



من حریر، صوف و قطن  
OF SILK, WOOL AND COTTON

FINE CARPETS AND TEXTILE ART



ایوان مکتبی  
Specializing in Antique and Decorative carpets and textiles



*"I have no refuge in the world other than thy threshold;  
There is no protection for my head other than this doorway  
The work of the slave of the threshold of this Holy place"*  
Maksud of Kashan in the year 946 H " (1539 AD)

This inscription figures in the main field of one of the most famous of all carpets, the Ardabil carpet, which covered the tomb of Shah Ismail, the founder of the Safavid Dynasty. Shah Tahmasp must have commissioned the carpet shortly after his father died in 1524, bringing the numbers of years that it took Maksud to finish this carpet to 15. The inscription above is so powerful it could have been written in some holy book, a book of faith. Instead, it is a dedication by the maker of a carpet, undoubtedly the greatest achievement of his life.

Maksud might have believed that his work would be appreciated by countless generations to come, but making a great object is not the sole guarantee of appreciation. Once a great carpet is finished someone has to sell it, making the weaver and the trader two sides of the same medallion.

One such side was Hussein Maktabi, my grandfather, born in 1900 in Isphahan, Persia. Coming from a long line of carpet traders, he decided to travel to Baghdad and Damascus, finally establishing himself in Beirut by 1926. Modesty prevents me from saying that he changed people's appreciation for rugs and carpets in Lebanon, but he most certainly added to its depth. It is my desire that his unblemished reputation remains to this day, three generations later, at Iwan Maktabi.

With the support of my father Abbas, I opened Iwan Maktabi with my two sisters in 1995. At Iwan Maktabi our sole purpose is to provide our clients with a customer service that is unrivaled anywhere in the region - a service that can only be given after decades of commitment to the collection and sharing of Oriental carpets.

This book introduces you to some of our family's treasured pieces. It is my hope that after viewing the following pages you will be inspired to visit us at one of our two galleries in Beirut, where we will be happy to share with you the work and artistry of generations that are Oriental carpets.







C O N T E N T S



I n t r o d u c t i o n p.9



A n a t o l i a p.10



P e r s i a p.20



T h e C a u c a s u s p.44



C e n t r a l A s i a p.68

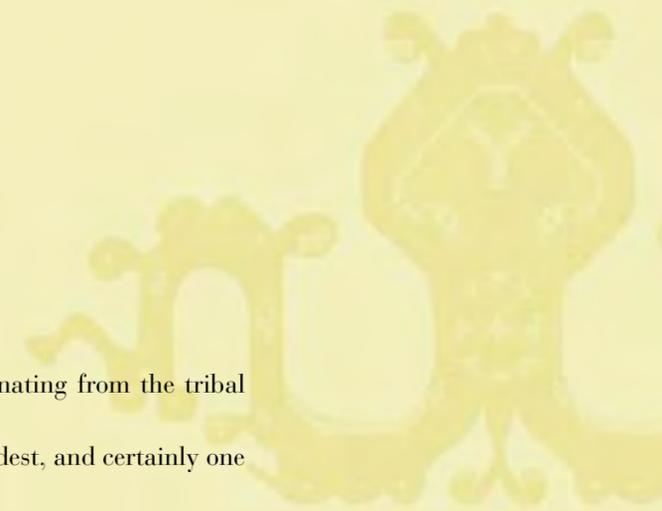


As a form of artistic expression, carpets and kilims originating from the tribal and village populations of Asia are amongst humanity's oldest, and certainly one of the most beautiful. Unlike many other art forms of the world, which to this day remain largely parochial, Oriental carpets are almost universal in their beauty and appeal, gracing homes and offices on every continent.

Today however, conditions that fostered such incredible artistry for millennia are largely gone the way of history. As the nomadic and tribal life of Asia surrenders to the inevitable influences of modern industrial culture, so too has the artistic traditions of tribal and village weaving suffered a decline. It is generally recognized that pieces produced after the second decade of the 20<sup>th</sup> century are not equal to those woven at earlier times. Their modern weaving suffers from the disruptive influence of commercial incentives, artificial dyes and the disappearing tribal and village style of life.

It is for this reason that antique Oriental carpets are of surpassing value, both as a historical reminder of an art form at its zenith and as a financial investment.

At Iwan Maktabi, we are dedicated to this art form of true beauty. The knowledge of three generations as collectors and dealers enables us to offer you the expert valuation and advice you need for a timely investment. Our collection of antique Oriental carpets includes masterpieces from Anatolia, Persia, the Caucasus and Central Asia, along with a significant selection of valuable modern pieces.





## A N A T O L I A

الأناضول

When Europeans began their love affair with Oriental carpets, it was Anatolian carpets they desired. Anatolia, a diverse area that is now modern day Turkey, was the first region to encounter the early crusaders, who in turn introduced the art form for the first time to awe-struck Europeans. Even today, out of all the styles of Oriental weaving, Anatolian carpets remain the most appreciated and sought after throughout the world. Less finely knotted, less delicately designed and less subtly colored than Persian pieces, the hand-woven Anatolian rug has captivated Europeans and others around the world by its often mysterious signs, designs and patterns, which are thought to embody an ancient symbolic system.



Opposite page, large Ushak carpet fragment with Chintamani pattern (detail)  
Anatolia, late 16<sup>th</sup> century  
135 x 101 cm





Painting by William Larkin dating 1613 (203 x 119 cm) representing a Lotto Ushak carpet beneath the feet of Richard Sackerville, third count of Dorset.

Named after the Venetian painter Lorenzo Lotto (c.1480-1556/57), the Lotto rug constitutes a transitional stage between the first Ottoman period and the floral art that would dominate the rugs of the 16<sup>th</sup> and 17<sup>th</sup> centuries. In the Lottos, angular arabesques forming rows of generally octagonal or rectangular motifs resembling grillwork activate the field. If the links between the Lotto rugs and the decorative program of the Green Mosque in Bursa are not immediately evident, just consider the system of arabesques which bifurcate and crisscross to form a rectangle. The pattern is the same in both rug and mosque. The arabesque, though created by an Islamic artist shortly after the 7<sup>th</sup> century conquest, did not make an appearance in Turkish carpets until the beginning of the 16<sup>th</sup> century.



الاناضول - القرن الثامن عشر  
Anatolia, Arabesque  
"Lotto design"  
18<sup>th</sup> century  
160 x 115 cm



Ushak village rug, Western Anatolia  
18<sup>th</sup> century  
168 x 166 cm



غرب الاناضول - القرن الثامن عشر  
West Anatolian Carpet  
"Turning Dervish" design  
18<sup>th</sup> century  
150 x 125 cm



موجور - وسط الاناضول - القرن الثامن عشر  
 Mudgur prayer carpet  
 Central Anatolia  
 End of 18<sup>th</sup> century  
 "Simple makes beautiful" applies to this perfectly preserved rare piece.  
 145 x 110 cm



غوردس - غرب الاناضول - القرن التاسع عشر  
 Giordes, Western Anatolia  
 End of 19<sup>th</sup> century  
 A serene empty field decorated with a simple central medallion gives this royal carpet, due to the tulips in the borders, a striking touch.  
 402 x 300 cm



### کیم حلبی رهنلی

Southeastern Anatolian kilim  
flatweave  
Aleppo region / Reyhanli  
End of 19<sup>th</sup> century  
Multiniche prayer design, with  
multicolored stripe borders  
176 x 103 cm



### قریة قحیة - الاناضول

Fetiyeh, Anatolia  
Mid 19<sup>th</sup> century  
An empty dark blue frame surrounds  
the white background field decorated  
with bouquets of flowers. The flowers  
show the influence of European  
designs on Oriental weavings.  
255 x 140 cm



### سجادة صلاة ميلاص - وسط الاناضول

Central Anatolia, prayer carpet  
End of 19<sup>th</sup> century  
This beautiful Melas prayer rug  
has a distinctive striped mihrab  
and oversized leaves adorning the  
border.  
130 x 94 cm



## P E R S I A

سجاد فارس

When one mentions Oriental carpets, the Persian art form is the one that most of us think of first. Virtually unsurpassed from the technical point of view, Persian rugs, with their delicately rendered imagery, have been recognized as works of art rather than just floor coverings by collectors since the mid 19<sup>th</sup> century. The ethnic richness of Persia (modern day Iran) is also a major source of beautiful and diverse tribal and village weavings. A mosaic of peoples and religions, Iran is home to Armenians, Kurds, Baluch, and Turkomans, as well as indigenous Iranians. These various tribes and ethnic groups have their specific tribal and nomadic weavings. From carpets and flat weaves to salt bags and saddlebags, their cultural richness and grace is expressed in their weavings.



Opposite page, Isfahan carpet, Persia (detail) ca. 1910  
An extremely fine rendition of the classical "tree of life" design,  
made in "Ahmadi" workshop.  
The exquisite choice of colors brings out the refined movement of the tendrils.  
200 x 130 cm





شمال غرب ایران - القرن الثامن عشر

Northwest Persian runner fragment  
18<sup>th</sup> century  
This unique fragment stands out with its fantastic yellow color background. The individual pattern of each blossom carries a Safavid influence. These characteristics indicate that it may be from the same family as a small, rare group of Northwestern Persian weavings, sometimes referred to as "proto-Kurdish" dating to the 18<sup>th</sup> century.  
290 x 70 cm



مختیار - وسط ایران

Bakhtiar carpet, Central Persia  
Early 19<sup>th</sup> century  
Multicolored medallions flow freely on an ivory background to constitute a unique rendition of Bakhtiari tribal art.  
365 x 202 cm



مختیار - وسط ایران

Bakhtiar, Central Persia  
 End of 19<sup>th</sup> century  
 A fine example of Bakhtiari tribes weaving. The design shows cypress trees flanked by stylized birds on an ivory white background.  
 306 x 166 cm



ساروخ - وسط ایران

Saroukh, Central Persia  
 Mid 19<sup>th</sup> century  
 A fine example of early Saroukh weavings. The field of this carpet consists of a meandering tree exquisitely colored on an ivory background.  
 214 x 123 cm



تشای - القبائل الخمسة - جنوب ایران

Gashgai, Southern Persia  
 Khamseh confederacy  
 Mid 19<sup>th</sup> century  
 This unusually small carpet was probably woven as a dowry piece. A great care was given to details in the design and to the choice of colors.  
 110 x 80 cm



تشای - قبائل کاشکول - جنوب ایران

Gashgai, Southern Persia  
 Kashkul tribes  
 Early 20<sup>th</sup> century  
 207 x 141 cm



تشای - جنوب ایران

Gashgai, Southern Persia  
 End of the 19<sup>th</sup> century  
 The classical "termeh" design curiously joins the Caucasian "crab" design in this carpet, probably the work of a well traveled Gashgai family.  
 176 x 110 cm



تشای - جنوب ایران

Gashgai, Southern Persia  
End of the 19<sup>th</sup> century  
A striking composition of finely detailed stripes called "Muharramat" in vibrant colors and great condition.  
252 x 189 cm



فنج سوماک - شمال غرب ایران

Northwest Persia Sumak "khorjin"  
Third quarter of 19<sup>th</sup> century  
Perfectly preserved bag with a rare design of diagonal bands.  
130 x 55 cm



تشای - جنوب ایران

Gashgai, Southern Persia  
End of the 19<sup>th</sup> century  
The typical sürmey-colored field shows a rich variety of symbolic motifs and floral abstractions as well as stylized "murghi" birds.  
227 x 135 cm



فراهان - وسط ایران  
Ferahan, Central Persia  
Early 19<sup>th</sup> century  
The Qajar carpet renaissance provided massive inspiration in the Ferahan region. This extremely fine example with its camel wool ground, spare drawing, and specific color palette is a classic representative of this rare type.  
190 x 125 cm

بلوش - شرق ایران

Baluch region carpet, Eastern Persia  
End of 19<sup>th</sup> century  
The Baluch are a large group of tribes whose settlement areas lie in the huge deserts and mountains of Eastern Persia.  
This is a delightfully small piece with a remarkably fine weave, probably used as a marriage gift. Silk touches were used in the animals flanking the "tree of life".  
80 x 45 cm



بلوش - شرق ایران

Baluch region carpet, Eastern Persia  
This magnificently preserved prayer rug has kept the kilim borders on both ends.  
154 x 76 cm





تهرکز - شمال غرب ایران  
 Tabriz, Northwestern Persia  
 ca. 1935  
 An unusual all over design with minarets and tree shrubs adds to the mystique of this large rug.  
 400 x 306 cm



منطقه هریز - شمال غرب ایران  
 Heriz district carpet, Northwestern Persia  
 Last quarter of 19<sup>th</sup> century  
 An impressive central medallion, surrounded by four luminous turquoise corners and a "Karaja" meandering border.  
 403 x 305 cm



سراپی - شمال غرب ایران

Serapi carpet, Northwestern Persia  
 Second half of 19<sup>th</sup> century  
 One of the reasons of the great popularity of antique Serapi carpets is their powerful use of form and fascinating palette of colors. The carpet shown here is a true representative of this provenance.  
 350 x 267 cm



کونیگا - اسپانیا

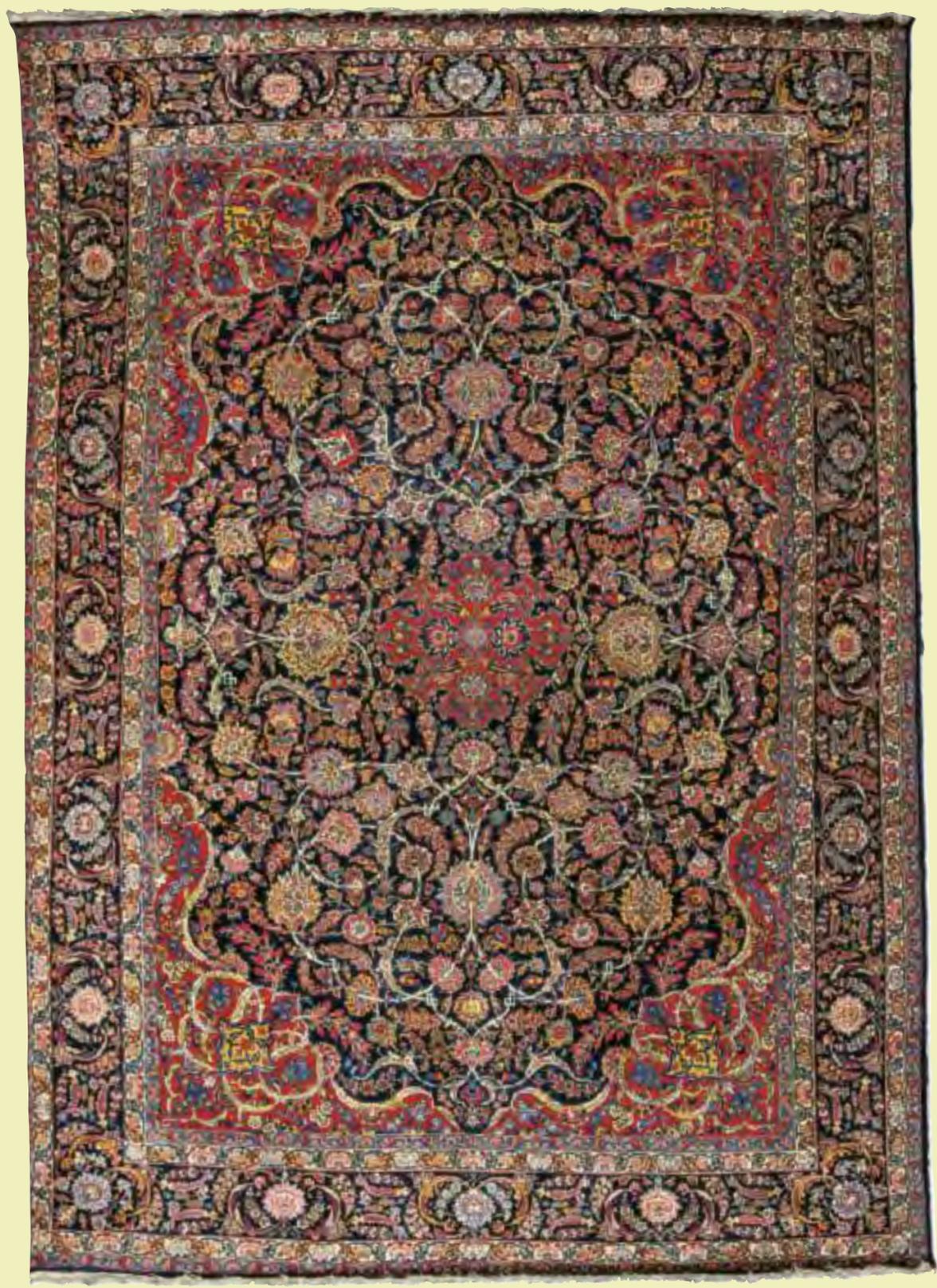
Cuenca carpet, Spain  
 Early 20<sup>th</sup> century  
 Hand made in Spain around 1900, this carpet derives its design from 18<sup>th</sup> century Persian village carpets.  
 437 x 317 cm



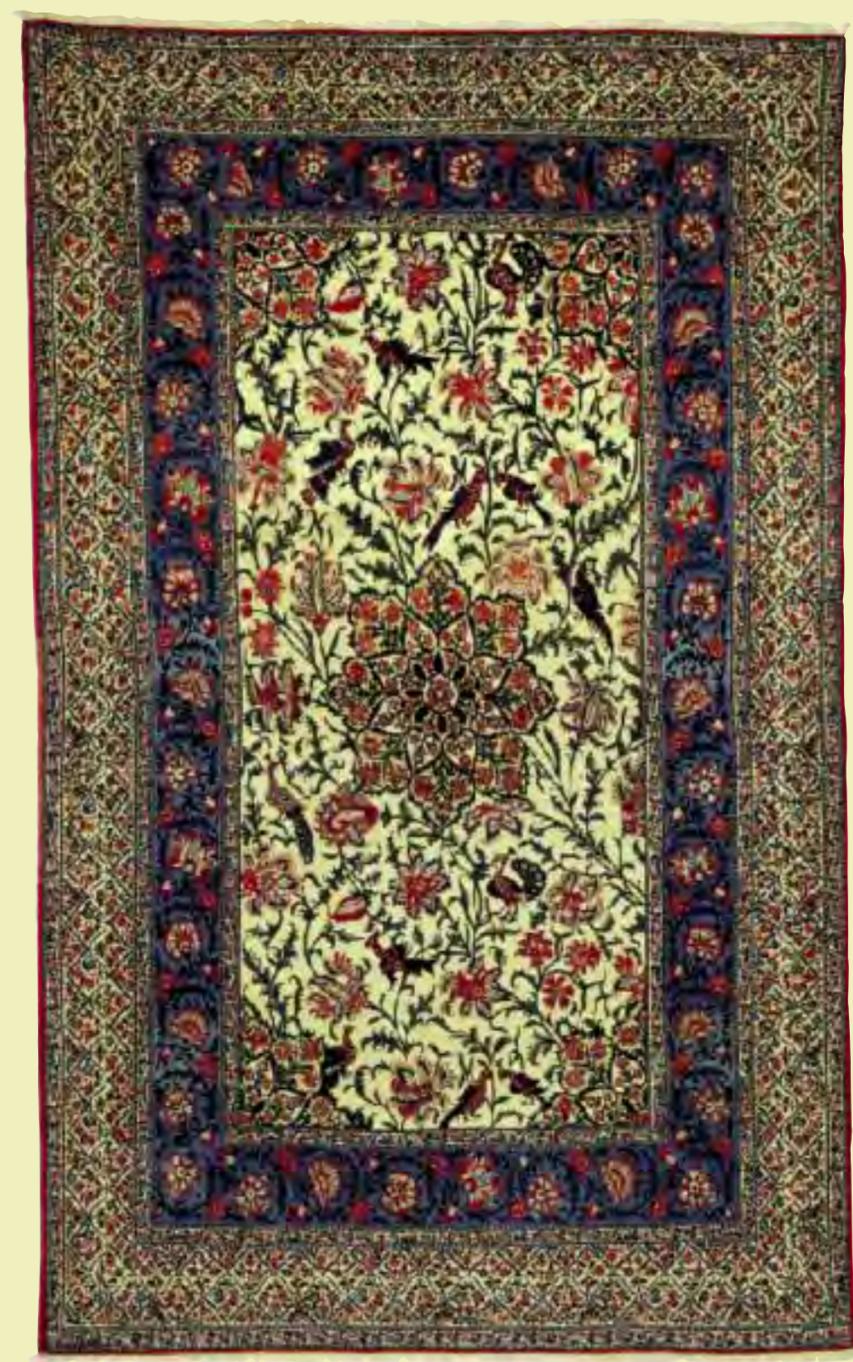
اصفهان - وسط ایران

Isfahan, Central Persia  
Early 20<sup>th</sup> century

This superbly drawn piece represents the work of Isfahan at its best. Silk touches in two colors add a royal look to the "kork" wool pile. Two mythological animals are depicted in the four noble corners. Undoubtedly, this carpet was commissioned by a family of great wealth.  
412 x 291 cm



کاشان - وسط ایران  
 Kashan, Central Persia  
 Early 20<sup>th</sup> century  
 A magnificent piece carrying the signature of the weaver. All the flower palmettes are made of silk - a rare feature - while the rest of the field is of baby lamb's "kork" wool.  
 430 x 310 cm



ناین تودشک - وسط ایران  
 Nain Todeshk, Central Persia  
 Beginning 20<sup>th</sup> century  
 A finely detailed border surrounds an exquisite medallion of scrolling leaves, exotic flowers and enchanting birds. The mixture of wool and silk adds a glittering touch to the finesse of this carpet.  
 241 x 148 cm



کاشان - موشتم - وسط ایران  
 Kashan "Mohtashem", Central Persia  
 End of 19<sup>th</sup> century  
 This unusual small piece carries the signature of the legendary master weaver "Mohtashem" whose workshop produced the most fascinating Persian carpets during the period of 1880-1890.  
 100 x 50 cm



مشهد اوغلو - خراسان - شمال غرب ایران

Meshed, Amoghlu, Northeastern Persia  
 Last quarter of 19<sup>th</sup> century  
 An extremely fine carpet with the classical "Sheikh Safi" design. The deep burgundy red adds to the distinguished look of this masterpiece carrying the signature of the weaver.  
 430 x 317 cm



اصفهان صیرفیان - وسط ایران

Ispahan Sairafian (pair), Central Persia  
 End of 19<sup>th</sup> century  
 Eden garden design is a favorite design of the master weaver Sairafian. This piece carries the signature of the famous artist.  
 225 x 143 cm



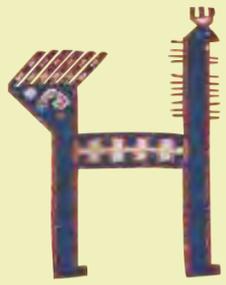
قم حسیہ خالص - وسط اہران

City of Ghom, modern Iran  
 Pure silk pile and base constitute  
 this magnificent carpet carrying the  
 weaver's signature. This design is  
 named "Soraya" being the  
 Shahbanou's favorite.  
 280 x 200 cm



قم حسیہ خالص - وسط اہران

City of Ghom, modern Iran  
 An elegant pure silk carpet made in  
 the holy city of Ghom. Unusual  
 square shape.  
 200 x 200 cm



## THE CAUCASUS

القوقاز

Many consider antique Caucasian rugs to be the most beautiful of all Oriental carpets. The region, stretching between the Black Sea and the Caspian Sea, is mountainous and remote, providing an isolated habitat for a great variety of ethnic groups since ancient times. These tribal and village weavers created carpets that are now considered a rare art form, with their unique charm lying in the immediate eye appeal of boldly colorful and rigorously geometric designs with a pronounced tendency towards abstraction. Most influenced by the Anatolian tradition, Caucasian carpets were not even “discovered” by us until late in the 19<sup>th</sup> century. Today, however, these beautiful carpets have quickly gained popularity and are being sought after by major art collectors all over the world.

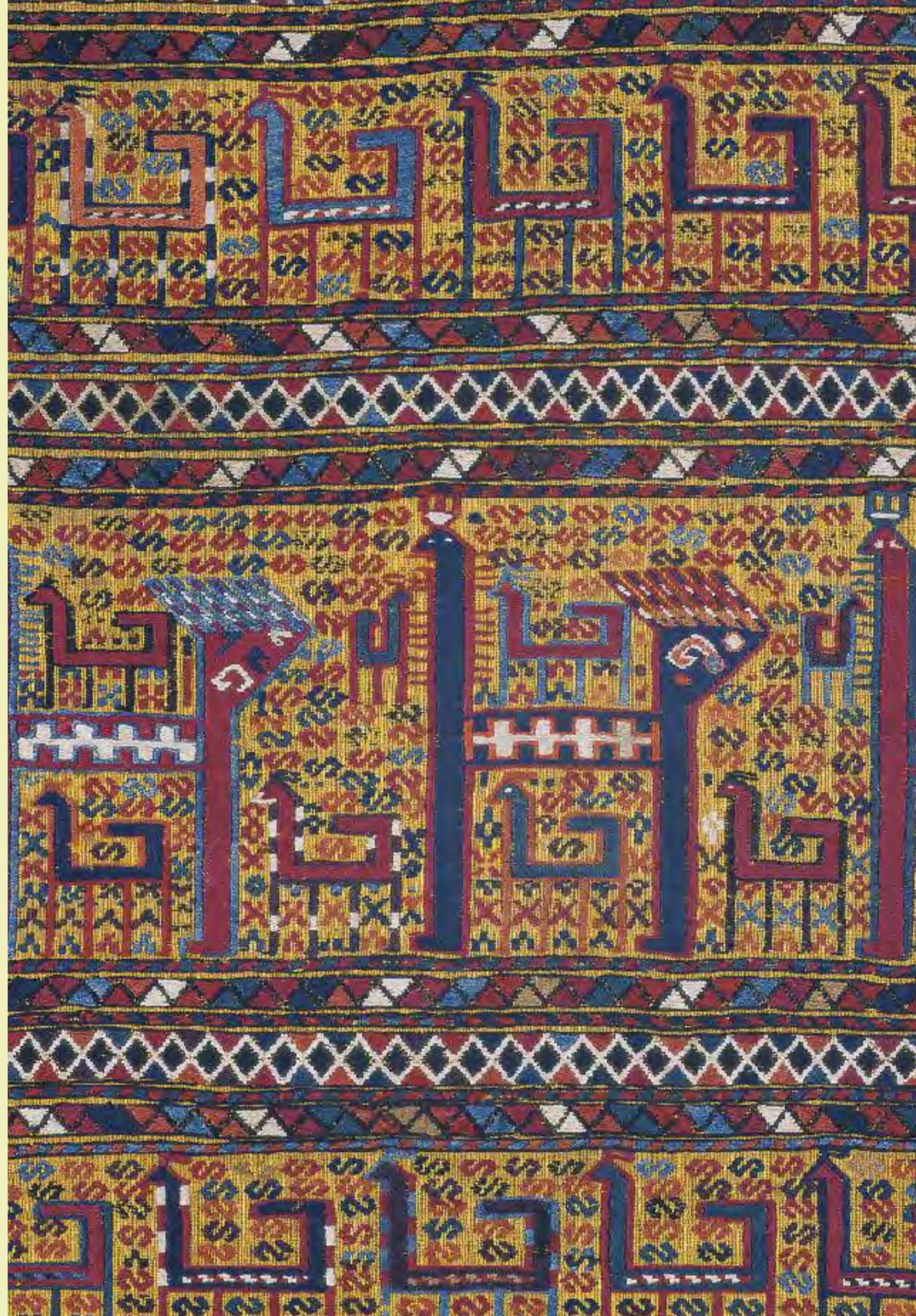


Opposite page, Verneh horse cover, Eastern Caucasus (detail)

Last quarter of 19<sup>th</sup> century

Elaborate textiles like this were created by skilled women weavers. Sadly, the experience needed for such complicated flatweaves has vanished due to huge social changes in the Caucasus under the Soviet Union.

103 x 143 cm





شروان - شرق القوقاز  
 Shirvan, Eastern Caucasus  
 First half of 19<sup>th</sup> century  
 A precisely drawn example of the  
 "Leski" star, with a high density knot  
 count. Classical kufic border.  
 212 x 130 cm



شروان مراسلي - شرق القوقاز  
 Shirvan "Marasalli" prayer rug,  
 Eastern Caucasus  
 Last quarter of 19<sup>th</sup> century  
 Rugs woven in Marasalli are  
 considered among the finest carpets  
 of the Caucasus. This piece shows a  
 delicately colored mihrab filled with  
 blossoms in a diamond lattice.  
 140 x 123 cm



شروان - شرق القوقاز

Shirvan, Eastern Caucasus  
End of 19<sup>th</sup> century  
A fine example of this region, this piece is characterized by its extremely fine weave and its richly decorated design.  
306 x 189 cm



اکستفا - القوقاز

Akstafa, Caucasus  
End of 19<sup>th</sup> century  
In every respect, this piece represents Akstafa rugs at their best.  
With large fan-tailed birds or peacocks flanking an eight-pointed star. An exquisite color palette and in perfect condition.  
332 x 130 cm



شیروان - شرق القوقاز

Shirvan, Eastern Caucasus  
End of 19<sup>th</sup> century  
A very fine example of Shirvan rugs.  
Three stepped medallions surrounded  
by a sürmey-colored inner field. A  
striking contrast in colors.  
214 x 131 cm



پریپدیل - منطقه کوبا - القوقاز

Perepedil, Kuba district, Caucasus  
End of 19<sup>th</sup> century  
An exquisite fine example of the  
Perepedil group with a classical kufic  
main border, and a clearly drawn field  
consisting of a series of ram's horns. Of  
high interest is the pinwheel featured  
on each of the four corner.  
192 x 147 cm



سوماک زلیلی تنین - القوقاز

Transcaucasian sumak, Kuba region

Last quarter of 19<sup>th</sup> century

This flatweave shows the S and Z designs called "Silleh" depicting mythological dragons. Usually woven on two separate pieces and then joined together, this Silleh has the peculiarity of being woven in one piece.

259 x 200 cm

قرنہ - شرن القوقاز

Verneh decorative tent band,  
Eastern Caucasus  
Mid 19<sup>th</sup> century  
This elaborate textile consists of a long band woven on a narrow loom. The mystic symbols typical of this type stand out against the black background, a testament to the immense richness of traditional Caucasian folk art.  
318 x 31 cm



تالیش - جنوب غرب القوقاز

Talish, Southwestern Caucasus  
Second half of 19<sup>th</sup> century  
"Met-Hane" open field design, with a single rosette.  
The perfect condition of this piece and the careful execution of the corners complete the serene beauty of this classical example of Talish.  
179 x 110 cm



کارا اشرف - جنوب غرب القوقاز

Karachov, Southwestern Caucasus  
Second half of 19<sup>th</sup> century  
By no mean a classical Karachov, due to the heart shaped central medallion. Perfect condition with thick lustrous wool.  
210 x 162 cm



كازاك - جنوب غرب القوقاز

Kazak, Southwestern Caucasus  
Dated 1886  
An attractive abrash and a human figure riding a horse accentuate the subtle blue field of this carpet.  
306 x 139 cm



كنجيه - جنوب شرق القوقاز

Gendje, Southeastern Caucasus  
Last quarter of 19<sup>th</sup> century  
Star designs alternate in the field with scattered animals and stars.  
305 x 100 cm



لوري پامبک - غزب قوتاز

Lori Pambak, Western Caucasus  
 Second half of 19<sup>th</sup> century  
 This prototype of a single medallion Lori Pambak is harmonious and perfectly proportioned. Four borders of almost equal width borrowed from the classic Kazak repertoire surround the central field. The central medallion depicts a cruciform "flower" that evolved from a zoomorphic figure.  
 260 x 161 cm



لوري پامبک - غزب قوتاز

Lori Pambak, Western Caucasus  
 Last quarter of 19<sup>th</sup> century  
 This "three medallion" type is of heraldic power. The central light-ground octagon is surrounded with "magic eyes", stars and double hooks.  
 266 x 195 cm



سجادة صف - شروان - شرق القوقاز

Eastern Caucasus Multiniche "Saf" prayer rug

First half of 19<sup>th</sup> century

Prayer rugs are mentioned in various Persian and Turkish writings as early as the 9<sup>th</sup> century. A 13<sup>th</sup> century Seljuk prayer rug is at "the museum of Turkish and Islamic Art" in Istanbul. There are known examples of 17<sup>th</sup> and 18<sup>th</sup> Turkish prayer rugs. But there are almost no documented early (pre-1800) Caucasian prayer rugs.

This rare masterpiece was conceived for the Muslim praying ritual for a family of six. As a special-purpose weaving that was intended to be an important item of social and religious significance, great care was lavished on its design and creation. This unique example possesses an unrivaled grace, dignity and quiet beauty. It was undoubtedly especially commissioned by a notable, woven by master weavers using the best available materials, with quality being a priority over cost.

140 x 358 cm



کنجره - جنزب شرق القوقاز

Gendje, Southeastern Caucasus  
 Last quarter of 19<sup>th</sup> century  
 The rare rich yellow field shows a  
 blossom repeat which is set in a  
 diamond lattice.  
 250 x 120 cm



شروان - شرق القوقاز

Shirvan, Eastern Caucasus  
 Mid 19<sup>th</sup> century  
 This perfectly preserved pile carpet  
 carries the typical design of flatweave  
 kilims for the Kuba district.  
 300 x 122 cm



منطقة كازاك - القوقاز

Tree or Garden, Kazak district,  
Caucasus  
End of 19<sup>th</sup> century  
This group is one of the best known  
and most eagerly collected types of  
Kazaks. The tree shrub design is  
derived from 16<sup>th</sup> century Safavid  
garden carpets.  
264 x 146 cm



شاه ساغان سوماك - جزيرتوقاز

Shahsavan Sumak, Southeastern  
Caucasus  
Second half of 19<sup>th</sup> century  
This broad panel shows Shahsavan  
weaving at its best. The striped design  
depicts the Shahsavan repertoire, such  
as the abstract fan-tailed bird, flaming  
blossoms and various zoomorphic  
symbols.  
115 x 187 cm



كوبا - شرق القوقاز

Kuba, Eastern Caucasus  
End of 19<sup>th</sup> century  
An unusual small size for this rich  
carpet with the classical "eagle-beak"  
border.  
136 x 103 cm



Արմինիա Մնոպե-Կարաբախ

Armenia, Karabagh district  
Dated 1910  
Most probably made for a special occasion, since holding a date and initials. This carpet shows the influence of European and specifically French Savonnerie weavings on Armenian carpets.  
250 x 135 cm



Արմինիա Մնոպե-Կարաբախ

Armenia, Karabagh district  
Last quarter of 19<sup>th</sup> century  
This example carries the influence of the Persian design "Zill-e-Sultan" with a vase carrying blossoming flowers. Unusual large green main border.  
252 x 131 cm



## CENTRAL ASIA

آسیه الوسطی

Central Asia is the name given to that vast territory extending from the Caspian Sea to Chinese Turkestan, the Aral Sea and the northern part of Afghanistan, an area which has been crossed for centuries by trader caravans moving back and forth along the Silk Route. With its arid steppes, deserts and mountains, Central Asia is home to nomadic and semi-nomadic tribal peoples who produce deceptively simple but starkly beautiful rugs and textiles designed to cover the floors and the walls of their yurts (tents). From the viewpoint of rug scholars, weavings of the Turkoman tribes are the most important, although Uzbek, Kirghiz, Karakalpak and Kazakh weavings are also distinctive.



Opposite page, silk Ikat, Turkestan  
Last quarter of 19<sup>th</sup> century  
204 x 156 cm





خوتان - شرق تركستان

Khotan or Kashgar, Eastern  
Turkestan  
Early 19<sup>th</sup> century  
Relatively few old carpets have  
reached us from East Turkestan. This  
piece shows an unknown design,  
characterized by the "water and  
foam" motif on the border, of definite  
Chinese influence.  
197 x 82 cm



تکمه - وسط ترکستان

Tekke Djollar (pair), Central  
Turkmenistan  
Mid 19<sup>th</sup> century  
The term "djollar" refers to a storage  
container which replaced the wooden  
chests and cupboard of a settled  
household and were hung from the  
inner structure of the yurt.  
105 x 30 cm

تکمه - وسط ترکستان

Tekke, Central Turkmenistan  
End of 19<sup>th</sup> century  
This aristocratic pile carpet from  
Southern Turkmenistan displays all the  
features of a great early nomadic rug.  
310 x 216 cm



سوزانی للصلاة - اوراطبه - اوزبكستان

Uraturbe, Uzbekistan Prayer  
Suzani needle work  
Last quarter 19<sup>th</sup> century  
This type of suzani was usually  
part of a young woman's dowry  
and almost always used in the  
marriage ceremony.  
127 x 88 cm



ایقات حریر - اوزبكستان

Silk Ikat panel, Uzbekistan  
Second half of 19<sup>th</sup> century  
The technique of ikats itself  
originated in Southeast Asia and  
eventually reached Central Asia. Silk  
ikat was a high-tech development of  
silk manufacture. Thanks to the  
smuggling of silk cocoons from  
China, silk production was possible in  
the fertile Ferghana valley, so Central  
Asia became gradually self sufficient  
in silk. Jewish merchants contributed  
in transmitting the secrets of the Ikat  
technique from Indonesia via China  
to Central Asia. A peculiarity of  
Central Asian ikats were their formats,  
made in narrow strips. These panels  
were cut up and sewn into garments,  
room dividers or curtains. The  
beautiful panel shown here was used  
as a wall hanging in an urban setting.  
211x 153 cm



ارساری - جنوب ترکمنستان

Ersari Engsi, Southern Turkmenistan  
End of 19<sup>th</sup> century  
It is not just the near-square format  
of this carpet, it is also the silky  
luster and the rich design that gives  
this pile weaving its noble character.  
170 x 146 cm



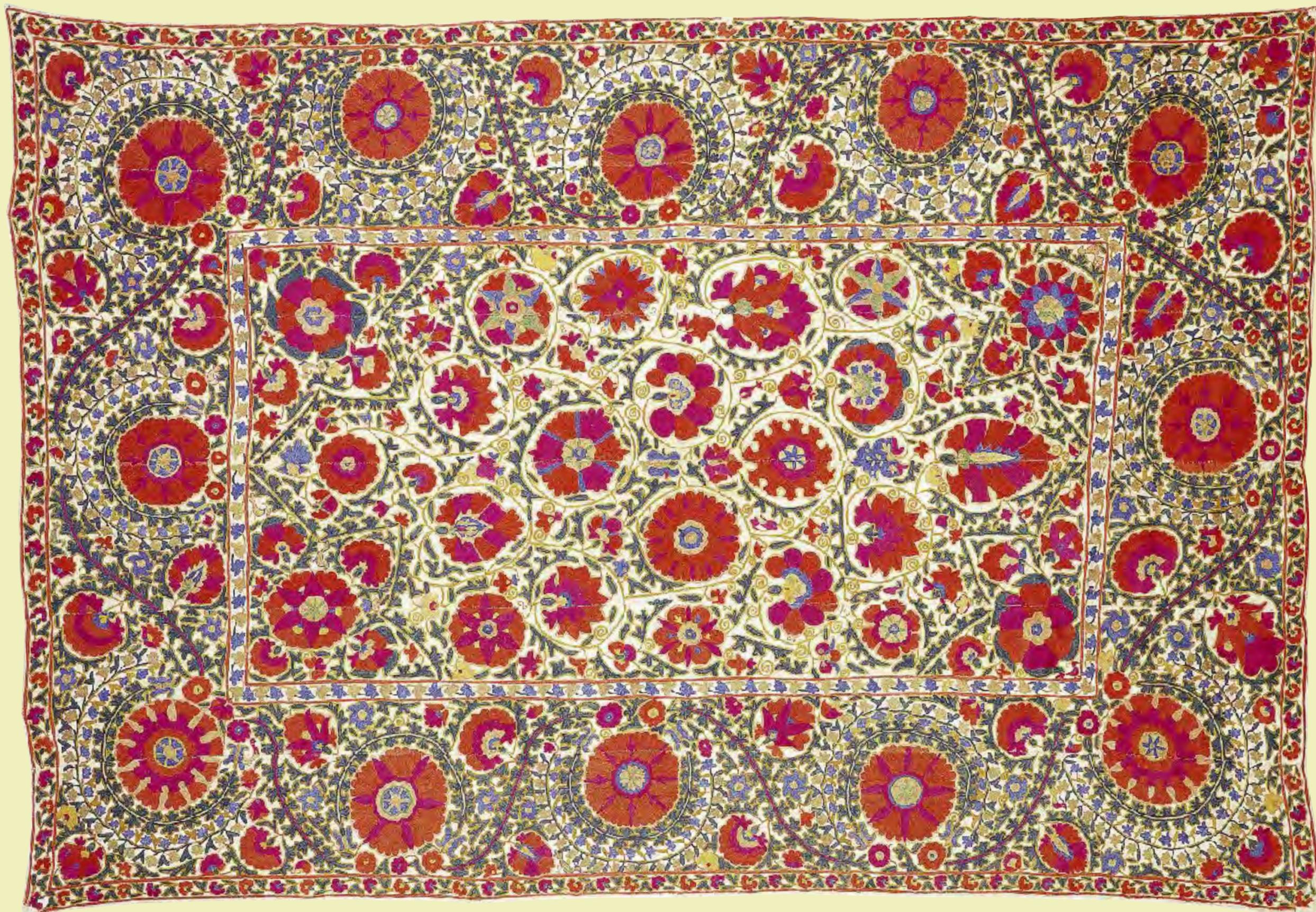
سوزانی - اوراطبہ - اُوزبکستان

Uratube, Uzbekistan Prayer  
Suzani needle work  
Mid 19<sup>th</sup> century  
For similar piece, cf. St Petersburg  
Museum.  
215 x 155 cm



سوزانی نوراتا - بخاری

Nurata Suzani needle work, Bokhara  
Emirate  
First half of 19<sup>th</sup> century  
The basic characteristics of 19<sup>th</sup> century  
Nurata -suzanis were loose compositions  
and light warm coloring. The favorite  
design was the "chor shoh-u-yak moh"  
(four branches and one moon),  
consisting of an eight-pointed rosette,  
four bouquets in the corner, and a  
multitude of small branches covering  
the free area.  
228 x 150 cm



شهری سبز سوزانی - اوزبکستان

Shahrizabz Suzani needle work, Uzbekistan  
End of 19<sup>th</sup> century

Home spun cotton ground and pure silk embroidery  
thread.

Undoubtedly a masterpiece in design and workmanship.  
230 x 155 cm



## C A R E   A N D   R E P A I R

Repairs should always be carried out by professionals, particularly on antique or expensive rugs. Partially detached fringes or selvages can be re sewn by hand using matching colored wool, cotton or silk, but damage to the pile or foundation should always be handled by a specialist.

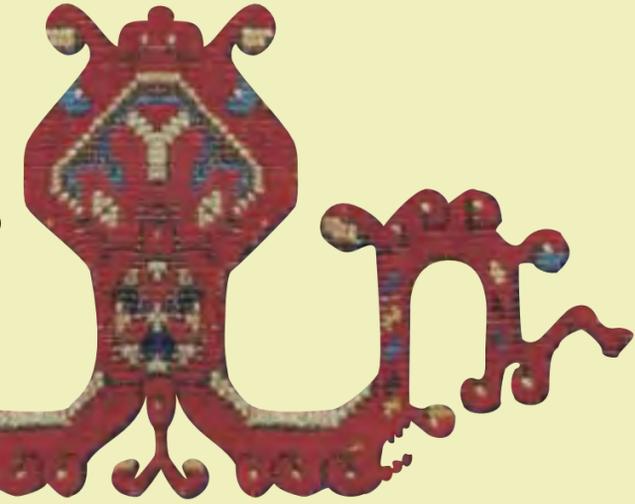
Both dust and grit can as well cause great damage, so carpets that are walked on should be cleaned regularly using a carpet sweeper or vacuum.

At Iwan Maktabi, we have a group of skilled and expert restaurateurs that use professional techniques and authentic materials to clean, wash and restore your valuable heirlooms.

With our experts, we offer you free consultation for any restoration and estimate advice regarding your valuable carpets, kilims and tapestries.

Iwan Maktabi, the experience of three generations at your service.





Iwan Maktabi wishes to thank the following people for their help, support and contribution: Mr. Henry Baddour, Mr. and Mrs. Theo Haeberli, Mr. Hugh Jeffrey, Mr. Saad Kazan, Mr. Frank Luca, Miss Nisrine Maktabi, Mrs. Nadine Nader, Cpt. Saadallah Shalaq, Mrs. Maria Succar, Dr. John Waterbury as well as Iwan Maktabi's staff.

Text by Mohamed Maktabi and Mona Maktabi Youssef.

Design by Yasmine Maktabi.

Photos by Nabil Ismail, except for page 2 and inside back cover by Joe Sassine, and inside cover by Nadim Chehwan.

Calligraphy by Bilal Jawish, except for pages 1, 10, 20, 44 and 68 by Ali Assi.



• Ashrafieh

Charles Malek Av. opposite ABN Amro Bank  
Phone: +961-1-336301 /336305 Fax: +961-1-336225

• Verdun Street

Phone: +961-1-345813 / 739084 Fax: +961-1-745069

E-mail: [info@iwanmaktabi.com](mailto:info@iwanmaktabi.com)

Beirut - Lebanon