with silk are



Modern Design and Antique Effect.
The appearance of age can be given any Rug.

used in a comparatively small quantity, and also "Kurk," which combines the softness of silk with a stability that is entirely its own, it is exceedingly rare; it comes from Kurdistan, the source of the best carpets and rugs of Persia. "Kurk" is the winter combings of the live sheep, and that soft wool lying at the root of the ordinary wool. Rugs woven from this material are very rare, and they differ from the ordinary Kurdistan carpet, in that they are so soft and delightful from the beginning, whilst the ordinary Kurdistan weave is remarkably hard at first, but growing marvellously soft and beautiful with time.

The extravagance of luxury introduced silk as a material for rugs at a very early age. And yet notwithstanding the qualities which this queen of materials possessed, it was not satisfactory in comparison with the camel's hair or fine wool. The beautiful lustre was lost to a large degree when made into a pile carpet, for the gloss was seen at best on the side, and not on the end, moreover, in addition to the greater expense there was less durability. Silver and gold threads were frequently woven into carpets. The troubadours carried such carpets and sat upon them while singing or relating more or less marvelous stories. (Our modern troubadours appear to be satisfied without the carpets, provided the police do not move them on.) These gold and silver embroidered carpets were also carried on poles as a canopy over the Host, and over distinguished personages in procession, and the tombs of notable persons.

The natural conservatism and the scarcity of money were important elements in preserving the purity and the lasting qualities of Oriental colors. Until recent times, no mineral dyes were used. All the multitude of shades were the result of homemade dyes, produced from vegetable matter, the result being a lustre and gloss not to be equalled.

The secrets of the article used, and of their manipulation were jealously guarded from alien tribes and foreigners.



Showing Part of a Large and Very Antique Kazak Rug.

and even to-day it is a subject which to investigate, presents in some sections insurmountable barriers, for the native is afraid that the means of livelihood will be taken from him if he reveal to the encroaching and aggressive foreigner, any of the secrets which have been handed down from generation to generation. It is no doubt true, that the water in which the wool is washed and boiled, exerts an influence on the tone and development of the color, which is not understood by anyone, native or alien, and the same is true of the influence of sunlight. The facts and results are recognized, but as yet there is no explanation. One fact is admitted, no dye can be matched exactly, even when the same process is followed absolutely, and therefore, care is taken to have a sufficient amount of yarn dyed to finish a given rug or number of rugs with the same coloring; the innumerable shadings which one sees in rugs from some sections, is due to the fact that while dyeing the dyer smokes, and the immersion of the yarn in the pail is longer or shorter, as the puffs on the cigarette are longer or shorter.

In old examples of rugs, a **very** small amount of black was employed in the design. This was **due to** its dull and depressive tone, and to the fact that no vegetable coloring was known that would produce a good black that would retain its color. When black formed a part of the pattern, the material was usually the fleece of black sheep, which were rare. Nothing else took the place, and while we have black sheep in our own Western world, as they had in the East, it appears that they were quite as difficult to secure.

Each nation used, to a large extent, its favorite color: red for the Turk; for the Persian, green; blue for Greek and Armenian; but all nations and tribes used indigo, blue, yellow, orange, turquoise, ruby, red, crimson and green, except in the case of the Turk, who regarded green as a holy color, not to be profaned by believer's or unbeliever's feet.



At Prayers.

Color has always held a prominent place in the East, and is of great significance. Each country, however, does not give the same meaning to colors alike, but white was Purity; black, Evil; blue, Truth; red, Truth, Virtue and Sincerity; also symbol of zeal for the faith; yellow, in China, Royalty. A good-sized book might be written on this interesting subject.

The water in which the wool is washed has so definite an influence on the beauty and life of the rug that certain streams have, for generations, held a reputation reaching over a wide territory.

The water must be soft, for hard water would make necessary the use of potash, and that has a tendency to cut the fine hair or wool. The washing is scarcely less important, in the eyes of the weaver, than is the art of the dyer. It is a wonderfully tedious operation, varying in different localities very greatly, one section condemning the methods employed in another, but after generation upon generation has worked to produce the best results, it is only reasonable to assume that each section knows what is best suited for its particular case. Difference in climate and wool would probably account for difference in treatment.

May is the shearing time, and these skillful workers quickly assort the poor from the good wool, after which it is washed in running water many times, and is not allowed to dry between the washings. It is then placed in a stone vessel and mixed with a flour starch, then with a heavy instrument it is thoroughly pounded, after which it receives many other washings to take out the starch. It is then spread out to dry, provided the sun and wind are in proper condition. It must dry evenly, and the weaver considers this a very important matter, and will sometimes wait for days until the conditions are right.

When the wool has been thoroughly cleaned of dirt and animal fat, there is a depreciation of about 60 per cent.