

**SPECIAL LOAN
EXHIBITION OF CARPETS
AND OTHER TEXTILES
FROM ASIA MINOR**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649031955

Special Loan Exhibition of Carpets and Other Textiles from Asia Minor by Langdon Warner

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

LANGDON WARNER

**SPECIAL LOAN
EXHIBITION OF CARPETS
AND OTHER TEXTILES
FROM ASIA MINOR**

Philadelphia museum of art.

SPECIAL LOAN
EXHIBITION

OF

CARPETS AND OTHER
TEXTILES FROM
ASIA MINOR

PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL
ART, PHILADELPHIA, 1919

Librarian
Fredmans
1-11-22
35426

1000.1
1000.2
1000.3
1000.4

PREFACE

WE believe that the particular service rendered by this exhibition of rugs and other textiles is that the field has been restricted to Asia Minor. To students and to collectors and to the general public this limitation will appeal because it gives opportunity for detailed study which, so far as we know, has not previously been offered.

Concerning the objects themselves, we owe it to the public spirit of less than a dozen gentlemen that a series of such lasting importance has been gathered.

This catalogue is arranged primarily with a view for use in the galleries before the actual objects, and secondarily as a permanent record of an impermanent exhibition. It has been deliberately planned in such a way that it can be used in connection with the existing technical and popular books on rugs and other textiles, but it should not be considered a substitute for them.

Where the authors of the two chapters differ I have made no attempt to reconcile their opinions. Obviously, such differences encourage inquiry and tend to an ultimate discovery of the truth.

LANGDON WARNER.

Ascriptions both of date and provenance furnished by the owners have been adopted in this catalogue. J?

1000.1-4 = 18-34, 40-41

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for ensuring transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to ensure the validity of the results.

3. The third part of the document focuses on the analysis and interpretation of the collected data. It discusses the various statistical and analytical tools used to identify trends, patterns, and relationships within the data.

4. The fourth part of the document discusses the importance of communicating the findings of the research. It emphasizes the need for clear and concise reporting that effectively conveys the key findings and conclusions to the relevant stakeholders.

5. The fifth part of the document discusses the various challenges and limitations associated with the research process. It highlights the need for careful planning and execution to overcome these challenges and ensure the success of the research.

6. The sixth part of the document discusses the various applications and uses of the research findings. It highlights the potential for the research to inform decision-making and improve organizational performance.

7. The seventh part of the document discusses the various ethical considerations and standards that must be followed during the research process. It emphasizes the need for transparency, honesty, and integrity in all aspects of the research.

8. The eighth part of the document discusses the various future research directions and opportunities. It highlights the need for continued research and innovation in the field to address the evolving needs and challenges of the organization.

9. The ninth part of the document discusses the various conclusions and recommendations derived from the research. It provides a clear and concise summary of the key findings and offers practical recommendations for implementation.

10. The tenth part of the document discusses the various acknowledgments and thanks to the individuals and organizations that supported the research. It expresses appreciation for their contributions and assistance throughout the research process.

CARPETS

INTRODUCTION

THE origin of carpet weaving is of such antiquity that we can hardly hope ever to trace it to its source.

We must be content to know that such textile fabrics were in use by the ancient Egyptians in the time of the Old Kingdom, 2980-2475 B.C.; these were possibly a kind of wool tapestry, something like the Soumak rugs of to-day, and were used also by the peoples whose civilizations centred in Mesopotamia, from at least as early as 1000 B.C. On an Assyrian Stele of Shalmaneser II about 750 B.C., we see carpets with fringes carried, hanging on a pole, by slaves.

The splendid pavements from Nineveh, now in the British Museum, almost certainly represent carpets; the designs on them, at any rate, have survived, on rugs, into modern times. Greek and Roman writers have also added their testimony to the existence of these objects of luxury, which they usually call Babylonian. Sir M. Aurel Stein found among the ruins of a town in the desert of Lop-nor, which he decided had been abandoned about 330 A.D., "two fragments of a well-woven pile carpet in wool. Where not too hard worn it had preserved its colors—several varieties of brown, a rich claret tint, buff, and bright blue—in remarkable freshness. The technic in the arrangement of warp, weft and pile closely resembles that of the modern cheap Japanese rug." At another place, close by, he found "small pieces of carpet of a well-woven ingrain material, showing a delicate floral pattern in colors still vivid."

There are several Chinese or Central Asian pile

carpets, woven with patterns, of the eighth century, in the Shōsōin, the treasury of Tōdaiji, at Nara in Japan.

There is a trustworthy account of a magnificent carpet, found in the palace at Ctesiphon by the Moslem hordes, when they overthrew the Sassanian Empire in 637 A.D. This is said to have been 1051 metres square and to have been made for Chosroes I (531-579 A.D.). It was woven of silk, gold and silver threads and profusely jewelled; it represented a formal garden, divided, as the Persian pleasaunces have been from time immemorial, into parterres, by canals of running water. This was simulated by silver and crystals, the soil by gold and the flowers and fruits by various colored precious stones. Its captors regarded it as too precious for even the Caliph Omar to retain entire, and it was cut into pieces for distribution among the soldiery. Two or three Persian "garden" carpets of the sixteenth and eighteenth centuries are known to exist, which, it would seem, reproduce to some extent the design of this gorgeous affair.

The records of the Caliphate (632-1258) testify to the continued use of carpets throughout that period.

But we are for the moment concerned merely with carpets from Asia Minor, of which alone this exhibition is composed.

Asia Minor or Anatolia, "the Land of the Rising Sun," as it was called in ancient times, may be defined, for our purposes, as the whole of the peninsula west of a line drawn approximately from Trebizond on the Black Sea to the Gulf of Alexandretta on the Mediterranean, slightly deflected to follow the watershed of the western branches of the Euphrates.

With the exception of the rugs woven by the nomad Yuruks, whose fabrics more strongly resemble those of the Caucasian tribes, whence they probably spring, all the carpets made in this peninsula conform so closely to a common type that they may be classed together;

occasionally it is possible to be even more specific. Generally the rugs from this district are to be distinguished from the Persian by their strong rectangular lines and the greater formality of their floral ornament; moreover, the colors are brighter and the harmonies in a different key from those of the Persian weavers; when they tone their major notes as in the Ghiordes and Ladik rugs, they affect a certain grayness in their greens, blues, and yellows, while their purples decline into lavender and mauve, which tints often affect their reds. The patterns, in great measure based upon Persian originals, show that they have been strongly affected by the Coptic and Byzantine motives of Egypt and Constantinople,* on the ancient trade route between which places lie the ports of the west coast of Asia Minor; all of these motives are modified and conventionalized by the severely geometric and rectangular treatment learned from their Caucasian neighbors. Animals, birds, fishes and even human beings, such as are found in many of the finest Persian carpets, seldom, if ever, occur in those of Asia Minor, the majority of whose makers belong to the strict Sunni sect of Mahomedans, to whom such representations are anathema; as a consequence they are largely restricted to flower and leaf and abstract geometric and angular motives, although the origins of many of these may be seen to be floral, and of Persian provenance.

We can trace the history of rugs from this territory further back than that of any other weaves; this is due to the trade between the Near East and western Europe which rose and fell through the centuries from the date of the foundation of the earliest Greek colonies in Ionia and Magna Grecia, if not before. A notable revival of this trade occurred in Italy with Amalfi, Venice and Genoa as the chief ports, in the ninth century, and

* Examples of these textiles and drawings of motives from the same may be found in the exhibition.

flourished for many centuries thereafter. This traffic is doubtless responsible for the appearance of Eastern carpets in western painting at about this time or a little later. Among very early examples, one is represented in a wall painting, which appears to date from about 1300, in the church of San Francesco at Assisi, and another, perhaps earlier, in the painting of the Annunciation which is the most sacred treasure of the church of Sta. Annunziata in Florence; yet another is in a Siennese Madonna of 1310-1320 in the Ryerson collection, Chicago. A fragment of a woolen carpet was found in the church of St. Gereon at Cologne, the design of which belongs to about the year 1000, though the fabric is probably later; it is not a piled carpet but a *haute lisse* tapestry, more like the rugs from Soumak. Instances of the use of these rugs by Italian and Flemish painters from this time (the beginning of the fourteenth century) on, could be multiplied without difficulty, but we will content ourselves with the most interesting because most conclusive example. In the Scala Hospital at Siena is a fresco by Domenico di Bartolo, painted about 1440 to 1444, in which a flight of steps is spread with a carpet of very remarkable design; a fragment of almost this identical pattern is now in the Kaiser Friedrich Museum in Berlin. The design, of possibly Chinese origin via Persia, shows the dragon and phoenix; * it has a border stripe of common occurrence and the familiar Caucasian latch-hook is also prominent. It also appears in a painting by Baldovinetti or Buonfigli in the Jarves Collection at Yale. Certain other rugs of strongly Anatolian style appear occasionally in paintings of Hans Holbein the younger (1493-1543), and are now popularly known to con-

* This is often erroneously referred to as the Ming coat of arms. Though the motive is common on porcelains of that epoch and later, the Chinese have never made use of any thing as heraldic devices or blazonry.