

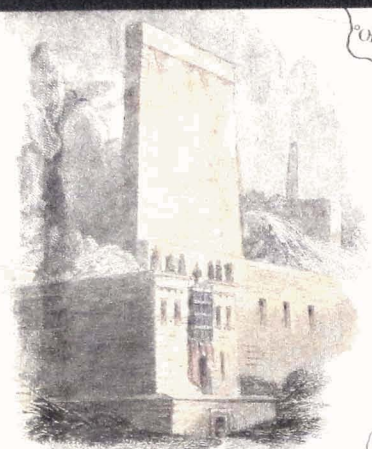
# THE WOVEN MYSTERY

## OLD TIBETAN RUGS



JOHN AND SERINA PAGE





MAUSOLEUM AT TESHOO LOOMBOO.

OWTI KING OF TESSALING LAMA, SHIGAZI

MONGOL NOBLE









3037/107

# THE WOVEN MYSTERY

## *OLD TIBETAN RUGS*



EXHIBITON 7th - 16th OCTOBER 1990

JOHN AND SERINA PAGE  
JACK FAIRMAN (CARPETS) LTD.  
LONDON



© John and Serina Page

This book and exhibition were produced  
by John and Serina Page of  
Jack Fairman (Carpets) Ltd.  
218 West Bourne Grove  
London W11 2 RH England.

ISBN: 974-7315-28-9

Printed by  
Craftsman Press  
Bangkok, Thailand.



Every dealer, no matter what his chosen field, looks for something special. So it was with us and Tibetan rugs. We started collecting in 1978 and the first pieces we acquired, the brown ground rugs with peony design, are included in this catalogue (plate 10).

Since then, and with little help from the available literature, we continued to add to our store of Tibetan rugs, each one being given a place of honour in our home before being rolled up, put away and kept with the idea in mind of an exhibition sometime. Now is that sometime. Fairman Carpets have been trading in Westbourne Grove London for thirty years, and this seems a very appropriate way to celebrate our thirtieth anniversary.

The flowing movement and boldness of colour of the "Art Deco" floral rugs such as the first pieces mentioned above, will always remain one of our most favourite designs, but the feeling of power that emanates from the tiger rugs becomes immediately apparent and the mythical lure of the dragon, a fascination for so many Westerners.

We believe that no other group of rugs offers such variety of design, from the abstract simplicity of the "chequerboard" type, to the brilliant profusion of animals, birds and flowers seen here. We have always sought to retain most of our Tibetan acquisitions and we can not only show the first pieces we bought but also the latest, the rug with a multitude of daisies on a speckled green field (plate 8).

All the rugs in this exhibition have woollen pile with warps and wefts of wool or cotton. The knot count has been calculated by counting the loops in one sq. decimetre and in one sq. inch.

The reason we entitled this catalogue *The Woven Mystery* is not only because of Tibet itself but also because it is clear to us that much research remains to be done both on these rugs and those of the surrounding countries. If Tibet itself is the Great Mystery, its rugs are a part of that. We hope that this catalogue will add significantly to the store of knowledge which experts and researchers will be able to call upon in the future.

We would like to thank Hallvard Kåre Kuløy, one of the leading authorities on the subject, for his Introduction and Ian Bennett, a well-known writer on rugs, for his Preface. Our thanks are also due to Richard Hall, for the majority of the photographic work used in this catalogue and to Jack Haldane of Abington Books for keeping us up-to-date with the growing literature and lending us his attractive map of "Thibet". Finally a special word of gratitude to all our staff for helping prepare the rugs in this exhibition, in particular April Lane and Grazyna Langley.

John and Serina Page  
J. Fairman (Carpets) Ltd.  
London 1990



## INTRODUCTION

In recent years, there has been an upsurge of interest in Tibetan rugs, not only in the hybrids produced in Nepal and adjusted to the markets in the West, but also in the more modest and older traditional Tibetan rug. Other forms of Tibetan art – scroll paintings, bronzes, wooden objects and the like – caught the eyes of Western museum curators and collectors in the 1930s and before, while the rug even today is poorly, if at all, represented in the museums of the world. Yet, it is probably the quintessence of a traditional folk art, to use that somewhat worn term, or rather, the artistic expression of the majority of Tibetans, whether urban or rural, nomadic or settled, poor or rich.

One result of the traditional Tibetan rug having made a place for itself, albeit a modest one, on the international scene, has been a steep price rise. This has resulted in a larger supply of good quality old rugs out of Tibet, mainly to Nepal, but there are negative aspects as well. Not only have heavily repaired old rugs, which would have been discarded fifteen years ago, become commonplace, but the sale of fragments and pieces cut from larger rugs or runners has regrettably increased.

Rugs do not easily survive centuries of wear and tear. Although the climate in Tibet – dry and cold – ensures the survival of ancient textiles, as evidenced by the recent appearance in world markets of priceless silks more than a thousand years old, few really old rugs are known. The rug was made to be used, and when worn out, a replacement was woven, often with whatever materials were at hand. That the tradition is old, perhaps a thousand years, few today dispute, but how old is a matter of speculation. A recent article in *Hali* (Cole, 'A Tribal Tradition', February 1990) not unreasonably dates one rug to the 17th century, yet evidence is lacking. The Smithsonian Institute in Washington and the Edinburgh Museum possess the few documented rugs known from the last decades of the 19th Century. The best evidence of an old tradition is probably the range of rug usage in Tibetan life: rugs for sitting on, sleeping on, for pillows, seats for temple thrones, runners for temple ceremonies, temple pillars, rugs for door-coverings, for saddles, horse-blankets, pack-animal covers, forehead covers for mules, and so forth.

It is quite possible that the Tibetan rug has a nomadic or tribal origin. However, the existence of organized handicraft enterprises, often attached to large feudal estates, is well documented from the 1860s onwards. There were mainly found in central Tibet, especially Gyantse, and could produce perhaps a few hundred rugs a year. With such organised centres, master weavers developed the craft, nobility patronised excellence, and rugs with specific designs could be ordered. As the Tibetans traded and travelled widely, influences from many sources started to be seen in the rugs produced from late 19th/early 20th centuries until the final Chinese takeover of Tibet in 1959. Tibetan weavers, like the old masters they were, adapted with great facility



and ease design elements from many other cultures. The strongest influence is, no doubt, from the South and East. Buddhist, Confucian and Taoist symbols as well as secular Chinese designs bear witness to this. Buddhist symbols are most widely used in traditional Tibetan renderings. One finds West Asian influences, as well as what appears to be archaic Tibetan and perhaps Central Asian designs and styles.

The use of vegetable dyes lasted longer in the Tibetan than in most rug traditions, but the dyes were used concurrently with synthetic dyes from the beginning of this Century. Absence of synthetic dyes usually is a good indicator of the age of a rug. Well dyed wool in vegetable colours will usually mellow and mature with age, while synthetically dyed wool simply fades, or even changes colour. Of course, not all organically dyed wool is worth much if the dyeing is poorly done, but the old Tibetans knew their dyeing well and dyes in the older rugs are very stable.

Because of the decentralised and cottage industry nature of the traditional Tibetan rug production, no two Tibetan rugs are alike, unless they were made as a pair by the same weaver or team of weavers. Any collection of 80 Tibetan rugs will invariably offer a number of surprises, even to the most jaded collector, seasoned trader or knowledgeable amateur. This collection put together by John and Serina Page of Fairman Carpets in London is no exception. It is a good service to the aficionados as well as support to scholars that a proper catalogue in full colour is presented. The more Tibetan rugs are published and described, the broader and deeper will be our understanding and appreciation of this aspect of Tibetan culture.

Most rugs in this collection belong to this Century, but there are a number of older, more strictly classical rugs, for example plates 40,60,61,62,64,65,66,71 and 72. There are a few tiger rugs, but those there are representative examples of this old rug type (plates 23,24,25,26,28,29,30 and 31). The tiger skin in plate 23 is rather striking, and the mule-pack luggage cover pair in plate 25 shows tigers with dragons' heads chasing flaming pearls. The stylised leopard skin in plate 27 is a pleasant surprise. The checked Tibetan rugs (plates 32,33,34,35,36,37 and 38) are also an older type, to judge from the texture of most examples published so far.

The benevolent dragon is found on quite old Tibetan rugs (see for example plates 30,31,32 and 65 in the catalogue *Tibetan Rugs* published by the Oslo Museum of Applied Art for its Exhibition 15th October – 19th November 1989). Together with the phoenix, the dragon is a frequent guest on rugs. The collector may easily end up with a good number of dragons, bringing good luck to the owners, and good luck will no doubt flow to the Fairman carpets, as 23 out of the 80 rugs have dragons and/or phoenix designs. There is a striking pair (plate 38), no doubt made by a master weaver in a Gyantse workshop for ecclesiastical use, and some



recent pairs and one single rug of the same design. It is rare to find so many similar rugs together from the same workshop or maker, as these (plates 44,51 and 53).

Among the floral and medallion designs, there are good examples of early 20th century rugs. Chinese silk brocades inspired a number of such designs, for example plates 4,9,11,17,67,68 and 69. Orchids are rarely found, but two good examples are in the rugs illustrated in plates 3 and 18. The Tibetans produced some extremely powerful and vigorous floral designs, apart from the much used "Kashopesa" design (plates 1 and 14) said to have been designed by a Lhasa official after whom the rug is named. Good examples of these lush floral designs are plates 2,10 and 13, the latter being the most unusual and least traditional.

The tightest, most precisely made Tibetan rugs are the small rugs measuring around 60 x 80 centimetres, with knot counts well over 1200 per sq. decimetre. These were made to be used on top of other rugs (khagangma), or to be stuffed as pillows (see plates 20,58 and 59).

Finally, for me, the greatest surprise in this collection is plate 63. It combines stripes of known and unknown designs in untraditional colour combinations. The top Chinese diaper design is found in many rugs, see plate 6. The pine trees in the second row are new, the T-meander familiar, see plate 61, the flowers in the fourth row are new and finally a well known diamond border. Could it be a Kalimpong product ordered by a Scandinavian missionary? Who knows....?

I wish the visitors to this exhibition happy wandering through this wonderful world of colour and symbols, wool and cotton, warp and weft!

Oslo, July 1990  
Hallvard Kåre Kuløyy



## PREFACE

### **A Glance at Tibet**

A certain crisis is beginning to appear in the carpet world, a crisis of identification which has all the signs of turning into bitter intellectual war. Some philosophers have always maintained that periodic wars are necessary for the greater good that comes after them; but being a legatee, if that is the right word, of the 1960s, I am not in favour of war... period...man. I wish to say this at the outset because it may seem that by writing the introduction to this catalogue I am seeking to endorse and help sell its contents. These, however, are not my purposes and Serina and John Page have made it clear that my remarks should be aimed principally at the nature of the country of Tibet itself and that such comments as I may wish to make on its weaving should be of a general nature. I am grateful for this brief because it is my impression that although many of the most important contributions to rug literature during the past ten or fifteen years have been made by dealers (in which context it is perhaps worth re-iterating the old art market adage that if you scratch a collector you will find a dealer underneath), their work is in danger if being disparaged simply because it appears in a volume one of the intentions of which is to sell its contents.

The publication of catalogues places a particular onus on any dealer and some critics might find the argument often used by such publishers – that they do not give full details of condition but make these clear to any prospective purchasers – a little specious. Personally I have no objection to this approach since it is only under the most unusual of circumstances that I would acquire a work of art of any kind that I had not actually seen 'in the flesh'.

That having been said, anyone turning his attention to the subject of Tibetan rugs for the first time will notice that in the growing body of literature on the subject which has emerged over the last two decades there is a considerable element of confusion. This has probably as much to do with the fact that this extraordinary country, perhaps the only truly successful, humane and long-lived theocracy the modern world has seen, has not been properly accessible to foreigners since the Dalai Lama fled to India in 1959 and could hardly be described as easy travelling before that. If I might be allowed a brief and somewhat ironic aside, for those currently wrestling with the 'probability factor' of the Çatal Hüyük hypothesis – that the cult iconography of the Neolithic might have lived on in Anatolian tribal and village weaving of the last few centuries – there is this to ponder; what might historians in ten thousand years time make of the fact that, in the second half of the twentieth century – and one hopes for not much longer – Tibet has been replaced by the 'Tibetan Autonomous Republic'? Such seekers after truth might also like to reflect that the cause of this remarkable change is that a country which for over a millennium enjoyed the benign rule first of an aristocracy and then of a theocracy is

now a geographical statistic in the political empire which has its roots in the researches undertaken by an emigré German Jew one hundred years earlier in the Reading Room of the British Museum in London.

This did not prevent him from making as thorough an inspection of the terrain as was possible under circumstances of such inconvenience. He must have been a remarkable man!

But even Harrer, almost despite himself, was seduced by the place and its people. His description of the Dalai Lama's solemn procession around the Barkhor, roughly equivalent to St. Peter's Square in Western terms, gives some idea of the effect Tibet and its theocratic institutions seem to have had on all foreign visitors who remained long enough for the magic to work. The area was first decorated with huge and fantastically decorated pyramids made by monks from butter; a prize was awarded for the most remarkable example, which was regularly won, according to Harrer's informants, by the Monastery of Gyü. The following passage is lengthy but one I delight in re-reading:

"The Cathedral doors opened and the young God-King stepped slowly out, supported to left and right by two abbots. The people bowed in awe. According to strict ceremonial they should prostrate themselves but today there was no room. As he approached they bowed, as a field of corn bends before the wind. No one dared to look up. With measured steps the Dalai Lama began his solemn circuit of the Barkhor. From time to time he stopped before the figures of butter and gazed at them. He was followed by a brilliant retinue of all the high dignitaries and nobles. After them followed the officials in order of precedence. In the procession we recognised our friend Tsarong, who followed close behind the Dalai Lama. Like all the nobles, he carried in his hand a smouldering stick of incense.

"The awed crowd kept silent. Only the music of the monks could be heard – the oboes, tubas and kettledrums. It was like a vision of another world, a strangely unreal happening. In the yellow light of the flickering lamps the great figures of moulded butter seemed to come to life. We fancied we saw strange flowers tossing their heads in the breeze and heard the rustling of the robes of the gods. The faces of these portentous figures were distorted in a demonic grimace. Then the God raised his hand in blessing.

"Now the living Buddha was approaching. He passed quite close to our window. The women stiffened in a deep obeisance and hardly dared to breathe. The crowd was frozen. Deeply moved we hid ourselves behind the women as if to protect ourselves against being drawn into the magic circle of this Power.

"We kept saying to ourselves, 'It is only a child.' A child, indeed, but with the heart of the concentrated faith of thousands, the essence of their prayers, longings, hopes. Whether it is



Lhasa or Rome – all are united by one wish; to find God and serve Him. I closed my eyes and hearkened to their murmured prayers and the solemn music and sweet incense rising to the evening sky.

“Soon the Dalai Lama had completed his tour round the Barkhor and vanished into the Tsug Lag Khang...The next morning the streets were empty. The butter figures had been carried away and no trace remained of the reverence or ecstasy of the night before.”

It is a cliché to speak of Tibet as ‘mysterious’. One of the great Himalayan kingdoms it is also usually described, not inaptly, as ‘the Roof of the World’. Travellers to it have been regular but few, hardly surprising given the difficulties which even comparatively recent explorers experienced. From the 17th century, until the 1950s Tibet was ruled by a theocratic government, the nominal head of which was the Dalai Lama, the head of the reformed Gelugpa order of Mahayana Buddhism (literally the ‘virtuous sect’ but from the distinctive yellow robes and headgear of its members, known as the ‘Yellow Hat’ Order). This had been begun in the mid fourteenth century by the reformist Lama Tsong-kha-pa, who re-introduced celibacy among the members of the Gelugpa (marriage by members of the older Red Hat sect continued to be sanctioned). The Dalai Lama himself is believed by the devout to be the living re-incarnation of the great bodhisattva Avalokitesvara and thus a living God. The first Lama to actually use this title was the fifth in line of succession from Tsong-kha-pa; he visited Mongolia in 1568, where he was accorded the title Vajradhara Dalai Lama, the word *dalai* being the Mongolian for ‘ocean’.

Many of the European visitors to Tibet in the decades before the 1950s have, as is the usual wont of such foreigners mocked at or been shocked by local customs and the idea of a Buddhist theocracy. But even the most cynical have usually been moved and awed by the beauty of the place and by the benignity of its people and government in the years before Chinese Communist domination.

One of the most entertaining, and in its way eccentric, accounts is that of two German escapees from a British detention camp in India during the Second World War, who fled to Tibet and remained there until the onset of Communism seven years later (see Heinrich Harrer, *Seven Years in Tibet*, London, 1953). Heinrich Harrer and Peter Aufschnaiter entered Tibet via the Tsangchokla Pass on May 17, 1944 and soon arrived at Tsaparang; here, so they had discovered, the ever-adventurous Portuguese missionaries of the 17th century had established a mission in 1624, its head being the Jesuit Antonio de Andrada. But despite a thorough search, no trace of the mission building could be found, although Harrer frequently remarks on the religious tolerance of the Tibetan authorities, especially towards the many Muslims living in Lhasa.

## Tibetan Rugs

This is not intended, as I said out the outset, to be a detailed study of Tibetan rugs, for which I am not qualified and on which a number of recent publications give much information. What I would suggest, initially, is that a study of Tibetan rugs in isolation from those woven in the countries around, especially in China proper and in what was East Turkestan, seems a meaningless exercise. And we are still far from a detailed study of either Chinese or East Turkestan carpets, although judging by what I have heard, some of us may look forward to reading these in our dotage! Another point which I might throw in here for good measure is that the assertion often made in recent literature that early Chinese carpets are always woven on cotton is not accurate. One particular group, from the Imperial Palace in Peking and datable to the 17th century or, in some cases, earlier, is woven on thickly plyed rough silk and there are other early and very interesting examples woven on linen. But detailed structural analysis of early Chinese carpets is only now beginning and it may be that some of them will also turn out to be looped – Chinese weavers seem to have used just about every other piling technique known to man. Furthermore, there is a grey area where Chinese weaving proper begins and that of surrounding areas, particularly East Turkestan, begins. But in any event the rugs in this exhibition are written about elsewhere in this catalogue both by John Page himself and by Hallvard Kuløy, one of the most noted researchers in this field.

As an outsider, however, I hope I may be permitted a few general observations. Firstly, if the contents of this exhibition are used as yardsticks, Tibetan rugs seem to enjoy a clear aesthetic space of their own, which is in itself a sufficient reason for studying them – the study of carpets being primarily the study of art. Secondly, I have seen no evidence – indeed I have frequently heard it vociferously argued to the contrary – that carpet weaving was - nomadic occupation in Tibet. Harrer and Aufschnaiter frequently mention stays in nomadic tents where they sat and slept on quilts, sheepskins, mattresses and blankets; even in ordinary monasteries they seem to have encountered cushions on raised platforms more often than rugs. Indeed, the first specific mention of rugs – and Harrer seems to have been an observant traveller – is in the house of a wealthy young member of the government in Lhasa itself.

Thirdly, I have seen no rug made in the so-called Tibetan technique (which could be described as an asymmetric *jufti* loop) which I personally would date with much confidence to before the mid 19th century. Many of what would appear to be the earliest, dating from the second half of the 19th century, seem to me coarse copies of carpets from Ninghsia and the Tarim Basin, the latter having originally been imported, along with an extraordinary wealth of textile art from all over the Eastern world, including Anatolia and Iran, by the nobility and the wealthier monasteries.



Finally, having immersed myself in the literature of the Tibetan carpet and then had a chance to examine the examples in the Fairman exhibition as well as others (and I would like to acknowledge the great kindness and help afforded to me in this by Dr. Shirley Jarman), I would recommend any beginner to start with the relevant chapter in Murray Eiland's *Chinese and Exotic Rugs* (Boston, 1979), which is the best general introduction I have read and one with which I can find little fault. Eiland's analyses generally agreed with what Dr. Jarman and I observed and incidentally point out a crucial error in Philip Denwood's pioneering book *The Tibetan Carpet* (Warminster, 1974) where the latter asserts (p. 18) that "Most woollen yarns which I have examined closely – whether for warp, weft or pile – have proved to be "S-spun". I re-encountered this remark recently and it took me a few lines before the significance of what I had just read sank in. But it is not correct; almost all Tibetan wool is Z-spun although we did find evidence of S-spinning in the foundation of one *Tekheb* (and what delightful weavings those are). However, in examining the pieces in the Fairman exhibition we did find evidence of Z-spun, S-plyed yarns being S-cabled, not Z-cabled as one would expect. It may have been this which confused Denwood.

There is also no evidence, from the pieces I have been able to examine, of the use of cotton or wool or both in the foundations as being of assistance in dating. I would characterise Tibetan carpets in general as representing a cottage or small workshop industry, financed by local landlords. This was much the same situation as existed among the Bakhtiari of Iran, although in the latter case it was a larger and more highly organised affair. Even so, the quality of weaving, design and colour of a rug emanating from such a situation is of limited value to students of weaving but might be of more use to anthropologists or economists. In such an environment, the quality of a rug could have as much to do with the wealth of the local landlord and his interest or lack of it in weaving as with anything else. It would also depend greatly on the rug's intended destination.

I have much enjoyed this brief but I hope not finished, affair with Tibetan rugs and it has been of the greatest value to be able to look at all the pieces in this exhibition and examine them carefully. At least now one knows something of what they are about. As I have said, they are for the most part aesthetically distinct and thus make their own unique contribution to our continuing evaluation of the art of Oriental weaving.

Ian Bennett  
London 1990

Plate 1

Peony and leaf motifs with stylised ocean, mountain and sky corner decorations.

Design: Kashopesa Design

Size: 5'5 x 2'11  
166 x 089

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 55

Knots: Sq. dm. 825

See Hallvard Kåre Kuløy  
Tibetan Rugs  
Plate 35





Plate 2

Central interlocking leaves surrounded by  
four peonies on midnight-blue field.

Size: 6'7 x 3'3  
200 x 100  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 42  
Knots: Sq. dm. 630





Plate 3

Twelve plants, an assortment of chrysanthemum, peony, lotus and lily on a dark blue ground.

Size: 5'7 x 3'1  
171 x 94  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 54  
Knots: Sq. dm. 810





Plate 4

Stylised chrysanthemums alternating in red and blue joined by trailing vines.  
(Chinese silk brocade design)

Size: 5'9 x 2'9  
174 x 85  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 54  
Knots: Sq. dm. 810

See Hallvard Kåre Kulø  
Tibetan Rugs  
Plate 42





Plate 5

Lotus flowers and crane on dark blue ground.

Size 2'6 x 1'11  
78 x 57  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 77  
Knots: Sq. dm. 1155





Plate 6

Peonies and leaves on a beige ground.  
Ocean mountain and sky motifs surrounded  
by a sectional border of vines and trellis  
work.

Size: 6'0 x 2'11  
183 x 90  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 40  
Knots: Sq. dm. 600

See Hallvard Kåre Kulø  
Tibetan Rugs  
Plate 27





Plate 7

Meditation seat rug. A central lotus surrounded by setting sun on a dark blue field within a meandering floating scarf border.

Size: 2'4 x 2'5  
70 x 74  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 70  
Knots: Sq. dm. 1050





Plate 8

Multicoloured daisies in a speckled green field.

Size: 5'7 x 2'10  
171 x 87  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750

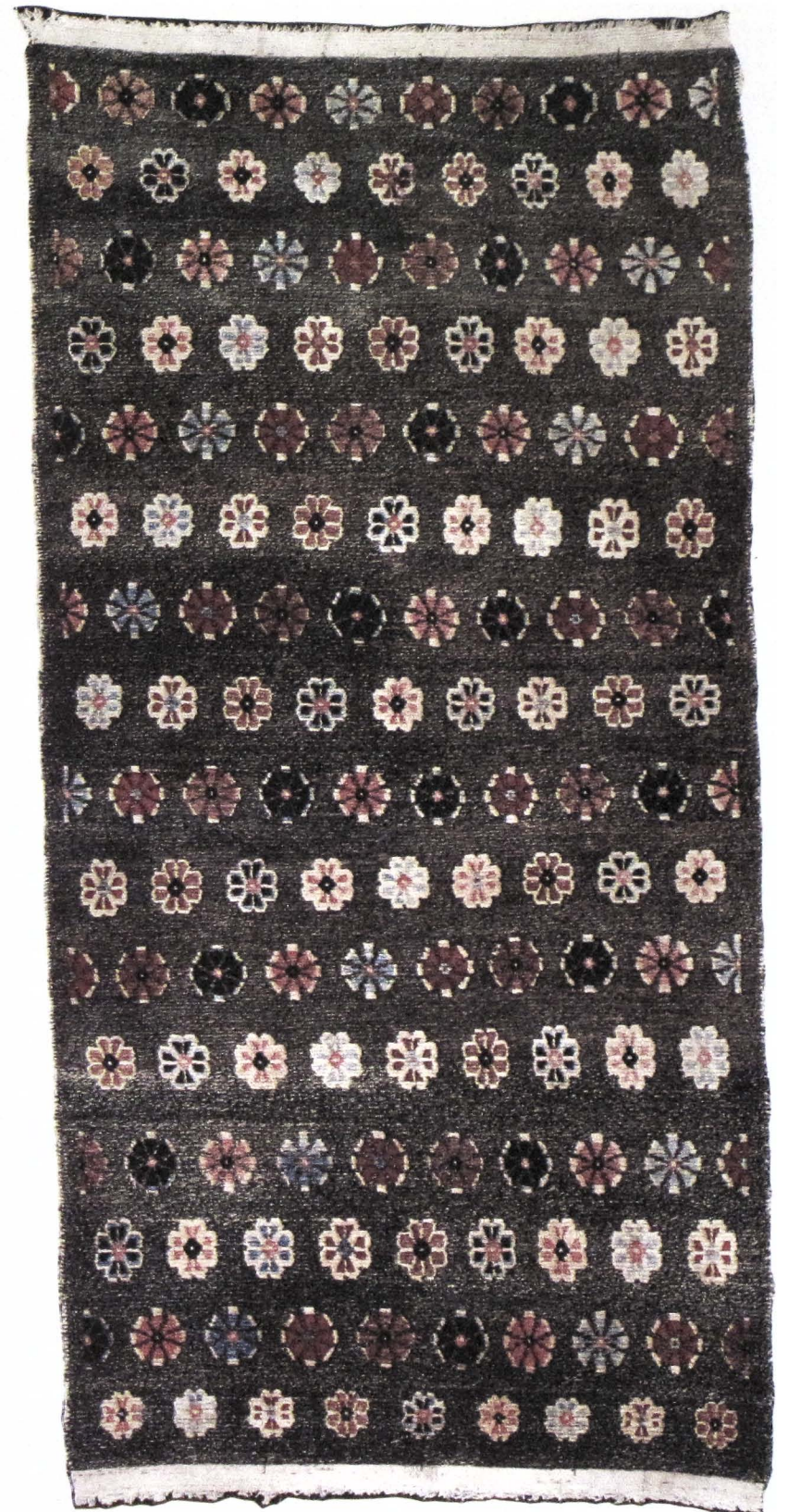




Plate 9

Chrysanthemums with leaves growing  
from green stems on dark blue ground.  
(Chinese silk brocade design)

Size: 5'4 x 2'11  
163 x 90  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 55  
Knots: Sq. dm. 825

See rugs of the Tibetan Plateau  
Diana K. Myers  
Plate 41





Plate 10

Peony and three-fruit design woven on a rich brown field.

A Pair

Size: 5'4 x 2'11  
162 x 89

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 40

Knots: Sq. dm. 600

See Philip Denwood  
The Tibetan Carpet  
Plate VI





Plate 11

Pink and blue lotus blossoms on green and blue stems with large lotus leaf on a natural ground.

Size: 5'7 x 2'8  
170 x 81  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 60  
Knots: sq. dm. 900





Plate 12

Multicoloured flowering plants with mountain and sky design in the corners on a natural field, surrounded with a 'thunder meander' and compartment border.

Size: 5'6 x 2'10  
168 x 86  
Pile: Wool  
Warp: Cotton  
Waft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 13

Three large lotus flower heads surrounded by the flowering three fruit symbols on dark blue ground.

Size: 5'2 x 2'9  
158 x 86  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750





Plate 14

Three lotus flowers, ocean mountain and sky corners on rust/red ground.

Kashopesa design.

Size: 5'5 x 2'10  
168 x 86  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750

See Hallvard Kåre Kuløya  
Tibetan Rugs  
Plate 35





Plate 15

Lotus blossom with phoenix birds each holding a flowering stem in their beaks on deep blue ground.

Size: 5'4 x 2'7  
163 x 79  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 54  
Knots: Sq. dm. 810

See Tibeter-Teppiche  
Heinrich Harrer Peter Mauch Jim Ford  
Plate 43





Plate 16

Central peony in a vase surrounded with stylised flowers and Chinese symbols.

Size: 2'6 x 2'0  
75 x 60  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750

See Hallvard Kåre Kuloy  
Tibetan Rugs  
Plate 221





Plate 17

Yellow and red chrysanthemum seat rug  
on midnight blue ground.  
(Chinese silk brocade design).

Size: 2'9 x 1'11  
84 x 58  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 56  
Knots: Sq. dm. 840





Plate 18

Lotus flowers, peonies and orchids on a natural white field.

Size: 2'7 x 2'9  
80 x 84

Pile: Wool

Warp: Cotton

Weft: Wool

Knots: Sq. inch 54

Knots: Sq. dm. 810





Plate 19

Chrysanthemums on a green ground with  
lattice work.

Size: 2'4 x 1'9  
71 x 21

Pile: Wool

Warp: Cotton

Weft: Cotton

Knots: Sq. inch 80

Knots: Sq. dm. 1200





Plate 20

Red and blue lotus flowers on a yellow ground.

Size: 2'6 x 1'11  
76 x 59

Pile: Wool  
Warp: Cotton  
Weft: Wool

Knots: Sq. inch 72  
Knots: Sq. dm. 1080





Plate 21

Twin peonies in shades of blue and a stylised bat border on a natural field.

Size: 5'4 x 3'1  
162 x 94  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750





Plate 22

Birds, butterflies, fish, lotus flowers and four sacred fungus on a natural wool ground, within a mountain, cloud and ocean border.

Size: 5'6 x 2'8  
167 x 81  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 23

Stylised flayed tiger skin featured in navy blue on a buff ground.

Size: 5'0 x 2'10  
152 x 86  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750





Plate 24

A naturalistic flayed tiger skin on a natural ground. A rug for lamas and monks.

Size: 4'11 x 3'1  
150 x 95  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 48  
Knots: Sq. dm. 720





Plate 25

Each rug having two blue striped tigers with dragons' heads, and flaming pearls on a natural ground.

A pair

Size: 5'2 x 2'9  
158 x 82

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 48

Knots: Sq. dm. 720

See Mimi Lipton  
The Tiger Rugs of Tibet  
Plate 28





Plate 26

A naturalistic flayed tiger skin on a natural ground. A rug for lamas and monks.

Size: 4'11 x 3'1  
151 x 95  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 40  
Knots: Sq. dm. 600





Plate 27

A very rare stylised leopard skin.

Size: 5'1 x 2'9  
156 x 84  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 30  
Knots: Sq. dm. 450





Plate 28

A tiger rug with stylised blue stripes on an orange back ground.

Size: 5'8 x 2'10  
172 x 87  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 60  
Knots: Sq. dm. 900

See Tibetan Rugs  
Oslo Museum of Applied Arts  
Plate 29

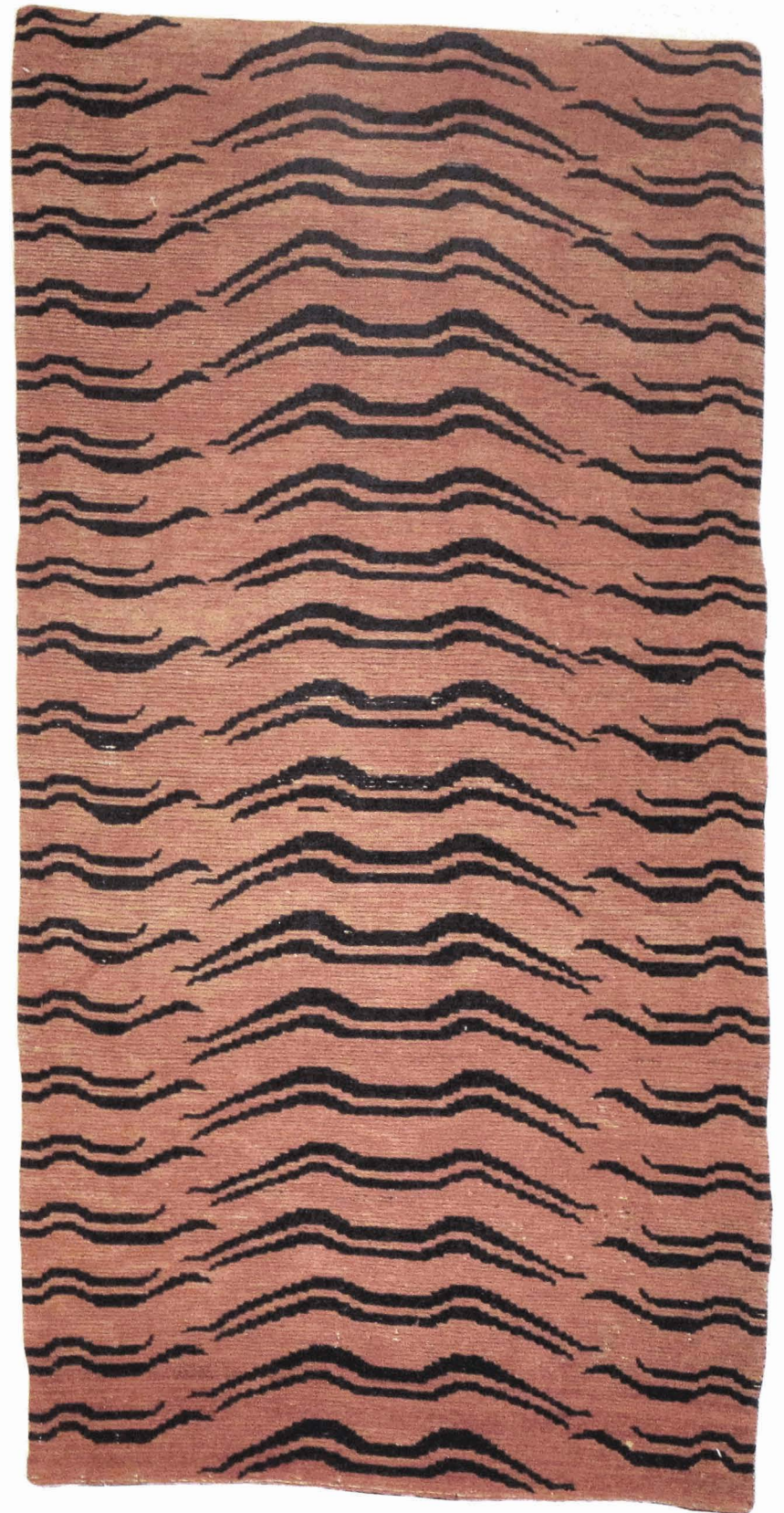




Plate 29

Abstract arrangement of blue tiger stripes  
on a white background.

Size: 5'0 x 2'10  
152 x 86  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 48  
Knots: Sq. dm. 720





Plate 30

Three rows of stylised blue lip shaped tiger stripes on faded orange background, made in two halves.

Size: 5'11 x 2'9  
180 x 86  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 36  
Knots: Sq. dm. 540

See Tibetan Rugs  
Oslo Museum of Applied Arts  
Plate 33





Plate 31

A central tiger stripe panel on orange surrounded by bands of green, red and yellow.

A Pair

Size: 3'3 x 3'4  
100 x 102

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 55

Knots: Sq. dm. 825





Plate 32

Chequerboard design in pale blues and terracotta.

Size: 5'3 x 2'10  
160 x 86  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750

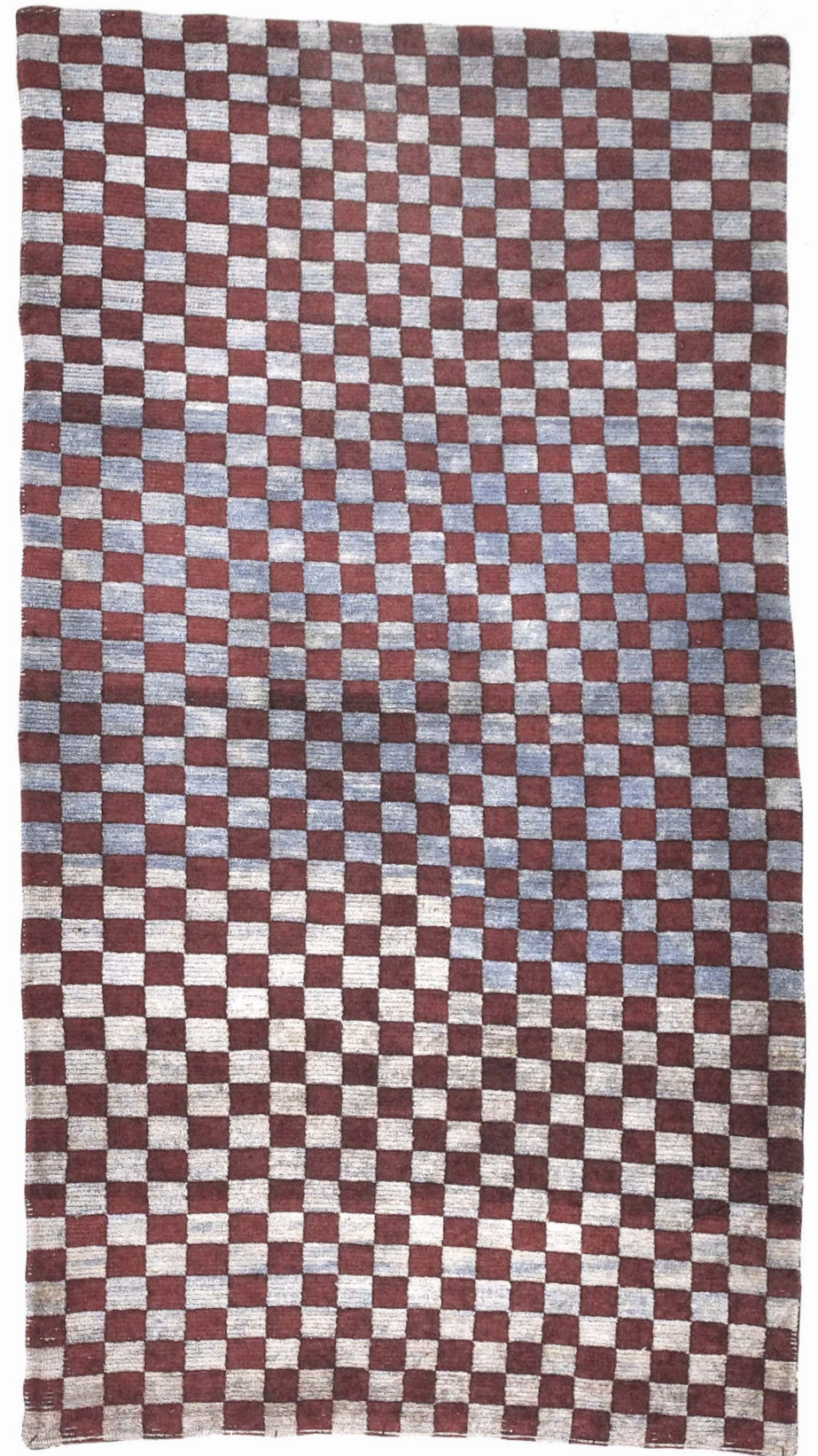




Plate 33

Green and white chequerboard with a  
blue, yellow and red narrow band border.

Size: 5'4 x 2'9  
163 x 89

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 32

Knots: Sq. dm. 480

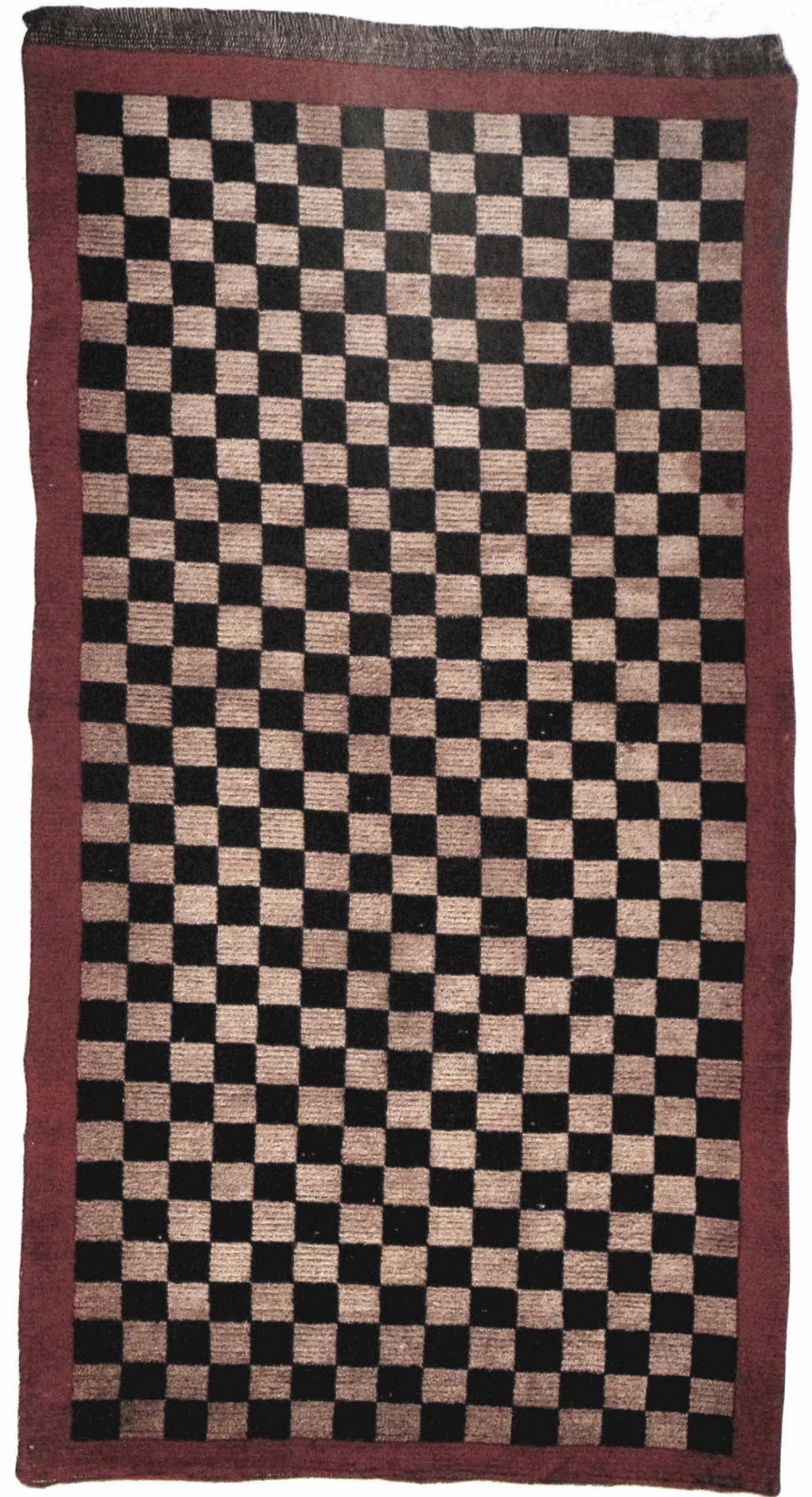




Plate 34

A black and white chequerboard design.  
The narrow red border is an integral part  
of the rug and not applied felt.

Size: 5'9 x 2'8  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 28  
Knots: Sq. dm. 420

See Christian Bausback  
Alte Teppiche Aus Tibet  
Plate 13





Plate 35

Blue and white chequerboard design.

Size: 5'10 x 2'11  
175 x 89  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 36

Blue and white chequerboard design rug  
of unusual length.

Size: 7'11 x 2'9  
242 x 83  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675

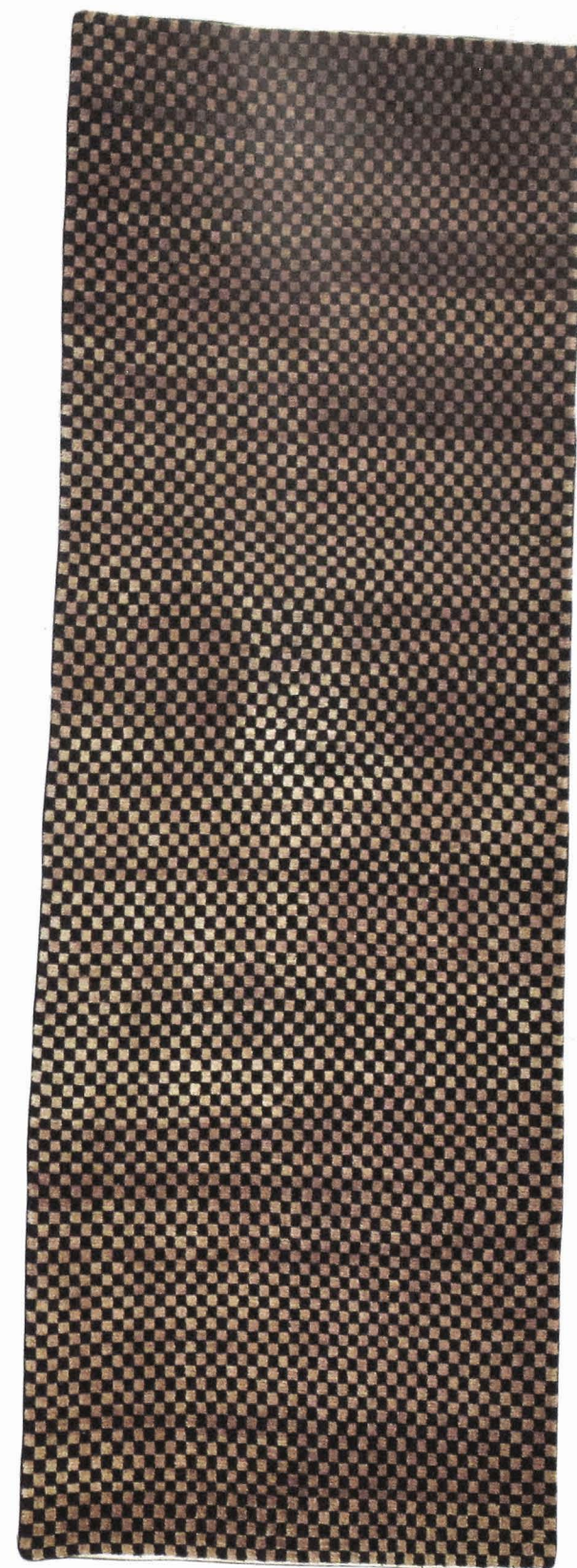




Plate 37

Blue and white chequerboard design  
enclosed in a pearl border.

Size: 2'4 x 2'7

71 x 91

Pile: Wool

Warp: Cotton

Weft: Wool

Knots: Sq. inch 40

Knots: Sq. dm. 600





Plate 38

Blue and white chequerboard design with-  
in a 'T' meander border.

A Pair

Size: 2'6 x 2'9  
72 x 84

Pile: Wool

Warp: Wool

Weft: Wool

Knots: Sq. inch 60

Knots: Sq. dm. 900

See Tibetan Rugs  
Oslo Museum of Applied Arts  
Plate 47





Plate 39

Monastic door rug. The four rust panels framed in pale blue bands.

Size: 5'0 x 3'1  
154 x 95  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675

See Tibetan Rugs  
Oslo Museum of Applied Arts  
Plate 16





Plate 40

Stepped diamonds on blue ground with 'T'  
shaped meander border.

Size: 2'11 x 2'9  
88 x 84  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 54  
Knots: Sq. dm. 810





Plate 41

Multicoloured stepped diamonds on a blue background.

Size: 5'7 x 3'2  
170 x 97  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 40  
Knots: Sq. dm. 600





Plate 42

Dragons, phoenix birds, clouds and flaming pearls.

Size: 5'4 x 2'11  
162 x 89  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 66  
Knots: Sq. dm. 990





Plate 43

Central dragon with flaming pearl on a yellow ground within a border depicting mountain, ocean, sea and sky.

A Pair

Size: 6'11 x 4'7  
208 x 140

Pile: Wool

Warp: Cotton

Weft: Cotton

Knots: Sq. inch 15

Knots: Sq. dm. 225





Plate 44

Dragons and phoenix with central pearl  
and stylised lotus flower.

A Pair

Size: 6'10 x 4'2  
210 x 127  
Pile: Wool  
Warp: Cotton  
Weft: Cotton  
Knots: Sq. inch 30  
Knots: Sq. dm. 450





Plate 45

A single multicoloured dragon clutching a pearl in each of its claws on a speckled blue background.

Size: 5'6 x 3'1  
168 x 94  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 46

A large multicoloured dragon clutching a pearl in each claw on a speckled blue background.

Size: 5'7 x 3'2  
170 x 96  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 47

A four toed dragon chasing a flaming pearl  
with a simple mountain and ocean border.

Size: 2'6 x 1'11  
77 x 57  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 77  
Knots: Sq. dm. 1155





Plate 48

Two dragons and central pearl on a black background within a mountain, ocean and cloud border.

Size: 6'1 x 3'1  
186 x 94  
Pile: Wool  
Warp: Cotton  
Weft: Cotton  
Knots: Sq. inch 35  
Knots: Sq. dm. 525





Plate 49

Two brightly coloured dragons with flaming pearls surrounded by a mountain, sky and ocean border.

Size: 5'5 x 2'11  
166 x 90  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 50

The central lotus flanked by two dragons  
and two phoenix in opposing corners.

A Pair

Size: 4'11 x 2'8  
150 x 80  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750





Plate 51

The central lotus flanked by two dragons  
and two phoenix in opposing corners.

A pair

Size: 6'6 x 3'1  
195 x 94

Plie: Wool

Warp: Cotton

Weft: Cotton

Knots: Sq. inch 28

Knots: Sq. dm. 420





Plate 52

Two orange dragons chasing flaming pearls  
with mountain and cloud symbols on a black  
background

Size: 5'10 x 2'11  
177 x 89  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 53

A large central lotus flanked by two phoenix and two dragons with stylised cloud motifs.

Size: 6'2 x 3'3  
187 x 100  
Pile: Wool  
Warp: Cotton  
Weft: Cotton  
Knots: Sq. inch 32  
Knots: Sq. dm. 480





Plate 54

A central lotus with two dragons chasing flaming pearls and two phoenix in the opposite corners.

Size: 5'0 x 2'10  
155 x 87  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 55

A single dragon and flaming pearl on a black background with an endless knot and cloudband border.

Size: 4'5 x 2'7  
134 x 79  
Pile: Wool  
Warp: Cotton  
Weft: Cotton  
Knots: Sq. inch 54  
Knots: Sq. dm. 810





Plate 56

A dragon and phoenix with clouds and a stylised lotus flower.

A pair

Size: 2'10 x 3'1

86 x 93

Pile: Wool

Warp: Cotton

Weft: Wool

Knots: Sq. inch 66

Knots: Sq. dm. 990





Plate 57

A benevolent dragon, flaming pearl and stylised clouds against a navy blue background.

Size: 2'9 x 1'11  
84 x 58  
Pile: Wool  
Warp: Cotton  
Weft: Cotton  
Knots: Sq. inch 91  
Knots: Sq. dm. 1365

See Tibetan Rugs  
Hallvard Kåre Kuløya  
Plate 229





Plate 58

Five roundels enclosing dragons each perched on a mountain an ocean base. The central roundel flanked by phoenix and cloud symbols.

Size: 2'9 x 2'3  
84 x 58

Pile: Wool

Warp: Cotton

Weft: Cotton

Knots: Sq. inch 70

Knots: Sq. dm. 1050





Plate 59

A benevolent dragon chasing a flaming pearl.

Size: 3'0 x 2'7  
92 x 80  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 70  
Knots: Sq. dm. 1050





Plate 60

A classical three medallion rug with clouds  
and floral corners.

Size: 5'2 x 2'8  
158 x 87  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 61

A traditional design three medallion rug.  
Pearl and 'T' meander border.

Size: 5'2 x 2'6  
158 x 76  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 35  
Knots: Sq. dm. 525





Plate 62

A twin medallion rug with flower heads  
on a blue ground.

Size: 4'6 x 2'3  
138 x 69  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 35  
Knots: Sq. dm. 525





Plate 63

An unusual pillar rug with horizontal panels. Each panel depicting a different design, diaper, pine trees, 'T' meander flowers and diamonds.

Size: 5'0 x 3'1  
151 x 94

Pile: Wool  
Warp: Cotton  
Weft: Cotton/Wool  
Knots: Sq. inch 32  
Knots: Sq. dm. 480





Plate 64

A traditional runner. The nine medallions on a red field. A matching rug of 6'0, 184 cm is attached to one end.

Size: 22'0 x 2'0  
670 x 61  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 18  
Knots: Sq. dm. 270





Plate 65

A traditional runner. The seventeen medallions and cloud design woven on a blue field.

Size: 18'2 x 2'1  
555 x 64  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 45  
Knots: Sq. dm. 675





Plate 66

A narrow bench seat of five panels.

Size: 6'3 x 1'3  
190 x 38  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 40  
Knots: Sq. dm. 600





Plate 67

All-over light blue stylised lotus flowers on a dark blue field.

Size: 4'8 x 2'4  
142 x 72  
Pile: Wool  
Warp: Wool  
Weft: Wool  
Knots: Sq. inch 63  
Knots: Sq. dm. 945





Plate 68

All-over light blue stylised lotus flowers on a dark blue field.

(A Chinese brocade design).

Size: 5'5 x 2'8  
165 x 81  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50  
Knots: Sq. dm. 750





Plate 69

The central stylised lotus medallion and dragon corners woven on a light blue field. The border filled with Chinese symbols:

Size: 2'9 x 2'0  
84 x 61  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 108  
Knots: Sq. dm. 1620





Plate 70

Multiple stylised medallions in yellow on a rust background.  
(A Chinese brocade design).

Size: 4'9 x 2'5  
144 x 73  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 70  
Knots: Sq. dm. 1050





Plate 71

A traditional saddle rug with a multiple Chinese design border.

Size: 5'0 x 2'7  
152 x 78  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 70  
Knots: Sq. dm. 1050

See Hallvard Kåre Kuløby  
Tibetan Rugs  
Plate 185





Plate 72

Saddle rug in navy blue with stylised floral medallions. Pale blue border filled with chinese symbols.

Size: 4'3 x 2'2  
130 x 65  
Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 72  
Knots: Sq. dm. 1080





Plate 73

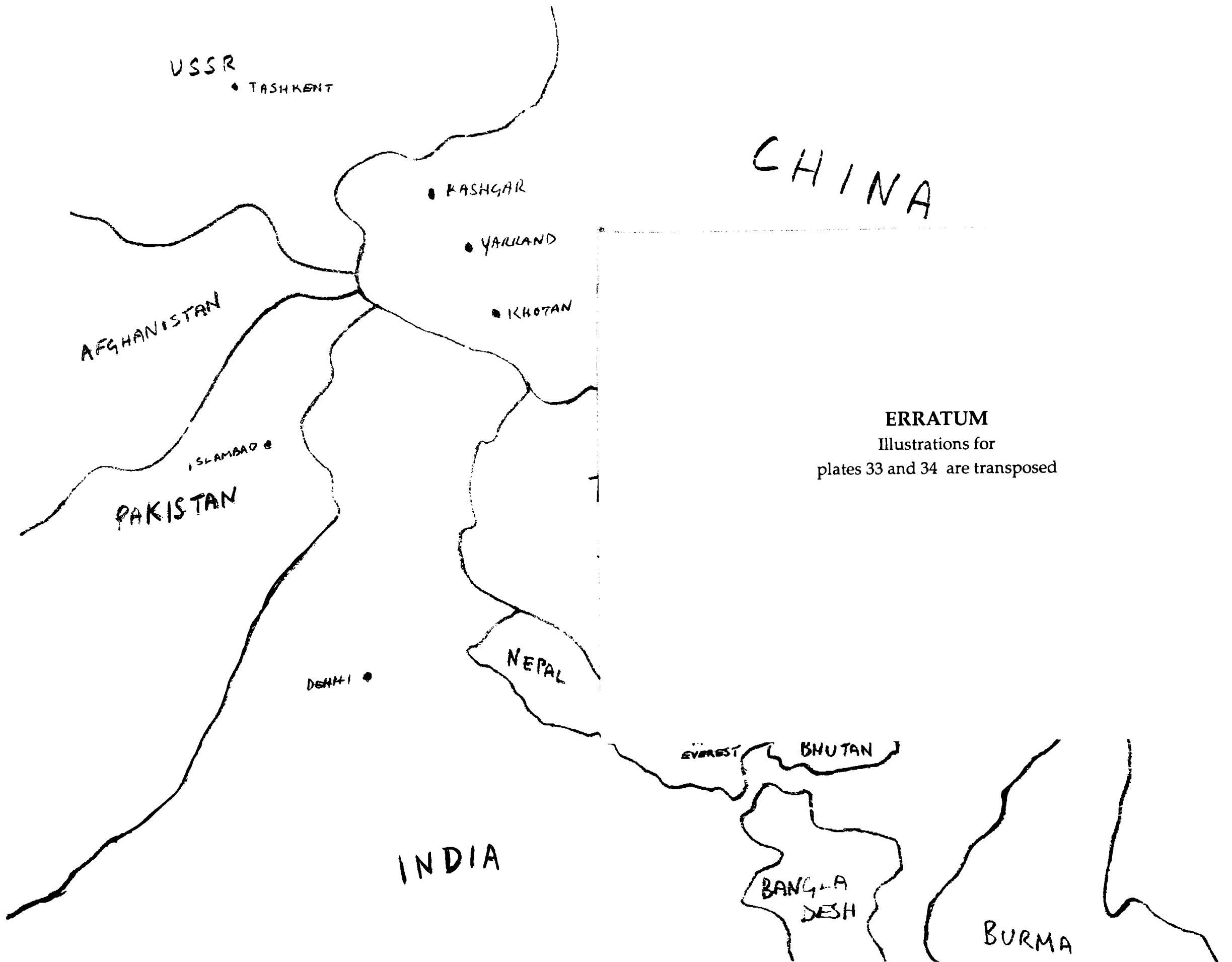
Five animal head ornaments three floral,  
one tiger and one character.

(Tekheb)

Pile: Wool  
Warp: Cotton  
Weft: Wool  
Knots: Sq. inch 50-80  
Knots: Sq. dm. 750-1200







**ERRATUM**  
Illustrations for  
plates 33 and 34 are transposed





USSR  
• TASHKENT

CHINA

• KASHGAR  
• YAILAND  
• KHOTAN

AFGHANISTAN

ISLAMABAD •  
PAKISTAN

TIBET

TIBETAN PLATEAU

DELHI •

NEPAL

LHASA •

GYANTSE •

KATHMANDU •  
MT A  
EVEREST

BHUTAN

INDIA

BANGLA  
DESH

BURMA