ASIAN CARPETS.

XVI. and XVII. CENTURY DESIGNS
FROM THE JAIPUR PALACES.

LONDON
W. GRIGGS, CHROMO-LITHOGRAPHER TO THE KING
1905

ASIAN CARPET DESIGNS.

THOSE who are anxious to study critically the history of Oriental Carpets should refer to the long accounts of Sir George Birdwood, Mr. Vincent Robinson, and other writers, the titles of whose works are noted in the bibliography attached to this book. Most of these authorities observe that really very little is known of the subject. Beautiful fabrics were made from the earliest times, chiefly, it would appear, to serve as hangings, and not to be spread on the floor. Later on, they were used for the latter purpose, especially on ceremonial occasions, and some of the smaller ones served as tablecloths.

Amongst Mohamedans, though they were (as the famous Ardebil carpet shows) sometimes used to cover the floor for the ordinary purposes of a carpet, they more frequently served as prayer rugs, or as coverings for tombs or holy places. The Kaaba at Mecca, for example, is covered with a carpet which is renewed every year. At Baroda there are portions of such a covering, which was made, it is said, for presentation, by order of the Gaikwar or ruler of the State, out of precious stones woven into a woollen or silk foundation. These valuable rugs did not reach their destination, because the Hindu co-religionists and subjects of the Prince strongly objected. The custom is not entirely confined, however, to Mohamedans. Thus, for example, at Nathdwara in Meywar costly fabrics are used to cover the shrine of the idol at that holy temple, which, becoming thus sanctified, are given or sold by the priests to favoured persons. Returning to Mohamedan practice, in the great mosque at Damascus, the reputed resting place of the head of St. John the Baptist (to whom the building was dedicated when it was a Christian church) is covered with rugs, and many hundreds of them, which have been presented by pilgrims from all the adjacent parts of Asia or Africa, are spread out on the floor. These are really prayer rugs (Jai-namáz in Persian), and are manufactured at every carpet or rug making centre in the vast region from which the pilgrims come, thus forming a real carpet museum. It is obligatory on a good Moslim to pray upon a clean spot, and he thinks this is secured if he carries with him his own rug, which he carefully protects from defilement, and spreads out when he needs it. These rugs are naturally as beautiful and costly as he can procure within his means, and it is a religious satisfaction for him to present one of them to the holy place which he visits. The guardians of the shrine, in due course, part with them at a price. A rug of this kind usually has a pattern like a niche or arch at one end of it, which is pointed, when the owner spreads it out at prayer time, towards the Kaaba at Mecca, or some other shrine, as at Medina or Karbela. The worshipper in his own home not infrequently places a little prepared disc of holy earth from one of these shrines on a specially marked place at the top of this niche or arch, so that he may touch it with his forehead and thus literally obey the Koranic instructions to touch the earth with the forehead when he bows in prayer. In some rugs, in addition to the niches, there are representations of pillars or of lamps, and in others the ornamentation is still more elaborate. There are no old prayer rugs in the Jaipur collection.

Although many authors write vaguely of ancient Indian carpets, there is no certain information on the subject. It is highly probable that the Princes in early times used them and imported them, but it is doubtful whether they were made on a large scale or were of sufficient beauty to attract the outside world until Moghal times, and even then we are told the great Delhi nobles preferred Persian rugs. In the Ajanta cave frescoes the floor is sometimes represented as being strewn with flowers, but there are no carpets. In the Jaipur *Razmnamah*, a famous work which was prepared for the Emperor Akbar, and in many other illuminated works which were illustrated about the same period, carpets of the Persian type are frequently pourtrayed. In them all the well-known ornaments, such as palmates, medallions, and conventional clouds, are seen. The designs are Persian, and the artists, many of whose names are known, were either Persians or were taught by them. The Emperor Baber, in his memoirs, states that there were no arts or few arts in India when he conquered it, but we must not take his words too literally. He probably means that there was little refinement as compared with that to which he had been accustomed; still, even comparatively uncivilised people would purchase articles of luxury and thus create some demand and some local desire to meet it, which certainly could be met to some extent by the descendants of men who were capable of decorating the Ajanta Caves, or of erecting some of the beautiful temples which carried on the tradition at a later period in Rajputana and elsewhere. There remains, however, the fact that when the real art illustration of India begins, and when the first carpets of which we now possess examples were made, they were entirely Persian in character.

We have, therefore, Persian carpets to describe and study. The chief examples are the Jaipur series, a set which belongs to a great mosque at Berhampur in the Deccan, collections in Museums such as South Kensington, and isolated specimens belonging to private owners chiefly in Europe. Coloured illustrations of some of the carpets appear in the books which are mentioned in the bibliography attached to this work, and a few of the finest specimens are elaborately described in the great Vienna book on Oriental carpets, in the English edition of which Sir George Birdwood writes so learnedly from the historical point of view, and Sir C. P. Clarke so graphically from the practical standpoint, as well as others in Mr. V. Robinson's books. The present work is intended to be a practical one, for which purpose enlarged details are given. The reader can judge for himself of the beauty of the original carpets from the illustrations, and can form his own conclusions as to the meaning and origin of the designs, and as to other matters, which, at the best, most writers admit are but subjects of speculation. I think it best to give a summary of the usual views upon these subjects.

The late Surg.-Gen. Balfour, in his *Encyclopædia*, brought the subject of Persian carpets up to date a few years ago. He said "the Persians still remain unrivalled in the happy combination of colour and pattern for which their carpets have been distinguished, whence the most varied hues and deepest tints are brought into close approximation, and far from offending the eye, please by their striking because harmonious contrast. Kermanshah has a manufacture which adds much to the wealth of its Province; none can be more rich, soft and beautiful. Persian rugs are made also at Meshed in the Turkoman country, and in Khorasan, and are justly celebrated for the beauty of their patterns, the fineness of their wool, and durability of their colours. Vegetable dyes—amongst others a green not made elsewhere—conjectured to be saffron and indigo." "The finest carpets of all used to be made at Herat; and one in the Chahal Minar of Isfahan was 40 feet long and 70 feet wide." "Difficult as it is to classify the designs of Eastern carpets with any precision, they may roughly be divided into two classes, the floral and the geometrical; and of these the former is the design affected by the higher and Aryan races, the latter the design of the lower and Turanian." He refers to the lovely conventionalised flowers and leaves, the "Tree of Life," and other symbols of the Indian and Persian work; to the confusion of origin due to pilgrimages, and to the symbolical treatment in Persian art. He observes also that "Oriental colouring in textile fabrics seems to result from a gift in the various races that produce them. As nations have progressed in scientific attainments the love of colour, in dress certainly, in other ways generally, is diminished." He makes another remark of practical value, viz., that "The workmen know that for the coarse wool of the Panjab, Sind, Baluchistan, and British India the fine designs of Persia, or the designs of the dense piled carpets of Turkoman and Kirman are equally unsuitable, and that only their own bold patterns can be used with advantage."

"Ararat," the author of an interesting trade work on Oriental Carpets, makes some useful observations on the felting properties of wool, and particularly that of the flat-tailed sheep which is used in making Turkey carpets in the district of Broussa. He remarks that "The longer such carpets are worn the harder they become, dust thereby being prevented from getting into the fabric. This excellent character, which is only one of many, is duly appreciated by buyers capable of accurately estimating the value of a really good carpet. The wool is washed by men in the nearest stream, using boracite or soap stone, which abounds in the country. It is then handed over to the women, who twist it by hand into yarn, and make it up into large hanks. The advantage of a hand-twisted yarn is that the tufts in the carpet blend together in the process of wear, forming a grand harmonious whole. The standard excellence of the dyes is only maintained by using the best, and only the best, vegetable dyes."

I think some Indian wools possess the required properties, as seems proved, for example, by the high repute of the *namdahs* or felt rugs which are made at Malpura in the south of the Jaipur State. The special qualities of increasing closeness of texture and hardness with age, which are so characteristic of the old Jaipur carpets, show that the wool of which they were made was of the best, and most of it was probably derived from sheep reared in Rajputana and the South Panjab tracts, which have always been famed for these animals.

"Ararat" notes also that the more firmly the comb is used, in pressing the wool into its place, the firmer, closer and better will be the carpet; and, he adds, "it is a very curious fact that very few modern productions from any one of the Oriental carpet centres equal in quality those of the 16th, 17th and 18th centuries, in part because this important precaution is neglected." Increased demand and trade dictation have led to undue haste and consequent slovenliness of work at the loom, and carelessness in preparing the dyes and dyeing the wool, to indifferent selection of all the materials, the use of mechanical aids instead of hand work—in short, to the introduction of factory methods, which have turned the production into a manufacture instead of permitting it to remain a genuine handicraft; in the former case leading to a product without soul, whereas in the latter the work was done with the sympathetic and natural zeal and skill of the individual artist, humble though he or she might be. The old Oriental carpets were produced under similar conditions to those which accompanied the erection of mediæval cathedrals, conditions which are difficult to revive, though with reasonable care and some patience very colourable imitations of the work may still be made.

The actual process of weaving Oriental carpets is described by most of the principal writers on the subject. It is simple and ancient. "Ararat" says that "It would appear that the earliest record of the natural operation of weaving is depicted on the tomb of Beni Hassan, which carries us back to 3000 B.C. The painting shows two figures at work at a loom, precisely like those now in use all over the East." A very good account of this and of all branches of the subject is given by John Kimberley Mumford of New York in his practical work on "Oriental Rugs." There are two systems of knotting, which are characteristic of the two great classes of rugs. In the one, the Turkestan or Ghiordes knot, which is most easily tied, two upstanding ends of the pile alternate with every two threads of the warp. In the other, the Sehna knot, characteristic of the Persian fabrics, one end of pile yarn protrudes from every space between the warp threads. More knots to the square inch can be used with the Sehna method. The Ghiordes knot being, as already stated, more easily tied, is, however, now used in some parts of Persia, forming another step on the downward path.

The following Memorandum, prepared by Dr. W. Dickson, formerly Superintendent of the Central Jail at Lahore, gives a technical account of the manufacture as carried out in that prison, and generally in the Indian factories :—

"There are three classes of carpets—viz., 8 stitches to the inch, 12 stitches to the inch, and 16 stitches to the inch. We have made carpets 22 stitches to the inch, but these are rarely ordered. *Pashmina* is used for carpets finer than 12 stitches to the inch. The method of manufacture is well known, and I do not refer to it further than to point out what is particularly important.

"Taking the coarser class first, the warp threads are made of English thread, No. 10, 8 fold; the cross or woof is sent across the warp twice, first the '*Kachcha bútka*,' English thread, No. 10, 4 fold, untwisted; then the '*Pakka bútka*,' English thread, No. 10, 8 fold, twisted. The stitches are composed of country wool of good quality, 3 fold, untwisted.

"The second class, or 12 stitches to the inch warp, English thread No. 16, 8 fold, twisted; '*Kachcha bútka*,' No. 10, 2 fold, untwisted; '*Pakka bútka*,' No. 10, 10 folds twisted. The stitches are composed of country wool of good quality, 2 fold, untwisted. The *pashmina* carpets, 16 stitches to the inch, are composed of warp, English thread No. 16, 7 folds twisted; '*Kachcha bútka*,' No. 14, 2 folds untwisted; '*Pakka bútka*,' No. 10, 8 folds twisted. The woof threads, or '*bútkas*,' as they are called, in all these carpets are dyed with indigo, for the purpose of enabling the person in charge of this work to see that the white warp threads are covered; if they are not covered by being well beaten down, little white spaces are left, which are technically called 'Charbi.' On each side of the carpet is a thick, strong cotton rope, technically called 'Lath,' or pillar. Care has to be taken that this is kept slacker than the warp threads; otherwise, the carpet will lie in folds on the ground, and the defect cannot be remedied. A template, or long strip of wood, is kept suspended at the back of the carpet, in order to measure the width and to keep it the same during manufacture. In this Jail, a prisoner called a 'Nagshi' sits behind and reads out the pattern, making one row at a time all through the breadth of the carpet. In Kashmir and in private manufactories, the row is written down on a piece of paper in symbols—so many greens, so many blues, and so many other colours—an intelligible and simple plan.

"Sometimes a workman, scamping his work, fastens in his stitches to two of the warp threads instead of one; or more properly, to four stitches instead of two. This is called 'Tath,' false. Again, he fills in double stitches, two at a time instead of one; this is called 'Double phanda'; or neglects to pass the warp threads, this is called 'Double phera.' I may mention that the word 'double' has been quite adopted by the natives.

"The manufacture of the Turkoman and Merv carpets differs in several respects. They are only made, to my knowledge, in this Jail. If the backs of one of these carpets is examined, every stitch will be found to be double, and this is effected in the manufacture by causing the warp threads to lie side by side, and not one in front of the other, as is the case with the ordinary carpets. There is an object in doing this, viz., that the stitches being pulled round, the cut ends spread out like a brush, and the carpet has the appearance of a bloom on it, like velvet.

"In conclusion, I would notice the remarkable facility that many natives have of producing designs; it is merely necessary to give them (especially the class of 'Sonars,' or goldsmiths) a rough sketch, photograph, or coloured drawing of a carpet, and they will, with a little instruction, draw out the carpet, stitch by stitch, on section paper, and they are seldom wrong in the adjustment of the colours.

"The manufacture has now spread from the Jails to the public, and there are many manufacturers; for instance, in Amritsar and Delhi, where very good carpets are produced. Most of these manufacturers use native spun cotton thread, and the tendency is to put much cotton and little wool in the carpets."

Mumford says of the girls who usually weave the carpets in Persia that they begin on the broad central field of solid colour, and that the borders are the final test of skill. The latchhook patterns with the use of small separate flower forms and disjointed figures to fill vacant spaces are marks of nomad handiwork. These peculiarities only occasionally appear in the Jaipur carpets. "The Persian weaver filled up blank spaces with trailing vines or creepers until his deep red or Persian blue was a garden of posies, but the nomad robs the flowers of their stems, and hurls

them upon the ground, as if to tread them under foot." How true this is, the same carpets show, though occasionally they point to nomad influence, and in India to the receptive tendency of the Hindu workmen, who borrow from all sources, even although they may give everything they take a peculiar character of their own. Like most real practical writers, he emphasizes the great importance of—firstly, purity and suitability of materials, and secondly, care and skill in the preparation of dyes, which he considers the reasons for the supremacy of the best Oriental carpets. The countries producing them are the natural homes of the animals which yield the filaments. Such, for example, is Afghanistan, where enormous districts are only fit for pasture, but for that are peerless. The late Sir O. St. John also wrote on the advantage enjoyed by Persian sheep which, owing to the configuration of the country and the common customs, were driven at each season of the year to the best grazing grounds, in which they enjoyed the best temperature—in short, were in a perpetual paradise of good living, so that their wool was grown under perfect conditions. Choice wool, particularly from young lambs, was taken, and the best was that which had the greatest number of serrations on its surface as shewn by the microscope, as, for example, that of Eastern Kurdistan. This is a quality of South Down wool, and, no doubt, of such places as Malpura above mentioned.

Mr. Mumford's notes on the dyers and their dyes are most valuable. Under the best conditions, one man dyes only one colour and its shades. In the Native States in Rajputana I found that such was often the practice; as, for example, at Karauli, on the east towards Agra, where indigo is the chief material. He shows how black dyes often rot the stuff, and this is true of the old Jaipur carpets. In Persia and in India the yarns are often washed in lime solution, which makes the yarn brittle and lessens its wearing quality. The native dyers formerly used the old-fashioned mordants or fixatives. All experience points to the injury done to the textile industries by the use of aniline, the use of which has now been absolutely (and, since 1901, it would appear effectually) prohibited in Persia. Madder is invaluable for most reds. Kermes, the old dye, is much more permanent than cochineal, its modern substitute. The best indigo blues, within fifty years past, have been lost in Persia, but the expert should carefully study Mumford's invaluable notes on this head.

The principal ornaments are described by him under the common conventional names, accompanied by speculations as to their character. Of these are the palmette, derived by some from the human hand with all the fingers extended, or from a palmy growth. The closed hand, in modern rugs, alternates with the rosette, and is a variation of the knop and flower pattern—the nascent form of the lotus. The "Tree of Life" is common. The Herati, or fish pattern, has, as a principal feature, a rosette between two long curved leaves which, according to some, resemble fishes. Another authority looks upon the leaves as bent rose leaves, and shows how, in many modern Jails, by putting in a point like an eye, the leaf is converted into a fish—the origin, no doubt, of the term "fish" pattern. The pear pattern is very enduring; it is that which in Kashmir shawls is so often described as representing the curves of the river Jhelum above Srinagar, the capital of the Happy Valley—a theory which seems to be without warrant. The Swastica, or *fylfot* cross, is sometimes found. This is also a Hindu symbol—as it is the special mark of Shri, or Lakshmi, the Goddess of Fortune. If the arms turn the wrong way, or contrary to the apparent course of the sun, they bring bad luck. Parti-coloured leaves, palmettes, and the rosette are Herati elements, and as such are common in the Jaipur carpets. All the designs have names, and, as the writer points out, a carpet can be correctly reproduced if the different elements are described under the proper heads.

The great illustrated work on Oriental Carpets, published by the Imperial Austrian Commercial Museum (edited by Mr., now Sir C. P. Clarke), treats the subject most exhaustively. Herr von Scala, in a learned preface, mentions the difficulties in describing Oriental carpets, which are chiefly due to the strange forms which are met with in them, about the meaning and origin of which experts differ. He adds that "to satisfy the desire to understand the figures and representations, their origin or their geometrical signification, as well as their place in the history of art, is the aim of our book. This involves speculation and fixing certain terms," many of which he goes on to define—thus greatly simplifying the work of future students. Thus, for example, he divides the palmettes into three varieties—the cup, the wreath, and the fan-shaped.

The article on decorative animal figures (by Dr. Bode, of Berlin) supplies other definitions, with descriptions of the ornaments, the chief of which—the cloud band, or the Shri (the mythological emblem of immortality)—under the Sefavides, in ribbon-like form, became one of the most admired and most characteristic of the details in Persian art. The Saracenic arabesque full palmette, and sometimes pomegranate flowers, were also characteristic of the Sefavide dynasty, especially in the reign of Shah Abbas I., or from 1587 to 1628, a time at which Persian art flourished and reached a high degree of perfection. These forms are conspicuous in the Jaipur carpets, which, as I have tried to show, date from the close of that period. Dr. Bode observes that dragons fighting with the phœnix, such as we have in one of the Jaipur hunting carpets, are borrowed from Chinese art. In some carpets, fantastic panthers, in a field of blossoms and buds springing from creepers, take the place of the dragon. In another specimen we have both, besides winged stags, antelopes, deer, bears, foxes, and other animals and birds, which he describes. We find the old weavers endeavoured to interest and please by putting into their creations all the forms of life they knew.

Sir G. Birdwood, who writes at length in the Vienna and other books on this subject, dwells especially on the wealth of symbolism displayed in the ornamentation of carpets and other products of Eastern art. It may be perfectly true that many of the forms had, at one time or the other, a symbolical interpretation and origin, but the individual workers, and even their patrons, in our day, are rarely influenced by or think of such considerations. The forms are beautiful in their eyes; they have come down to them from their predecessors, and they have themselves added to the stock from a desire to introduce something novel and attractive, but rarely, if ever, according to my experience, have they done this because any particular signification is attached by them to these new features.

The well-known volumes on Indian Carpets by Mr. V. Robinson, C.I.E., give us the views of both a practical expert and of a lover of art. He saw the Jaipur carpets with me, and came to similar conclusions as myself regarding their history, as the following extracts from his book show. "They are nearly all of the same type of manufacture as the sixteenth century Afghan specimen in the Indian Museum in London, and quite unlike Indian carpets as we now know them. The designs, as shewn by those already referred to, are now to be seen in the Museum at Jaipur, and were Persian in character, similar to those attributed by the writer to Afghanistan, sixteenth century." It will be useful here to note that Herat, now in Afghanistan, was formerly in Khorasan, the eastern province of Persia, and always retained a strong affinity with it.

The materials used in these carpets were, he states, chiefly cotton and wool, and in some places silk. Hemp (often now employed instead of cotton) was "an innovation from Europe—an error of our influence. The wool of India is not good, as a temperate, moist and mild climate is needed." He also makes the following valuable observations. "For success in attaining varied effects of lines of colour, as well with indigo as with other dyes, much depends on operating upon as small quantities of material as possible at one time, and in intermixing the wool dyed with the spent dye. As applied to art work, this precaution is important. In olden times no other method was possible, hence a uniform success. In these days of large undertakings, failure creeps in where it might least be expected. Another source of mischief occurs in over-cleaning wool by the use of lime before dyeing. In striving to secure greater brilliancy of colour, the durability of the wool is impaired."

Mr. Robinson enumerates a number of forms usually represented in the carpets by Indians (Hindus), viz.: the lotus, carnation, peony, various kinds of orchids; and by Mohamedans—the poppy, aristolochia, pitcher plant, centaurea, hollyhock, campanula (blue and white), the pomegranate, blue geranium, tulips, roses, the Fritillaria Imperialis, the ranunculus, anemone, assafœtida, tamarisk, and scylla. The latter use natural forms—seed vessels, sections of parts of the plant and the roots, portions of the crushed or dissected plant, but no animals. Surely this is a sufficiently large list to ensure endless variety and material for fresh creations. He thinks that the Indian practice of calling out the design to the weavers in a kind of metrical chant is in itself an admirable method, as a means of giving greater freedom for slight variations in details. The emphasis laid on such a point as this, and on the preparation of small quantities of dyes and dyed wool at one time, points to the real means of producing the harmony and beauty for which Oriental carpets are famed. If we look carefully at such a glorious fabric as the Ardebil mosque carpet, we soon discover that much of its charm consists in little variations which are due to causes such as Mr. Robinson describes.

He tells us that there are thirteen carpets similar to those at Jaipur in the Mohamedan mosque of the Assar Mahal at Bijapur, and two like them which cover the tomb of the sister of the Emperor Aurangzeb at Ahmedabad. It appears that carpets of the kind were not only imported into Europe from Asia, but workmen were obtained from Persia who established the industry in Spain, Italy, and other countries, thus accounting perhaps for many of the examples in which coats of arms and other foreign designs were introduced; though the carpet belonging to the Girdlers' Company shows us that one of these was made to order in India. Carpets of the Persian type are still found in Spanish cathedrals, or are depicted in old paintings, or survive in private mansions.

Both Sir G. Birdwood and Mr. Robinson (for whose first book the former wrote a long and valuable preface) lament the decadence of Oriental carpet manufacture; but, although Mr. Robinson at least appears to think it is too late to arrest it, in 1883 they both thought "the artistic and technical superiority of these carpets in the East, which has been historically famous for their production," might be recovered "if English exporters would only exercise a little self-control, and steadfastly resist the attempts to interfere with local designs and methods of dyeing and weaving, and if in India the Government could be induced at once to stop the competition of the Jails."

Sir C. P. Clarke, who writes so practically in the Vienna work, does not altogether agree with the above writers as to the Jail influence. No doubt, individual superintendents who were called upon to supervise the manufacture without having much knowledge or experience of the subject, have (and chiefly, no doubt, to meet commercial demands) not infrequently failed to appreciate and understand what was needed; but, on the whole, there seems to be in India a general

consensus of opinion that, as is the case with the Schools of Art there, prison manufacture has really been beneficial, as without it a valuable industry would have been completely lost to the country.

In some Provinces it was decided that no designs were to be executed which had not been approved at the Provincial School of Art, and that when so approved, changes in colour and in other details were not permissible to meet the whims or demands of purchasers, whether commercial agents or private patrons. There is little doubt, if these regulations were adhered to, and if the many hints which are given in the books I have quoted are carefully studied and carried into practice, Jail factories, as well as private manufactories, might so work as to lead to a complete revival of the industry in all its beauty and perfection.

The competition of Jails with private persons is another question; but it has been shewn that, when the work of the latter is satisfactory, the Governments in India have not been indisposed to lessen the amount of official production in their favour. The object of the present work is to aid such private efforts, and, for that reason, not only are some of the best carpet designs reproduced in some detail, but quotations are made from many of the most valuable books on the subject, not merely to afford information, but to direct still more attention to those works, most of which have the additional value of being beautifully illustrated.

Reference has been made to the great injury done to carpets, as well as to other textiles, by the use of aniline dyes. The Second Decennial Art Congress, held at Lahore, over which I presided in 1894, particularly urged the necessity of legislative action in regard to these dyes; but the Government of India was not able to accept the suggestion, believing, at the time, that it was beyond the scope of practical politics. If, however, it is true that the Persian Government has been able to deal satisfactorily with this important question, and if, as is possible, the repute of Persian textile fabrics rises in consequence of that action, it may be necessary and possible that our own Government should reconsider its conclusion, and it is probable that the difficulty might then be solved.

To return to the Herat carpets, according to Mr. Robinson, the manufacture existed down to 1838, when the Persians ruined it. "The carpets of Herat have, indeed, always held a high place, even in the East, among the many celebrated manufactures of the kind, for their durability and brilliancy of colour. . . . The designs give a singular indication of the varying influences to which Herat was exposed when it was the centre of commerce between Isfahan and Mashad, Kabul, Kashmir, and Bokhara. . . . The carpets, for which the place was once so famous, are pervaded by Persian refinement of colour and design, to which is added a certain wild grandeur of their own, distinctive of all Afghan as compared with Persian work." The use of medallions is characteristic of Bagdad carpets, and is common in Mohamedan designs. Geometrical forms are usually Turanian or Tartar. Floral ornament is generally Persian or Iranian. Both have their attractions, and both are often combined in the old Jaipur carpets.

The following remarks of Sir C. P. Clarke, in his interesting article in the Vienna book, are of much value:—"I may conclude by pointing out one source of the bad designs in modern carpets, and I may as well add, in many other crafts, and that is owing to a mistaken attempt to produce something new and original. None of the patterns we so greatly admire in Oriental carpets were original designs; they were but slow developments of various types of surface decoration, where the forms originally symbolic were regarded with superstitious respect, and the colourings followed set rules which were seldom deviated from. The designer's whole effort was therefore narrowed into perfecting forms he already understood, in attending to niceties of shading, and in refining his predecessor's work, and this, going on from age to age, resulted in a perfection which could not be obtained by other means."

Most authorities dwell on the urgent necessity of using only such designs as are suited to the materials which are found or can be easily obtained in the locality in which the fabrics are made. It is bad policy commercially as it is improper artistically to employ, for example, the usually minute and delicate Persian ornament in countries in which the wool is coarse and rough. It is as great an evil to ask a people to work at designs with which they have no sympathy, and which are foreign to all their instincts and environment, because the real secret of good, pleasing, and harmonious work is that it shall be executed with loving, intelligent, and therefore zealous efforts. Such, indeed, is the true reason why handicrafts are so superior to mechanical productions.

Mrs. R. B. Holt, in her work on Oriental rugs, which appears to include carpets, makes some notes of interest; as, for example, that hot, dry climates are not suited to all work, as the threads lose their elasticity. The fact that many beautiful carpets are made in Rajputana, and particularly in the extremely dry climate of Bikanir on its western or desert border, however, seems to show that there are exceptions to this dictum. She says, moreover, that while the wool of cold countries is soft and fine, that of hot ones is harder, firmer, more lasting, and easier to handle, and the tufts can be cropped with more facility. She has a favourable word for the best of the aniline dyes, but the poorest eat into the rug. Unfortunately, many of them fade, and with unequal rapidity, so that what may at first look harmonious (though to many people, at the best, crude), in time becomes a mere discordant assemblage of inharmonious tints. A rug, she says, scarcely reaches its

prime in ten years, and it should last for centuries. She remarks that, owing to the present United States law prohibiting the importation of goods made in Jails, carpets which are made in Indian prisons are no longer sent to that country. Mrs. Holt is one of those writers who lay too much stress on the actual influence of symbolism.

As far back as the year 1892, when residing at Jaipur, I had a series of photographs taken, at the request of Mr. Griggs, of the best of the large series of old Oriental carpets which belonged to H.H. the Maharaja of Jaipur. It was proposed to issue a work on the subject, with such notes as might be necessary, but circumstances led to the project being deferred. In 1903, however, it was revived when Sir Swinton Jacob, of Jaipur, brought to England a number of carefully prepared coloured drawings of many of the details of the carpets. The publisher then determined to issue a series of these details, and to add reproductions on a smaller scale of some of the most valuable of the Jaipur carpets and of other important specimens, in hope of their proving useful to students of this most interesting subject, as well as to Schools of Art and Museums, but more especially to manufacturers, who, with their aid, might be able to produce copies which would truly represent the artistic and magnificent works of the best period. The text which has been prepared to accompany the designs is based on the notes which were written when the scheme was first contemplated, to which such additions have been made as a longer study of the subject has shewn to be necessary. In 1892, in my notes on the Jaipur Courts at the Indo-Colonial Exhibition of 1886, I made the following remarks regarding the old Jaipur carpets :—

"It was generally supposed at Jaipur that the large collection of carpets, which belonged to the State, had been brought as spoils of war from Herat about 300 years ago by Maharaja Man Singh, who was Governor of Kabul, but recent researches have led to the discovery of a number of these beautiful fabrics in the old capital at Amber, and each bears a label in which the price, size, date, and place of manufacture are given. It appears that these carpets were made to order in Lahore more than 248 years ago, and as Abul Fazl, Akbar's historian, clearly states that there was a factory at this place, which produced carpets exceeding in beauty those of Persia, there is no reason to doubt the truth of the above, though there is still evidence that some, at least, of the Jaipur carpets came with Maharaja Man Singh." The following extracts from my work on the Jaipur Exhibition of 1883 will also afford some idea of the special beauties of these works of art :—

"'Although these splendid fabrics have been in use nearly three hundred years, many of them show but little trace of decay. Age has given them a richness of tone and harmony which has greatly improved their appearance, though it is almost impossible to believe that they were ever lacking in these respects.'

"The patterns are very varied. They are always bold and graceful, and, although continuity of design was preserved, no two parts of the same carpet, however large it may be, quite resemble each other.

"The borders of the Jaipur carpets are invariably darker than the centres, and the corner patterns are carefully blended—a point not always attended to in modern work. There are a few geometrical designs, but in most of the examples, leaves and flowers stand out from a rich rosy red or indigo-blue ground. The bent rose leaf, which in Indian jails has degenerated into the fish pattern; the conventional Tartar cloud, in its simplest form, or arranged as an escutcheon of interlacing clouds; and the great shield pattern, are most commonly seen. The gem of the collection is a pair of rugs with a common border similar to a double Kashmir shawl. The centre of each compartment represents a verdant meadow full of birds, beasts, fishes, and monsters of strange forms and colours."

All the old carpets of interest which are now at Jaipur have been carefully photographed, and coloured copies have also been made, so that it is possible for the student to compare them with others of a similar kind which have been found in different parts of India or have made their way into public or private collections.

In the first place, I may observe that no information regarding them, beyond that which can be obtained from the labels, can be found in the Jaipur State records.

A reproduction of one of the Jaipur carpets was exhibited at the Calcutta Exhibition of 1883-4, and in a printed description of it (which was not drawn up by anyone acquainted with Jaipur) a statement was made that certain carpets, of which the original was supposed to be one, were presented by the Moghul emperor, Shah Jehan (1627 to 1658), to the Jaipur chief in exchange for ground on which to build the Taj Mahal, the erection of which was begun in 1630. Maharaja Jey Singh I., commonly known as the Mirza Raja, was chief of Jaipur from A.D. 1622 to 1668, or during the whole period of the reign of Shah Jehan. It is true that in a short monograph on celebrated nobles of the Moghul Court, Blochman observes that the ground on which the Taj was built belonged originally to the Jaipur chief, but the following facts are against the presentation of carpets in lieu of it :—

1. There is neither record nor tradition in Jaipur of such a presentation.
2. The Jaipur carpets in many instances were obviously made to fit certain halls which were built by the Mirza Raja in the old palace at Amber, the former capital of the State.

With one exception, there are no dates on the carpets earlier than A.D. 1650, and on the label giving the oldest date, viz. 1634, it is clearly stated that the specimen came from Daulatabad in the Deccan. In 1634, moreover, the foundation of

the Taj had already been laid four years. The evidence as to the exact year, however, is not always conclusive, as many of the carpets bear several dates, which evidently point to the times of separate entries in the storekeeper's lists. A number of them are marked "Lahori Galím," or Lahore carpets, which, I think, indicates that they were made at the factories that we know from the *Ain-i-Akbari* to have been established there by Akbar.

The most persistent tradition at Jaipur is that the carpets were brought by Maharaja Man Singh (who ruled from 1590 to 1615) from Kabul, where he acted as Viceroy for the Emperor, and that they were spoils of war which were obtained from Herat. After mature consideration, I am inclined to reject this conclusion, partly for the reasons already alleged as being against the presentation by the Emperor, viz., that some of the carpets were made for peculiarly shaped rooms, and that the dates are all after 1634; but chiefly because the exact measurements and, in most instances, the cost per yard, are carefully recorded on the labels, which would certainly not have been done if they had been presents or spoils of war.

I am informed that for a long period the carpets were kept at Amber, where they were only occasionally used, but that some years ago they were brought to Jaipur and lent without much reserve to nobles and others for marriage and similar festivals, during which they suffered much injury, increased moreover by careless storage. From this they were rescued by the late Maharaja, but it was not until a comparatively recent period that their true value was understood. It is even suggested that when their value was known certain of the best of them were sent to Europe for reproduction, but were not returned and cannot now be traced.

Many of the smaller fragments have been placed in the Jaipur Museum, and H.H. the Maharaja has been good enough to consent to their being lent for reproduction to various jails and private factories, hence very good copies have been manufactured at the Lahore, Delhi, Agra and Ajmere Jails, and by the firm of Messrs. Chamba Mall & Co. of Amritsar, as well as under the guidance of Mons. Bigex in Srinagar, the capital of Kashmir. The more perfect of the old specimens are used in the private apartments of the Jaipur Palace or at Durbars, where alone, perhaps, the peculiar appropriateness of the shapes and scale of ornament of the larger examples can be well seen and appreciated. These large carpets are generally made in sets of three, of which the broader one is spread in the centre in front of the throne, while the two narrower pieces are laid out parallel to and touching it along the edges in front of the persons who are seated on the sides of the hall or terrace, a central carpet of large size being usually spread down the centre of the enclosure. The whole surface thus looks like a meadow covered with beautiful flowers, or a park or paradise in which beasts wander or birds fly amidst trees of every kind. The endless variety, the charming colouring, the perfect balance of ornament, the graceful scrolls and curves, the very conventional outlines of the flowers and creepers, and even the distorted forms of the animals, all lend interest to the design, and amuse the guest as well as awaken thought and speculation in his mind, thus helping to pass away the often too long and weary hours spent in Durbar. He finds himself again and again wondering what each ornament is intended to represent, and so never grows tired of looking at the beautiful fabrics stretched out before him.

No amount of use, or even unkindly treatment, seems to destroy the beauty of these glorious carpets. Time has harmonized what, perhaps, were crudities of colour, but has been almost powerless in the better examples to wear away the fabric. No aniline-dyed carpet will stand the test so well of exposure to the strong lights and shades, and the alterations of temperature and humidity of two hundred and fifty summers and winters. The subdued, yet fine, colouring of these carpets is not in accordance with modern Indian taste, which prefers the gaudy hues of the aniline scale of colours. I am thus led to agree with Mr. (now Sir H.) James, a former Commissioner of Ahmedabad, who in No. 38, Vol. V., of the *Journal of Indian Art* writes as follows of the colour sense of the Indian. He is treating of carpets made at Ahmedabad by Messrs. Hatee Singh & Co.:—

"They have also a carpet-weaving factory, where are manufactured the most sumptuous, but at the same time the most expensive fabrics that can be imagined, none of which are available for the English public, as all are bespoken for America. Their deep, soft pile is made of wool selected in Ahmedabad, and dyed on the premises solely with vegetable dyes.[1] Some of the designs are copied from old Bijapur and Persian examples, but an old Hindu in the employ of the firm can prepare patterns intricate to a degree, and quite equal to any of the best mediæval work. The colours, the soft greys, the delicate blues, and old yellows and browns are perfection. The British Raj is popularly . . . supposed to have ruined Indian taste. In the case of the Ahmedabad carpets the truth is exactly the reverse. The carpet factory was started by the firm on a small scale at first, entirely by convict boys taught in an English reformatory and by men trained in English jails. When warned that the Americans required antique Eastern designs, and that any modern and Western copies would be rejected, the natural good sense and self interest of the Hindu prevailed. Except for this caution, the carpets would have been disfigured by emerald green parrots, bright yellow tigers, scarlet hibiscus flowers, and all the glories of aniline. The modern Hindu, when left to himself, prefers bright, crude mineral dyes to the soft colours which suited his ancestors, and suited them *for the best of reasons, viz., that they were the only colours then to be obtained.*"[2]

[1] He forgets the dyes of animal origin, such as Kermes.

[2] The italics are mine.—T.H.H.

I conclude that the carpets of Jaipur were either woven under Persian inspiration and supervision at the Royal factories, or that the makers were singularly fortunate in only having had to deal with vegetable dyes which had stood the test of exposure after the wools had been tinted with them. Both conjectures are probably correct. The designs, in most instances, are undoubtedly Persian, and even now in our jails, carpets dyed with the most carefully selected vegetable pigments often fade after a few years exposure and then appear to settle down into a permanent hue, though, alas! many have almost entirely disappeared before this happy consummation occurs. It would seem better to keep the coloured wools during this probationary period, and afterwards to weave them into a carpet. There is no reason to believe that the mode of manufacturing these fabrics has been materially changed since the days of Akbar, nor does it differ from the procedure adopted outside any Turkoman tent on the Central Asian plains. The strong frame and levers, the rough wooden comb, and the modes of twisting the wool are the same as have been described by travellers in those regions.

In the *Ain-i-Akbari*, or Institutes of Akbar, Abul Fazl states that the Emperor Akbar "had caused carpets to be made of wonderful varieties and charming textures," that "the carpets of Irán (Persia) and Turán (Turkestan) are no more thought of, although merchants still import carpets from Góshkán (in Irák-i Ajami), Khúzistán (in the province of which Shustar is the capital), Kirman (near Balúchistán), and Sabzwár (in Khurasán)"—all of which are still carpet centres. "The carpets are found in every town, but especially in Agrah, Fathpúr, and Lahor."

Before proceeding further, it will be useful to give some dates. Mohammad Jalal-u-din Akbar succeeded to the throne A.D. 1556 and died in 1605; Nur-ud-din Jahangir reigned from 1605 to 1628; Shahab-ud-din Shah Jehan reigned from 1628 to 1659; and Alamgir Aurangzeb reigned from 1659 to 1707. In Persia there reigned Shah Tamasp (Thamas) I., 1523 to 1576; Ismael II. Mirza, 1576 to 1577; Mohammad Mirza, 1577 to 1582; and Abbas I., the Great, 1582 to 1628. Shah Abbas made a treaty with England in 1612.

During part of the period under review, the sovereigns of England were—Elizabeth, 1558 to 1603; James I., 1603 to 1625; Charles I., 1625 to 1649. Sir Thomas Roe, the first English ambassador to the Moguls, was appointed in 1612. He mentions the Persian carpets which were spread out before the Emperor on the Nao Roz, or Festival of the New Year, and Jehangir's promise to send Persian carpets to the King of England. It is clear that Europeans at that time looked upon Persia as the centre of carpet production; for not only did the Emperor Akbar introduce the manufacture into India from Persia, but between 1589 and 1610 it was established in France from the same country. Quite recently we have proof that the Lahore carpets were so esteemed that the order was actually carried out for one, in which arms and emblems were introduced, for an Englishman, who presented it to the Girdlers' Company in London, of which he was Master in 1634, or in the sixth year of the Emperor Shah Jehan. The history of this carpet is perfectly clear, and as it is so important it is here quoted in full from an account which was drawn up for the Company.

AN ACCOUNT of the unique NORTH INDIAN CARPET presented in 1634 to the Worshipful Company of Girdlers by the Master, Mr. ROBERT BELL, one of the first Directors of the Governor and Company of Merchants of London trading into the East Indies, commonly called the East India Company.

ROBERT BELL, the donor of the Carpet, was born at Eagle House, Wimbledon, in the year 1564, and was a man of gentle birth, apparently of great wealth, and one who took a leading position in the commercial life of the time. In addition to his membership of the Girdlers' Company, he was also Deputy-Alderman of Lyme Street and a prominent Director of the Hon. East India Company from its establishment in 1600, and is named in the Charter as one of the first "Committees."

In April, 1634, the then Master of the Girdlers' Company dying in office, Mr. ROBERT BELL was elected Master for the residue of the year, and at the expiry of his term of office appears the following Minute, 12th August, 1634:—

> "Also, at this Court, Mr. ROBERT BELL did present a very faire long Turkey Carpitt, with the Company's Arms "thereon, which he freely gave to the use of this Company as a remembrance of his love."

The Carpet, which appears from the Minute books of the East India Company to have been made at the Royal Factory of Lahore, established by Akbar the Great, is of Persian design, being about eight yards long and two and a half yards broad. It contains the Company's Arms, namely, St. Lawrence on the Gridiron, holding a Book of the Gospels in his right hand and a gridiron (the emblem of his martyrdom) in his left; underneath is a scroll, with the Girdlers' motto, "Give thanks to God," whilst flanked right and left, Mr. BELL's Arms are wrought, namely, *azure*, an Eagle displayed *argent* in chief, three fleurs-de-lys *or*, and introduced in between these and the Company's Arms are two bales of merchandise, stamped with Mr. BELL's initials and trade marks. The Carpet luckily escaped the Great Fire, when the Hall was burnt down, from which it would also appear that the person in charge of the Hall understood its value; but for many years past it lay on one of the Company's tables, where no one suspected its worth, until it occurred to the Members of the Court, prominent among whom were the then Lord Mayor, Sir ALFRED J. NEWTON, Bart., Mr. RICH, the Father of the Company, and the Upper Warden, Mr. STRATTEN BOULNOIS, that its history should be enquired into. This was warmly supported by the Court, and the matter was referred to a Committee for inquiry and research, and they, fortunately, received great assistance from Lady BATEMAN, the wife of Sir A. E. BATEMAN, K.C.M.G., a Past Master, who recognised the Arms on the Carpet as identical with those displayed at Eagle

House, Wimbledon, ROBERT BELL's old house, and the present residence of Mr. GRAHAM R. JACKSON, R.A., F.S.A. The Court then, on the recommendation of Mr. ERNEST NORMAND, acted on the advice of Sir C. PURDON CLARKE, C.I.E., Director of the Victoria and Albert Museum, and had the Carpet cleaned, repaired and framed. The ink spots were removed and the rents repaired by the Decorative Needlework Society, of 17 Sloane Street, and the Carpet returned to the Hall and subsequently framed in a large oak frame, appropriately carved by Miss B. CAMPBELL, a former pupil at the Victoria and Albert Museum, in a style to correspond with the present mouldings in the Hall, and also with this inscription, "The Gift of ROBERT BELL, Master, A.D. 1634, in remembrance of his love."

There is also an interesting article by Mr. A. F. Kendrick, in the July number of *The Art Workers' Quarterly*, in which he describes this wonderful carpet at full length. While referring to the fact that it conforms in the main to the type of fabrics known to have originated at Lahore, in which he includes the Jaipur carpets, he remarks that it is wholly distinguished from them "by the remarkable series of Western devices superadded on the principal field," viz., "the coat of arms of the Girdlers' Company, the arms of the donor, and two panels representing the ornamental rendering of a bale of goods, bearing R. Bell's initials and his trade mark." He points out its defects, viz., angularity and stiffness of the interlacing stems, awkward interruptions of the floral pattern for the introduction of the European devices, which, he thinks, were due to the carpet having been produced at a time when the best period of carpet designing was already past, which he considers to be best illustrated by the famous carpet from the mosque at Ardebil in North-West Persia (now in the Victoria and Albert Museum at South Kensington), which was woven by Maksud of Kashan, about a century before, or in the year 1540 of the Christian era—or at the time of Shah Tamasp of the Safi (Sefavide) dynasty of Persia, which expelled the Turkomans.

I have carefully examined this carpet, by the courtesy of the Clerk of the Girdlers' Company, and consider that it is of the type of the majority of the Jaipur carpets, and that, although it may be in design (for the reasons given by Mr. Kendrick, in which I concur) somewhat defective, it is in execution equal to most of them. It serves to prove, moreover, that the labels on these carpets are to be read not merely, as was often stated, as indicating that they were brought from Lahore, but that they were actually made there, as I endeavoured to show on other grounds at the beginning of this monograph. At an earlier date, so persistent was the tradition at Jaipur that they were spoils of war which were brought in the time of the Emperor Akbar from Kabul by Maharaja Man Singh of Jaipur, that I inclined to the theory that they were actually made in Herat, instead of being produced in Lahore under the instruction of persons who were brought from that country for the purpose of founding the industry in India.

The question of symbolism in relation to carpets has been alluded to several times in this paper. Careful examination of the Jaipur collection (as, indeed, of many other examples of the work of the 16th, 17th and 18th centuries) does not seem to indicate that the persons who designed these fabrics had such ideas in their minds. Some of the ornaments may have originated as symbols of the beliefs and ideas of past ages, and being beautiful and also regarded, as Sir C. P. Clarke observes, as designs which were well established, and which, therefore, must be reverenced, they were continuously reproduced. Most of the animal and floral forms are, nevertheless, merely conventional interpretations of natural beasts, birds and flowers. In the "*shikargahs*," or hunting carpets (of which the ruins of several splendid specimens exist at Jaipur, portions of which are illustrated in the present work) the only exceptions which seem to be opposed to the above conclusions are the winged figures, the dragons, and such fabulous birds as the roc; but the Arabian Nights and similar works, and the experience of most persons who have lived in the East, shew that such creatures are really hardly looked upon as non-existent. Like the sea-serpent, there are many who do not regard them as fabulous. It is true they are not commonly seen, but may live in the depths of the jungle or forest, or in remote regions of the great deserts, with one or other of which all Orientals are familiar. As to floral forms in the Persian carpets, excepting such conventional forms as the palmettes, there is no extreme departure from types which were well known in the country. These flowers are to be found in more clearly recognisable forms in the pictures with which books of the same period are illustrated. Even palmettes are found in the ordinary fresco work of buildings of the period at Agra. The Oriental artist has not, until recently, lightly thrown aside the designs and ideas of the past, but has slowly and continuously incorporated with them that which is new. If something new has been discovered, it has been long before it has established itself. Now, however, since the world has been upset by the facility and rapidity of communication, all the old ideas have been overthrown, and greater changes have been effected in a single generation, both in the East and in the West, than those which took place of old in a millenium. We find that the Indian is more eclectic than the Persian, and thus we have in so much of his work elements which have come to him from many different parts of the world, and which are, therefore, characteristic of many different races and nations. For a time, as was the case with the carpets which were made in Akbar's factories, in which purely Persian fabrics were produced, he turns out copies only; but very soon his productions are modified by his own ideas, environment, and education, with the result that very little remains of the last new influence, and so when the Jails took over the Emperor's industry, very little had survived of it from his time, and, unfortunately, little that was good.

DESCRIPTION OF THE JAIPUR CARPETS.

The following is a list and general description of the Jaipur carpets which, for various reasons, I judged it desirable to photograph. It is necessary to note, however, in the first place, that though the Herat carpets often had a groundwork of silk, one or two only of the Jaipur collection have it. The bulk of them have a foundation of strong thread, which terminates, however, as do the Turkoman carpets, in fringes. One point of great interest about all these fabrics (including the Girdlers' carpet) is that, in spite of the roughest usage, they have retained most of the brilliancy of their colouring, which has become, perhaps, even more harmonious and mellow than at first by the wear and exposure of nearly three centuries. The London carpet, I was informed, had suffered in this way for more than two hundred years. Many of the Jaipur carpets were lent for marriage and other feasts in the city, and Sir C. P. Clarke and I discovered a number of them in a storeroom which was open on one side to the weather. They had even served as a resting place for the dogs. Happily, they are now valued as they deserve to be, and it has been a great pleasure to me to have been instrumental in preserving them, and in inducing the enlightened and generous chief of Jaipur (Maharaja Sir Madho Singh Bahadur) to lend some of them from time to time to the carpet factories at Ajmere, Alwar, Agra, Lahore, Allahabad, Amritsar and Delhi for reproduction, thus helping to revive a valuable art industry in some of the ancient capitals in which it was started by the great Moghul emperor.

No. 1. Valayati (Northern) carpet. Length, 13 ft. 9 in.; width, 5 ft. 7 in., or 8·53 square yards; cost, Rs.57 as.1, or per square yard, Rs.6 as.11; date, 1 Rauzan, San 1071, or April 20th, A.D. 1661. This is a very typical carpet of the Herat type, both in colour and design. The ground of the field is red, and that of the main border a dark indigo blue. The leading features of the design in each case are the fan and cup palmettes arranged in a very regular and bold manner and united by trailing creepers. The so-called cloud pattern is especially prominent. Some of the ornaments in the border appear to be pomegranate buds.

No. 2. Rádar, or Lahore, or Gokaldas carpet. Imperial yards square, 11. Length, 16 ft. 3 in.; width, 4 ft. 5¼ in.; cost, Rs.10 as.12 per yard, or (average) Rs.123 as.10 per *than* or piece; date, 15 Jílkád, San 1072, or June 23rd, 1662 A.D., the time of the Mirza Raja, Jai Singh of Jaipur; re-measured in A.D. 1701.

No. 3. Length, 32ft. (of piece photographed, 17¼ft.); width, 12ft. 5in.; total area, 44·15 square yards. The carpet was bought at Lahore and sent to Amber by Atal Top. It cost Rs.895 as.15, or Rs.8 as.14 per yard. In two carpets, the second of which was about 50 15-16 royal yards square, the cost was a little over Rs.9 as.5 per English square yard, a considerable sum at the time. It is stated that the date of one carpet was 11th November, 1655, and of the other 16th September, 1654. There are later numbers, as in 1658 and in 1690, which appear to refer to re-measurement. There are several labels on other specimens, in which case the earliest is given. The carpet was intended for the side room in the front apartment. This is the first of a series of designs in which the main field of the carpet, and even the central broad division of the border, are filled with erect sprigs of conventional flowers. In all cases the floral stems spring from tufts of leaves. Amongst the flowers are roses, pinks, tulips, irises, carnations and lilies, reminding one of that gem of the Persian provinces, Khorasan, of which the poets write that its meadows were rose gardens standing in beds of tulips, lilies and anemones. The flowers in the borders all face inwards, but those in the field all look one way, so that the carpet was intended, one would judge, to be the upper one in the presence chamber or the *sarandaz*. The ground colour throughout is deep red, and small sprays of flowers fill up the spaces between the larger ones. The guards or minor borders are filled with creepers in harmony with the general design.

No. 4. Lahore carpet. Length, 17 ft. 11½ in. (12 ft. 4 in. photographed); width, 6 ft. 6½ in.; or 11·12 square yards. There was originally a second carpet. Date of first, A.D. 1655, and of the second, September 19th, 1658. Cost, Rs.108 the pair, amounting to about Rs.5 per square yard. The carpet was brought from Amber to Jaipur in 1875. In the border, in the midst of the palmette ornaments, there are flowers of an Amaranth such as the "Love-lies-bleeding," similar to those which appear also in the Girdlers' Company example of Lahore work. In the field, the larger palmettes are most admirably connected with each other by trailing stems and by finely designed flowers of several kinds. The border guard strips are somewhat peculiar, the outer being a modification of the latchhook pattern, and the inner being composed of diagrammatical forms of a cruciform flower of some kind. The central ornament in the field is formed by four fan palmettes which spring from the angles of a diamond.

No. 5. There is no label. Length, 16 ft. 9½ in.; width, 5 ft. 9 in.; area, 10·73 square yards. The arrangement of ground colours is the reverse of No. 4, and the opposite of the usual one. The ground of the field is blue, and that of the somewhat narrow border red. The chief palmettes in the former are displayed as medallions, and the arrangement is somewhat of a diagrammatic character. In the general stiffness and character of the design, it is more Tartar than Persian. Every alternate principal ornament in the main border is a very conventional group of lilies or lotuses, some of which face

outwards, others inwards. The simple trailing creepers on the outer and inner border guards are worthy of note. On the whole, this carpet is extremely interesting both in its design and in the harmonious treatment of bright primary colours.

No. 6. Old Imperial carpet from Daulatabad. Length, 22 ft. 1 in.; width, 7 ft. 11½ in.; area, 1953 square yards; value, Rs.75?; date, 11th November, 1634. There is, however, another label dated 1st March, 1690, which says it is a Lahore carpet; and yet another, giving the date 11th November, 1655.

No. 7. This has no label. Length, 24 ft. 3 in.; width, 9 ft. 1 in.

No. 8. No label. Length, 58 ft. 3 in.; width, 16 ft. 9 in. This is one of the most regal carpets in the Jaipur collection. It contains all the best elements of the Herat type, as palmettes of different kinds (especially the wreath variety), the cloud, and the great bent rose leaf, which, in most graceful curves, seems to dominate the whole picture. The different forms are united by delicate stems sweeping round in graceful curves. The beauty of the design and the exquisite harmony of the colouring are most marked, perhaps, in the border, the outer guards of which, though quite unobtrusive, are also as charming as the rest of the work. Its large size led to its common use for Durbars; and yet, after two hundred and fifty years or more of such rough work, it is not only in good preservation, but its colours are still as beautiful as those of a garden of flowers, and a joy to all beholders. I have often sat upon it and enjoyed the contemplation of its reposeful beauty.

No. 9. No label. Length, 36 ft. 11 in.; width, 12 ft. 8 in.

No. 10. Label illegible. Length, 13 ft. 6 in.; width, 5 ft. 9 in.

No. 11. The design of this carpet is somewhat formal. The usual forms repeat each other in a geometrical fashion. The border, however, is interesting. It is composed of palmettes and cypress trees, each of which is framed by a wreath of small flowers and is separated from its neighbour by a spray of highly conventionalized lilies. A narrow cable runs round the field.

No. 12. Length, 12 ft.; width, 9 ft. 10 in. This small carpet, notwithstanding the stiffness and geometrical plan of its ornamentation, is interesting, because it shows what real masters of design the persons were who were responsible for it. The border is peculiarly a triumph from this point of view. A pineapple or thistle-like figure is also introduced.

Nos. 13, 14, 15. No. 13. Length, 6 ft. 10½ in.; width, 3 ft. No. 14. Length, 5 ft. 4 in.; width, 2 ft. 7 in. No. 15. Length, 4 ft. 7½ in.; width, 3 ft. 1 in. The small rugs which bear these numbers are of similar type to No. 12, and the observations which were made regarding it may be repeated. In No. 13 the field is filled with stiff trees or shrubs in the midst of palmettes, and round about them are many birds of different kinds with gorgeous plumage. The original rug has maintained the beauty of its colouring, though now worn nearly down to the warp threads, but a copy, which was made at an Indian jail not twenty years ago, has already faded almost beyond recognition.

No. 14 is a reproduction from the Alwar Jail, and bids fair to endure.

No. 15. The peculiarity of this rug is that it was made on a silk foundation.

No. 16 is similar in type to No. 12, but has, in addition, in the fine border, some rosettes and examples of the cloud, and drooping sprays of leaves, with the introduction, here and there, to fill up bare spaces, of small dots, hooks and leaflets, a device which shows how keen and subtle was the artistic sense of the old Oriental carpet workers. Mumford has already been quoted to show that this latter feature is of nomad or Turkoman origin. Another of the beauties of these old carpets is revealed in the fact that the design throughout the field is continually modified from the top to the bottom of the fabric, though the unity of the work is always preserved. This is one of the charms of such textiles, and it is not wonderful that those who sit upon or near them in Durbar, in studying the intricate and beauteous mazes of such charming creations, find the weary hours pass less painfully than might be expected. The outer of the two inside border guards has a peculiar little reciprocating pattern such as, on a larger and more elaborate scale, is a not uncommon characteristic of designs for dadoes, pavements, etc.

No. 17. The bent rose leaf is the prevailing ornament of this carpet. In the border it is arranged in a most elegant double festoon, being only connected at distant intervals by a floral bud which is cut straight through by a leaf. In the field, the ground of which is red, there are some very beautiful palmettes which are connected by rose leaves and delicate tendrils. The design is especially graceful, reposeful and pleasing.

No. 18. Length, 19 ft. 5 in.; width, 10 ft. 9 in. In No. 18 we have a very different type from the others. Sprigs of flowers are displayed in the interstices of a geometrically arranged trellis-work. In the field the spaces are diamond-shaped, of which the alternate ones are divided into four smaller ones of the same form. The larger openings usually contain three irises or other flowers, but the uniformity is broken by a row here and there of four large and four small flowers which spring from a common centre. In the smaller frames, single buds are arranged in groups of four. The border frames are octagonal in form, and the floral forms are dissected and geometric in plan. The ground colour is red.

No. 19. Length, 19 ft. 5 in.; width, 8ft. 1 in. Transferred from Amber to Jaipur A.D. 1875. We have here a grand display of flowers and geometrical forms dealt with in the boldest fashion. In the centre of each end of the carpet field is

a fine octagonal medallion, and round it are magnificent sprays of flowers and leaves connected by string tendrils. Quarter medallions fill up the corners of each half of the carpet. The border is remarkable. It is composed of medallions which are arranged in a reciprocating manner, the larger half of one being opposed to the smaller half of another, and each double portion is set in the opposite direction to the other. The centre of each is occupied by a palmette, and the power and taste of the designer are specially shewn by the apparently careless, yet artistic, fashion in which he runs two palmettes into each other and alters the shape of his medallion. The outer border guard has also a reciprocating pattern which is like the crenellations of the wall of a mediæval fortress.

No. 21. Width, at one end 7 ft. 5 in., in the middle 3 ft. 4½ in., at the other end 4 ft. 9½ in.; length, 13 ft. 8 in.; irregular shape; has the following dates:—11th Nov. 1655, 27th Aug. 1654, 18th June 1661, 26th June 1657, 1st April 1666, 23rd Nov. 1701; was sent by Atal Noh from Lahore; area, 8·11 square yards; price, Rs.97 as.11 p.9, or Rs.12 as.3 p.5 per yard. This is one of three carpets, of which the centre is round to go beneath a dome, while the two end ones are shaped to fit the circle on their insides, and their outer sides fit the ends of the oblong room. The field in all these carpets is filled with sprigs of flowers like those in Nos. 3 and 24. All the patterns face in towards the centre, and some ingenuity is shewn in designing the corner sprigs. The fellow carpet to this is the one of which the details have been reproduced in Part I. (1 to 21) of this work.

No. 22. (*a*) Length, 13 ft. 4 in.; width, 6 ft.; dates—7th April 1666, 30th March 1698, 13th Dec. 1701. (*b*) Lahore carpet, sent by Atal Noh; value, Rs.102 as.3, or Rs.5 as.5 per square yard; dates—11th Nov. 1665, 21st June 1659, 26th June 1657, 27th Aug. 1654. This carpet differs from No. 3 chiefly in the arrangement of the flowers, as those of one side of the field face those of the other half. They are also more stiff and formal.

No. 23. Length, 24 ft. 1 in.; width, 8 ft. 1 in.; cost, Rs.175 as.4; two carpets of this kind had a total area of 46 square yards; dates—11th Nov. 1655 and 1st July 1659. The main border of this carpet is very similar to that of No. 20, but it is somewhat more regular and pleasing. The corner combinations are treated with the same skill, and the resources of the designer are especially shewn in the diversity and charm with which he treats the border guards. In the field itself, the combination of great fan palmettes, the Amaranthine and other floral forms, and the exquisite way in which they are united by tendrils are very fascinating.

No. 24. Length, 14 ft. 9 in.; width, 5 ft. 3½ in.; dates—31st March 1690, 12th Dec. 1701, 23rd Aug. 1664; 7th April 1666. In this carpet the arrangement of the field is geometrical. The ornaments are palmettes and great leaves. The border is formed of a double wreath of palmettes and rose blossoms. The inner border guard is of an unusual light blue colour.

No. 25. Lahore carpet. Length, 20 ft. 2 in.; width, 8 ft. 4⅛ in.; dates—(*a*) 15th Jan. 1650, (*b*) 29th April 1650, and 12th Nov. 1639, (*c*) 31st Mar. 1690, and 23rd Nov. 1701. This is one of the earliest carpets.

No. 26. Length, 18 ft. 0¼ in.; width, 6 ft. 6¼ in. The carpet is much less crowded than usual, and the palmettes depart from the common type. They are linked together with some beautiful flowers of the lily type. The border is open and noble, being composed of palmettes and wreaths of "Love-lies-bleeding" and other red flowers. The pattern of the outer border guard is of the latchhook variety, and that of the inner of cruciform flowers.

No. 27. Diameter one way, 13 ft. 11 in., the other way, 13 ft. 2 in.; dates—Lahore carpet, 30th Aug. 1655; price, Rs.204 as.13 p.6; (*b*) 20th June 1657; (*c*) 12th June 1661, 6th June 1661, 13th Dec. 1701. This is the central carpet for No. 21. The flowers face inwards towards the centre of the room, as do those in the end carpets. The central medallion is cleverly arranged. Two cypress trees in the middle have their tops pointing away from the sides of the room, for which these interesting fabrics were doubtless designed. The earliest date on the carpet is 1655. The rooms for which they are used were built about 1630.

No. 28. Length, 30 ft. 2 in.; width, 8 ft. 9 in.; dates—20th Mar. 1690, 23rd Nov. 1701, 10th Nov. 1655; cost, Rs.127 as.8. The singular diversity of the designs of the Jaipur carpets is again illustrated by No. 28, in which either a huge pink or a green mulberry-like fruit takes the place of the bent rose leaves on other fabrics. The main border, moreover, is bounded by a cable edge, such as some authorities think is of Italian origin. It is common, however, in the Taj Mahl and other buildings at Agra, and may point to an Indian modification of the Herat design. In the border, and even in the field, there are stripes of the ground colour of very much lighter shade than the rest. This peculiarity is common to all the best Oriental fabrics, even in the famous Ardebil carpet, and it is this unevenness of colouring which is probably the primal cause of their beauty and their want of formality and stiffness. It is in striking contrast with the perfection, from a manufacturing point of view, of modern fabrics, which are really too uniformly equal to give a satisfactory impression. The yellow ground of the great border, and the white one of the inner guard, are further but pleasing variations from the usual design.

No. 29. Length, 13 ft. 3 in.; width, 6 ft. 11½ in. This carpet is less beautiful and finished than most of the series, but its green border and the medallion in the corner of it are peculiar.

No. 30. This carpet belongs to the same set as Nos. 21 and 27.

No. 31. Length, 15 ft. 1½ in.; width, 7 ft. 6 in. The field is broken up into diamond-shaped compartments, in each of which is a *guldastar*, or a sprig of a flower, drawn in a very formal style. Flowers of the rosette form and of the same type united by creepers fill up the border, and the outer guards are bounded by the cable pattern.

No. 32. Length, 11 ft.; width, 5 ft. 4½ in. This is a bold example of the most frequent Herat pattern. The palmettes and bent rose leaves are especially well marked in the border. They are disconnected by a peculiar formal framework.

No. 33. The usual elements are ranged in this carpet in formal lines. In other examples, an ornament which appears prominently here seems to be intended to represent a pine cone. In the carpet under notice it looks more like a pineapple, or it may be a thistle head. The bent rose leaf (the reputed fish), enclosing a palmette, which, in some cases, has a rosette instead of a palmette, is a well-known Herati border.

No. 34 is one of the finest of the Jaipur series. There is a beautiful great medallion in the centre. The cloud ornament appears in it, and in a variety of colours in the field and border. The latter, in which the leading ornament is an unusual form of the fan palmette, is further characterized by a most peculiar double framework in red and yellow; and the dark green ground is in some cases daringly broken by strips of bright blue—an accident, it may be, but effective. Even now, the carpet is very fine. It must have been magnificent when nearly new.

No. 35. Length, 26 ft. 2 in.; width, 10 ft. 4½ in. There is a magnificent diamond-shaped central ornament of intertwining clouds, which terminates at each angle in a fan palmette. This form of palmette, as well as the cup-shaped variety, is especially well drawn. The corners are very cleverly designed, and the colouring is everywhere rich and harmonious. The border is very wide and magnificent.

No. 36 is even more charming than No. 35. The curves of the great rose leaves, several of which are in some places linked together, and of the clouds are extremely beautiful, and the general arrangement is most graceful. The palmettes and buds are the work of a master, and the perfect harmony of the colouring is most satisfactory and pleasing.

No. 37. Though now but a well-worn fragment, enough remains of the fabric to show that it was a carpet of extreme interest and beauty. The design, which was carefully worked out by Sir C. P. Clarke, was reproduced at the Agra Jail. One of the copies is suspended on the wall of the Indian Section of the Victoria and Albert Museum at South Kensington, and another used formerly to hang in a corridor at Osborne House. The leading feature is a shield-like medallion of interlacing cloud patterns. Great leaf-like scrolls and tendrils connect the oval palmettes in the field, and the whole is bounded by a wide border of wreaths of bent rose leaves. The colouring of the original is especially rich; but, in this respect, the reproduction has been, I think, less successful, and the curves seem also to be somewhat stiff.

No. 38. At Jaipur there are several examples of *shikargah* or hunting carpets. The best is a huge double one. It has two square panels which are separated and surrounded by a splendid broad border, on one side 2 ft. 7½ in., on the other 3 ft., and between the two panels 2 ft. 4½ in. wide. In this band large fan palmettes are linked together by two elegant green and red bands, which are themselves covered with flowers, of which the prevailing colour is yellow. Delicate tendrils of red flowers and leaves fill up the cream-coloured field between the bands. Outside the whole is a narrow red guard. The upper panel, 8 ft. wide and 9 ft. 3½ in. deep, has a yellow border or guard. In the centre is a lozenge-shaped medallion, the ground of which is dark red, and the angles are cut off by quarters of the same figure and are of the same colour. The remainder of the panel is a deep blue. From each angle of the rhomb rises a stiff yellow cypress tree. Very conventional shrubs spring from the bases of these cypresses, and on their branches sit small birds of many different species, with plumage of many hues. In the remainder of the field, in the midst of flowers, besides an occasionally magnificent bird, there are well-known beasts of all kinds, such as tigers, panthers, spotted deer and antelope; but, in addition to these, we find stags, dragons, and other animals which have small wings. Huge green monsters fighting with bulls are shewn in the corner medallions. All these birds and animals are arranged so as to look towards the central lozenge, which contains, besides the creatures already mentioned, two pairs of camels engaged in deadly combat. The lower panel of the carpet, 8 ft. by 10 ft. 7 in., has a deep Kermes red ground. In the lower part there are large flowering sprays, and above them what appear to be huge grasses or small trees, and still higher more floral sprays; animals, both natural and fantastic, many of which are engaged in deadly combat—as, for example, a dragon with a winged monster or *kyalin*, a tiger with a spotted deer, or two antelopes. There are cocks fighting and singing birds, peafowl, and the fabulous roc. This panel is surrounded by a blue border. The two vertical halves generally repeat each other, but the colours of the animals and flowers, and minor details are a good deal varied. The bands, if carefully analyzed, appear to be made up of highly conventionalized red and green animal forms, perhaps lizards, with heads and tails, and the palmettes are of different colours and vary much in detail, the most

common having a dark blue ground. In the upper half of the carpet, these are separated from each other by similar palmettes with a light blue ground, and in the lower by others in which the principal colour is yellow. In every way, the aim of the artist seems to have been to surprise and to excite speculation and enquiry. The total length of the carpet is 29 ft. 6 in., and its width is 14 ft. In Plate XCVIII. of the present work, the upper part of the upper panel is reproduced, and in Plate XCVII. we have the right-hand corner of the bottom one.

No. 39. Plate XCIX. represents the wide outer border of another of the *shikargah* carpets of Jaipur, and Plate C. depicts a portion of its field. It contains an even greater diversity of animals than No. 38. The floral forms are more bold, and the border is so intricate as to be difficult to describe; but its general scheme can be understood from the plate.

A fine carpet, which is now in the Jaipur Museum, was reproduced at the Lahore Jail from a careful study of a fragment. It has an innumerable number of small birds in the field and border. A third (the mere drawing of which took a year to make), though smaller than the first, contains a far larger variety of animals and birds.

GENERAL DESCRIPTION OF THE ILLUSTRATIONS.

In the present work there are one hundred and fifty plates arranged in six parts, each containing twenty-five plates. In addition, are an old map and several reproductions of title pages and illuminated borders from Persian books, one of which, a 16th century Persian design, is used for the enrichment of the pages of the text. These latter show that at the same period, the artists who were engaged on other work than carpets were acting under similar influences as those who designed these beautiful fabrics. A visit to the Indian Section of the Victoria and Albert Museum at South Kensington, and examination of its varied contents, will convince the student of the truth of this statement.

The first four parts of the work are devoted to the Jaipur carpets. The fifth is reserved for the famous Ardebil carpet, which is now one of the glories of the Indian Museum; and the last part contains, in addition to Persian carpets, a few from Turkey, which have been included in order to illustrate some of the main differences in design and workmanship between them and the Persian examples which have been referred to in previous pages of the text.

Contents.

The old map which has been reproduced is almost as inaccurate as were the ideas at the time it was published of the places of manufacture, and the attainments of the people who made the carpets which are the subject of this work.

Jaipur Carpets. Plates I. to C.—Part I. opens with Plate Ia., a plan of one of the end carpets which were made for the Jai Mandir and the Jas Mandir, the two principal apartments of the Palace of the Mirza Raja (Jai Singh) at Amber, the old capital of the Jaipur State, which were built about 1630 A.D. A full description of these carpets is given under the heads Nos. 21, 27 and 30, page 13 of the text. No. 30 is the one selected for illustration of a large number of separate flowers.

Plates I. to XXI. The flowers have been carefully drawn to scale and correctly coloured from facsimiles of the originals, which were made by Indian artists under the supervision of Sir S. Jacob. No attempt has been made to name the flowers, because, although in most cases no difficulty would arise in identifying them, it would not be easy to prove what others which have been highly conventionalised really represent. It is hoped that the reproductions will be useful in many ways besides the manufacture of carpets. Similar floral forms are employed in all the Indian and Persian textile industries, as well as for many other decorative purposes, such, for example, as the ornamentation of walls and of books and their covers.

Plate XXIIa. This is the plan of another Jaipur carpet, in which flowers have been arranged in a kind of lattice or trellis work. A carpet of this kind is described under head No. 18, page 12. The outer doors of temples and palaces, as for example those of the famous Sikh shrine at Amritsar in the Panjab, are ornamented in exactly the same way, thus serving to confirm the view that carpets were designed in the first instance for use as hangings rather than as coverings for the floor. The trellis-work and flowers on these doors are of hammered metal in high relief, and in these cases, as well as in the carpet now described, the flowers are upright and are much more conventionalised than in the rugs which were made for the floors of the Amber Palace. In the latter the flowers radiate from the centre of the room and were obviously intended to be seen flat on the ground.

Fifteen plates (No. XXII. Part I. to No. XXXVI. Part II.) are devoted to the details of the above carpet.

Plate XXXVII. Part II. One of the corners of a carpet, drawn to three-fourths of the scale of the original, shows how admirably the artist adapted himself to what has always been a difficulty. Reference was made to this point on page 7. The plate also illustrates the use of dots, hooks and leaflets to fill up bare spaces, a feature which as stated on page 12 (Carpet No. 16) is of nomad or Turkoman origin.

Plate XXXVIII. represents a portion of the beautiful border of No. XXXVII., and

Plates XXXIX. to LIV., Part III., are full-sized reproductions of flowers or flower sprigs from the field of the same carpet.

Plates LV. and LVI. We have in these plates the corner and border of a carpet of a more geometrical type than those latterly described. The medallion, which is said to be characteristic of Mohamedan if not Turkish influence, now appears. The style is more severe and less pleasing.

Plate LVII. This is a good example of the vase of flowers which is so very characteristic of much Persian work. Not only do we see it in carpets, but on a larger scale it is repeated with great profusion as a decoration of both the outer and inner walls of houses. In India, palaces and ordinary house fronts are covered with such vases of flowers; so are many textiles, particularly if they are to be used as hangings, or as the kanats or walls of tents. In the old palaces at Amber, and especially in the Jai and Jas Mandir, for which the carpets described in Part I. were designed, the dadoes of the walls of the rooms are enriched with most exquisite ornament of this kind, carved in relief in a peculiarly beautiful marble. Other rooms contain panels of similar work executed in glass mosaic, or in stucco in low relief. The illustration is taken from the field of the carpet.

Plate LVIIIA. Plan of an end carpet similar to Plate IA. The remarks on page 13, Carpet No. 28, may be read in this connection.

Plate LVIII. In this plate, besides the floral sprigs, we have a rather crude form of pine or cypress, and scattered leaflets or hooks, which point to the nomad or Turkoman influence already described. In the border it will be noted that stripes of darker colour are introduced into the indigo blue ground, giving shade and perhaps that amount of carelessness in workmanship which may be the secret of artistic perfection as well as of the pleasure which good Oriental carpets afford us.

Plate LIX. A corner quarter of one of the most magnificent of the Jaipur carpets, described as No. 36, page 14. The skill with which the main features of the field are carried out in the broad band of the border is very striking.

Plates LX. to LXIII. These details of Plate LIX. are especially selected to show the perfection and variety of colour and design of the different kinds of palmettes which form such beautiful and marked features in the ornamentation of the more noble Persian carpets.

Plate LXIV. Some of the most remarkable features of the larger Persian carpets are seen in this carpet, as, for example, the cloud band, referred to on page 4; the reciprocating pattern of the inner border-guard, mentioned at the top of page 13; and the various forms of palmettes.

Plates LXV. to LXVIII. The principal details of Plate LXIV. are carefully reproduced in these illustrations on the full scale.

Plate LXIX. This carpet is described under the head No. 37, page 14, and a reproduction of it is exhibited as 2796 of 1883 in the Persian portion of the Indian Section of the Imperial Victoria and Albert Museum at South Kensington. With the permission of H.H. the Maharaja of Jaipur, I lent the original, a very frail but still beautiful fragment, to Sir C. P. Clarke for reproduction at the Agra Jail. I have already remarked that, in some respects, the copy seems somewhat stiff and the colour crude, but it is possible that if it were trodden under foot for a time, it might become more mellow in tone and even less rigid in outline.

Plates LXX. and LXXI. Full-sized details of Plate LXIX.

Plate LXXIIA. This is an outline plan of a lattice or trellis carpet, but the trellises form part of the design and do not serve merely as compartments. The floral sprays creep over the lattice, or are turned round it in graceful fashion. The main border and its guards are filled up with trailing creepers, and the whole design gives a charming representation of naturally free movement and grace.

Plates LXXII. to LXXV. Full-sized details of Plate LXXIIA. The dark Kermes red ground comes out particularly well in these illustrations.

Plate LXXVIA. Outline of a fine carpet. The main border contains cypress trees and geometrical stiff palmettes, which are surrounded by wreaths of flowers. Between them are bouquets or sprays of very conventionalised lilies, as described under No. 10, page 12 of these notes. The field is a very elaborate one. It is filled with large leaves or catkins and somewhat stiff palmettes, and the cloud or Shri may also be distinguished.

Plates LXXVI. to LXXIX. Details of Plate LXXVIa.

Plate LXXXa. Outline of a carpet. It is not very dissimilar to Plate LXXVIa, but the design is far more stiff. The colouring, however, is good.

Plates LXXX. and LXXXI. Details of Plate LXXXa. The fine colouring comes out well in these illustrations.

Plate LXXXIIa. Outline of a similar carpet to Plate LXXXa. The geometrical design seems to be the work of workmen or children rather than of artists, or perhaps of persons who attempted to reproduce patterns which were too difficult for their comprehension. The outer border-guard is particularly weak, being made up of a sort of chess-board pattern.

Plate LXXXII. A detail of Plate LXXXIIa.

Plate LXXXIII. This is a magnificent carpet, of which the principal features are a great rhomboid or diamond-shaped medallion in the centre; fine examples, in different colours, of the cloud; splendid palmettes of all kinds; and a glorious border, in which palmettes are separated by two fantastic frames of red and yellow scrolls or bands.

Plates LXXXIV. to XCIII. Ten details of Plate LXXXIII.

Plate XCIV. The border of this carpet is its most remarkable feature. Not only are the medallions, each of which has a palmette in the centre, unusual in form and arrangement, but their colouring is very varied. Most of the Herat elements appear on the red ground of the field, yet they are somewhat stiff and formal.

Plate XCV. A full description is given under the head No. 28, page 13.

Plate XCVI. This carpet differs very much from all those which have gone before. The blue ground is broken up into compartments by what appear to be thorny stems of stiff palmettes. Flowering plants fill the field, and we observe also a vase of blossoms and rich brown iris-like flowers. The main border is difficult to describe, but the chief ornaments are light blue and buff scrolls on a rich Kermes ground.

Plates XCVII. and XCVIII. These *shikargah* or hunting carpets are described at length under the head No. 38, page 14. Plate XCVII. represents a portion of the lower panel. In Plate XCVIII. as much of the upper panel as seemed necessary is depicted.

Plates XCIX. and C. The descriptions are given on page 15, under No. 39.

Plates CI. to CXXV., Part V. The whole of this part is devoted to the Ardebil carpet, which is exhibited in the Persian Gallery of the Indian Museum at South Kensington. A condensed account of this beautiful fabric appeared in the *Daily Telegraph* newspaper, and was republished in a circular regarding the present work. A special pamphlet of 27 pages, written by Mr. Stebbing, was also published by Messrs. Robson & Sons, of London, in 1892. It would, therefore, be out of place to give a lengthy description of the carpet on this occasion. It will suffice to preface the few remarks which follow by an extract from the notice in the *Daily Telegraph*, and to refer briefly to Mr. Stebbing's account.

"In the Indian Section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called 'the abode of felicity,' is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500) exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave 'of the Holy Place, Maksoud, of Kashan, in the year of the Hegira 946,' corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of 'the Holy Place,' executed this marvellous

work, admirable alike for its fineness of texture, its beauty of colour, and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants."—(Extract from *Daily Telegraph*).

Mr. Stebbing informs us that Ardebil was the holy city, in which was the tomb of Hyder, grandfather of Tamasp, who was slain at Shirwan and was regarded as a martyr, as he died in avenging the death of his father Sheikh Safi. Ardebil is a town in the province of Azerbaijan in Persia, 110 miles east of Tabriz. It is annually visited by numbers of pilgrims to Sheikh Safi.

Attentive examination of this superb carpet, which is in an admirable state of preservation, shows that it has many of the characters which have been from time to time referred to in these notes as peculiarities of all the best examples of Persian work. There are many varieties of tone and colour of the wools, as well as of the different forms of the ornaments, which prove that those who made the carpet, though they adhered to a general design, were free to use their experience and innate artistic sense to produce a work which should not be formal, but which should vary in all respects, as might a meadow or flower garden, as seen from different points of view and under different aspects.

Plates CXXVI to CL., Part VI. With the exception of the last five plates, the whole of Part VI. is devoted to the illustration of specimens which are exhibited in the Persian Gallery of the Indian Section of the Victoria and Albert Museum at South Kensington, and the special thanks of the publisher are due to the Board of Education for permission to use them, and to the officers in charge of the collection for information kindly afforded. He desires also to express his obligations to Mr. Cecil Smith for allowing him to use Plates CXLVI. and CXLVII., and to Sir C. Purdon Clarke for similar courtesy in regard to Plates CXLVIII. to CL.

Plates CXXVI. and CXXVII. respectively represent the right hand bottom corner and a portion of the left side of the centre of the field of Exhibit No. 719 of 1897 in the Museum Catalogue. This is described as a woollen carpet, Persian, 17th century. It was purchased for £200. The length of the carpet is 17 ft. 1 in., width 10 ft. 10 in., but the top has been cut off. It is probably only part of one of the side carpets of the usual durbar set of three. The two sides are repeats of each other. The general ground colour of the field is red, and of the border blue.

Plate CXXVIII. (Museum Catalogue, 544 of 1905) is a reproduction of nearly all the right hand side of what is described as a portion of a carpet woven in cut woollen pile upon flax warps, and as being Persian of the 16th century. It was bought for £48. Several carpets of this kind will be found in the Jaipur collection, but all of these are far more beautiful in design as well as in workmanship. The trellis is formed of serrated, sword-like leaves, and the compartments contain floral sprigs. The colours are rather crude.

Plate CXXIX (Museum Catalogue, 23 of 1883). Length of carpet, 16 ft. 9 in.; width, with a break of one side which is irregular, 7 ft. 9 in. It was bought for £308, and is described as a woollen carpet, Persian, 16th century. It is oblong in shape and the four corners are of the same design. In the centre there is a fine yellow octagonal medallion with curved edges, which is divided up into compartments by beautiful blue bands. The general colour of the field is red, and on it are woven figures of animals fighting with each other. The most interesting medallions are the corner ones. The right has been copied. It contains three winged figures, which are probably fairies. The one at the apex is somewhat grotesque and has either claw-shaped hands or hands covered with the skins of animals. Such fairies are described and illustrated in Persian books. On the lap of one of the figures is a fawn and the other holds a peacock. Persian carpets on which such figures are delineated are rare.

Plate CXXX. (without number or description in the Museum Catalogue) is the left hand bottom corner of the carpet. There is a blue medallion in the centre, and on the red field are somewhat coarse repeats of leaves.

Plate CXXXI. (Museum Catalogue, 364 of 1897). Reproduction of the right hand bottom corner up to a little beyond the centre. The carpet was bought for £160, and it is described as a Persian woollen carpet of the 17th century. The two sides of the carpet are repeats. The principal feature is that most of the flowers in the field are arranged in the favourite Persian form of the bouquet or *guldastar*. The ground is red and several varieties of the palmette are displayed. The main border has a dark blue ground, on which there are narrow bands of floral scrolls.

Plates CXXXII. and CXXXIII. (Museum Catalogue, 1 of 1888). Length, 11 ft. 11½ in.; width, 6 ft. 7 in. Described as a woollen carpet, Turkish, 16th or 17th century. It was bought for £80. Plate CXXXII. represents the left hand bottom corner, and Plate CXXXIII. the centre red medallion. The carpet is small and it has a narrow yellow border. The design represents leaf scrolls and flowers, and the workmanship is coarse. It seems to be a somewhat rough Persian and not a Turkish fabric.

Plates CXXXIV. and CXXXV. (Museum Catalogue, 476 of 1883). Length, 9 ft. 4 in.; width, 8 ft. 3 in. Described as a South Persian carpet, dating about 1530, and cost £250. The plates show respectively the right hand bottom corner of the border and the right hand bottom corner of the field, and together give a very good idea of the design. The right

and left sides are similar and appear to represent pyramids of flowers. The ground is red. On the border there are dark blue long and round medallions alternately.

Plates CXXXVI. to CXL. (Museum Catalogue, 601 of 1894). Length, 12 ft. 4½ in.; width, 10 ft. It is described as a goat-hair carpet of the 16th century and was bought for £300. It is an oblong carpet, and the two sides are repeats. The main border-guard has a cream-coloured ground divided up into reciprocating compartments containing oval medallions, in each of which there is a light-coloured cup or fan palmette on a sage green or dark blue ground. The outer and inner border-guards also contain beautiful palmettes and flowers linked together by a running vine stem. The field is filled with palmettes, the *shri*, and animals, most of which are natural, though there are several with wings. At the top of the carpet there are two fine stags, and below them two scarlet monkeys. There are also hunting leopards bringing down deer.

Plate CXXXVI. represents an ovoid palmette with a grotesque head in the centre. Out of it spring four *shris* or ribbons.

Plate CXXXVII. is chiefly devoted to a fine palmette about a third of the way up the left side.

Plate CXXXVIII. is the left hand bottom corner of the field, which displays several animals and a number of small palmettes and flowers of different kinds, which are very typical.

Plate CXXXIX is the left hand bottom corner of the border, which shows a particularly fine double palmette and some bold specimens of the *shri*. The band of the inner guard of the border is also well seen.

Plate CXL. represents another fine palmette.

Plates CXLI. to CXLV. (Museum Catalogue, 589 of 1890). Length, 17 ft. 8 in.; width, 9 ft. 8 in. Described as a woollen carpet, Persian, 16th century, which was bought for £150. This is a magnificent carpet. The workmanship is excellent and compares favourably with that of the famous Ardebil carpet which faces it in the Gallery.

The plates afford a good idea of its beauties. On the whole, the border is perhaps the most interesting feature. The main border is made up of reciprocating red and dark blue compartments of the Kangri or battlement type. The outlines of these compartments are formed in part of quaint grotesque cream-coloured lizards. The red ones are filled with light blue scrolls or knotted ribbons; and in the centre are two animals, a lion and a bull, in deadly combat. Similarly, in the blue sections, besides charming geometrically displayed floral forms, we find also a pair of quaint red dragons, or equally curious winged birds (Plate CXLV.)

In Plate CXLI. we have one of the large blue octagonal medallions of the field, which is broken up by light yellow bands into sections which contain beautiful palmettes and flowers. The large blue medallions of the field are connected by others of ovoid shape, which contain birds. One of these is represented in Plate CXLII.

Plate CXLIII. represents one corner of the border, in which the dragons are well shown.

Plate CXLIV. is taken from the centre of the field and represents a fine vase of flowers, which is supported by winged lions. On either side are flowering plants, grotesque lions and birds. The colouring is most harmonious. The four corners of this carpet are repeats.

Plate CXLVI. A corner of an original which is in the possession of Mr. Cecil Smith. It is said to be Persian, but approaches in design the more typical geometrical Turkish fabrics.

Plate CXLVII. is from a fragment of another carpet belonging to Mr. Cecil Smith. In an interesting paper on Persian textiles, which he read before the Society of Arts on March 29th, 1888, he remarked as follows:—"I have, however, two pieces [of carpet] which will serve to illustrate the difference between the floral and geometrical style to which I have already alluded. The first of these, unfortunately a mere fragment [the one now reproduced], has a special interest, inasmuch as it can be dated with certainty as far back as the first half of the 16th century. I got it in a place which was built by Shah Abbas in about 1586, and local tradition says that it was already old when he brought it there. Judging from the design, which recalls to me the freedom and simplicity almost of the Greek acanthus pattern, I believe this to be one of the earliest specimens in existence."

Plate CXLVIII. is a reproduction of a Turkish prayer rug which is the property of Sir C. Purdon Clarke, and is included in the collection in order to illustrate the differences between it and the Persian carpets. The geometrical forms of ornament are well marked, also the stiff medallions and the strongly contrasted blue and red colours of the field and border.

Plate CXLIX., which is taken from the centre of the field of a carpet which is also owned by Sir C. P. Clarke, presents similar points for study.

Plate CL. is taken from the border of the same carpet, and is chiefly marked by the rigidity of design of reciprocating Kangris or battlements.

Modern Indian carpets are made in the Jails, though to a more limited extent than formerly, as there is no desire to interfere with private trade, and in numerous private factories. As regards State competition with the latter, Sir G. Watt, in his official catalogue of the Delhi Exhibition of 1903-4, which was published by the Government of India, observes that "It is probable that were statistics called for, it would be found there are more looms in the factories of the Amritsar carpet weavers than in all the Government of India Jails put together." He discusses the whole question and gives a long description of the present state of the carpet industry in the country, and to this exhaustive account the reader is referred for full information. His main contentions are that the defects in design of Indian carpets are due to the dealers and not to the manufacturers, who are quite capable of working on the old lines if properly encouraged, if left to themselves, and if they are given sufficient time to do good work and are sufficiently paid for it. There is a large demand in India for expensive carpets and rugs from Turkey, Persia and other countries beyond the Empire, which "shows that there is in India itself a considerable market, and one of great future possibilities, for higher grade carpets than are made in this country at the present day." The good collection which was displayed in the Exhibition strongly supported the truth of the above conclusions.

There only remains to state that the illuminated borders of the title-page and the text are taken from old Persian works. The former is from a Koran which was written about A.D. 1683, and the latter from a Shahnama (date unknown) which was formerly in the possession of Warren Hastings. Reproduced, by permission, from MSS. in the Library of the India Office.

It is very desirable that the owners of fine old carpets should allow them to be copied. It has already been stated that H.H. the Maharaja of Jaipur has been most liberal in this respect. The publication of the present work is a further testimony to his patriotism and generosity, and to him the thanks of all lovers of the ancient art work of India are due, and particularly of the publisher and of those who have co-operated with him.

BIBLIOGRAPHY.

"Ararat." "Oriental Carpets and Rugs." Lond. 1891. Obl. fol.

Balfour, E. "Encyclopædia of India." 5 vols.

Carpets, concerning; Maple and Co. Waterlow and Sons; Lond. 1884. 8vo.

Coxon, Herbert. "Oriental Carpets." Lond. 1884. 8vo.

Dresser, Charles. "Carpets."

Griffiths, J. "Paintings in the Buddhist Caves of Ajanta." 2 vols. Lond. 1896. 7 ff.

Hendley, T. H. "Memorials of the Jeypore [Jaipur] Exhibition." 4 vols., Imp. 4to. Lond., W. Griggs, 1883.

Hendley, T. H. "Handbook of the Jeypore [Jaipur] Courts of the Indo-Colonial Exhibition." Calcutta; Calcutta Central Press, 1886.

Holt, Rosa Belle. "Rugs, Oriental and Occidental, Antique and Modern." Chicago, A. C. McClurg and Co., 1901.

Mukerji, T. N. "Art Manufactures of India." Calcutta, Supt. of Govt. Printing, 1888.

Mumford, J. B. "Oriental Rugs." New York, Scribner and Sons, 1900. 8vo.

Lessing, Julius. "Ancient Oriental Carpet Patterns" (after pictures and originals of the 15th and 16th centuries). Lond. 1879.

Lievre, Ed. "Les Arts Decoratifs toutes les Epoques." Morel et Cie., Paris, 1890.

Oriental Carpets. Published by the Imp. and Roy. Austrian Commercial Museum. English edition edited by C. P. Clarke, C.I.E., &c. Vienna, 1892.

Oriental Rugs, Designs for. Manchester, 1884. 4to.

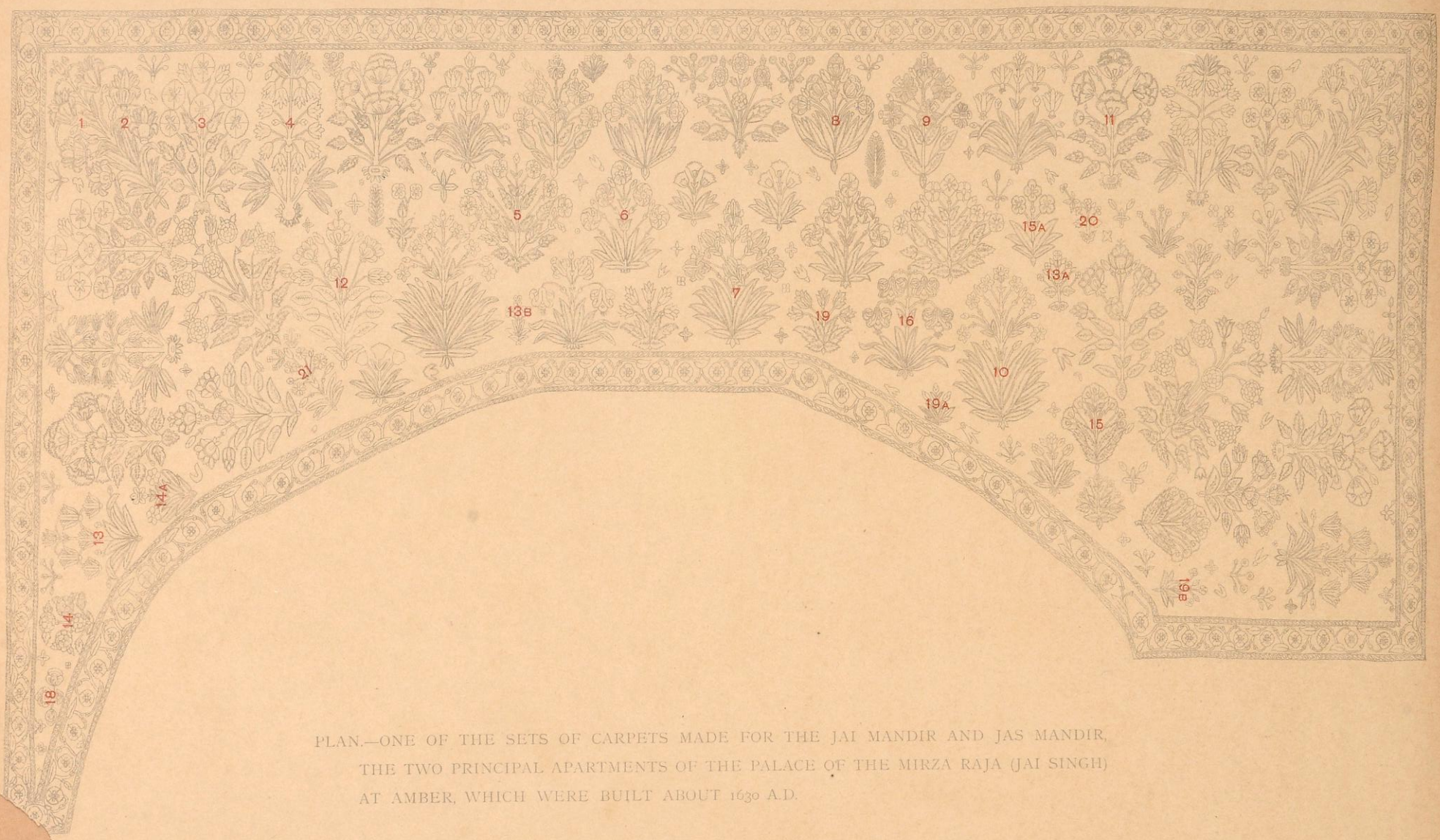
Oriental Carpets, Instructions for Knitting. Lond.

Robinson, Vincent, C.I.E., &c. "Eastern Carpets" (1st and 2nd Series). Lond. 1882, 1893.

Stebbing, Edward. "The Holy Carpet of the Mosque at Ardebil. Lond. 1892. 4to.

Watt, Sir George. "Indian Art at Delhi." Pp. 425 to 427. Supt. of Govt. Printing, Calcutta. (For account of modern Indian Carpets and references to the history.)


NATOLIAE PARS
MARIS MEDI: TERRANEI PARS
MAR DE SALA sive de Bachu, olim Caspium.
MESOPOTAMIA
ASIA
ARABIA FELIX
MARE ARABICVM ET INDICVM
TROPICVS CANCRI
AEQVINOCTIALIS
Sinus Persicus
MARE ROSSO
GOLFO DE BENGALA
SINVS GANGETICVS
INDIA
GANGEM
The description of the coast of Abex, The streights of Mecca, otherwise called the Red Sea, the coastes of Arabia, Ormus, and Persia, to the Riuer of Sinde of the Riuer Indus, of Cambaia, India, and Malabar, The Iles of Ceylon, Choromandel, and Orixa, The Riuer Ganges, and the kingdome of Bengala, As also the situation of the Creeke, Cliffes, Bancker, Shallowes, and depthes vpon or along by the said Coastes, with the right name of euery place as they are called by the Portingale Pilots, all truly described.



PLAN.—ONE OF THE SETS OF CARPETS MADE FOR THE JAI MANDIR AND JAS MANDIR, THE TWO PRINCIPAL APARTMENTS OF THE PALACE OF THE MIRZA RAJA (JAI SINGH) AT AMBER, WHICH WERE BUILT ABOUT 1630 A.D.

PART I. PLATE I

PART I. PLATE II

PART I. PLATE IV

PART I. PLATE V

PART I. PLATE VI

PART I. — PLATE XIII

PART I. PLATE VII

PART I. PLATE IX

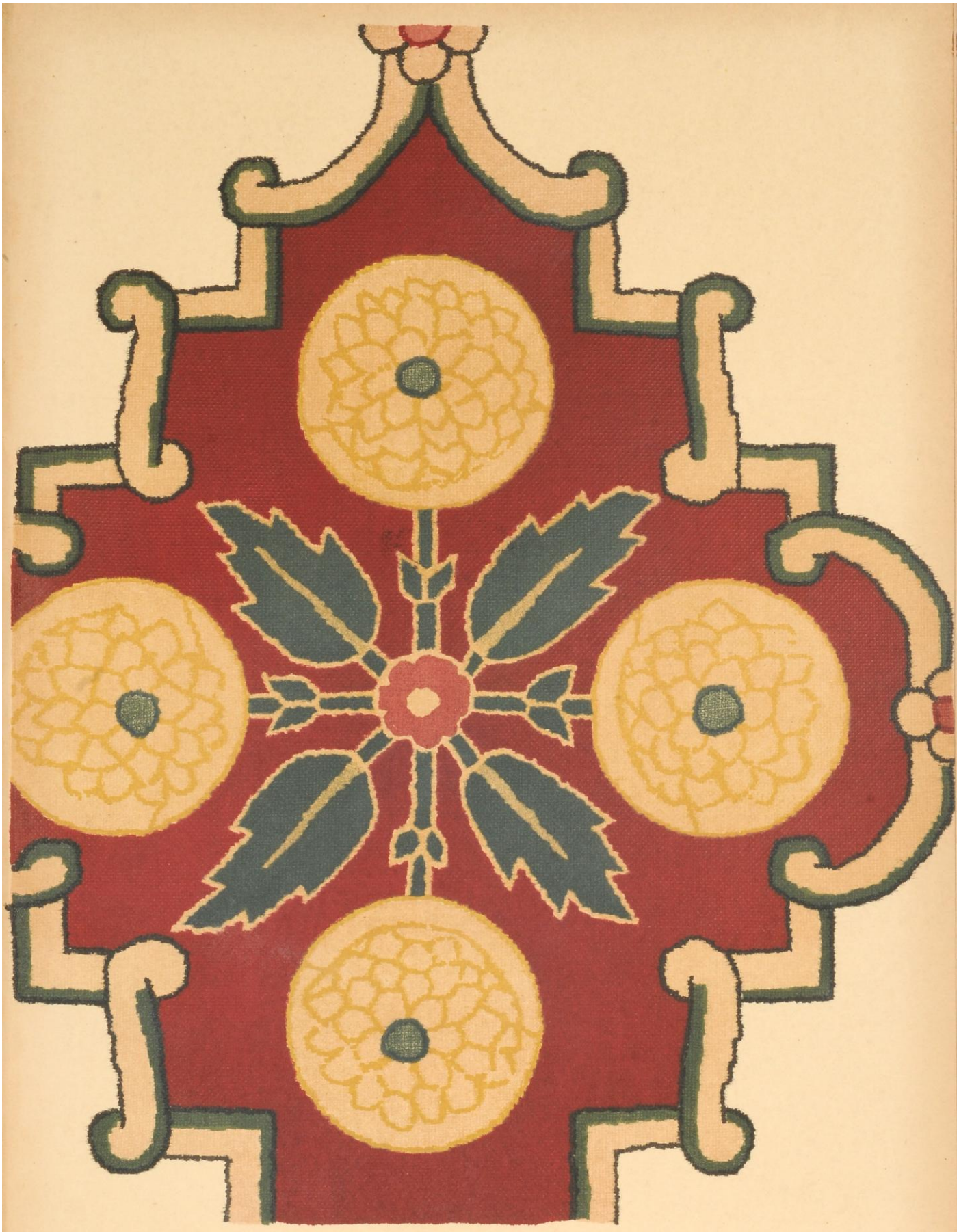
PART I. PLATE X

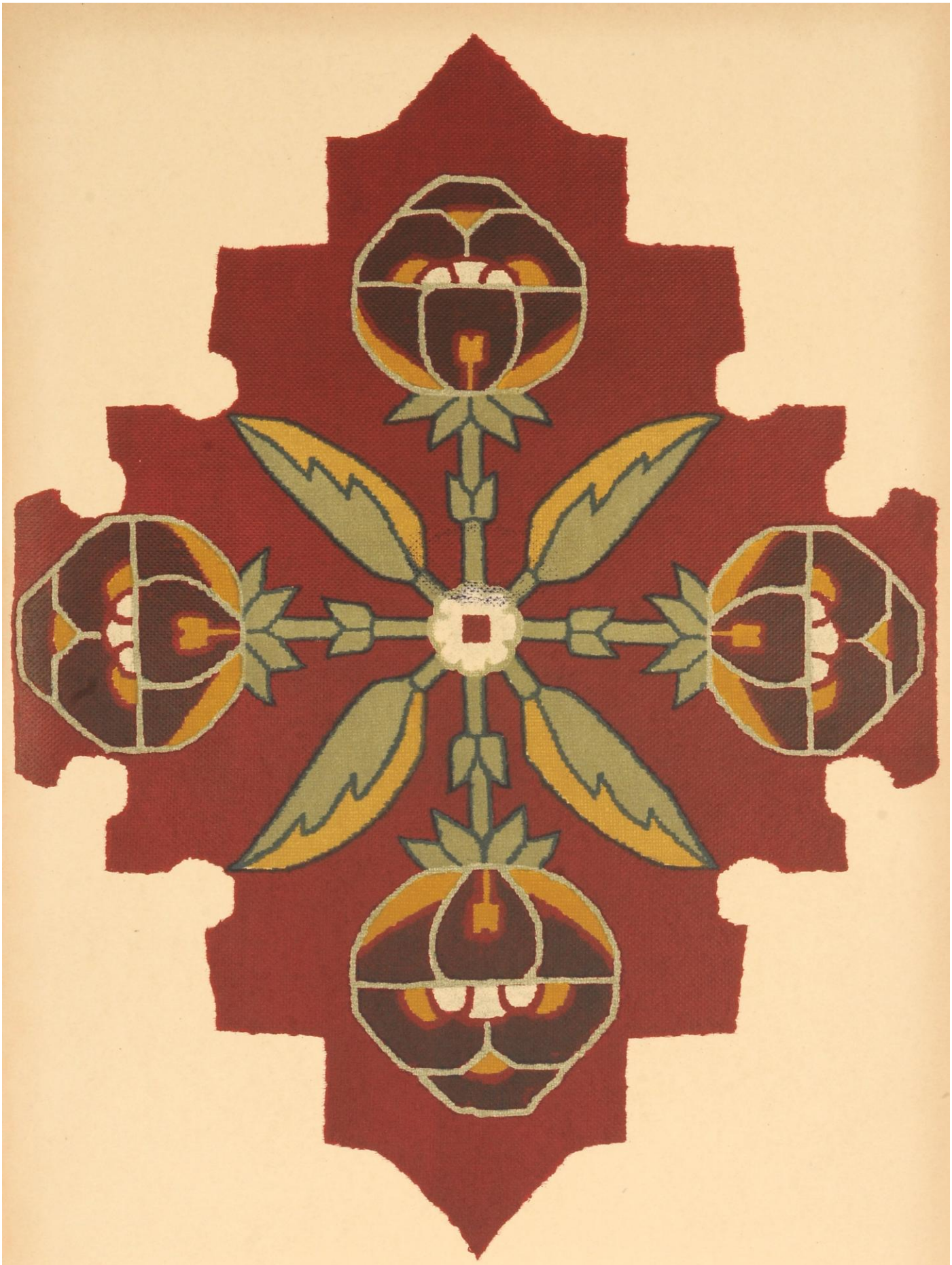
PART I. PLATE XI

PART I. PLATE XII

PLAN OF CARPET MADE FOR THE PALACE AT AMBER.

With Coloured Designs Nos. 22-36.





Three-fourths scale of original.

PART II. PLATE XXXVIII

Three-fourths scale of original

PART II. PLATE XL

PART II PLATE XLV

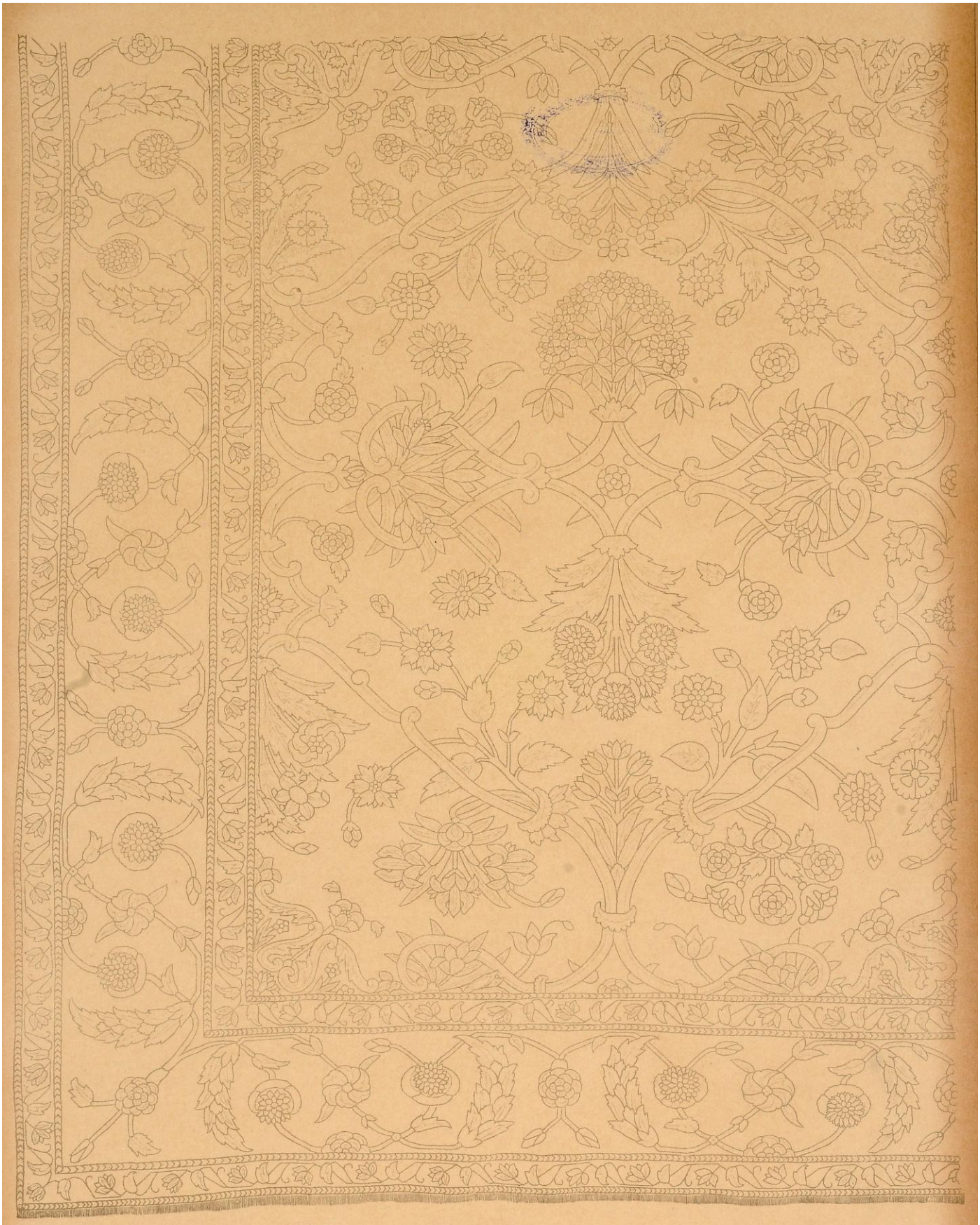
PART II PLATE XLVI


PAINT II PLATE I

PART III PLATE LII

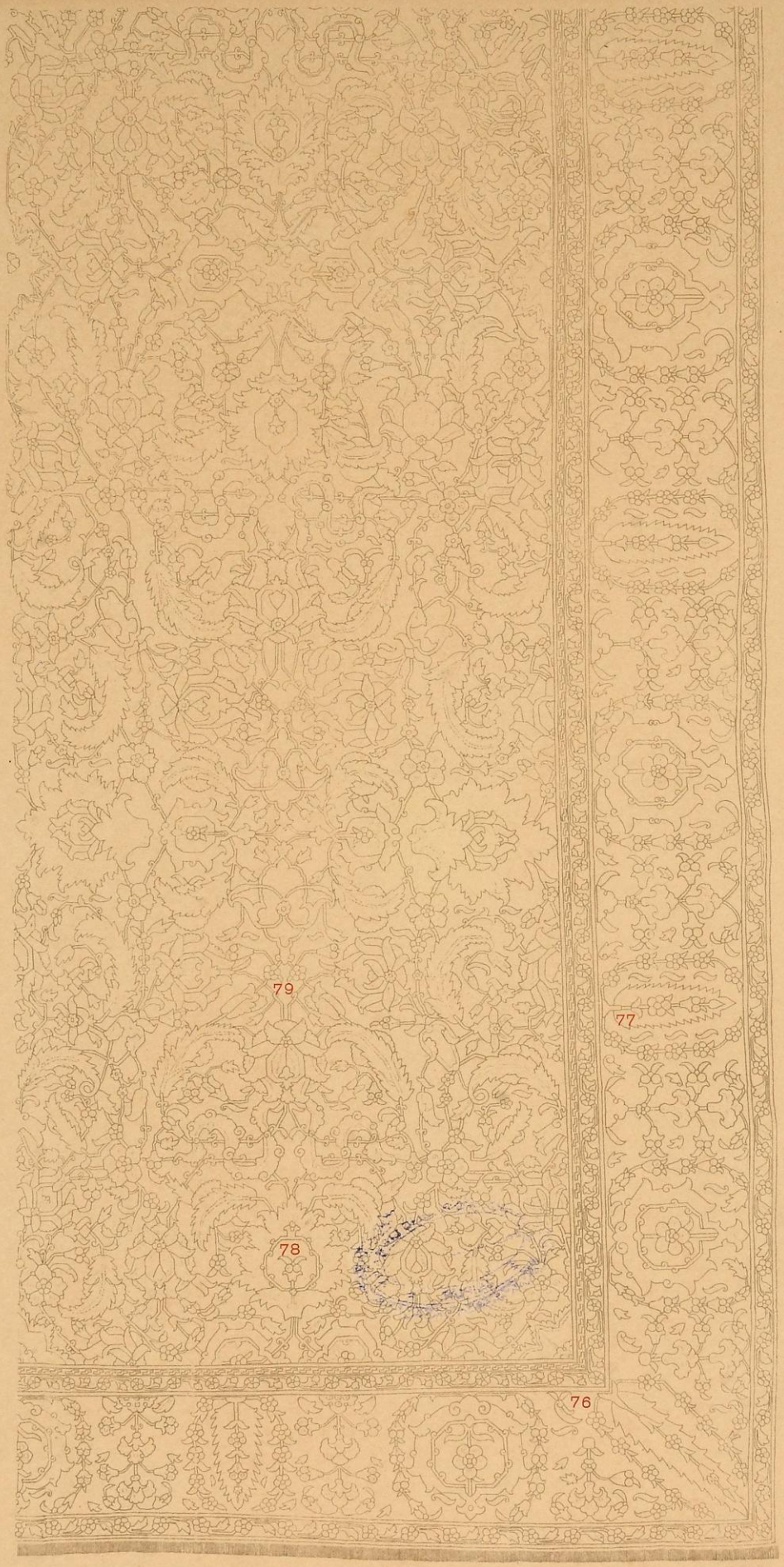
PART III. PLAN. PLATE LVIIIa

PART III. PLATE LXXI



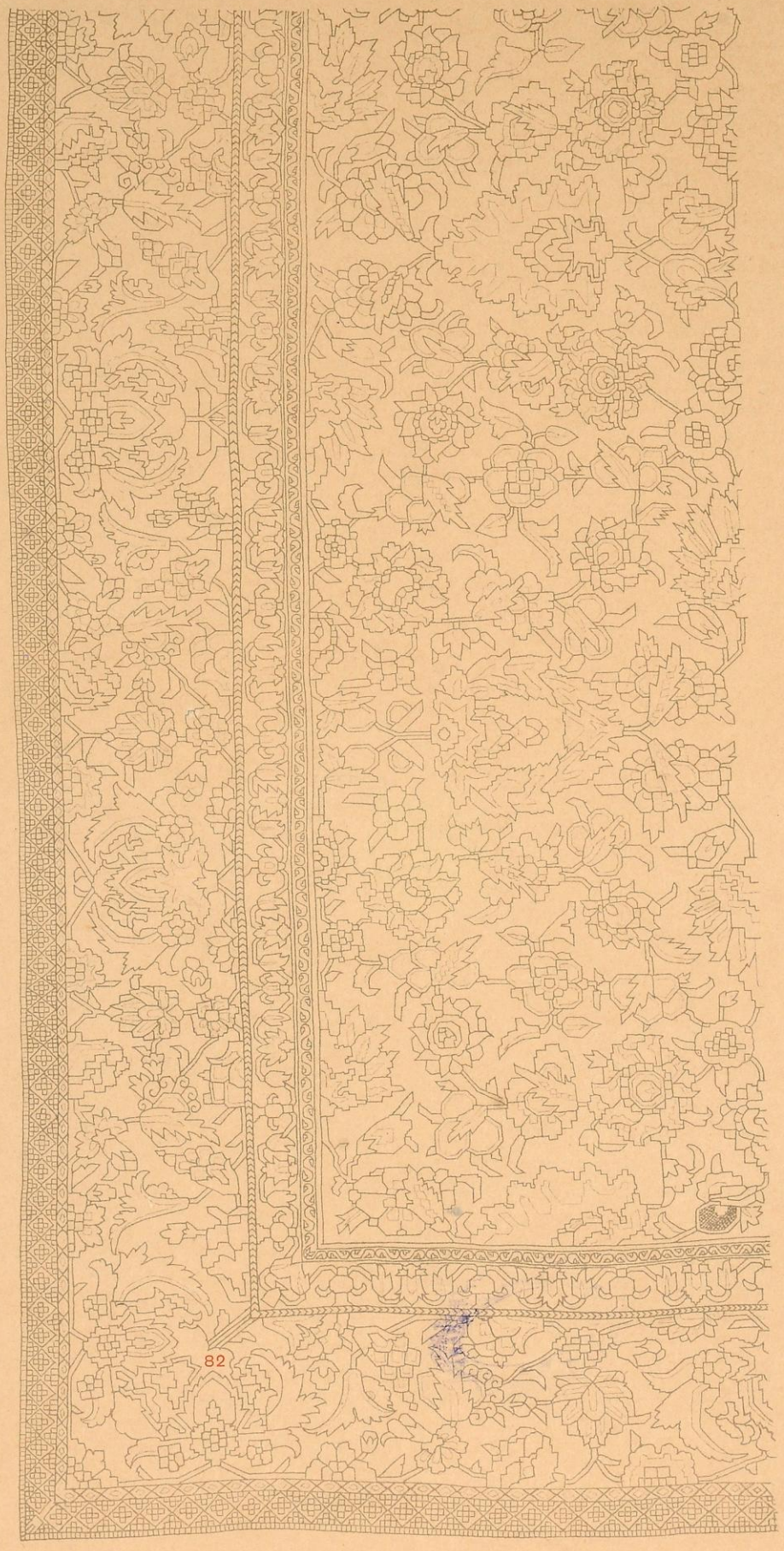
PART III. PLATE LXXII

PART III. PLATE LXXIII


79
77
78
76


81
80

PART IV. PLATE LXXXI

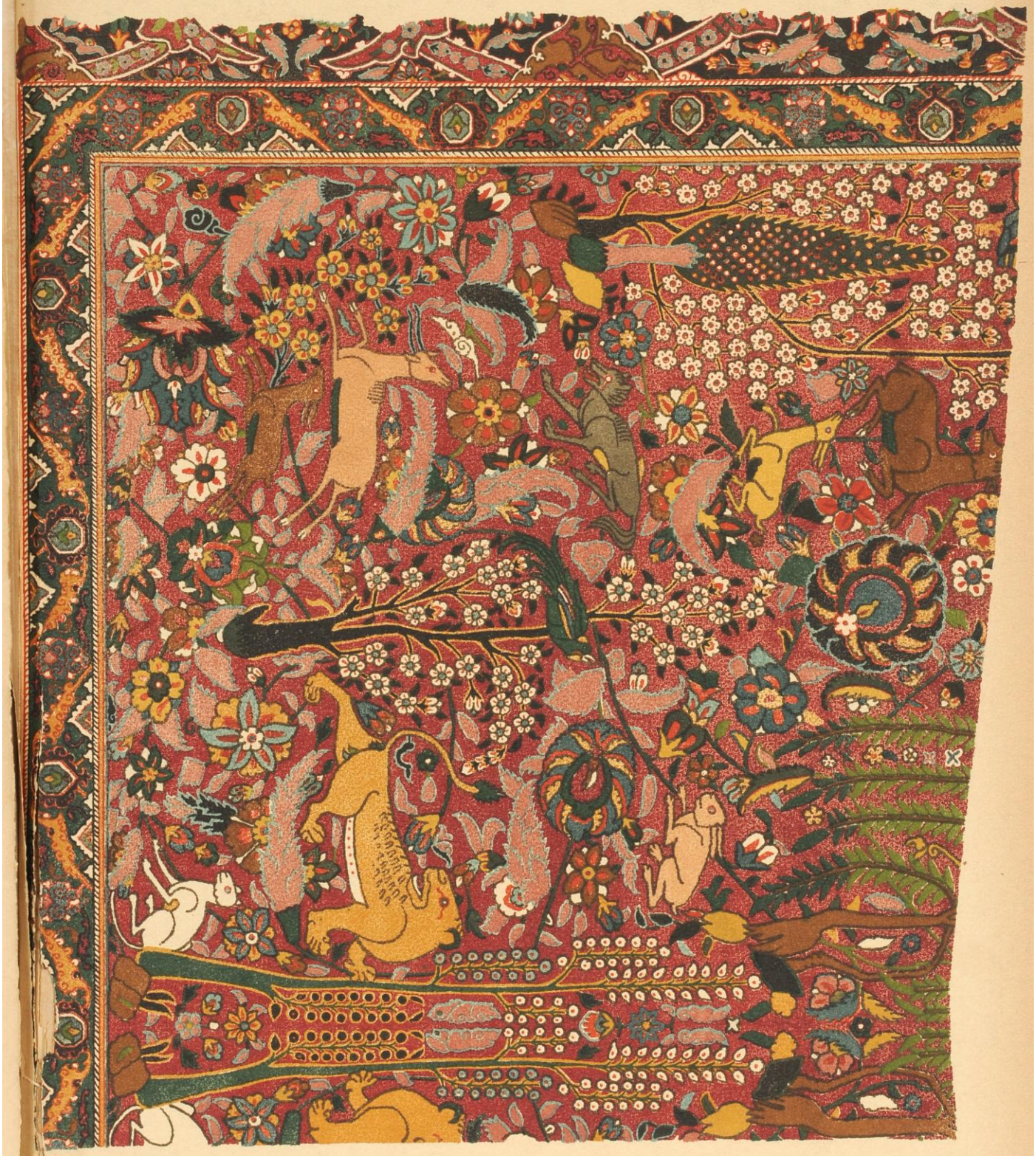

82

PART IV. PLATE LXXXV

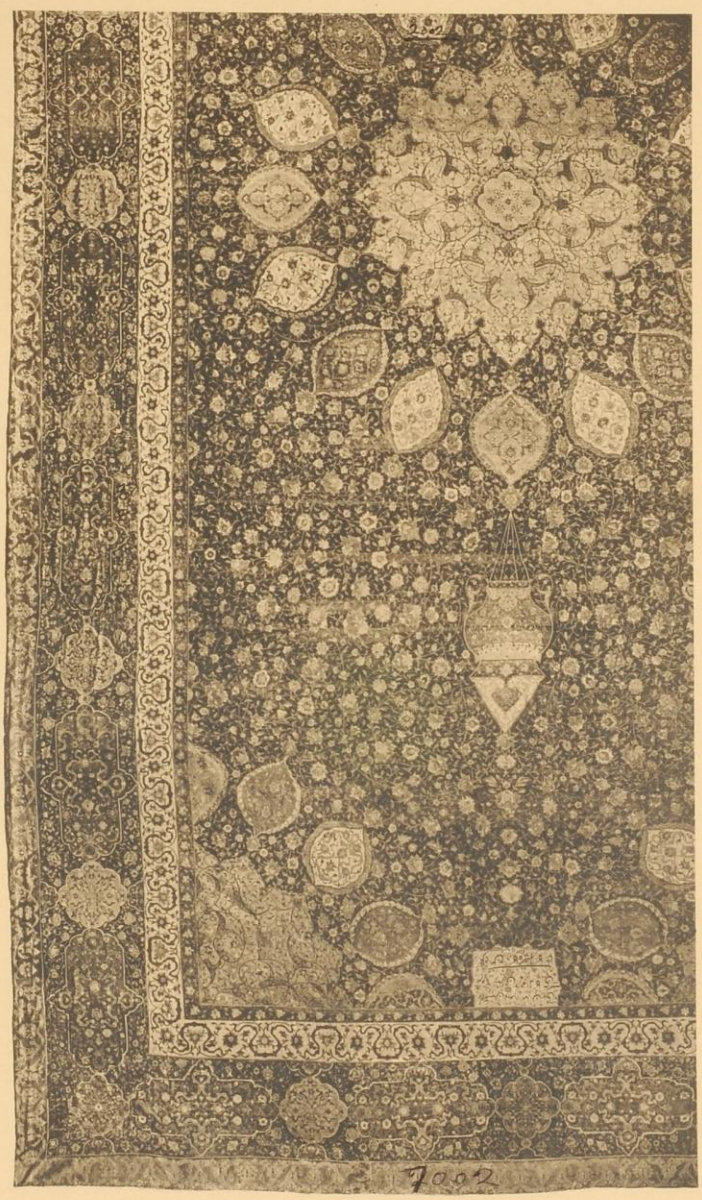
PART IV. PLATE XCII

PART IV. PLATE XCIII

PART IV. PLATE XCVIII



PART IV. PLATE C



PART VI. PLATE CXXXIX

PART VI. PLATE CXL

PART VI. PLATE CXLIV

VI.