Nellie Ballard White
Collection of
Oriental Rugs

Nineteen Hundred and Thirty-Three
DESCRIPTIVE PAMPHLET OF AN EXHIBITION OF
ORIENTAL RUGS FROM THE COLLECTION OF
NELLIE BALLARD WHITE EXHIBITED IN THE
ORIENTAL GALLERIES OF THE ART INSTITUTE
MARCH 28 TO MAY 28, 1933

THE ART INSTITUTE OF CHICAGO
MCMXXXIII
Persian Group

SILK RUG OF THE EIGHTEENTH CENTURY.
(Persia)  No. 1

Ghiordes Knot, 325-375 to the sq. in.
(4 ft. 8 in. by 4 ft. 6 in.)

This rug scintillates and radiates like a gem due to the clarity and richness of color tones.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

JOSHAGHAN RUG OF THE SEVENTEENTH CENTURY.
(Central Persia)  No. 2

Sehna Knot, 64-120 to sq. in.
(4 ft. 4 in. by 5 ft. 10 in.)

Named after a city in Central Persia. The Joshaghan Rug is one of the rarest and best of Persian weaves. This rug is unusual, in that the ends of the field give the impression of a double-arch. The design, color and tone of the rug are characteristic of this type.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

VASE CARPET OF THE SIXTEENTH CENTURY.
(Persia)  No. 3

Sehna Knot, 407 to the sq. in.
(11 ft. 3½ in. by 4 ft. 10 in.)

This rug belongs to a group of Persian Carpets to which the name “Vase” Carpet has been given, on account of the frequent introduction of bulbous flower vases. These rugs were also called Shah Abbas carpets, as some of them were woven during the time of his reign, from 1586 to 1628.

This rug was formerly in the collection of Dr. Frederich Sarre of Berlin, later the James F. Ballard Collection and at present the Nellie Ballard White Collection.

ANIMAL CARPET OF THE SIXTEENTH CENTURY.
(Persia)  No. 4

Sehna Knot, 450-475 to the sq. in.
(6 ft. 10½ in. by 4 ft. 6 in.)

The design is as lavish and yet full motivated as the color scheme, consisting of floral palmettes, the figures of stag, doe and tiger, the eight-pointed star with its floral representation, and the cloud-band, which became so prominent a feature in the design of Sixteenth Century rugs.

The difference between this rug and its companion piece is in the border, which is made up of arabesques, alternating with flower forms interspersed with a leaf and vine pattern.

Formerly in a French Collection; at present the Nellie Ballard White Collection.
Persian Group

ANIMAL CARPET OF THE SIXTEENTH CENTURY.
(Persia)  
(Sehna Knot, 450-475 to the sq. in.)  
(7 ft. 1½ in. by 4 ft. 6 in.)  
No. 5

The design of this rug is the same as its companion piece, except the border which consists of palmettes, a floral interpretation of the eight-pointed star, vines and smaller flowers in shades of blue, red and green on a background of old ivory.
Formerly in a French Collection; at present, the Nellie Ballard White Collection.

ISPAHAN (FLORAL) SIXTEENTH CENTURY.
(Persia)  
Sefna Knot, 400-425 to the sq. in.  
(5 ft. 8¼ in. by 4 ft. 2¼ in.)  
No. 6

With a setting of luxuriant blossoms interspersed with palmettes, vines, leaves and rosettes, combined with remarkable color atmosphere and marvelous texture, places this rug among the gems of Persian weaving of the Sixteenth Century.
Formerly in a French Collection; at present the Nellie Ballard White Collection.

ANIMAL HUNTING CARPET OF THE SIXTEENTH CENTURY.
(Persia)  
Sefna Knot, 400-450 to the sq. in.  
(5 ft. 10¼ in. by 4 ft. 3 in.)  
No. 7

The field of this rug is predominately red, with suggestions of a rare blue and a more extensive use of the sacred green.
The design in the field consists of animal figures, which include the stag and the tiger, and representations of a lion pouncing on a wild buffalo.
Formerly in a French Collection; at present the Nellie Ballard White Collection.

GARDEN CARPET OF THE EIGHTEENTH CENTURY.
(Persia)  
Sefna Knot, 200-250 to sq. in.  
(7 ft. by 4 ft. 2½ in.)  
No. 8

The pattern represents a Persian garden divided into sections, with individual flower forms in each section, with a running vine pattern which separates the sections. The basic color of the rug is a rich, soft dark blue.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited: *John Herron Art Institute, Indianapolis, 1924.*
PERSIAN GROUP

HORSE TRAPPING OF THE SIXTEENTH CENTURY. (Persia) No. 9
This piece has large floral designs surrounded by smaller flowers and leaves, done in gold thread on a background of exquisite light blue Genoese cut velvet. The border consists of a cartouche alternating with a palmette. Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

MINA KHANI OR SHAH ABBAS CARPET. (Persia) No. 10
*Sehna Knot, 200-240 to the sq. in.*
*(18 ft. 10½ in. by 6 ft. 7¾ in.)*
Carpets of this type are also known as Shah Abbas or simply as Persian. They have a soft lustrous pile of medium length with an intricate design of palmettes, blossoms and floral interpretations of the eight-pointed star. It has intense color tones in light and dark blue, vivid reds and yellow, giving it great depth and richness.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; John Herron Art Institute, Indianapolis, 1924.

BIJAR RUG OF THE EIGHTEENTH CENTURY. (Persia) No. 11
*Sehna Knot, 56-100 to sq. in.*
*(9 ft. 1¾ in. by 4 ft. 4¾ in.)*
This rug has the Herati pattern, composed of a floral rosette with a leaf or fish pattern on either side with various flower forms throughout the field. It is very striking, as it has such intense color tones which will mellow with age.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

HERAT CARPET OF THE SEVENTEENTH CENTURY. (Persia) No. 12
*Sehna Knot, 121 to the sq. in.*
*(11 ft. 6 in. by 5 ft. 6 in.)*
This rug has great appeal because of the striking and harmonious colors which produce a remarkable luminosity, giving it the appearance of strength and great depth due to color contrast, making it an outstanding example of the Herati Group.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
**Persian Group**

**KUBA RUG OF THE SIXTEENTH CENTURY.**  
(Persia)  
(9 ft. 7 in. by 5 ft. 5 in.)

The strength and power of expression, the wonderful clarity of color tones, together with the splendid composite handling of designs, make this a gem among Kubas; a relic of the time when artistic weaving attained its greatest perfection, during the Sixteenth Century.  
Formerly the James F. Ballard Collection; now the Nellie Ballard White Collection.  
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

**ISPAHAN FRAGMENT OF THE SIXTEENTH CENTURY.**  
(Persia)

Sehna Knot, 364 sq. in.

This little fragment is a rare example of the weaver's art of the Sixteenth Century. The design consists of cypress trees, alternating with the "Tree of Life" pattern, plants and other smaller flowers. The border has large floral palmettes with flowers in the center alternating with a smaller palmette, from which four flowers resembling the Iris radiate.  
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

**Ghiordes Group**

**GHIORDES PRAYER RUG OF THE EIGHTEENTH CENTURY.**  
(Asia Minor)  
Ghiordes Knot, 198-220 to sq. in; 18-20 vert.; 11 hor.  
(4 ft. 4 in. by 4 ft. 2 in.)

Soft rich colors combined with a lovely mosaic-like pattern exquisite in every detail makes this an outstanding rug in the Ghiordes Group.  
Formerly the James F. Ballard Collection; now the Nellie Ballard White Collection.  
Exhibited: Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The Herron Art Institute, Indianapolis, 1924.

**GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY.**  
(Asia Minor)  
Ghiordes Knot, 120-140 to sq. in.  
(5 ft. 7 in. by 4 ft. 2 in.)

The prayer niche is a deep cream color, and is outlined with blue, yellow and red lines which form a pitched arch. There is a narrow panel above the spandrel with a dark blue ground and an interesting floral palmette border, which makes this a very interesting rug belonging to this group.  
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.  
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.
Ghiordes Group

GHIORDDES PRAYER RUG OF THE EIGHTEENTH CENTURY.
(Asia Minor) No. 17

Ghiordes Knot, 154-165 to the sq. in.
(5 ft. 11 in. by 4 ft.)
This rug is unusual because of the use of orange tones in the main border, together with the appearance of a Lion's mask in the alternating medallions, which is seldom seen in the Ghiordes Group.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

GHIORDDES PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) No. 18

Ghiordes Knot, 216-240 to the sq. in.
(6 ft. 8 in. by 4 ft. 3 in.)
The Mosaic-like pattern forming an intricate design, together with the light weight and thinness of this rug, make it a remarkable example of a fine Ghiordes weave.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

GHIORDDES PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) No. 19

Ghiordes Knot, 140-160 to the sq. in.
(6 ft. 5½ in. by 4 ft. 5¾ in.)
Both upper and lower panels are an exquisite floral inspiration. Water motif surrounds the narrow border of pomegranates, while the main one is of the old conventional pomegranate tree and leaf form.
The two dominating colors are deep, rich, lustrous blues and reds with lines of light green.
Formerly from the collection of a Turkish Nobleman, later the James F. Ballard Collection and at present, the Nellie Ballard White Collection.
Exhibited: Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; John Herron Art Institute, Indianapolis, 1924.

GHIORDDES DEMIRDJI PRAYER RUG.
(Asia Minor) No. 20

Ghiordes Knot
(5 ft. ½ in. by 3 ft. 4½ in.)
This is a very unusual Ghiordes Prayer Rug, with the “Tree of Life” motive in the center field representing the story of Adam and Eve. The border consists of Lancelot leaves, emblematic of the Stairs to Heaven.
Formerly in the Collection of an Italian Nobleman; at present the Nellie Ballard White Collection.
LADIK RUG OF THE EIGHTEENTH CENTURY.
(Asia Minor)  No. 21
_Ghiordes Knot, 64-112 to the sq. in._
(6 ft. by 3 ft. 10 in.)

This rug is a splendid example of the Ladik weave, and is also known as a Marriage rug because of the pomegranate stalks employed in the lower spandrel. The colors are rich, harmonious, and beautifully blended. Formerly in the Collection of W. D. Ellwanger; later the James F. Ballard Collection and at present, the Nellie Ballard White Collection.

Exhibited:  _Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Institute, Indianapolis, 1924._

LADIK RUG OF THE EIGHTEENTH CENTURY.
(Asia Minor)  No. 22
_Ghiordes Knot, 70 to the sq. in.; 10 vert.; 7 hor._
(5 ft. 11½ in. by 3 ft. 9½ in.)

The prayer niche in this rug has an unusually beautiful yellow field with double hook motif in the spandrel. The main border is composed of the Rhodian lily and rosette motifs which appear quite frequently in Ladik rugs. Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited:  _Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924._

LADIK RUG OF THE EIGHTEENTH CENTURY.
(Asia Minor)  No. 23
_Ghiordes Knot, 99 to the sq. in.; 11 vert.; 9 hor._
(6 ft. 2 in. by 3 ft. 7½ in.)

This rug has an elaborate modification of a mosque lamp in the field with ewers at the ends of the three horizontal arms, and at the intersections of the arms are rectangles enclosing rosettes. The border is composed of dainty flower forms. Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited:  _Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924._

LADIK RUG OF THE EIGHTEENTH CENTURY.
(Asia Minor)  No. 24
_Ghiordes Knot, 112 to the sq. in.; 14 vert.; 8 hor._
(5 ft. 6 in. by 3 ft. 6½ in.)

In the spandrel is a highly conventionalized design known as the Herati pattern, together with the ewers and small figures, making this an interesting rug of the Ladik group. Formerly the James F. Ballard Collection; now the Nellie Ballard White Collection.

Exhibited:  _Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924._

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Ladik Group

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

(Asia Minor) No. 25

Ghiordes Knot, 96 to sq. in.
(6 ft. 6 in. by 3 ft. 9½ in.)

The dark red field representing the prayer niche is outlined in green and arched, with zig-zag lines representing an arch. The main border has an Arabic design of unusual strength of character, with a geometrical design resembling a vine with latch hook pattern alternating at intervals.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited: Carnegie Institute, Pittsburgh, 1923, The John Herron Art Institute, Indianapolis, 1924.

Koula Group

KOULA PRAYER RUG OF THE EIGHTEENTH CENTURY.

(Asia Minor) No. 26

Ghiordes Knot, 49-64 to the sq. in.
(5 ft. 9 in. by 3 ft. 10 in.)

The seven narrow stripes, together with the two-column prayer arch and spandrels between the columns, make this a very interesting rug belonging to the Koula Group.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.

(Asia Minor) No. 27

Ghiordes Knot, 63 to the sq. in.; 9 vert.; 7 hor.
(6 ft. 3 in. by 3 ft. 10 in.)

The rich red niche of this rug supports a long elaborate pendant hanging from the peak of the arch, surrounded by a row of small flower forms resembling a pink. It also has the usual Koula guard stripes in the border.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.

Koula Group

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) Ghiordes Knot, 63-70 to the sq. in. No. 28
(6 ft. by 4 ft.)

This Koula Prayer Rug belongs to the latter part of the Seventeenth Century, when Asia Minor was the seat of an art unsurpassed in the annals of the world. This Koula Prayer Rug is distinguished for its wonderful soft color tones, and the "Koula Blue" which is seen so often in rugs of this type.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) Ghiordes Knot, 72 to the sq. in.; 9 vert.; 8 hor. No. 29
(5 ft. 11 in. by 4 ft.)

This rug is interesting in that it has a composite floral motive simulating a mosque lamp, with flower forms in the spandrel and the main border, which is unusual for this type of rug.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.

RHODIAN KOULA RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) Ghiordes Knot, 63-70 to sq. in. No. 30
(3 ft. 9½ in. by 4 ft. 4½ in.)

The intricacy of design and extreme delicacy of colors, together with the Rhodian lily design in the border, makes this a very interesting rug of the Koula group.

Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923, The John Herron Art Institute, Indianapolis, 1924.

KOULA RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) Ghiordes Knot, 99-108 to the sq. in. No. 31
(6 ft. 10 in. by 4 ft. 3½ in.)

This Koula is very interesting in that it has so many interpretations of flower forms in the Spandrel and main border, with an elaborate floral Mosque lamp suspended from the apex of the arch. The color tones in this rug are very soft and luminous.

Formerly from the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Koula Group

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) No. 32

Ghiordes Knot, 63-100 sq. in.
(5 ft. 6½ in. by 3 ft. 4½ in.)

The blue niche of this rug supports a long elaborate pendant hanging from the peak of the arch. At the bottom it terminates in three conventionalized motifs resembling pomegranates. Across the bottom of niche and up the sides are projected small pink sprays. The border has the usual Koula stripes.
Formerly in the collection of an Italian Nobleman; at present the Nellie Ballard White Collection.

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.
(Asia Minor) No. 33

Ghiordes Knot, 73-105 to sq. in.
(5 ft. 10 in. by 4 ft. 3 in.)

This rug has a different type of pendant in the niche from the usual Koula, with a row on either side of tiny ewers and flower forms, representing the pink across the bottom and up either side. The border consists of the regular "Koula" stripes.
Formerly in the collection of an Italian nobleman; at present the Nellie Ballard White Collection.

EARLY PRAYER RUG OF THE SIXTEENTH CENTURY.
(Asia Minor) No. 34

(5 ft. 10 in. by 4 ft.)

This rug belongs to the group known as "Picture Rugs," because they appear so often in the paintings of the seventeenth century. It conveys a feeling of awe and mystery, due to the unusual formation of the prayer arch.
Formerly the James F. Ballard Collection; at present the Nellie Ballard White Collection.
Exhibited: Carnegie Institute, Pittsburgh, 1923, The John Herron Art Institute, Indianapolis, 1924.